

Art in Theory 1815-1900

An Anthology of Changing Ideas

Edited by Charles Harrison
and Paul Wood
with Jason Gaiger

BLACKWELL
P u b l i s h e r s

Summary of Contents

I	Feeling and Nature	
	A Originality and Genius	IS
	B Responses to Nature	101
II	The Demands of the Present	
	A Utility and Revolution	149
	B Art and Nature Moralized	183
	C Systems and Techniques	225
	D Independence and Individuality	263
III	Modernity and Bourgeois Life	
	A Modern Conditions	315
	B Realism and Naturalism	356
	C Morals and Standards	422
	D The Conditions of Art	468
IV	Temperaments and Techniques	
	A Effects and Impressions	535
	B Science and Method	604
	C Photography as an Art	652
V	Aesthetics and Historical Awareness	
	A Empathy and the Problem of Form	686
	B Cultural Criticism	736
	C The Independence of Art	828
VI	The Idea of a Modern Art	
	A Modernist Themes: Paris and Beyond	882
	B Painting: Expression and Colour	936
	C Symbolism	999

Contents

Acknowledgements	xxi
A note on the presentation and editing of texts	xxii
<i>General introduction</i>	1
I Feeling and Nature	
Introduction	11
IA <i>Originality and Genius</i>	
1 Arthur Schopenhauer from <i>The World as Will and Representation</i> 1818	15
2 Theodore Gericault on Genius and Academies 1822—4	23
3 Eugene Delacroix on Romanticism, from <i>Journals</i> 1822—4	26
4 Stendhal from 'Salon of 1824' 1824	30
5 Henri, Comte de St. Simon 'The Artist, the Savant and the Industrialist' 1825	37
6 Anna Jameson from <i>Diary of an Ennuye</i> 1826	41
7 Victor Hugo on the Grotesque 1827	45
8 Caspar David Friedrich 'Observations on Viewing a Collection of Paintings' 1830	48
9 William Hazlitt 'Originality' 1830	54
10 G. W. F. Hegel from <i>Lectures on Aesthetics</i> 1820—9	58
11 Friedrich Schleiermacher from 'On the Concept of Art' 1831/2	70
12 Johann Wolfgang von Goethe from 'Maxims and Reflections' c. 1815-32	74
13 Thomas Carlyle 'Symbols' from <i>Sartor Resartus</i> 1830-1	78

viii Contents

14	Heinrich Heine from Salon of 1831/1831	81
15	Eugene Delacroix Letters and Notes on his Journey to North Africa 1832	84
16	Honore de Balzac from <i>The Unknown Masterpiece</i> 1832	89
17	Washington Allston from 'Art' c. 1835	93
18	Theophile Gautier from Preface to <i>Mademoiselle de Maupin</i> 1835	96
IB	<i>Responses to Nature</i>	
1	Carl Gustav Carus from <i>Nine Letters on Landscape Painting</i> 1815-24	101
2	J. M.W. Turner on Colour 1818	107
3	William Hazlitt 'On the Picturesque and the Ideal, a Fragment' 1821-2	114
4	John Constable Four Letters to John Fisher 1821-4	117
5	Antoine Quatremere de Quincy from <i>Imitation in the Fine Arts</i> 1823	120
6	Samuel Palmer Letter to John Linnell 1828	125
7	John Constable Introduction to <i>English Landscape</i> 1833	127
8	John Constable from 'Discourses' 1836	129
9	George Catlin 'Letter from the Mouth of the Yellowstone River' 1832	134
10	Thomas Cole from 'Essay on American Scenery' 1836	136
11	Pietro Selvatico on Landscape 1842	138
II	The Demands of the Present	
	Introduction	143
IIA	<i>Utility and Revolution</i>	
1	Jeremy Bentham 'Reward Applied to Art and Science' 1811/25	149
2	Auguste Comte 'The Nature and Importance of the Positive Philosophy' 1830	151
3	Marie-Camille de G. 'Fine Arts. Salon of 1834' 1834	155
4	Augustus Welby Pugin 'On the Wretched State of Architecture at the Present Day' 1836	159

5	Ralph Waldo Emerson from 'The American Scholar' 1837	162
6	Robert Vaughan 'On Great Cities in their Connexion with Art' 1843	163
7	Heinrich Heine from Salon of 1843/1843	166
8	Ludwig Andreas Feuerbach ' ; : ' from the Preface to the Second Edition of <i>The Essence of Christianity</i> 1843	167
9	Karl Marx on Alienation 1844	170
10	Karl Marx and Friedrich Engels on Historical Materialism 1845-6	173
11	Karl Marx and Friedrich Engels on the Bourgeoisie 1848	177
12	Theophile Thore from 'Salon of 1848' 1848	179
IIB <i>Art and Nature Moralized</i>		
1	Jean Auguste Dominique Ingres from Notebooks c. 1820-48	183
2	John Stuart Mill 'What is Poetry?' 1833/59	185
3	Thomas Cole Letter to Luman Reed 1833	190
4	Victor Cousin from <i>Lectures on the True, the Beautiful and the Good</i> 1836	192
5	Friedrich Theodor Vischer 'Overbeck's <i>Triumph of Religion</i> ' 1841	196
6	John Ruskin from <i>Modern Painters</i> Volume 1 1843	199
7	John Ruskin from Preface to the Second Edition of <i>Modern Painters</i> 1844	204
8	Antonio Bianchini 'On Purism in the Arts' 1843	211
9	Jacques Nicholas Paillot de Montabert 'On the Necessity of Theoretical and Philosophical Teaching of the Arts ...' 1843/55	213
10	William Wordsworth Letters on the Kendal and Windermere Railway 1844	216
11	Theophile Thore Open Letter to Theodore Rousseau 1844	220
IIe <i>Systems and Techniques</i>		
1	David Pierre Giottin Humbert de Superville from <i>Essay on Absolute-Signs in Art</i> 1827-32	225
2	Camille Corot Reflections on Painting c. 1828	231

x Contents

3	Benjamin R. Haydon on Anatomy as the Basis of Drawing 1835	232
4	George Field 'On the Relations and Harmony of Colours' and 'On the Physical Causes of Colours' 1835/41	234
5	Eugene Chevreul 'On Colouring in Painting' and 'Of the Complex Associations of Colours, viewed critically' 1839	238
6	William Henry Fox Talbot 'Photogenic Drawing' 1839	249
7	Joseph-Louis Gay-Lussac Report on the Daguerreotype 1839	255
8	J. M.W. Turner on Printmaking 1841	257
9	Charles Baudelaire 'On Colour' 1846	259

