Index

The numbers in boldface indicate pages where words are first defined; numbers in italics refer to pages on which illustrations appear; s.a. is the abbreviation for structural analysis.

- abstract art (nonobjective, nonfigurative), 9, 15, 23, 34, 35, 45, 56, 60, 61, 80, 81, 104, 113, 115; forms of, 65; metalanguage systems of, 61; photography as, 45
- Abstract Expressionism, 9, 53, 65, 102. 105, 106, 107, 120, 121, 139, 146, 147
- Albers, Joseph, 50, 51, 53, 54, 55, 56, 127; Study for Homage to the
- Square: Closing, 50, 53, 54; s.a., 51 analysis, art, 2, 3, 20, 21, 24, 25, 29, 49, 53, 56; anthropological, 48; 49, 53, 56; anthropological, 48; consolidation of formal, 35; de-scriptive, 36, 37; as first form of knowing, 93; iconographic, 37; lin-guistical, 48; semiological, 48; so-ciopolitical, 37; structural, 4, 27, 28, 29, 47, 48, 50, 55, 56, 58, 59, 77; techniques of, 34 record 129 131 133 134 35;
- Andre, Carl, 129, 131, 133, 134–35; Lock, 135; Reef, 135; Spill Scatter Piece, The 134, Fig. 34; s.a., 134 anthropocentricism, 5
- antienvironmental, 49, 54 Arnheim, Rudolf, 45; Art and Visual Perception, 45
- Art Ideal, 3, 32, 33 avant-garde, 2, 19, 24, 27, 31, 42, 45, 46, 47, 55, 175; art, 59, 69, 147, 152, 154, 161, 174, 179; demise of, 44; historical, 61; as historical imperative, 47; ideology, 57; present American, 56
- Barthes, Roland, 4, 7, 11, 19–27, 46, 48, 49, 50, 51, 53, 59, 83, 157, 159, 176; Elements of Semiology, 20, 59; Système de la mode, 20, 27, 53; Writing Degree Zero, 19 Baudelaire, Charles, 166; "Salon of 1846, The," 166 Behaviorism, 28, 37

- Berenson, Bernard, 36 Bergson, Henri, 93; Introduction to Metaphysics, 93
- Boccioni, Umberto, 78; Development of a Bottle in Space, 78
- Brancusi, Constantin, 92-93; Leda, 92, Fig. 14; s.a., 92
- Braque, Georges, 76-77, 161; Le Courrier, 76, Fig. 8, 77

bricoleur, 10, 103, 111

- Buren, Daniel, 47, 152, 156-57; "Be-ware!", 157; Photographic Souvenir of One of the Pieces Executed in Kyoto, Japan, 156, Fig. 43; s.a., 156
- Burnham, Jack, Beyond Modern Sculpture: The Effects of Science and Technology on the Sculpture of This Century, 5, 24, 30

Calder, Alexander, 125; mobiles, 125 catalysis (in linguistics), 24

- Cézanne, Paul, 45, 46, 72-73; Basket
- of Apples, The, 73, Fig. 6; s.a., 72 Chomsky, Noam, 4, 7, 27-29, 77; Language and Mind, 28
- churinga, 14
- Classicism, 5, 19, 33, 34, 72, 180, 181 classification, 9, 11, 13, 28, 39, 153, 181
- Communication Theory, 8
- commutation test, 24 Conceptual Art, 26, 38, 47, 57, 137, 138, 150, 180
- Conceptualism, Linguistic, 47, 153
- connotative system, 25-26, 50, 52, 53, 154
- Constructivism, 94, 95
- Constructivism, 94, 95 content (of art), 3, 10, 13, 20, 24, 26, 46, 52, 60, 63, 66, 74, 80, 86, 88, 94, 98, 99, 100, 102, 106, 107, 109, 112, 120, 121, 130, 134, 136, 141, 146, 151, 153, 162, 181 context, 9, 14, 16, 17, 22, 25, 60, 135, 154, 157, 159, 170; of art, 60, 83, 121, 131, 154; of art history, 43, 113, 157; cultural, 135, 143; es-thetic, 65; man-made, 143; mythic, 125, 170; spatial. 84: of words. 125, 170; spatial, 84; of words, 160
- Courbet, Gustave, 46, 47 Cubism, 74, 75, 77, 79, 162, 164; Analytic, 77; Hermetic, Synthetic, 69, 77
- "culinary triangle" (of Lévi-Strauss), 59, 60, 61
- culturalization of the natural, 48, 50, 53, 63, 65, 84, 85, 97, 109, 113, 115, 118, 121, 123, 129, 133, 135,
- 137, 141, 176. See nature culture, 1, 7, 11, **12**, 13, 21, 23, 41, 46, 60, 61, 63, 181

