

INDEX

The abbreviations "n." or "n.n." following page numbers indicate references to notes; specific note numbers follow the abbreviations.

Abakanowicz, Magdalena, 105
 Abrahams, Israel, xviii–xix
 Abstract Expressionism, 57–62
 Accocci, Vito, 38
 acid hydrolysis, 68. *See also* degradation
Acid Rain (Escobedo), 55
 acquisition, 121, 123; obligations with, 41, 50, 74; and role of art dealer, 165–70
 Adams, Douglas, *The Hitchhiker's Guide to the Galaxy*, 73
Adjoined Dislocations (Export), 98
Administered Landscape (Cragg), 123
Affentanz II (Grötting), 129
 ageless oxygen absorber, 70
 aging process, 37, 67–68, 68. *See also* degradation
 Agnew, Neville, 30, 32
 Albano, Albert, xx, 23
 Albers, Anni, 141
 Albers, Josef, 141
 Albuquerque Museum, 150
Alien Huddle (Puryear), 121
Alma (Cemin), 103
American Artists in Their New York Studios (Götz), 19
 American Institute for Conservation of Historic and Artistic Works (AIC), *Code of Ethics*, 22, 131–32
América Tropical (Siqueiros), xvii
Analytical Philosophy of History (Danto), 6
 Andy Warhol Foundation, 100
 Andy Warhol Museum (Pittsburgh), 8
 Anthology Film Archives (New York), 99
 Antonakos, Stephen, *Golden Eikonostasio*, 123–24
 Antonello da Messina, 19
Apolo 3 (Neto), xi, xii
Apple Orchard (Gorky), 120
Arbeit Macht Frei (Chicago), 151, 152
 architecture, xi; and murals, 153–58, 154, 155, 156, 157, 158
 Archive of Techniques and Working Materials Used by Contemporary Artists, 127–30, 128, 129

archives, 43, 87–88; of art techniques and working materials, 127–30, 128, 129
 art, 45, 46, 60; and the community, 9, 12, 25–34, 158; descriptions of, xviii, 75, 76, 77, 78, 105; in ecosystem of private collections, 120, 121–26, 122, 123, 125; historical identity of, xv, 9, 10–11, 90–93; meaning of, 116–17, 118–19; themes or subjects for, 17, 115–16; and time, x, xvi, xvii, 25, 26, 39–40; transportation of, 36, 41, 54, 61, 87, 101–5, 160, 175–82; and values assigned to works, 21, 57, 101, 159. *See also* contemporary art; Modernism
 Art Institute of Chicago, 162
 artists: and Archive of Techniques and Working Materials Used by Contemporary Artists, 127–30, 128, 129; of color, 161–64, 161, 162, 162 nn. 4, 5, 6, 163 n. 7, 164, 164 n. 9; communication between conservators and, 22–24, 42, 48, 74, 132–33; as contemporary society, xi, 53, 76, 98; intention of, xviii, 19–24, 63, 73, 133, 141–42; personality of, 13–17; rights of, 63–66; and role of art dealer, 165–70; and transience of works, 19–24, 54–55, 56, 130. *See also* individual names of artists
 Asian Art Museum (San Francisco), 153–54
Aspern Papers, *The* (James), 4
 Auden, W. H., 15
 Augustine, St., xviii
 aura, loss of, 39, 54–55, 60–61
Ausfegen (Beuys), 139
 authenticity, 59, 60–62, 66, 66 n. 8, 172
Away from the Flock (Hirst), 54, 107
Baby Bands (Hicks), 142, 142
Back from the Front (Hicks), 142, 143
Back Seat Dodge '38 (Kienholz), xvii
 Baenziger, Markus, *Comforter*, 125
 Ballerina (Emerson), 120
Balustrade Vase 953 (Woodman), 123
 Barry, Iris, 99
 Bartley, Tracy, 31 n. 19
 Bay Area Video Coalition, 100
 Beaumont, Sir George, 19–20
 Bed (Rauschenberg), x
 Beijing Art Gallery, 178–79, 180
 Benjamin, Walter, 39, 54, 62; "The Work of Art in the Age of Mechanical Reproduction", 60
Ben's Window (Vautier), 138, 138
 Berenson, Bernard, 24
 Berne Convention for the Protection of Literary and Artistic Works, 65
 Beston, Henry, xx
 Beuys, Joseph, 39, 47, 56; *Ausfegen*, 139; *Fat Cats*, 66; performance art by, 38, 139–40