IID *Independence and Individuality*

1	Thomas Carlyle from 'Signs of the Times' 1829	263
2	William Dunlap 'Address to the Students of the National Academy of Design' 1831	266
3	Samuel F. B. Morse 'Examination of Colonel Trumbull's Address' 1833	269
4	Soren Kierkegaard Journal Entry 1835	271
5	Anonymous 'Women Artists' 1836	275
6	Ralph Waldo Emerson 'Beauty' from <i>Nature</i> 1836	277
7	Edgar Allan Poe from <i>The Man of the Crowd</i> 1840	280
8	Edgar Allan Poe from <i>The Colloquy of Monos and Una</i> 1841	283
9	Horatio Greenough 'Remarks on American Art' 1843	285
10	Soren Kierkegaard on the Classic Work, and on Art and Poetry 1843	288
11	Friedrich Engels on the Crowd in the City 1845	294
12	Max Stirner from <i>The Ego and Its Own</i> 1844	296
13	Charles Baudelaire 'To the Bourgeoisie' and 'On the Heroism of Modern Life' 1846	300
14	Soren Kierkegaard 'The Individual' 1847	304

III Modernity and Bourgeois Life

	t	
Introduction		309
IIIA <i>Modern Conditions</i>		
1 Theophile Gautier 'Art in 1848' 1848		315
2 Ernest Renan on Culture and Plutocracy 1848-9		320
3 Richard Wagner 'The Revolution' 1849		323
4 Eugene Delacroix on Modernity 1849-57		326
5 Gottfried Semper from <i>Science, Industry and Art</i> 1852		331
6 Joseph-Arthur, Comte de Gobineau from <i>Essay on the Inequality of the Human Races</i> 1853-5		336
7 Karl Marx on Individual Production and Art 1857-8		341
8 Karl Marx on Base and Superstructure 1859		343
9 John Ruskin from 'Modern Manufacture and Design' 1859		345
10 Karl Marx 'The Fetishism of Commodities' 1867		349
11 Charles Darwin from <i>The Descent of Man and Selection in Relation to Sex</i> 1871/4		351
IIIB <i>Realism and Naturalism</i>		
1 Vissarion Grigorievich Belinsky 'A View of Russian Literature in 1847' 1848		356
2 Eugene Delacroix on Realism and Naturalism 1849-60		359
3 Max Buchon on Courbet's <i>Stonebreakers</i> and <i>Burial at Ornans</i> , 1850		364
4 Champfleury ' <i>The Burial at Ornans</i> ' 1851/61		366
5 Gustave Courbet Letter to Champfleury 1854		370
6 Gustave Courbet Statement on Realism 1855		372
7 Jean-François Millet on Truth in Painting, Letters 1850-67		373
8 Theophile Thore, writing as William Burger 'New Tendencies in Art' 1857		378
9 Nikolai Gavrilovich Chernyshevsky 'The Aesthetic Relation of Art to Reality', Reviewed by the Author 1855		388

10	Nikolai Alexandrovich Dobrolyubov from 'When Will the Day Come?' 1860	394
11	Emile Littre from 'On Some Issues in Psycho-physiology' 1860	396
12	Gustave Courbet Letter to Young Artists 1861	402
13	Pierre-Joseph Proudhon 'Definition of the New School' 1865	404
14	Jules-Antoine Castagnary 'The Three Contemporary Schools' 1863	410
15	Jules-Antoine Castagnary 'Naturalism' 1867	413
16	Edmond and Jules de Goncourt from <i>Journal</i> 1857-64	415
17	Edmond and Jules de Goncourt from Preface to <i>Germinie Lacerteux</i> 1864	418
18	Thomas Eakins Letter to Benjamin Eakins 1868	419

IIIc *Morals and Standards*

1	Anna Jameson 'Of the Origin and General Significance of the Legends Represented in Art' 1848	422
2	Dante Gabriel Rossetti 'Hand and Soul' 1850	426
3	Charles Dickens 'Old Lamps for New Ones' 1850	434
4	John Everett Millais Letter to Mrs Combe on <i>Before the Flood</i> 1851	438
5	<i>The Tinted Critic</i> and John Ruskin Exchange on the Pre-Raphaelites 1851	440
6	John Ruskin 'The Nature of Gothic' 1853	447
7	Melchior Galeotti Critique of the Purists 1852	449
8	Pietro Selvatico on the Merits of the Purists 1859	452
9	Theophile Thore, writing as William Burger 'Salon of 1861' 1861	455
10	Ford Madox Brown <i>on Work mS</i>	458
11	Matthew Arnold 'Sweetness and Light' 1869	462

IIID *The Conditions of Art*

1	Jean August Dominique Ingres Opinions on the Salon and the Patronage of Art 1848—9	468
---	---	-----

2	Richard Wagner from 'The Art-Work of the Future' 1849	471
3	Eduard Hanslick from <i>On the Beautiful in Music</i> 1854	479
4	Charles Baudelaire <i>Correspondences</i> c. 1852-6	484
5	Charles Baudelaire 'Critical Method – on the Modern Idea of Progress as Applied to the Fine Arts' 1855	485
6	Charles Baudelaire 'The Queen of the Faculties' 1859	489
7	Victor Fournel 'The Art of <i>Flanerie</i> ' 1858	491
8	Charles Baudelaire from 'The Painter of Modern Life' 1859-63	493
9	Walt Whitman on the American Artist 1855	506
10	Various artists Women's Petition to the Royal Academy 1859	508
11	Various authors on the Salon des Refuses 1863	509
12	Various authors on Manet's <i>Olympia</i> 1865	514
13	Edouard Manet 'Reasons for Holding a Private Exhibition' 1867	519
14	Eugene Boudin Letters to Martin 1867-8	520
15	Ivan Nikolayevich Kramskoy 'The Destiny of Russian Art' 1877	522
IV Temperaments and Techniques		
	Introduction	529
IVA <i>Effects and Impressions</i>		
1	Camille Corot Notebook Entry c. 1855	535
2	Telemaco Signorini and Giuseppe Rigutini Exchange over the First Exhibition of the Macchiaioli 1862	536
3	Vittorio Imbriani Letters on the 5th 'Promo trice' Exhibition 1867-8	541
4	Claude Oscar Monet Letters to Bazille 1868-9	546
5	Paul Cezanne Letters 1866-76	548
6	Emile Zola 'Dedication to Cezanne' and 'The Moment in Art' from <i>Mon Salon</i> 1866	550