Dada, 57

- de Kooning, Willem, 104-05
- De Stijl, 87, 90, 94
- "deep structure," 4, 28
- Degas, Edgar, 45
- Delacroix, Eugène, 45, 47
- Delaunay, Robert, 79
- denotation, 49, 52, 80, 105, 179
- diachrony, 14, 15, 18, 27, 39-40, 181
- dialectic, 16, 21, 22, 23, 41, 47, 107, 131, 139, 145, 152, 169, 174, 178. See Hegelian dialectics
- disequilibrium: of human life, 90; conceptual, 97
- Douglas, Mary, 16, 179; Natural Symbols, 179
- Duchamp, Marcel, 18, 47, 57, 60, 61, 79, 81–85, 113, 137, 152, 155, 158–70, 173, 181, 182; Rose Sélavy as alter-ego, 166; Bottle Rack, 113, 159; Box in a Suitcase or Valise (Boîte-en-valise), 85, Fig. 11, 86, 175; Bride Stripped Bare by Her Bachelors, Even, The (The Large Glass), 60, 159–61, 163, Fig. 44, 164–70, 171, 174, 175; Given: 1. The Waterfall/ 2. The Illuminat*ing Gas*, 60, 170; *Fountain (a ready-made)*, 84; s.a., 83; *Green Box, The*, 84, 160, 161, 164, 169, 181; *L. H. O. O. Q.*, 147; *L'Op*position et les Cases conjuguées sont reconciliées (Opposition and Sister Squares are Reconciled), 158; 3 Standard Stops, The, 84; To Have the Apprentice in the Sun, 159; Tu M', 65
- Duchamp-Villon, Raymond, 78-79: Great Horse, The. 78. Fig. 9, 79: s.a., 78
- Earth Art, 146, 147, 180
- Empirical, Esthetic (or Mythical) (in Real System), 54, 55, 63, 66, 67, 69, 71, 73, 75, 79, 81, 83, 87, 91, 93, 97, 99, 101, 105, 107, 109, 111, 118, 121, 123, 127, 131, 133, 135, 141, 143, 145, 150, 152, 155
- environmental, 50, 54, 133, 135
- equilibrium, 41, 90, 97, 125
- esthetics, 3, 7, 14, 21, 23, 25, 43, 151, 173; classical, collapse of, 34, 37; as cul-de-sac, 115; of 1890's, 34; early nonobjective, 81; formalist, 130; law-giving, 33; "literalist," 87; Malevich's, 87; modernist, 165; normalizing, 36; normative, 34; procedures of, 55; Process Art, 136, 140, 141; psychologists of, 45; response, 84; Tatlin's, 95

event, 9, 11, 14, 18, 21, 38, 39, 40, 41, 42; mythic, 44, 47 Expressionism, 33, 65

- Fauves, 56, 69
- Fiedler, Conrad (doctrine of "pure visibility"), 34
- Flaubert, Gustave, 19
- Flavin, Dan, 131, 132-33, 135; the nominal three (To William of Ock-
- ham), 132, Fig. 33, 133; s.a., 132 Focillon, Henri, 43 Formalism, 19, 23, 34, 37, 45, 46, 79, 113, 115, 137, 147 Frankenthaler, Helen, 113
- Freud, Sigmund, 171, 173; Totem and Taboo, 171
- Fried, Michael, 36
- functional rationality, 5 Futurism, 78, 79
- Gabo, Naum, 94-95; Column, 94, Fig. 15, 95; s.a., 94
- Gauguin. Paul, 70-71; Spirit of the Dead Watching, The, 70, Fig. 5, 71; s.a., 70
- Geist, Sidney, 92, 93
- 'generative grammar," 27, 31
- "genetic epistemology," 31
- 'genre" concept, 39
- Gestalt psychology, 35, 37, 86, 87
- Goya, Francisco, 64; Tauromaquin series, 64
- Greenberg, Clement, 36, 102, 113
- Haacke, Hans, 142-43; Chickens Hatching, 142, Fig. 37, 143; s.a., 142; Spray of Ithaca Falls: Freezing and Melting on Rope, s.a., 143 Halberstadt, Vitaly, 158 Hamilton, George Heard, 66 Hamilton, Richard, 167