Bilz, Malcolm, 70
 Birnbaum, Dara, 36
Birth Project (Chicago), 149–50, 151
Black Torso (Bourgeois), 122
Black Zero (Tambellini), 97
Blade Runner (film), 39
 Block, René, 139
 Blum, Heiner, *Untitled, Blower #5*, 128
Boogie Nights (film), 4, 5
Book from Sky (Bing), 180
 Bourgeois, Louise, 56, 125; *Black Torso*, 122; *Eye to Eye*, 122; *Femme Maison*, 121; *House*, 122; *Pillar*, 126; *White Torso*, 122
 Brakhage, Stan: *Dog Star Man*, 96; *Metaphors on Vision*, 96
 Brancusi, Constantin: *Gate of the Kiss*, 108, 112; *Infinite Column*, 106, 107–12, 108, 109, 111; *Table of Silence*, 108, 112
 Brangwyn, Sir Frank, 156, 156, 157
 Braque, Georges, 21
 Brassai, *Marcel Proust sous l'emprise de la photographie*, 82
Breaking through Many Screens of Paper (Murakami), 136–37
 Brickwork (Kirkeby), 43
Bride Stripped Bare by Her Bachelors, Even, The (Duchamp), 43
Brillo Box (Warhol), 10
 Brod, Max, 15
 Bronx Central Post Office murals (New York), 155, 155, 156
Brothers Karamazov, *The* (Dostoyevsky), xviii
 Brumidi, Constantino, 154–55
 Burden, Chris, 38, 54; *Medusa's Flying Moon*, 103, 103
 Burnt Piece (Winsor), 126
 Bushart, Elisabeth, 127
Cadillac Hotel (Register), 101–2, 102
Cafe Macedonia (Chamberlain), 101, 102
 Caffeine (Scott), 78
Cake Window (Seven Cakes) (Thiebaud), 120
 Calder, Alexander, 66, 66 n. 8; *The Eye in the Black*, 120; *The Glass Fish*, 126
 calendrical rituals, 28–29, 31
 Campus, Peter: *mem*, 99; *Three Transitions*, 99
 Canadian Conservation Institute (CCI), Symposium '91, 67–74
 Canadian Museum of Civilization (Hull), 69
 Canadian National Museum of Science and Technology (Ottawa), 69
 Carles, Arthur B., 158
 Caro, Anthony, 54
 Cathedra (Newman), 12
 Cathedral (Hofmann), 124
 CCI (Canadian Conservation Institute), Symposium '91, 67–74
 Cemin, Saint Clair, Alma, 103
 Centre Georges Pompidou (Paris), 102
 Cézanne, Paul, 17
 Chamberlain, John, *Cafe Macedonia*, 101, 102
 Chandler, John, 60
 change, xiv–xv, 9, 73; cultural change and diversity, 161–64; inevitability of, 5, 19–20, 23, 50; as integral to the work, 25, 34, 37, 65–66, 66 n. 5. *See also* documentation
 Chateaubriand, vicomte de (François-René), xix
 Chicago, Judy: *Arbeit Macht Frei*, 151, 152; *Birth Project*, 149–50, 151; *The Creation*, 150–51, 151; *The Dinner Party*, 148–49, 148, 150, 150, 152; *The Fall*, 150–51; *Holocaust Project*, 150–51, 152; Mary Wollstonecraft runner back, 149, 150; *Rainbow Shabbat*, 151, 152
 Christo, Jeanne-Claude, xix, 56
 Christo, Vladimirov Javacheff, xix, 56, 147; *Nine Packed Bottles*, 123; *Wrapped Newspaper*, 122
 Cicero, xviii
 Cigarette (T. Smith), 122
Cigarette Chandelier (Hammons), 123
 Circle (LeWitt), 124
 Clark-Franklin House murals, 157–58, 157
 Clark, Lygia, 140
 Cleveland Museum of Art, 14, 121, 122, 126
 Close, Chuck, 121
Clubwinged Angel (De Staebler), 103
 collaborative art, 158; *Holocaust Project*, 150–51, 152; of Papageorge, 176–78, 177
 collectors: archives for, 127–30, 128, 129; on art ecosystem, 120, 121–26, 122, 123, 125; communication with conservators and artists, 133–34; on installation and transportation of art, 101–5, 102, 103, 104, 105; and role of art dealer, 165–70. *See also* ownership
Comforter (Baenziger), 125
 Community Muralists, *The Wall of Respect*, 158
Company at Table (Fritsch), 130
 Conley, Kathy, 30
 conservation, xii, xviii–xix; choices for, xv, 3–12, 61–62, 83–84, 101, 172–74, 172; collectors and, 101–5, 102, 103, 104, 105; documentation in, 23–24; of ephemeral works, xiv–xv, xiv, 43–44; and experimental materials, 35–40, 67–74; and the law, 63–66; of linen, 141–44, 141, 142, 143, 144; maintenance in, 112, 124–26, 134, 166; of photographs, 81–84, 132–33; purpose of, 10–12, 33–34, 60–61, 73; role of dealer in,

167–68; strategies and practical advice for, 74, 134, 171–74. *See also* conservators; documentation; preservation

Conservation OnLine (CoOL), 24

conservators, 17, 38, 84; archives for, 127–30, 128, 129; communication with artists, 22–24, 42, 48, 74, 132–33; identity of, 11–12, 73; role in ecosystem of contemporary art, 131–34, 131. *See also* conservation

contemporary art, ix–x, xi, xii, xviii; archive for, 127–30, 128, 129; artist's intention and transience of, 19–24; collectors of, 101–5, 102, 103, 104, 105, 120, 121–26, 122, 123, 125; and conservation of modern materials, 67–74; conservator's role in ecosystem of, 131–34, 131; copyright of, 63–66; female experiences in, 147–52, 148, 150, 151, 152; freshness as influence in appreciation of, 35–40, 129; historical perspective in, 3–12; and immorality, 75–78; in media technologies, 85–94, 95–100; murals as, 153–58, 154, 155, 156, 157, 158; museum criteria for, 159–60; new methods and strategies for conservation of, 171–74; new ruins in, 25–34; performance-based art, 135–40, 137, 138, 139; personality of artist of, 13–17; at Philadelphia Museum of Art, 45–50; photographs as, 81–84; preserving the intactness of, 57–62; as process or product, 53–56; responsibility for, 175–82; restoration of ephemeral, 106, 107–12, 108, 109, 111; role of art dealer, 165–70; at Tate Gallery, 41–44; as visual language, 115–19, 117, 118. *See also* art

Contemporary Art Center (New York), 126

Conversation (Tansey), 122

Conversation, *The* (Wilson), 122

Coomaraswamy, Ananda K., 93, 94

Cooper, Paula, 46–47

copyright, 56, 63–66, 167

Corner Mirror with Coral (Smithson), 126

Corridor (Nauman), 98

Corzo, Miguel Angel, 31

Council of Nicea, Seventh (787), xviii

Courbet, Gustave, *Origin of the World*, 46

cracking, 19, 50; as degradation, 68, 110, 124; in Goldsworthy sculpture, 26–27, 31–34, 31n. 19, 32n. 21, 33n. 24

Cragg, Tony: *Administered Landscape*, 123; *Early Form*, 117; *Envelope*, 118; *Flotsam*, 118; *Forminifera*, 117