xiv Contents

7	Emile Zola 'Edouard Manet' 1867	554
8	Edgar Degas from Notebooks 1867-83	565
9	Arthur Rimbaud Letter to Paul Demeney 1871	568
10	Camille Pissarro <i>et al.</i> Constitution of the Independent Artists 1874	569
11	Edgar Degas Letter to Tissot 1874	571
12	Jules-Antoine Castagnary 'The Exhibition on the Boulevard des Capucines' 1874	572
13	Louis Leroy 'The Exhibition of the Impressionists' 1874	573
14	Edmond Duranty from <i>The New Painting</i> 1876	576
IS	Stephane Mallarme 'The Impressionists and Edouard Manet' 1876	585
16	Georges Riviere 'The Exhibition of the Impressionists' 1877	593
17	Edgar Degas Letter to Pissarro 1880	598
18	Winslow Homer Statement on <i>plein-air</i> Painting 1880	600
19	Pierre Auguste Renoir Three Letters to Durand-Ruel 1881-2	601
IVB <i>Science and Method</i>		
1	John Ruskin from <i>The Elements of Drawing</i> 1857	604
2	Robert Zimmermann 'Towards the Reform of Aesthetics as an Exact Science' 1861	607
*3	Hippolyte Taine from <i>Lectures on Art</i> 1865-7	810
4	Thomas Couture from <i>Conversations on Art Methods</i> 1867	614
S	Charles Blanc on Colour 1867	618
6	James Clerk Maxwell 'On Colour Vision' c. 1872	625
7	Gustav Theodor Fechner 'Aesthetics from Above and from Below' 1876	632
8	Hermann von Helmholtz 'On the Relation of Optics to Painting' 1876	636
9	Ogden Rood 'On the Mixture of Colors' 1879	640
10	Sir Edward Poynter 'On the Study of Nature' c. 1875	644

11	Thomas Eakins on the Teaching of Art 1879	647
IVc <i>Photography as an Art</i>		
1	Sir William Newton 'Upon Photography in an Artistic View, and its Relation to the Arts' 1853	652
2	Antoine Joseph Wiertz 'Photography' 1855	654
3	Lady Elizabeth Eastlake 'Photography' 1857	655
4	Francis Frith 'The Art of Photography' 1859	662
5	Charles Baudelaire 'The Modern Public and Photography' 1859	666
6	Oliver Wendell Holmes 'The Stereoscope and the Stereograph' 1859	668
7	Albert Sands Southworth 'The Early History of Photography in the United States' 1871	672
8	Peter Henry Emerson 'Photography, a Pictorial Art' 1886	675
V <i>Aesthetics and Historical Awareness</i>		
	Introduction	681
VA <i>Empathy and the Problem of Form</i>		
1	Friedrich Theodor Vischer from <i>Critique of My Aesthetics</i> 1866	686
2	Robert Vischer 'The Aesthetic Act and Pure Form' 1874	690
3	Konrad Fiedler from <i>On Judging Works of Visual Art</i> 1876	694
4	Konrad Fiedler from 'Modern Naturalism and Artistic Truth' 1881	698
5	Hans von Marees Three Letters to Fiedler 1882	702
6	Adolf Hildebrand from <i>The Problem of Form in the Visual Arts</i> 1893	706
7	Heinrich Wölfflin from <i>Prolegomena to a Psychology of Architecture</i> 1886	711
8	Heinrich Wölfflin from <i>Renaissance and Baroque</i> 1888	717
9	Wilhelm Dilthey from 'The Three Epochs of Modern Aesthetics and its Present Task' 1892	724
10	Alois Riegl from <i>Problems of Style</i> 1893	730

VB *Cultural Criticism*

1	Jacob Burckhardt	
	from <i>Reflections on World History</i> 1868-72	736
2	Friedrich Nietzsche	
	from <i>The Birth of Tragedy</i> 1872	740
3	Helena Petrovna Blavatsky	
	from <i>his Unveiled</i> 1877	745
4	William Morris	
	'The Lesser Arts' 1877	750
5	William Morris	
	from 'Art Under Plutocracy' 1883	758
6	Friedrich Engels	
	Letter to Margaret Harkness 1888	763
7	Marie Bashkirtseff	
	Journal Entries 1877-82	765
8	Leader Scott	
	'Women at Work: Their Functions in Art' 1884	769
9	Anonymous	
	'Woman, and her Chance as an Artist' 1888	772
10	George Moore	
	'Sex in Art' 1893	773
11	Octave Uzanne	
	'Women Artists and Bluestockings' 1894	111
12.	Friedrich Nietzsche	
	from <i>The Will to Power</i> 1883-8	781
13	Friedrich Nietzsche	
	from <i>Twilight of the Idols</i> 1889	783
14 .	Julius Langbehn	
	from <i>Rembrandt as Educator</i> 1890	787
15	Oscar Wilde	
	'The Soul of Man under Socialism' 1890 .	791
16	Paul Signac	
	'Impressionists and Revolutionaries' 1891	795
17	Max Nordau	
	from <i>Degeneration</i> 1892	798
18	George Bernard Shaw	
	'The Sanity of Art' (Reply to Nordau) 1895	806
19	Gustave LeBon	
	from <i>The Crowd: A Study of the Popular Mind</i> 1895	812
20	Leo Tolstoy	
	from <i>What is Art?</i> 1898	814
21	Thorstein Veblen	
	'Pecuniary Canons of Taste' 1899	821
Vc	<i>The Independence of Art</i>	
1	Walter Pater	
	'Conclusion' to <i>The Renaissance</i> 1868/73	828

2	Walter Pater 'The School of Giorgione' 1877	830
3	James McNeill Whistler Cross-examination in the Trial of Ruskin for Libel 1878	833
4	James McNeill Whistler 'The Ten O'Clock Lecture' 1885	838
5	Odilon Redon Notes 1878/9 and 'Reflections on an Impressionist Exhibition' 1880	847
6	Hans Thoma Letter to Emil Lugo 1880	852
7	Pierre Auguste Renoir 'The Society of Irregularists' 1884	855
8	Pierre Auguste Renoir from his Notebook c. 1880-1910	856
9	Oscar Wilde on Art for Art's Sake 1889/91	859
10	Maurice Denis 'Definition of Neo-Traditionism' 1890	862
11	Remy de Gourmont 'Free Art and the Individual Aesthetic' 1893	869
12	Hugo von Hofmannstahl on the Inadequacy of Aestheticism 1894	871
VI The Idea of a Modern Art		
	Introduction	875
VIA <i>Modernist Themes: Paris and Beyond</i>		
1	Victor Hugo Epigraph to Zola's <i>Paris</i> c. 1876/98	882
2	Edmondo de Amicis 'The First Day in Paris' 1878	883
3	Gustave Geffroy 'Manet the Initiator' 1883	889
4	Joris-Karl Huysmans on Degas's <i>Young Dancer</i> and Gauguin's <i>Nude Study</i> 1881/3	891
5	Joris-Karl Huysmans on Degas's pastels 1886/9	893
6	Vincent van Gogh Letters to his brother Theo 1885	896
7	Paula Modersohn-Becker from Letters and Journals 1897-9	902
8	Hermann Bahr 'The Modern' 1890	908
9	Various authors Memorandum of the Munich Secession 1892	911
10	Hermann Bahr 'Our Secession' 1897	914