- Hauser, Arnold, 37 Hawkins, Gerald S., 176–78; Stonehenge Decoded, 176
- Hegelian dialectics, 8, 37
- Hesse, Hermann, 1; Glass Bead Game, The (Magister Ludi), 1, 2, 178
- historian, art, 2, 3, 4, 21, 22, 32, 34, 35, 36, 37, 39, 43, 58; relationship with artist, 37, 42, 164, 176; support of "against interpretation" doctrine, 32. See also history, art
- history, 14, 15, 20, 21, 40, 173, 181; as myth, 14, 33, 38, 47; as social phi-losophy, 39
- history, art, 2, 3, 4, 5, 9, 13, 14, 18, 20, 21, 22, 23, 47-48, 162, 173, 179; crisis of, 157; documents of, 168; methods, 59; as mediator, 42; as mythic form, 32-43

- Huebler, Douglas, 148-50; Duration Piece No. 15-Global, 149, Fig. 40, 150; s.a., 148; Location Piece No. 23-Los Angeles-Cape Cod, s.a., 150
- humanization of the natural, 181 humanization of natural law, 93
- icon, 14, 20, 44, 109, 116, 118, 119, 180
- iconography, 22, 23, 71, 161, 164, 169
- illusion of historical progress, 5-6 Impressionism, 33, 40, 47, 56, 63, 65,
- 66, 69
- intellectualization (of the unmotivated), 23
- Jakobson, Roman, 28
- Johns, Jasper, 108-10, 165; alphabet paintings, 110, 165; first flag painting (1954), 109; number paintings, 110, 165; Gray Numbers, 110; Painted Bronze, 108, Fig. 22, 109; s.a., 108; Target with Four Faces, 109
- Judd, Donald, 111, 113; Untitled (Eight Boxes), 130, Fig. 32; s.a., 130–131 Jura–Paris road, 161, 162, 164
- Kandinsky, Wassily, 35, 80-81; Black Lines, 81, Fig. 10; s.a., 80; Concerning the Spiritual in Art, 81;
- "Reminiscences," 81 Kelly, Ellsworth, 128–29; joined panels of late 1960's, 129; Red Yellow Black White Blue, 129; Spectrum, III, 128, Fig. 31; s.a., 128 Kinetic Art, 36, 38, 125, 133 Klee, Paul, 31, 35, 96–97; Dance Mon-ster to My Soft Song 06 Fig. 16:
- ster to My Soft Song, 96, Fig. 16; s.a., 96; Thinking Eye, The, 97 Kline, Franz, 106-07; Mahoning, 107,
- Fig. 21; s.a., 106
- Kosuth, Joseph, 153–55; One and Three Chairs, 154; Synopsis of Catego-
- ries, 153, Fig. 42, 154; s.a., 153 Kubler, George, 36, 42-43; Shape of Time, The, 42
- Kunstwollen (artistic volition), 5, 34
- Land, Edwin, 90
- language, 3, 7, 8, 9, 17, 18, 19, 20, 21, 22, 23, 24, 26, 27, 28, 49, 57, 58, 154, 157, 159, 169, 174, 176; art as, 48; equated with art, Eros, 162; essence of, 43; as point of view, 42; standardized product or image as, <u>1</u>19
- Leach, Edmund, on Lévi-Strauss, 16, 59, 174
- Lebel, Robert, on Duchamp, 159; on The Large Glass, 160, 164, 174
- Leonardo da Vinci, 170