Creation, *The* (Chicago), 150–51, 151

Cultural Center of Kiryu (Japan), 143

Cultural Foundation of the State of Hessen, 128

cultural property ecosystem, 131–34

culture, 4–5; art as national cultural property, xvii, 3, 9, 44, 63, 64; photograph conservation as vital to, 81–84. *See also* heritage; society and social issues

Dali, Salvador, 36

Dance or Exercise on the Perimeter of a Square (Nauman), 98

Danto, Arthur C., xix; *Analytical Philosophy of History*, 6

dealers, role of, 165–70

Deer Dancer (Emerson), 120

Degas, Edgar, 147

degradation: identification of, 70–74, 71, 133–34; in modern materials, 67–69, 68, 139; as normal process, 25, 53–54, 55. *See also* deterioration

Déjeuner sur l'herbe, *Le* (Manet), 8

de Jonge, Piet, 174

de Kooning, Willem, 35, 54; *Floating Figure*, 102; *The Time of the Fire*, 122, 124–25

Delacroix, Eugène, 35, 39, 83

Delacroix, Michel, *Melting Plot*, xiv, xiv

De Maria, Walter, xviii, 56

Déméloir, Le (Hicks), 141, 142

Descartes, René, 7

De Staebler, Stephen, *Clubwinged Angel*, 103

deterioration, 49, 50; inevitability of, 19–20, 23, 124; of *Infinite Column*, 108–10, 109; restoration vs. reproduction for, 22–23, 87. *See also* degradation

Dia Center for the Arts, 56

digital technologies, 66, 66n. 6, 76; installation and conservation of, 85–94; for photography conservation, 82, 83. *See also* media art

Dinner Party, *The* (Chicago), 148–49, 148, 150, 150, 152

Documenta IX, 46, 50

documentation, 38, 56, 59; for identification of materials, 42, 68–70, 69, 74, 133–34; importance of, 23–24, 56, 67, 133, 174; reconstructing murals from, 157–58, 157, 158; role of dealer in, 166–70. *See also* changes; conservation; preservation

Doehne, Eric, 31n. 19

Dog Star Man (film), 96

Donaldson, Jeff, 162n. 5

Dorner, Helmut, *Japan*, 128

Dostoyevsky, Fyodor, *The Brothers Karamazov*, xviii

Dougherty, Patrick, 176

Dress (Kusama), x

Drink Canada Dry (Prince), 103, 103, 105

Dubuffet, Jean, 8

Duchamp, Marcel, 38, 53, 54, 116, 160; *The*

Bride Stripped Bare by Her Bachelors, Even, 43; ephemeral art of, 175–76; *Fountain*, 9; *Prière de Toucher*, 70–71, 71, 73, 74

Dudley, Don, 36

Dune (film), 38

Dürer, Albrecht, 39

Early Form (Cragg), 117

Eat (film), 97

Eighteen Happenings in Six Parts (Kaprow), 137–38

Einstein's Place and Mark Thompson's Airplane Parts (Rubins), 104, 105

Eisenman, Peter, 26

Electric Dress (Tanaka), 137

electronic/digital media. *See* digital technologies; media art

Ellen's Back (Kitaj), 13

Emerson, Tom: *Ballerina*, 120; *Deer Dancer*, 120

Endo, Toshikatsu, *Epitaph*, 105

Energy Made Visible (Friedman), 59

English Patient, The (film), 4

Ensor, James, 17

Entrance (Murakami), 136

Envelope (Cragg), 118

environmental conditions, 42–43, 74, 125

ephemeral art, 12, 25, 38; conservation of, xiv–xv, xiv, 43–44; consumption of art by viewers of, 47–48, 47; decay of fruit as, 45–47, 45, 46, 48–50; law and copyright of, 65–66, 133; linen, 141–44, 141, 142, 143, 144; performance-based art, 135–40, 137, 138, 139; restoration of *Infinite Column*, 106, 107–12, 108, 109, 111; as symbol of temporality of life, 54–56, 54, 55, 56

Epitaph (Endo), 105

epoxidized soybean oil (ESBO), 71–72

Escobedo, Helen: *Acid Rain*, 55; *For the Turtles*, 56; *Negro basura, negro mañana*, 54

ethical code, 22, 43, 131–32

Euclid, xvii

experimental materials: and artist's intention, 19–24, 35–37, 58–59; installation and transportation of, 101–5, 102, 103, 104, 105. *See also* modern materials

Export, Valie, *Adjoined Dislocations* (film), 98

Eyck, Jan van, 36

Eye in the Black, The (Calder), 120

Eye to Eye (Bourgeois), 122

Full Fathom Five (Pollock), 18

Fall, The (Chicago), 150–51

Fashions (Ray), 169

Fat Cats (Beuys), 66

Femme Maison (Bourgeois), 121

Fenn, Julia, 71–72

films, xv, 4–5, 10–11, 95–100. *See also* media art; specific film titles

Finn, David, 176

Flaming Creatures (film), 96

Flashlight III (Johns), 122

Flaubert, Gustave, 3

Flavin, Dan, 166

Floating Figure (de Kooning), 102

Flotsam (Cragg), 118

Forminifera (Cragg), 117

Forster, Kurt W., 26, 27

For the Turtles (Escobedo), 56

Foundation for the Conservation of Modern Art, 172–73

Fountain (Duchamp), 9

Fourier-transform infrared spectroscopy (FT-IR), 69, 69

France-Lanord, Albert, 73

Francis Ferdinand (archduke of Austria), 6

Frank, Mary, *Woman*, 123, 123

Freud, Sigmund, 15

Friedman, Bernard, *Energy Made Visible*, 59

Fritsch, Katharina, *Company at Table*, 130

From Fresco to Plastics (Gutiérrez), 20

future, xix, 119; conservation as obligation to, xv, 10–12; present as past in, 3–12, 61