11	Max Burckhard	
	'Ver Sacrum' 1898	916
12	<i>Ver Sacrum</i> Editorial	
	'Why are We Publishing a Journal?' 1898	917
13	Santiago Rusiñol	
	Speech on the Occasion of the Third Festa Modernista 1894	920
14	Mikhail Vrubel	
	Letters to his Sister and to V. E. Savinsky 1883-5	921
15	Ilya Repin	
	'An Artist's Notes' 1893 and Letter to Diaghilev, late 1890s	923
16	Sergei Diaghilev	
	'Complex Questions: Our Supposed Decadence' 1899	925
17	Mary Cassatt and Bertha Palmer	
	Correspondence 1892	928
18	Hamlin Garland	
	from <i>Crumbling Idols</i> 1894	930
19	Alfred Stieglitz	
	'Pictorial Photography' 1899	932
VIB <i>Painting: Expression and Colour</i>		
1	Jules Laforgue	
	'Impressionism' 1883	936
2	Berthe Morisot	
	Letter to her Sister Edma 1884	941
3	Vincent van Gogh	
	Letters to his brother Theo and his sister Wilhetmina 1882-90	942
4	G.-Albert Aurier	
	'The Isolated: Vincent van Gogh' 1890	948
5	Charles Henry	
	'Introduction to a Scientific Aesthetic' 1885	953
6	Paul Adam	
	'Impressionist Painters' 1886	958
7	Felix Feneon	
	'The Impressionists in 1886' 1886	963
8	Felix Feneon	
	'Neo-Impressionism' 1887	966
9	Georges Seurat	
	Letter to Maurice Beaubourg 1890	969
10	Camille Pissarro	
	Letter to Durand-Ruel 1886	970
11	Camille Pissarro	
	on Technique and Sensation, from Letters to Lucien 1887-95	971
12	Camille Pissarro	
	Advice to le Bail 1896-7	975
13	Paul Signac	
	Diary Entries 1899	975
14	Paul Signac	
	from <i>From Eugene Delacroix to Neo-Impressionism</i> 1899	978

- 15 Emile Bernard
'Paul Cezanne' 1891
- 16 Gustave Geffroy
'Paul Cezanne' 1894
- 17 Paul Cezanne
Letters to Joachim and Henri Gasquet 1897[^]-9
- 18 Paul Gauguin
Notes on Colour 1896-8

Vic *Symbolism*

- 1 Joris-Karl Huysmans
on Gustave Moreau 1884
- 2 Teodor de Wyzewa
'Wagnerian Art: Painting' 1886
- 3 Gustave Kahn
'The Aesthetic of Polychrome Glass' 1886
- 4 Jean Moreas
'Symbolism – a Manifesto' 1886
- 5 Gustave Kahn
'Response of the Symbolists' 1886
- 6 Jean Moreas
'Chronicle' 1886
- 7 Edouard Dujardin
'Cloisonnism' 1888
- 8 Paul Serusier
Letter to Maurice Denis 1889
- 9 Paul Gauguin
Notes on Painting c. 1889-90
- 10 G.-Albert Aurier
from 'Symbolism in Painting: Paul Gauguin' 1891
- 11 Camille Pissarro
on Anarchy, Symbolism and Primitivism, from Letters to Lucien
1883-1900
- 12 August Strindberg and Paul Gauguin
Exchange of Letters 1895
- 13 Paul Gauguin
Fable from 'Notes Eparses' 1896-7
- 14 Edvard Munch
Notebook and Diary Entries 1889-92
- 15 Stanislaw Przybyszewski
'Psychic Naturalism (The Work of Edvard Munch)' 1894
- 16 Max Klinger
from *Drawing and Painting* 1891
- 17 Josephin 'Sar' Peladan
Manifesto and Rules of the *Salon de la Rose + Croix* 1891
- 18 Ferdinand Hodler
'Characteristic Expression through Form' and 'Parallelism'
f. 1895-1900

xx	Contents	
19	Odilon Redon	
	'Suggestive Art' 1896-8	1064
	Bibliography	1067
	Copyright acknowledgements	1081
	Index	1084

Art in Theory 1900-1990

An Anthology of Changing Ideas

Edited by Charles Harrison
and Paul Wood

BLACKWELL

Oxford UK 6 - Cambridge USA

Summary of Contents

I The Legacy of Symbolism	11
A Classicism and Originality	17
B Expression and the Primitive	62
II The Idea of the Modern World	123
A Modernity	130
B Cubism	177
III Rationalization and Transformation	215
A Neo-Classicism and the Call to Order	223
B Dissent and Disorder	246
C Abstraction and Form	274
D Utility and Construction	308
IV Freedom, Responsibility and Power	331
A The Modern as Ideal	338
B Realism as Figuration	383
C Realism as Critique	427
D Modernism as Critique	497
V The Individual and the Social	547
A The American Avant-Garde	554
B Individualism in Europe	587
C Art and Society	630
VI Modernization and Modernism	681
A Art and Modern Life	687
B Modernist Art	744
VII Institutions and Objections	795
A Objecthood and Reductivism	803
B Attitudes to Form	858
C Political Aspects	893
D Critical Revisions	918
VIII Ideas of the Postmodern	985
A The Condition of History	993
B The Critique of Originality	1049
C Figures of Difference	1086

Contents

Acknowledgements	xxiii
A note on the presentation and editing of texts	xxiv
<i>General introduction</i>	1
I The Legacy of Symbolism	
Introduction	13
<i>IA Classicism and Originality</i>	
1 Teodor de Wyzewa 'Wagnerian Painting' 1895	17
2 Paul Signac from <i>Eugene Delacroix to Neo-Impressionism</i> 1899	20
3 Paul Gauguin Letter to Fontainas 1899	23
4 Sigmund Freud from 'On Dreams' 1901	26
5 Otto Weininger from <i>Sex and Character</i> 1903	34
6 Paul Cezanne Letters to Emile Bernard 1904-6	37
7 Maurice Denis (intro. Roger Fry) 'Cezanne' 1907	40
8 Maurice Denis 'From Gauguin and van Gogh to' Neo-Classicism' 1909	47
9 Julius Meier-Graefe 'The Mediums of Art, Past and Present' 1904	53
10 Giorgio de Chirico 'Mystery and Creation' 1913	60
<i>IB Expression and the Primitive</i>	
1 August Endell 'The Beauty of Form and Decorative Art' 1897-8	62
2 Andre Derain Letters to Vlaminck c.1905-9	65