- Levine, Les, 47, 146-47; Systems Burnoff X Residual Software, 146, Fig. 39, 147; s.a., 146
- Lévi-Strauss, Claude, 3, 4, 7, 8–17, 18, 20, 21, 26, 28, 32, 35, 39, 42, 46, 48, 49, 50, 54, 55, 56, 58, 59, 61, 71, 93, 103, 111, 125, 157, 160, 164, 170, 172, 173, 181; Raw and the Cooked, The (Le cru et le cuit), 8, 15, 16, 59; Savage Mind, The (La pensée sauvage), 7, 9, 10-11, 28, 59; Structural Anthropology, 172
- Lichtenstein, Roy, 26, 120-21; Little Big Painting, 120, Fig. 27, 121; s.a., 120
- Light Art, 133
- Linde, Ulf, 166
- linguistics, 4, 18, 20, 24, 27, 154, 169; diachronic, 18; synchronic, 18
- Literalism. See Process Art logic, 3, 9, 18, 29, 43, 44, 51, 55, 57, 151, 154, 155, 157; behind mythic structure, 42; Christian, 41; mechanisms of, 165; structure, 59, 136, 137, 153
- Louis, Morris, 112-13; Saraband, 112, Fig. 24, 113; s.a., 112
- Lüscher, Max: personality test, 160
- magic, 9-10, 44, 48, 55, 181; as inseparable from religion, 48
- Magritte, René, 98–99; Song of Love, 99, Fig. 17, 99; s.a., 98
- Malevich, Kasimir, 35, 86-87; Suprematist Composition (Airplane Flying), 86, Fig. 12; s.a., 86; White on White, 87
- Manet, Edouard, 45, 46, 47, 64, 65, 75, 87; Mlle. Victorine in the Costume of an Espada, 64, Fig. 2, 65; s.a., 64
- Mannerism, 33, 38-39
- Matisse, Henri, 15, 46
- McLuhan, Marshall, 26, 180
- meaning (in art), 13, 19, 25, 26, 49, 57, 60, 113, 150; contextual, 153; iconographical, 56; multiple levels of, 77
- mediation, 3, 12, 13, 15, 33, 39, 55, 56, 60, 61, 63, 124, 133, 172, 178; art as, like myth, 48, 57, 71; art history as, 42, 48; artist's, 127; failure of artists at, 55; esthetic, 60; cultural, 61; myth as, 173; partial, 127; rules of, 125; universal approach to, 59
- Merleau-Ponty, Maurice, 29
- messianic technology, 5
- metalanguage system, 25, 26, 50, 52, 53, 61, 75, 104
- metaphysics (of art), 4, 33

Mimeticism, 60, 61, 65

- Minimal Art, Minimalism, 16, 31, 36, 56, 111, 113, 115, 130, 131, 134, 138
- Mondrian, Piet, 31, 35, 46, 53, 56, 88-91; Composition 2, 89, Fig. 13; s.a., 88
- Monet, Claude, 46, 66-67; Haystack, Winter, Giverny, 67, Fig. 3; s.a., 66
- Moore, Henry, 100-01; Reclining Figure, II (Two Parts), 101, Fig. 18; s.a., 100

morpheme, 49

- Morris, Robert, 111, 113, 131, 136-39; Earthwork, 139; Untitled, 137, Fig. 35, 137; s.a., 136; Untitled (Cornerpiece), 138-39; s.a., 138
- motivated terms, 19, 22-23, 24, 49, 50, 53, 57, 95, 121
- myth, 3, 5, 12, 14, 16, 17, 19, 20, 26, 27, 33, 36, 38, 43, 44, 45, 48, 55, 70, 93, 98, 125, 169, 170, 171, 176, 179, 180; art, 33, 47, 180; as basis of Western art, 7; belief essential to, 15; as collective thought, 8; contrasted with science, 10-11: death of, 11; dissolution of, 15; dualities of, 15; forms of, 44; historical, of art, 36, 43, 47, 180; in-corporation of, 39; "language of," 16; as logical system, 71, 172; as mirror of social structure, 179; objective of, 33, 34; of Oedipus, 171-76; operation of in art history, 39; as reconciliation of poetry and sci-ence, 16; "sense of," 182; structure of, 36; synchronic, 36; temporal, of art, 47; time inversion as a necessary feature of, 141
- mythology, 5, 26, 31, 42, 44; of art. 143; science of, 59; subject matter of, used by Turner, 63

Nabis, 69

- Natural-Cultural dichotomy, opposition, 12, 17, 18, 20, 33, 48, 55, 56, 57, 59, 63, 95, 97, 99, 100, 113, 143, 164. See "Real System"
- Naturalism, 33, 36
- naturalization of the cultural, **48**, 50, 53, 54, 65, 83, 84, 95, 97, 109, 110, 113, 115, 121, 123, 125, 129, 133, 137, 141, 147, 176, 181
- naturalization of human actions, 48, 93
- naturalization of the motivated, 12, 23
- Nature, 8, 9, 11, **12**, 13, 19, 32, 33, 60, 61, 62, 71, 72, 73, 101, 171, 175, 181; anthropomorphism of, 48; distinctions in, for Monet, 66;