Gabo, Naum, 37

Gallery One (London), 138

Garrison, Edward B., xv

Gate of the Kiss (Brancusi), 108, 112

Gauguin, Paul, 8

Geffen Contemporary, The (Los Angeles), 38

Geist, Sidney, 108

Gellert, Hugo, 154

Georgescu-Gorjan, Stefan, 108

Gerbert of Aurillac, xvii

Getty Center, The, spiral sculpture (Goldsworthy), xvii, 25, 26, 28–34, 30–33

Ghosts Pounding on the Wall (Bing), 180

Gillette, Frank, *Wipe Cycle*, 98

Gilon, Etienne, 20–21

Gimlett, Max, 28

Gismo (Tinguely), 172

Glass Fish, The (Calder), 126

Glenbow Museum (Calgary), 69

Global Groove (Paik), 99

Gogh, Vincent van, 17, 116

Golden Eikonostasio (Antonakos), 123–24

Goldsworthy, Andy: on cracking of sculpture, 26–27, 31–34, 31n. 19, 32n. 21, 33n. 24; Getty Center spiral sculpture by, xvii, 25, 26, 28–34, 30–33; *Sheepfolds*, 25, 27

- Gonzalez-Torres, Felix, 39; *Untitled (Portrait of Dad)*, 47–48, 47
- Gorky, Arshile, 126, 142–43; *Apple Orchard*, 120; WPA Federal Art Project murals, 155, 158
- Götz, Stephan, *American Artists in Their New York Studios*, 19
- Graham, Robert, *Olympic Gateway*, xvii
- Graves, Nancy, *Over-Under*, 122
- Greenberg, Clement, 58
- Grötting, Asta: *Affentanz II*, 129; *Löcher mit Löchern stopfen*, 129
- Grünewald, Matthias, *Isenheim Altarpiece*, 93, 94
- Guernica (Picasso), 54
- Guston, Philip, 102
- Gutiérrez, José, *From Fresco to Plastics*, 20
- Hague, The, 13–14
- Haines, Cheryl, 28
- Haines Gallery (San Francisco), 28, 30
- Hamilton, Richard, 43
- Hamlet's Mind (Salle), 126
- Hammons, David, 102; *Cigarette Chandelier*, 123
- Haring, Keith, 54
- Hegel, Georg, 6
- Heizer, Michael, xviii
- Hemenway, Nancy, *Tipi Waterfall*, 179
- Henry Art Gallery (Seattle), 169
- Henry, Walter, 24
- heritage, xv, xvi, xvii, xx, 27; legal rights of public to, 63–65, 66; photograph conservation as vital to, 81–84. *See also* culture; society and social issues
- Herodotus, *The Histories*, 7–8
- Hesse, Eva, 12; *Schema*, 49; *Tori* (nine units), 49
- Hicks, Sheila: *Baby Bands*, 142, 142; *Back from the Front*, 142, 143; *Flow River Flow*, 144, 144; *Le Déméloir*, 141, 142
- Hill, Gary, 169; *Withershins*, 167
- Hirshhorn Museum and Sculpture Garden (Washington, D.C.), 122
- Hirst, Damien, 39; *Away from the Flock*, 54, 107
- Histories*, The (Herodotus), 7–8
- Hitchhiker's Guide to the Galaxy*, The (Adams), 73
- Hofmann, Hans, *Cathedral*, 124
- Holocaust Project (Chicago), 150–51, 152
- Holzer, Jenny, 46
- Hopper, Edward, 13
- Hopper, Jo, 11
- Hoshour, Harvey, 175–76
- House* (Bourgeois), 122
- House Divided* (Nauman), 166
- Howard Wise Gallery (New York), 97–98
- Hughes, Robert, "Art and Money", 22–23
- Human Nature/Life Death* (Nauman), 166
- Ibn Khaldun, 144
- Ice Storm*, The (film), 4, 4n. 4, 5
- Ice Storm*, The (Moody), 5–6
- If Not, Not* (Kitaj), 15
- Indonesia National Museum (Jakarta), 179, 180n
- In Exaltation of Flowers* (Steichen), 158, 158
- Infinite Column* (Brancusi), 106; creation of, 107–9, 108; deterioration of, 109–10, 109; restoration of, 110–12, 111
- Inset Wall Piece with Stepped Interior* (Winton), 123
- installation, 123–24, 166; correcting errors of, 168–69; of performance art, 135–40, 137, 138, 139; and transportation of art, 101–5, 102, 103, 104, 105
- International Brancusi Foundation, 110
- international copyright law, 65, 65n. 2. *See also* copyright
- International Federation of Film Archives, 99, 100
- Internet, 76, 88. *See also* technology
- Ionesco, Eugène, *Le roi se meurt*, 40
- Iris* (Levine), 98
- Iron Shoulder* (Shelton), 103
- Irwin, Robert, 124
- Isenheim Altarpiece* (Grünewald), 93, 94
- Ise Shrine (Japan), 91–92, 91n
- Israel Museum (Jerusalem), 142
- Iturria, Ignatio, 180–81
- James, Henry, 5, 6; *The Aspern Papers*, 4; *The Wings of the Dove*, 4
- Japan (Dorner), 128
- Jar Woman #VII* (Scott), 78
- Jensen, Alfred, *Magic Square*, 103, 103
- Jewish Rider*, The (Kitaj), 16
- Johns, Jasper: *Flashlight III*, 122; *Map*, 121, 122
- Jonas, Joan, *Organic Honey's Vertical Roll*, 98