- 3 Ernst Ludwig Kirchner
Programme of the Brücke 1906
- 4 Wilhelm Worringer
from *Abstraction and Empathy* 1908
- 5 Henri Matisse
'Notes of a Painter' 1908
- 6 Roger Fry
'An Essay in Aesthetics' 1909
- 7 Wassily Kandinsky
from *Concerning the Spiritual in Art* 1911
- 8 Wassily Kandinsky
The Cologne Lecture 1914
- 9 Franz Marc
'The "Savages" of Germany' and 'Two Pictures' 1912
- 10 August Macke
'Masks' 1912
- 11 Emil Nolde
'On Primitive Art' 1912
- 12 Oskar Kokoschka
'On the Nature of Visions' 1912
- 13 Alexander Shevchenko
'Neo-Primitivism' 1913
- 14 Benedetto Croce
'What Is Art?' 1913
- 15 Clive Bell
'The Aesthetic Hypothesis' 1914
- 16 Hermann Bahr
from *Expressionism* 1916

II The Idea of the Modern World

Introduction

IIA *Modernity*

- 1 Georg Simmel
'The Metropolis and Mental Life' 1902-3
- 2 Max Weber
'Asceticism and the Spirit, of Capitalism' 1904—S.
- 3 Vladimir Ilyich Lenin
'Party Organization and Party Literature' 1905
- 4 Henri Bergson
from *Creative Evolution* 1907
- 5 Alexander Blok
'Nature and Culture' 1908
- 6 Filippo Tommaso Marinetti
'The Foundation and Manifesto of Futurism' 1909
- 7 Umberto Boccioni et al.
'Futurist Painting: Technical Manifesto' 1910

8	Robert Delaunay	
	'On the Construction of Reality in Pure Painting'- 1912	152
9	Percy Wyndham Lewis	
	'Our Vortex' 1914	154
10	Franz Marc	
	'Foreword' 1914	156
11	Fernand Leger	
	'Contemporary Achievements in Painting' 1914	157
12	Henri Gaudier-Brzeska	
	'Gaudier-Brzeska Vortex' 1914, and 'Vortex Gaudier-Brzeska'. 1915	160
13	Karl Kraus	
	from 'In These Great Times' 1914	163
14	Kasimir Malevich	
	<i>From Cubism and Futurism to Suprematism: The New Realism in Painting</i> 1915-16	166

IIB Cubism

1	Jean Metzinger	
	'Note on Painting' 1910	177
2	Guillaume Apollinaire	
	'The Cubists' 1911	178
3	Guillaume Apollinaire	
	'On the Subject in Modern Painting' 1912	179
4	Guillaume Apollinaire	
	'The New Painting: Art Notes' 1912	181
5	Guillaume Apollinaire	
	from <i>The Cubist Painters</i> 1912	182
6	Jacques Riviere	
	'Present Tendencies in Painting' 1912	183
7	Albert Gleizes and Jean Metzinger	
	from <i>Cubism</i> 1912	187
8	Fernand Leger	
	'The Origins of Painting and its Representational Value' 1913	196
9	Oiga Rozanova	
	'The Bases of the New Creation' 1913	199
10	Daniel-Henry Kahnweiler	
	from <i>The Rise of Cubism</i> 1915-20	203
11	Georges Braque	
	'Thoughts on Painting' 1917	209
12	Pablo Picasso	
	'Picasso Speaks' 1923	210

III Rationalization and Transformation

	Introduction	217
--	--------------	-----

IIIA Neo-Classicism and the Call to Order

1	Amedee Ozenfant	
	'Notes on Cubism' 1916	223

x Contents

2	Guillaume Apollinaire 'The New Spirit and the Poets' 1918	225
3	Oswald Spengler from <i>The Decline of the West</i> 1918	227
4	Carlo Carra 'Our Antiquity' 1916-18	229
5	Leonce Rosenberg 'Tradition and Cubism' 1919	234
6	Giorgio de Chirico 'The Return of the Craft' 1919	234
7	Charles Edouard Jeanneret (Le Corbusier) and Amedee Ozenfant 'Purism' 1920	237
8	Albert Gleizes 'The Dada Case' 1920	240
9	Andre Derain 'On Raphael' 1920	243
10	Percy Wyndham Lewis 'The Children of the New Epoch' 1921	244
11	Juan Gris Reply to a Questionnaire 1921	245

III B *Dissent and Disorder*

1	Hugo Ball 'Dada Fragments' 1916-17	246
2	Marcel Duchamp 'The Richard Mutt Case' 1917	248
3	Tristan Tzara 'Dada Manifesto 1918' 1918	248
4	Richard Huelsenbeck 'First German Dada Manifesto' 1918-20	253
5	Richard Huelsenbeck and Raoul Hausmann 'What is Dadaism and what does it want in Germany?' 1918/19	256
6	Richard Huelsenbeck from <i>En Avant Dada</i> 1920	257
7	Alexander Blok 'The Decline of Humanism' 1918	260
8	Novembergruppe Draft Manifesto 1918 and 'Guidelines' 1919	262
9	Novembergruppe Opposition 'Open Letter to the Novembergruppe' 1921	264
10	Walter Gropius Reply to Arbeitsrat fur Kunst Questionnaire 1919	266
11	Max Beckmann 'Creative Credo' 1918-20	267
12	Max Pechstein 'Creative Credo' 1920	269
13	George Grosz 'My New Pictures' 1921	270

14	Francis Picabia	
	'Thank you, Francis!' 1923	272
IIIC <i>Abstraction and Form</i>		
1	Man Ray	
	Statement 1916	274
2	Viktor Shklovsky	
	from 'Art as Technique' 1917	274
3	De Stijl	
	'Manifesto 1' 1918	278
4	Theo van Doesburg	
	from <i>Principles of Neo-Plastic Art</i> 1915-25	279
5	Piet Mondrian	
	'Dialogue on the New Plastic' 1919	282
6	Piet Mondrian	
	<i>Neo-Plasticism: the General Principle of Plastic Equivalence</i> 1920-21	287
7	Kasimir Malevich	
	'Non-Objective Art and Suprematism' 1919	290
8	Kasimir Malevich	
	<i>The Question of Imitative Art</i> 1920	292
9	Naum Gabo and Anton Pevsner	
	'The Realistic Manifesto' 1920	297
10	UNOVIS	
	'Programme of a United Audience in Painting of the Vitebsk State Free Workshops' 1920	299
11	Wassily Kandinsky	
	'Plan for the Physico-psychological Department of the Russian Academy of Artistic Sciences' 1921	301
12	El Lissitsky	
	'A. and Pangeometry' 1925	303
IIID <i>Utility and Construction</i>		
1	KOMFUT	
	'Programme Declaration' 1919	308
2	Vladimir Tatlin	
	'The Initiative Individual in the Collective' 1919	309
3	Lyubov Popova	
	Catalogue Statement 1919	310
4	Nikolai Punin	
	'The Monument to the Third International' 1920	311
5	Alexander Rodchenko	
	'Slogans' and 'Organizational Programme' 1920-21	315
6	Alexander Rodchenko and Varvara Stepanova	
	'Programme of the First Working Group of Constructivists' 1922	317
7	Alexei Gan	
	from <i>Constructivism</i> 1922	318
8	El Lissitsky and Ilya Ehrenberg	
	Statement by the Editors of <i>Veshch</i> 1922	320