- man's separation from, 176; visual effects of, 63
- Neoclassicism, 38
- Neo-Impressionism, 56, 68, 69
- Neo-Plasticism, 88
- Newman, Barnett, 133
- Nietzsche, Friedrich, 41, 42
- Noland, Kenneth, 113, 127; circle paintings, 127
- nonobjective art. See abstract art
- Object Art, 38, 105, 113
- O'Doherty, Brian, 38
- Oedipus myth, 171–76
- Oldenburg, Claes, 122-23; Dormeyer Mixer, 122, Fig. 28, 123; s.a., 122 Oppenheim, Dennis, 144-45; Arm and
- Wire, s.a., 145; Maze, 144, Fig. 38; s.a., 144
- Optical Art, 36, 50, 51, 127 "organic art," 35
- "organic art," 35 organicism, 35, 37, 43
- Orphism, 79
- Outdoor Environmentalism, 36
- Panofsky, Erwin, 32, 33
- Paz, Octavio, 162
- perception, 9, 10, 25, 29, 30, 35, 49, 54, 55, 56, 57, 87, 95, 130, 139, 184; of art, 61, 170; beginnings of, 30, 31; habits of, 31, 46; patterns of, development of, 87; priorities of, 81
- periodology, 43
- phoneme, 49
- phonology, structuralist, 28
- Piaget, Jean, 7, 29-31
- Picabia, Francis, 161
- Picasso, Pablo, 5, 15, 46, 74-75, 77, 87, 159, 162; Daniel-Henry Kahnweiler, 75, Fig. 7; s.a., 74; Les Demoiselles d'Avignon, 5, 162
- plane of association, 23
- plane of content, 23, 26, 49
- plane of expression, 23, 26, 49
- Pointillism, 69
- Pollock, Jackson, 5, 46, 56, 65, 77, 102-03, 107, 111, 113, 114, 130, 131, 134, 135, 137, 138, 140, 141; first drip painting, 1947, 5; drip paintings, 56; Cathedral, 103, Fig. 19; s.a., 102
- Poons, Larry, 127; early dot paintings, 127
- Pop Art, 26, 36, 109, 119, 121, 123
- Post-Impressionism, 65
- Poussin, Nicolas, 68
- Process Art, 36, 38, 60, 111, 113, 115, 134, 136, 137, 140, 141, 145, 147

Ramsden, Mel, 154; Six Negatives, 154

- Rauschenberg, Robert, 65, 109
- Read, Herbert, 100 ready-made, 47, 57, 60, 61, 83, 84, 111, 113, 115, 138, 143, 154, 155, 159, 164, 167, 170 "Real System," 25, 52, 53, 54, 57, 107 Rembrandt, 45, 81

- Renaissance, 30, 33, 38, 44, 55, 176; conventions of, decline of, 45; Early, 32; form and space in, 74; realism in, 56, 88, 91, 170; space in, 87 Rewald, John, 66 Riegl, Alois, 5, 34

- Riley, Bridget, 126-27; Current, 126, Fig. 30, 127; s.a., 126
- ritual, 3, 4, 12, 59, 176, 179
- Rodin, Auguste, 15, 46
- Romanticism, 38, 105
- Rose, Barbara, 105
- Rosenquist, James, 121
- Roussel, Raymond, 159, 169; Impressions d'Afrique, 159
- Rubin, William, 113 rules of art, 7, 13, 23, 25, 33, 42, 47, 57, 69, 80, 84, 90, 154 rules of behavior, 11 rules of language, 17, 18, 19, 21, 28;
- observed by art, 60
- Salmon, André, 74
- Saret, Alan, 141
- Saussure, Ferdinand de, 4, 7, 17-19, 20, 23, 27, 28, 39, 77; Course in General Linguistics, 17
- Schapiro, Meyer, 39
- Schwarz, Arturo, 158, 159, 160, 164– 69; "A New Society and a New Language," 159
- science, 5, 6, 13, 16, 21, 24, 35, 43, 170, 176, 179; contrasted with myth, 9-11
- Segal, George, 123
- segmentation, 28
- Semiology, 11, 17, 19, 20, 22, 23, 24, 25, 26, 27, 34, 58, 59; as segment of linguistics, 20; techniques of, 58
- Serra, Richard, 131, 134, 140-41; Casting, s.a., 141; One Ton Prop (House of Cards), 140, Fig. 36; s.a., 140; Stonehenge, 177, Fig. 45, 177, 178
- Seurat, Georges, 68-69; Evening, Honfleur, 68, Fig. 4; 69
- sign, 3, 10, 13, 17, 20, 21, 22, 23, 24, 26, 27, 30, 42, 48, 63, 79, 95, 154, 159, 161, 176
- sign of equivalency, 20
- sign group, 11
- sign system, 3, 17, 21, 23, 27, 30, 31, 58, 63, 162, 169, 170, 176, 180