- Jones-Henderson, Napoleon, 162
- Journal of Contemporary Art*, 147
- Joyce, James, 15
- Judd, Donald, 47, 166
- Kabakov, Ilya, 172
- Kafka, Franz, 13, 15
- Kahlo, Frida, 163n. 7
- Kaprow, Allan, 59–60; *Eighteen Happenings in Six Parts*, 137–38; *Yard*, 138, 138
- Karp, Jesse (critic), 5
- Kelly, Ellsworth, 22; *White and Grey Panels*, 126
- Kienholz, Edward: *Back Seat Dodge '38*, xvii; *The Shine on Shine* (and N. R. Kienholz), 103, 103
- Kirkeby, Per, *Brickwork*, 43
- Kitaj, R. B.: *Ellen's Back*, 13; *If Not, Not*, 15; *The Jewish Rider*, 16; *The Man of the Woods and the Cat of the Mountain*, 14
- Klee, Paul, 8
- Kline, Franz, 21; *Painting Number 2*, 22; *Painting Number One*, 122
- Klowe, Peter, 30
- Kluver, Billy: *Nine Evenings*, 98; *Open Score*, 98
- Kobayashi, Masakazu, and N. Kobayashi, *Sound from the Cosmos*, 181
- Koons, Jeff, 39
- Kounellis, Jannis, 168
- Kronenberger, Louis, 35
- Kubler, George, 141
- Kunsthalle Basel, 46
- Kusama, Yayoi: *Dress*, x; *No. T.W.3*, 124; "Silver Shoes", 102
- language, art as, 115–19, 117, 118
- Lapis* (Whitney), 98
- Last Supper* (Leonardo da Vinci), 54
- Latham, John, *Skoob Towers*, 139
- law and art, 63–66, 133
- "Leda and the Swan" (Yeats), 7
- Lee, Ang (film director), *The Ice Storm*, 4, 4n. 4, 5
- Lenoir, Alexandre, xix
- Leonardo da Vinci, 19; *Last Supper*, 54
- Leonard, Zoe, in *Documenta IX*, 46, 50; *Strange Fruit (for David)*, 45–47, 45, 46, 48–50
- Lerner, Gerda, 147, 148
- Leslie, Alfred, 102
- Levine, Les, *Iris*, 98
- LeWitt, Sol, 39, 44; *Circle*, 124; 21 A, 126; *Wall Drawing #696*, viii, xi–xii
- Lichtenstein, Roy, *Masterpiece*, 121, 126
- Lippard, Lucy, 60
- Lives of the Artists*, The (Vasari), 19
- Loadman, John, 72
- Löcher mit Löchern stopfen* (Grötting), 129
- Long, Richard, *River Avon Mud Circle*, 124
- Los Angeles Coliseum, xvii
- Los Angeles County Museum of Art, xvii
- Lowenthal, David, xvi
- Lynch, David (film director), *Dune*, 38
- Magic Square* (Jensen), 103, 103
- Magnet TV* (Paik), 97
- Malevic, Kazimir, 54
- Mallarmé, Stéphane, xv
- Man #3* (Puett), 122
- Man, Controller of the Universe* (Rivera), 157
- Man at the Crossroads* (Rivera), 157
- Mancusi-Ungaro, Carol, 23–24
- Manet, Édouard, *Le déjeuner sur l'herbe*, 8
- Man with a Hat* (Picasso), 23
- Man of the Woods and the Cat of the Mountain*, The (Kitaj), 14
- Map* (Johns), 121, 122
- Marcel Proust sous l'emprise de la photographie (Brassaï), 82
- Marinetti, Filippo, 14
- marketplace, 56, 76; newness as value in, 21–23, 35; role of art dealer in, 165–70
- Maroger, Jacques, 36
- Martha Jackson Gallery (New York), 138
- Masterpiece* (Lichtenstein), 121, 126
- materials: archive on, 127–30, 128, 129; diversity of, 112, 116, 171–72, 174; meaning in, xviii, 117–19. *See also* experimental materials; modern materials
- Matta-Clark, Gordon, 38, 54
- McLaughlin, John, 103
- media art, 36–37, 44; conservation of, 93–94; environment for, 85, 86, 87; history of, 88–89, 95–100; reproductions of, 44, 87, 88, 89, 90–91; and ritual as preservation, 91–93, 91n, 93. *See also* technology
- Medusa's Flying Moon* (Burden), 103, 103
- Meier, Richard, as Getty Center architect, 26, 27–28, 29
- Mellon Foundation, 81
- Melting Plot* (M. Delacroix), xiv, xiv
- mem* (Campus), 99
- Menard, Louis, 4
- Menil Collection, The (Houston), 23–24
- Mercury's Lamp* (Pistoletto), 171–72
- Meredewether, Charles, 164n. 10
- Messenger*, The (Viola), 92, 93, 94
- Metaphors on Vision* (Brakhage), 96
- Metzger, Gustav, *South Bank Demo*, 138–39, 139
- Michelangelo, 15, 17
- Miller, Walter, "A Canticle for Leibowitz", 88
- Modernism, 35, 37–38; easel painting, 13, 14, 15, 16; and types of arts, xvi, 8–9, 38. *See also* art; contemporary art
- modern materials: conservation methods for, 70–72; conservation progress since 1991, 72–74; degradation of, 67–68, 68; identification of, 68–70, 69, 133–34. *See also* experimental materials
- Mondrian, Piet, 13–14, 37, 54
- Moody, Rick, *The Ice Storm* (novel), 5–6
- Moore, Henry, 107–8