9	<i>LEF</i> editorial	
	'Whom is <i>LEF</i> Alerting?' 1923	321
10	Osip Brik	
	'The So-called "Formal Method" ' 1923	323
11	Osip Brik	
	'From Picture to Calico-Print' 1924	324
12	Vladimir Tatlin	
	'Report of the Section for Material Culture's Research Work' 1924	328

IV Freedom, Responsibility and Power

Introduction		333
--------------	--	-----

IVA *The Modern as Ideal*

1	Walter Gropius	
	'The Theory and Organization of the Bauhaus'. 1923	338
2	Paul Klee	
	from <i>On Modern Art</i> 1924	343
3	Hart Crane	
	'General Aims and Theories' 1925	350
4	Amedee Ozenfant	
	from <i>Foundations of Modern Art</i> 1928	351
5	Hans Hofmann	
	'On the Aims of Art', 1931	354
6	Abstraction-Creation	
	Editorial Statements 1932 and 1933	357
7	Wladyslaw Strzeminski	
	Statements 1932 and 1933	359
8	Alfred H. Barr Jr	
	from <i>Cubism and Abstract Art</i> 1936	361
9	Henri Matisse	
	Statements to Teriade 1936	363
10	Naum Gabo	
	'The Constructive Idea in Art' 1937	365
11	Piet Mondrian	
	'Plastic Art and Pure Plastic Art' 1937	368
12	Barbara Hepworth	
	'Sculpture' 1937	374
13	American Abstract Artists	
	Editorial Statement 1938	377
14	Ibram Lassaw	
	'On Inventing Our Own Art' 1938	378
15	Ben Nicholson	
	'Notes on Abstract Art' 1941	380

IVB *Realism as Figuration*

1	Vladimir Ilyich Lenin	
	'On Proletarian Culture' 1920	383

2	AKhRR	
	'Declaration' 1922	384
3	AKhRR	
	'The Immediate Tasks of AKhRR' 1924	385
4	David A. Siqueiros et al.	
	'A Declaration of Social, Political and Aesthetic Principles' 1922	387
5	Red Group	
	'Manifesto' 1924	388
6	Otto Dix	
	'The Object Is Primary' 1927	389
7	ARBKD (Asso)	
	'Manifesto' and 'Statutes' 1928	390
8	George Grosz	
	from 'My Life' 1928	393
9	Alfred Rosenberg	
	from 'The Myth of the Twentieth Century' 1930	393
10	Georg Lukacs	
	'"Tendency" or Partisanship?' 1932	395
11	Central Committee of the All-Union Communist Party	
	'Decree on the Reconstruction of Literary and Artistic Organizations' 1932	400
12	John Reed Club of New York	
	'Draft Manifesto' 1932	401
13	Diego Rivera	
	'The Revolutionary Spirit in Modern Art' 1932	404
14	Mario Sironi	
	'Manifesto of Mural Painting' 1933	407
15	Andrei Zhdanov	
	'Speech to the Congress of Soviet Writers' 1934	409
16	David A. Siqueiros	
	'Towards a Transformation of the Plastic Arts' 1934	412
17	Stuart Davis and Clarence Weinstock	
	'Abstract Painting in America', 'Contradictions in Abstractions' and 'A Medium of 2 Dimensions' 1935	415
18	Grant Wood	
	from <i>Revolt Against the City</i> 1935	418
19	Francis Klingender	
	'Content and Form in Art' 1935	421
20	Adolf Hitler	
	Speech Inaugurating the 'Great Exhibition of German Art' 1937	423
IVC <i>Realism as Critique</i>		
1	Leon Trotsky	
	from <i>Literature and Revolution</i> 1922-3	427
2	Andre Breton	
	from the First Manifesto of Surrealism 1924	432
3	Louis Aragon et al.	
	'Declaration of the Bureau de Recherches Surrealistes' 1925	439
4	Andre Breton	
	<i>Surrealism and Painting</i> 1928	440

5	Andre Breton	
	from the Second Manifesto of Surrealism 1929	446
6	George Grosz and Wieland Herzfelde	
	'Art Is in Danger' 1928	450
7	Osip Brik	
	'Photography versus Painting' 1926	454
8	Sergei Tretvakov	
	'We Are Searching' and 'We Raise the Alarm' 1927	457
9	Siegfried Kracauer	
	from 'The Mass Ornament' 1927	462
10	October (Association of Artistic Labour)	
	'Declaration' 1928	465
11	V. N. Volosinov	
	from <i>Marxism and the Philosophy of Language</i> 1929	467
12	Georges Bataille	
	from 'Critical Dictionary' 1929f-30	474
13	Georges Bataille	
	'The <i>Lugubrious Game</i> ' 1929	476
14	Salvador Dali	
	'The Stinking Ass' 1930	478
15	Walter Benjamin	
	Letter to Gershom Scholem 1931	481
16	Walter Benjamin	
	'The Author as Producer' 1934	483
17	Bertolt Brecht	
	'Popularity and Realism' 1938	489
18	Fernand Leger	
	'The New Realism Goes On' 1936	493
 IVD <i>Modernism as Critique</i>		
	Kasimir Malevich	
	Letter to Mevherhold 1932	497
2	Pablo Picasso	
	'Conversation with Picasso' 1935	498
3	Herbert Read	
	'What Is Revolutionary Art?' 1935	502
4	Meyer Schapiro	
	'The Social Bases of Art' 1936	506
5	Jan Mukafovsky	
	from <i>Aesthetic Function</i> 1934/36	511
6	Walter Benjamin	
	'The Work of Art in the Age of Mechanical Reproduction' 1936	512
7	Theodor Adorno	
	Letter to Benjamin 1936	520
8	Ernst Bloch	
	'Discussing Expressionism' 1938	523
9	Andre Breton, Diego Rivera and Leon Trotsky	
	'Towards a Free Revolutionary Art' 1938	526