- signification, 8, 9, 26, 30, 31, 166; forms of, 179; of change, 27; transcendency as basis of, 26
- dency as basis of, 26 signifier, 17, 19, 20, **22**, 23, 24, 25, 26, 28, 29, 35, 44, 46, 48, 49, 51, 52, 53, 55, 56, 57, 59, 61, 65, 71, 88, 90, 105, 115, 125, 129, 138, 140, 141, 154, 157, 161, 164, 169, 174 signified, 17, 20, **22**, 23, 24, 25, 26, 28, 35, 46, 48, 49, 51, 52, 53, 57, 59, 61, 105, 113, 140, 141, 154, 157, 161, 164, 182 Smith, David, 110-11: Cubi XXVII
- Smith, David, 110-11; Cubi XXVII, *I11*, Fig. 23; s.a., 110 Sophocles, 174; Oedipus Rex, 174 speech, 17, 18, 19, 20, 21, 24, 25, 27, 28, 49, 176

- Stella, Frank, 65, 77, 90, 114–15, 131; early paintings, 90; series starting in 1967, 115; shaped canvases, 65, 115; Newstead Abbey, 114, Fig. 25; s.a., 114
- Structural Anthropology, 3, 8, 16, 17, 59. See Lévi-Strauss
- Structural Linguistics, 3, 8, 10, 20
- Structuralism, 3, 6, 16, 28, 58, 71, 77, 169, 174, 179, 180
- structure, 3, 4, 8, 9, 11, 13, 16, 21, 26, 55, 138, 182, 183; approach of, toward art, 43-57; as basic, 60; as defining language, 28; historical-mythical, in art, 40, 56, 152; linguistical, 151; logical, of art, 60, 168, 169, 174
- style, 3, 14, 19, 26, 27, 29, 40, 43, 50, 52, 71, 164, 173, 174; as bête noire of art history, 38-39; plurality of, 40, 53
- Suprematism, 86, 87
- Surrealism, 98
- Symbolism, 35, 56, 70, 71
- synchrony, 14, 15, 18, 21, 27, 39-40. 175, 181
- syntagm, 18, 19, 24, 25, 28, 29, 46, 49, 137, 159, 161, 174
- syntagm-system, 25, 44
- system, 17, 21, 22, 24, 25, 27, 28, 46, 49, 51, 138, 154, 156, 159, 161, 166, 174, 179; natural, 143; semiotic, 31, 162, 169, 176; signifying, 20, 65; staggered, 25-26; totemic, 170, 180
- systematic (or associative) unit, 18, 19
- taboo, 171, 173
- Tachism, 9
- Tatlin, Vladimir, 95
- theory, art, 4, 33, 36, 37, 81, 157, 170 time, 10, 14, 17, 18, 19, 21, 26, 27, 32-57 passim, 62, 66, 78, 79, 84, 95, 125, 133, 143, 145, 150, 168, 173,

180, 181: diachronic, 41, 49, 164; synchronic, 41, 49

- Tinguely, Jean, 124-25; Motor Cock-
- totem, 11, 12, 13, 14, 15, 22, 115; purpose of, 57; nature of, 131; ritual, 55; source of social cohesion, 44; two main commandments of, 171
- transformation, 3, 50, 60, 61, 99, 108, 109, 113, 135, 167 "transgression," 46, 47, 84, 137; for-mal, 46, 47, 56, 65, 146; historical, 46-47, 146, 147
- Troubetzkoy, N., 28
- Turner, J. M. W., 47, 62, 63; Rain, Steam and Speed Great Western Railroad, 62, Fig. 1, 63; s.a., 62

- unmotivated terms, 19, 22-23, 49, 50, 53, 54, 57, 121, 141
- Van Gogh, Vincent, 22, 23, 46 value (of work of art), 22, 150, 161, 179 Venet, Bernar, 152-53; Logic of Deci-sion and Action, The, 153, Fig. 41, 153: s.a., 153
- Warhol, Andy, 116–19, 121, 131; early soup cans, 118; Portrait of 16 Jackies, 117, Fig. 26, 116–18; s.a., 116
- Weitz, Morris, 38–39 Western art, 7, 40, 44, 131 Wittgenstein, Ludwig, 28 Wölfflin, Heinrich, 35

- Worringer, Wilhelm, 34-35, 61; Abstraction and Empathy, 34