- moral rights, 65–66
- Morgan, John, 71
- Morrison, Keith: *A Night in Tunisia*, 164; *Posse*, 161; *Walk like an Egyptian*, 162; *Zombie Jamboree*, 162
- Movie Drome* (VanDerBeek), 97
- multimedia art, 87, 95. See also media art
- Munch, Edvard, 17
- Murakami, Saburo: *Breaking through Many Screens of Paper*, 136–37; *Entrance*, 136; *Peeling Off Painting*, 137, 137
- murals, American, 153–58, 154, 155, 156, 157, 158
- Museu de la Ciència de la Fundació "la Caixa" (Barcelona), 121
- Museum Boymans van Beunigen (Rotterdam), 174
- Museum of Contemporary Art (Miami), 46
- Museum of Contemporary Art, The (Los Angeles), 38, 135
- Museum of French Monuments, xix
- Museum für Moderne Kunst (Frankfurt), Archive of Techniques and Working Materials Used by Contemporary Artists at, 127–30, 128, 129
- Museum of Modern Art (Monterrey, Mexico), 164
- Museum of Modern Art, The (New York), 38, 69, 84, 101; conservation at, 20, 81–84, 124; media art support by, 99–100; photographs at, 81–84; private collections lent to, 13–14, 121–22, 126
- Museum of Nonobjective Art (New York), 14
- museums, 49–50; and CCI Symposium '91, 67–74; criteria for responsibility, 159–60; media art in, 95–100
- Museum Wiesbaden, 139
- Namuth, Hans, 59, 60
- Nanny Now, Nigger Later* (Scott), 77
- Native American art, 156–57, 158, 162
- nature: destruction of art by, 53–54, 155–56, 181–82, 182; as vital to character of work, 26, 28–30, 31–34, 33n. 24
- Nauman, Bruce, 36, 38, 166, 169, 172; *Corridor* (film), 98; *Dance or Exercise on the Perimeter of a Square* (film), 98; *House Divided*, 166; *Human Nature/Life Death*, 166
- Negro basura, negro mañana* (Escobedo), 54
- Nesbit, Elaine, 30
- Netherlands Institute for Cultural Heritage, 174
- Neto, Ernesto, *Apolo 3*, xi, xii
- Newark Museum, 155, 158
- Newman, Barnett, 22; *Cathedra*, 12
- newness value, 21–23, 35, 37, 129
- New York Times, The*, xv
- Nietzsche, Friedrich Wilhelm, 17; *Thus Spake Zarathustra*, 11
- Night in Tunisia*, A (Morrison), 164
- Nine Evenings* (Kluver), 98
- Nine Packed Bottles* (Christo), 123
- Nitsch, Hermann, 38
- Norris, Debra Hess, 81
- North Dakota Museum of Art (Grand Forks), 175, 178, 180, 181–82
- No. T.W.3 (Kusama), 124
- Oiticica, Hélio, *Parangolé P22 (Cape 18)*, 140
- Oldenburg, Claes, 56; *Standing Mitt with Ball*, 125, 125
- Old Talbot Tavern murals (Bardstown), 155–56
- Olympic Gateway* (Graham), xvii
- Open Score* (Kluver), 98
- Oppenheim, David, xviii
- Oppenheim, Meret, *Untitled*, x
- Organic Honey's Vertical Roll* (Jonas), 98
- Origin of the World* (Courbet), 46
- Orozco, José Clemente, 163n. 7
- Ortiz, Raphael Montañez, *Piano Destruction Concert*, 139
- Oursler, Tony, 36
- Out of Actions* (Schimmel), 38
- Over-Under* (Graves), 122
- ownership, 63–66, 84, 121. See also collectors
- oxidation, 68, 72. See also degradation
- Paik, Nam June, 97, 98, 105; *Global Groove*, 99; *Magnet TV*, 97; *Real Fish/Live Fish*, 99; *TV Eyepiece*, 99; *Videotape Study #3*, 97; *Zen for Head*, 139
- Painting Number One* (Kline), 122
- Painting Number 2* (Kline), 22
- Palace of Fine Arts (Mexico City), 157
- Panama Pacific International Exposition (San Francisco), 156, 156, 157
- Papageorge, Georgie: *Site Installation*, 176, 177; *Suspension*, 177–78, 177
- Parangolé P22 (Cape 18)* (Oiticica), 140
- Park (Sottsass), 102, 102
- parylene deposition method, 70–71, 71
- Peeling Off Painting* (Murakami), 137, 137
- Pei, I. M., xi
- performance art, 44, 135–40, 137, 138, 139
- Perugino, Pietro, 19
- Philadelphia Museum of Art, *Strange Fruit (for David)*, 45–47, 45, 46, 48–50
- photographs, 81–82, 95; as documentation, 25, 38, 59; and prevention of future damage, 82–84. See also documentation