10	Clement Greenberg 'Avant-Garde and Kitsch' 1939	529
11	Harold Rosenberg 'The Fall of Paris' 1940	541
V The Individual and the Social		
	Introduction	549
VA <i>The American Avant-Garde</i>		
1	Clement Greenberg 'Towards a Newer Laocoon' 1940	554
2	Jackson Pollock Answers to a Questionnaire 1944	560
3	Adolph Gottlieb and Mark Rothko with Barnett Newman Statement 1943	561
4	Mark Rothko 'The Romantics were Prompted . . . ' 1947	563
5	Adolph Gottlieb Statement 1947	564
6	Mark Rothko Statement 1947	565
7	Barnett Newman 'The Ideographic Picture' 1947	565
8	Barnett Newman 'The First Man Was an Artist' 1947	566
9	Clement Greenberg 'The Decline of Cubism' 1948	569
10	Barnett Newman 'The Sublime Is Now' 1948	572
11	Jackson Pollock Interview with William Wright 1950	574
12	David Smith 'Aesthetics, the Artist and the Audience' 1952	578
13	Clyfford Still Statement 1952	580
14	Harold Rosenberg from 'The American Action Painters' 1952	581
15	Clyfford Still Letter to Gordon Smith 1959	584
VB <i>Individualism in Europe</i>		
1	Jean-Paul Sartre from <i>Existentialism and Humanism</i> 1946	587
2	Jean Dubuffet 'Notes for the Well-Lettered' 1946	590
3	Jean Dubuffet 'Crude Art Preferred to Cultural Art' 1948	593

4	Antonin Artaud		
	from <i>Van Gogh: the Man Suicided by Society</i> 1947		595
5	Jean-Paul Sartre		
	'The Search for the Absolute' 1948		599
6	Samuel Beckett and Georges Duthuit		
	from <i>Three Dialogues</i> 1949		605
7	Jacques Lacan		
	'The Mirror-Phase as Formative of the Function of the I' 1949		609
8	Jean-Michel Atlan		
	'Abstraction and Adventure in Contemporary Art' 1950		613
9	Francis Ponge		
	'Reflections on the Statuettes, Figures and Paintings of Alberto Giacometti' 1951		614
10	Albert Camus		
	'Creation and Revolution' 1951		615
11	Michel Tapié		
	from <i>An Other Art</i> 1952		619
12	Georg Baselitz		
	'Pandemonium Manifestos' 1961-2		621
13	Francis Bacon		
	Interview with David Sylvester 1962-3		625
VC <i>Art and Society</i>			
1	Maurice de Vlaminck		
	'Open Opinions on Painting' 1942		630
2	Francis Klingender		
	from <i>Marxism and Modern Art</i> 1943		631
3	Theodor Adorno and Max Horkheimer		
	'The Parable of the Oarsmen' 1944		633
4	Robert Motherwell		
	'The Modern Painter's World' 1944		635
5	Pablo Picasso		
	'Why I Joined the Communist Party' 1944		638
6	Pablo Picasso		
	Statement to Simone Tery 1945		639
7	Fernand Leger		
	'The Human Body Considered as an Object' 1945		640
8	Lucio Fontana		
	'The White Manifesto' 1946		642
9	Vladimir Kemenov		
	from 'Aspects of Two Cultures' 1947		647
10	Robert Motherwell and Harold Rosenberg		
	'The Question of What Will Emerge Is Left Open' 1947/8		649
11	Constant		
	'Our Own Desires Build the Revolution' 1949		650
12	Asger Jorn		
	'Forms Conceived as Language' 1949		651
13	Andre Fougeron		
	'The Painter on his Battlement' 1948		652

14	George Dondero	
	from <i>The Congressional Record</i> 1949	654
15	Arthur M. Schlesinger Jr	
	from <i>The Politics of Freedom</i> 1950	658
16	Alfred H. Barr Jr	
	'Is Modern Art Communistic?' 1952	660
17	David Smith	
	'Economic Support of Art in America Today' 1953	663
18	Ben Shahn	
	'The Artist and the Politician' 1953	665
19	Henry Moore	
	'The Sculptor in Modern Society' 1952	669
20	David A Siqueiros	
	'Open Letter to the Painters, Sculptors and Engravers of the Soviet Union' 1955	672
21	Georg Lukacs	
	'The Ideology of Modernism' 1958	675

VI Modernization and Modernism

	Introduction	683
--	--------------	-----

VIA *Art and Modern Life*

1	Roland Barthes	
	from 'Myth Today' 1956	687
2	Guy Debord	
	Writings from the Situationist International 1957-61	693
3	Lawrence Alloway	
	'The Arts and the Mass Media' 1958	700
4	Alan Kaprow	
	from <i>Assemblages, Environments and Happenings</i> 1959-65	703
5	Piero Manzoni	
	'Free Dimension' 1960	709
6	Pierre Restany	
	'The New Realists' 1960	711
7	Raymond Williams	
	'The Analysis of Culture' 1961	712
8	John Cage	
	'On Robert Rauschenberg, Artist, and his Work' 1961	717
9	Jasper Johns	
	Interview with David Sylvester 1965	721
10	Richard Hamilton	
	'For the Finest Art, Try Pop' 1961	726
11	Claes Oldenburg	
	'I Am for an Art . . . ' 1961	727
12	Andy Warhol	
	Interview with Gene Swenson 1963	730

13	Roy Lichtenstein	
	Lecture to the College Art Association 1964	733
14	George Kubler	
	from <i>The Shape of Time</i> 1962	735
15	Marshall McLuhan	
	from <i>Understanding Media</i> 1964	738
16	Tony Smith	
	from Interview with Samuel Wagstaff Jr 1966	741
VIB <i>Modernist Art</i>		
1	Alain Robbe-Grillet	
	'Commitment' 1957	744
2	David Smith	
	'Tradition and Identity' 1959	748
3	Maurice Merleau-Ponty	
	from 'Eye and Mind' 1961	750
4	Clement Greenberg	
	'Modernist Painting' 1960-65	754
5	Theodor Adorno	
	from 'Commitment' 1962	760
6	Barnett Newman	
	Interview with Dorothy Gees Seckler 1962	764
7	Clement Greenberg	
	from 'After Abstract Expressionism' 1962	766
8	Michael Fried	
	from <i>Three American Painters</i> 1965	769
9	Michael Fried	
	from 'Shape as Form: Frank Stella's New Paintings' 1966	775
10	Jules Olitski	
	'Painting in Color' 1967	778
11	Stanley Cavell	
	'A Matter of Meaning It' 1967	779
12	William Tucker and Tim Scott	
	'Reflections on Sculpture' 1967	784
13	Richard Wollheim	
	'The Work of Art as Object' 1970	787
VII Institutions and Objections		
	Introduction	797
VIIA <i>Objecthood and Reductivism</i>		
1	Yves Klein	
	Sorbonne Lecture 1959	803
2	Frank Stella	
	Pratt Institute Lecture 1959-60	805
3	Ad Reinhardt	
	'Art as Art' 1962	806

4	Donald Judd 'Specific Objects' 1965	809
5	Robert Morris .. 'Notes on Sculpture 1-3' 1966-7	813
6	Michael Fried 'Art and Objecthood' 1967	822
7	Sol LeWitt 'Paragraphs on Conceptual Art' 1967	834
8	Sol LeWitt 'Sentences on Conceptual Art' 1969	837
9	Robert Barry Interview with Arthur R. Rose 1969	839
10	Joseph Kosuth 'Art after Philosophy' 1969	840
11	Daniel Buren, Olivier Mosset, Michel Parmentier, Niele Toroni Statement 1967	850
12	Daniel Buren 'Beware' 1969-70	850

VIIB *Attitudes to Form*

1	Terry Atkinson and Michael Baldwin 'Air Show' 1967	858
2	Robert Smithson 'A Sedimentation of the Mind: Earth Projects' 1968	863
3	Robert Morris 'Notes on Sculpture 4: Beyond Objects' 1969	868
4	Art & Language Editorial introduction to <i>Art-Language</i> 1969	873
5	Ian Burn and Mel Ramsden 'The Role of Language' 1969	879
6	Lawrence Weiner Statements 1969-72	881
7	Victor Burgin 'Situational Aesthetics' 1969	883
8	John A. Murphy Sponsor's Statement for 'When Attitudes become Form' 1969	885
9	Germano Celant from <i>Art Povera</i> 1969	886
10	Joseph Beuys 'Not Just a Few Are Called, But Everyone' 1972	889

VIIC *Political Aspects*

1	Lucy Lippard 'Interview with Ursula Meyer' 1969 and 'Postface' to <i>Six Years</i> 1973	893
2	<i>Artforum</i> from 'The Artist and Politics: a Symposium' 1970	896
3	Art Workers' Coalition Statement of Demands 1970	901

4	Joseph Beuys		
	'I Am Searching for Field Character' 1974		902
5	Hans Haacke		
	Statement 1974		904
6	Mel Ramsden		
	from 'On Practice' 1975		905
7	Ian Burn		
	'The Art Market: Affluence and Degradation' 1975		908
8	Victor Burgin		
	from 'Socialist Formalism' 1976		911
9	Art & Language		
	Editorial to <i>Art-Language</i> 1976		916
VIII <i>Critical Revisions</i>			
1	Jacques Derrida		
	from <i>Of Grammatology</i> 1967		918
2	Michel Foucault		
	'What Is an Author?' 1969		923
3	Louis Althusser		
	from 'Ideology and Ideological State Apparatuses' 1970		928
4	Thomas Kuhn		
	from 'Postscript – 1969' 1970		936
5	Roland Barthes		
	'From Work to Text' 1971		940
6	Robert Smithson		
	'Cultural Confinement' 1972		946
7	Leo Steinberg		
	from <i>Other Criteria</i> 1968-72		948
8	Rosalind Krauss		
	'A View of Modernism' 1972		953
9	Jean Baudrillard		
	'Ethic of Labour, Aesthetic of Play' 1973		957
10	Julia Kristeva		
	'Prolegomenon' to <i>Revolution in Poetic Language</i> 1974		960
11	Laura Mulvey		
	from 'Visual Pleasure and Narrative Cinema' 1973/75		963
12	Michel Foucault		
	A Lecture 1976		970
13	Fredric Jameson		
	from 'Reflections on the Brecht-Lukacs Debate' 1977		976
14	Raymond Williams		
	'Dominant, Residual and Emergent' 1977		979

VIII Ideas of the Postmodern

Introduction	987
VIIIA <i>The Condition of History</i>	
1 Daniel Bell from 'Modernism and Capitalism' 1978	993
2 Jean-Francois Lvotard Introduction to <i>The Postmodern Condition</i> 1979	998
3 Jürgen Habermas 'Modernity – An Incomplete Project' 1980	1000
4 Jean-Francois Lvotard 'What Is Postmodernism?' 1982	1008
5 ^r Julia Kristeva 'Powers of Horror' 1980	1015
6 ^r Art & Language 'Art & Language Paints a Picture' 1983	1018
7 Donald Judd from '...not about master-pieces but why there are so few of them' 1984	1028
8 Joseph Beuys, Jannis Kounellis, Anselm Kiefer, Enzo Cucchi from 'The Cultural-Historical Tragedy of the European Continent' 1985	1032
9 Gerhard Richter from 'Interview with Benjamin Buchloh' 1986	1036
10 Gerhard Richter Notes 1990	1047
VIIIB <i>The Critique of Originality</i>	
1 Jean Baudrillard 'The Hyper-realism of Simulation' 1976	1049
2 Craig Owens from 'The Allegorical Impulse: Towards a Theory of Postmodernism' 1980	1051
3 Rosalind Krauss from 'The Originality of the Avant-Garde' 1981	1060
4 Hal Foster from 'Subversive Signs' 1982	1065
5 Sherrie Levine Statement 1982	1066
6 Art & Language 'Letter to a Canadian Curator' 1982	1067
7 Barbara Kruger '"Taking" Pictures' 1982	1070
8 Peter Halley 'Nature and Culture' 1983	1071
9 Fredric Jameson 'The Deconstruction of Expression' 1984	1074
10 Haim Steinbach, Jeff Koons, Sherrie Levine, Philip Taaffe, Peter Halley, Ashley Bickerton 'From Criticism to Complicity' 1986	1080

11	Julia Kristeva	
	Interview with Catherine Francblin 1986	1084
<i>VIIIC Figures of Difference</i>		
1	Edward Said	
	from 'Opponents, Audiences, Constituencies, and Community' 1981	1086
2	Mary Kelly	
	'Re-Viewing Modernist Criticism' 1981	1088
3	Krzysztof Wodiczko	
	'Public Projection' 1983	1094
4	Victor Burgin	
	from 'The Absence of Presence' 1984	1097
5	Jacqueline Rose	
	'Sexuality in the Field of Vision' 1984/85	1101
6	W. J. T. Mitchell	
	'Image and Word' and 'Mute Poesy and Blind Painting' 1986	1106
7	Flint Schier	
	'Painting after Art?: Comments on Wollheim' 1987/91	1111
8	Raymond Williams	
	'When Was Modernism?' 1987/89	1116
9	Gavatri Chakravorti Spivak	
	'Who Claims Alterity?' 1989	1119
10	Richard Serra	
	from The Yale Lecture 1990	1124
Bibliography		1129
Copyright acknowledgements		1155
Index		1169