- Piano Destruction Concert* (Ortiz), 139
- Piazzoni, Gottardo, murals of, 153–54, 154
- Picasso, Pablo, xix, 8, 21; *Guernica*, 54; *Man with a Hat*, 23
- Pillar (Bourgeois), 126
- Pistoletto, Michelangelo: *Mercury's Lamp*, 171–72; *Venere degli Stracci*, 171
- Playback 1996 Video Preservation Round-table, 100
- politics and art, 163n. 7; of Papageorge, Georgie, 176–78, 177; and people of color in art world, 161–64, 162nn. 4, 5, 6, 164n. 9; and removal or destruction of works, 109–10, 129–30, 153–54, 178; tour to China, 178–79, 180; tour to Indonesia, 179, 180n
- Polke, Sigmar, *Untitled*, 103
- Pollock, Jackson, 121–22; *Full Fathom Five*, 18; intactness of work by, 57–58, 61–62; style of painting by, 20, 59–60
- Porter, Fairfield, 36
- Porzner, Helmut, 60
- Posse* (Morrison), 161
- preservation, 12, 36–37, 61; compromises in, xv, 20–21, 83–84, 101; and intention of artist, 19, 20–24; of murals, 153–54, 154; problems for owners, 101–5, 102, 103, 104, 105; rituals in, 91–93, 91n, 93, 119. See also conservation; documentation
- Prière de Toucher* (Duchamp), 70–71, 71, 73, 74
- Prince, Richard, 9; *Drink Canada Dry*, 103, 103, 105
- property, right of, 64, 64n. See also copyright
- Proust, Marcel, 9, 15, 82
- Provincial Museum of Alberta (Edmonton), 69
- Prune Flats* (Whitman), 97
- Puett, Garnett, *Man #3*, 122
- Purple Box* (Rossbach), xii
- Puryear, Martin, 126, 166; *Alien Huddle*, 121
- Pythagoras, xvii
- Rabin, Bernie, 155
- Rainbow Shabbat* (Chicago), 151, 152
- Rainer, Leslie, 31n. 19
- Rauschenberg, Robert, 36, 54, 98; *Bed*, x; *Rhyme*, 122, 124
- Rauschenberg Overseas Cultural Interchange project (ROCI), 36
- Ray, Charles: *Fashions*, 169; *Table*, 105
- Real Fish/Live Fish* (Paik), 99
- reconstruction, 43; of murals, 157–58, 157, 158. See also reproduction
- Register, John, *Cadillac Hotel*, 101–2, 102
- Rehberger, Tobias, *Smoking, listening, for himself—I care about you because you do*, 129
- Reilly, James, 81
- Reinhardt, Ad, 22
- Reiss, Winold, 156
- relocation of murals, 156
- reproduction, xi, xii, 124, 167; and copying as conservation, 66, 83, 91; of media art, 87, 88, 89, 90–91; of murals, 156–57; restoration vs., 22–23; technical superiority of, 60–61. See also reconstruction
- Resources of America* (Shahn), 155, 155, 156
- restoration, 37, 74; compromises in, 20–21; of *Infinite Column*, 110–12, 111; of murals, 154–56; overzealous, 20, 22, 110–11, 155; reproduction vs., 22–23, 87; and value of the work, 21–23
- Reynolds, Sir Joshua, 19–20
- Rhyme* (Rauschenberg), 122, 124
- Riegl, Alois, "The Modern Cult of Monuments", 21
- rights. See law
- rituals, 139; of preservation, 91–93, 91n, 93, 119
- Rivera, Diego, 163n. 7; *Man, Controller of the Universe*, 157; *Man at the Crossroads*, 157
- River Avon Mud Circle (Long)*, 124
- Rockburne, Dorothea, 123
- Rodia, Simon, *Watts Towers*, xvii
- Roi se meurt, Le* (Ionesco), 40
- Rose, Barbara, 59
- Rosenberg, Harold, 35, 59
- Rossbach, Ed, *Purple Box*, xii
- Rot, Dieter, 47
- Rothe, Andrea, 142–43
- Rothko, Mark, 22–23; *Two Greens with Red Stripe*, 125
- Royal Ontario Museum (Toronto), 69
- Rubins, Nancy, *Einstein's Place and Mark Thompson's Airplane Parts*, 104, 105
- Rubin, William, 58
- ruins, 25–27; Goldsworthy's new, 25, 26, 28–34, 30–33
- Rumi, Maulana Jalal al-Din, 94
- Ruskin, John, 20, 74
- Ruthenbeck, Reiner, *Verspannung II*, 130
- Ryder, Albert Pinkham, 13, 17
- Ryman, Robert, 36, 125, 168
- Sale, Don, 72
- Salle, David, *Hamlet's Mind*, 126
- Sandberg, Will, 142
- Sandoval, Arturo, 178, 179
- San Francisco Museum of Modern Art, 9, 149
- San Francisco War Memorial murals, 156, 156, 157
- San Jose Museum of Art, 28, 32
- Sayre, Elizabeth, 39

- Scarecrow Knows Who Won, The* (Scott), 78
 Scheidemann, Christian, 47
Schema (Hesse), 49
 Schimmel, Paul, *Out of Actions*, 38
 Schneider, Ira, *Wipe Cycle*, 98
 Schwartz, Gary, 'Ars Moriendi: The Mortality of Art', 53
 Scott, Joyce J.: *Caffeine*, 78; *Jar Woman* #VII, 78; *Nanny Now, Nigger Later*, 77; *The Scarecrow Knows Who Won*, 78
 Serra, Richard, 47, 166; *Titled Arc*, 12
 Settis, Salvatore, 28
 Seurat, Georges, *Sunday Afternoon on the Island of La Grande Jatte*, 147
 Seward Park Housing project (New York), 154
 Shahn, Ben, *Resources of America*, 155, 155, 156
 Shahn, Bernarda Bryson, 155
 Shapiro, Joel, *Untitled*, 122
 Sharits, Paul, T, O, U, C, H, I, N, G (film), 98
Sheepfolds (Goldsworthy), 25, 27
 Shelton, Peter, *Iron Shoulder*, 103
Shine on Shine, The (Kienholz and Kienholz), 103, 103
 Siegel, Eric, 98
"Silver Shoes" (Kusama), 102
 Siqueiros, David Alfaro, 20, 58, 163n. 7; *América Tropical*, xvii
Site Installation (Papageorge), 176, 177
 site-specific art, 54, 55–56, 55, 56, 124
Skook Towers (Latham), 139
Sleep of Reason, The (Viola), 90, 91
 Smith, Jack, *Flaming Creatures* (film), 96
 Smith, Kiki, *Train*, 102, 103
 Smithson, Robert, xviii, 26; *Corner Mirror with Coral*, 126
 Smith, Tony, 121–22; *Cigarette*, 122
Smoking, listening, for himself—I care about you because you do (Rehberger), 129
 Society of Motion Picture and Television Engineers (SMPTE), 89–90
 society and social issues, xix, 49, 76, 130. See also culture; heritage
 Soho, Takuu, 87, 94
 Solomon R. Guggenheim Museum (New York), 103, 160, 169
 solvents, hazards of, 67, 72
 Sottsass, Ettore, *Park*, 102, 102
Sound from the Cosmos (Kobayashi and Kobayashi), 181
South Bank Demo (Metzger), 138–39, 139
 Spector, Nancy, 169
 spiral sculpture, by Goldsworthy (Getty Center), xvi, 25, 26, 28–34, 30–33
 Spoerri, Daniel, 138
 Städtische Galerie (Frankfurt), 169
Standing Mitt with Ball (Oldenburg), 125, 125
 Stanford University, Conservation OnLine (CoOL), 24
 Stedelijk Museum (Amsterdam), 172
 Steichen, Edward J., *In Exaltation of Flowers*, 158, 158
 Stein, Gertrude, xix
 Stevens, David, 162n. 5
 Stevens, Nelson, 162n. 5
 Stieglitz, Alfred, 9, 10, 12
Stopping Mind, The (Viola), 86, 87
 storage, 126; anoxic, 68, 70, 74; dangers and risks of, 181–82, 182
 Storm King Art Center (Mountainville), 27, 125
Strange Fruit (for David) (Leonard), 45–47, 45, 46, 48–50
Sunday Afternoon on the Island of La Grande Jatte (Seurat), 147
Suspension (Papageorge), 177–78, 177
 Swedish Corrosion Institute, 110, 111
 Sylvester, David, 21
 Sylvester II (pope), xvii
 synthetic materials. See modern materials
Table (Ray), 105
Table of Silence (Brancusi), 108, 112
 Tambellini, Aldo, 98; *Black Zero* (film), 97
 Tanaka, Atsuko, *Electric Dress*, 137
 Tansey, Mark, *Conversation*, 122
 Tate Gallery (London), 24, 37, 169–70
 Tate Gallery of Modern Art (London), 41–44
 technology, 77–78, 166; Archive of Techniques and Working Materials Used by Contemporary Artists, 127–30, 128, 129; FT-IR for material identification, 69, 69; and loss of aura, 54–55; photographic, 81–84; progress in, xvii, 12, 24, 43, 60–61, 76. See also experimental materials; media art
 television, 97–100, 101. See also media art
Ten Most Wanted (Warhol), 9
 Thiebaud, Wayne, *Cake Window (Seven Cakes)*, 120
 Thomas Aquinas, St., xviii
 Thoreau, Henry David, 17
Three Transitions (Campus), 99
Thus Spake Zarathustra (Nietzsche), 11
 time and art, x, xvi, xvii, 25, 26
Time of the Fire, The (de Kooning), 122, 124–25
 Tinguely, Jean, 12, 60; *Gismo*, 172
Tipi Waterfall (Hemenway), 179
Titled Arc (Serra), 12
Tori (nine units) (Hesse), 49
 T, O, U, C, H, I, N, G (Sharits), 98
 Toulouse-Lautrec, Henri de, 147
Train (K. Smith), 102, 103
 transience of works, 19–24, 62, 73
 transportation of art, 36, 41; dangers and risks in, 54, 61, 87, 160, 175–82; for identification of materials, 69, 69; and installation of experimental materials, 101–5, 102, 103, 104, 105
 Turner, William, 20
 Turrell, James, 28; *Second Meeting*, 105, 105
 Tuttle, Richard, *Waferboard no. 1*, 121
TV Eye piece (Paik), 99
21 A (LeWitt), 126
Two Greens with Red Stripe (Rothko), 125
 Twombly, Cy, *Untitled*, 122
2001: A Space Odyssey (film), 8
 U.S. Capitol, 154–55
 U.S. Information Agency (USIA), 178, 179
 U.S. Library of Congress, 154–55
 U.S. National Archives, 81
 U.S. National Endowment for the Arts, 12, 76–77, 175
 U.S. National Museum of American History, xv
 U.S. National Portrait Gallery, 178
Untitled, Blower #5 (Blum), 128
Untitled (Portrait of Dad) (Gonzalez-Torres), 47–48, 47
 values of works of art, 21, 57, 159
 VanDerBeek, Stan, *Movie Drome* (film), 97
 Varia, Radu, 110
 Vasari, Giorgio, *The Lives of the Artists*, 19
 Vautier, Ben, *Ben's Window*, 138, 138
Venere degli Stracci (Pistoletto), 171
Verspannung II (Ruthenbeck), 130
 video art. See media art
Videotape Study #3 (Paik), 97
 viewers: appreciation by, 37, 60, 83; relationship between object and, 47–48, 47, 50, 144
 Viola, Bill: *The Messenger*, 92, 93, 94; *The Sleep of Reason*, 90, 91; *The Stopping Mind*, 86, 87
 Visual Artists Rights Act (VARA), 65, 65n. 3
 Vostell, Wolf, 97
Waferboard no. 1 (Tuttle), 121
 Walker Art Center (Minneapolis), 138
Walk like an Egyptian (Morrison), 162
Wall Drawing #696 (LeWitt), viii, xi–xii
Wall of Respect, The (Community Muralists), 158
 Warhol, Andy, 11, 54, 99–100; *Brillo Box*, 10; *Eat* (film), 97; *Ten Most Wanted*, 9; "Time Capsules" archive, 8
Watts Towers (Rodia), xvii
 Weiner, Larry, 60
 Wexner Center for the Arts (Columbus), 121
White and Grey Panels (Kelly), 126
White Torso (Bourgeois), 122
 Whitman, Robert, *Prune Flats* (film), 97
 Whitney, James, *Lapis* (film), 98
 Whitney Museum of American Art (New York), 87, 99–100
 Wilhelm, Henry, 81, 82
 Williamstown Art Conservation Center, 70, 73
 Wilson, Fred, *The Conversation*, 122
Wings of the Dove, The (James), 4
 Winsor, Jacqueline: *Burnt Piece*, 126; *Inset Wall Piece with Stepped Interior*, 123
Wipe Cycle (Schneider and Gillette), 98
Withershins (Hill), 167
 Wojnarowicz, David, 46
 Wolanin, Barbara, 155
 Wollheim, Richard, 84
Woman (Frank), 123, 123
 women's art, place in the art world for, 147–52, 148, 150, 151, 152, 161–64, 161, 162, 164. See also names of individual artists
 Woodman, Betty, *Balustrade Vase* 93, 123
 Woodman, Donald, 150
 World International Property Organization (WIPO): Copyright Treaty, 66; Performances and Phonograms Treaty, 66
 World Wide Web, 88, 95. See also technology
 WPA Federal Art Project murals (Gorky), 155, 158
Wrapped Newspaper (Christo), 122

 Xu Bing: *Book from Sky*, 180; *Ghosts Pounding on the Wall*, 180

 Yard (Kaprow), 138, 138
 Yeats, William Butler, "Leda and the Swan", 7
 Yokohama Museum of Art (Japan), 121
 York University Art Gallery (Toronto), 121

 Zen for Head (Paik), 139
 Zombie Jamboree (Morrison), 162