

**The Originality of the Avant-Garde
and Other Modernist Myths**

Rosalind E. Krauss

The MIT Press
Cambridge, Massachusetts
London, England

Acknowledgments *ix*

Introduction *1*

I Modernist Myths

Grids *8*

In the Name of Picasso *23*

No More Play *42*

The Photographic Conditions of Surrealism *87*

This New Art: To Draw in Space *119*

Photography's Discursive Spaces *131*

The Originality of the Avant-Garde *151*

Sincerely Yours *171*

II Toward Postmodernism

Notes on the Index: Part 1 *196*

Notes on the Index: Part 2 *210*

Reading Jackson Pollock, Abstractly *221*

LeWitt in Progress *244*

Richard Serra, a Translation *260*

Sculpture in the Expanded Field *276*

Poststructuralism and the Paraliterary *291*

Credits *297*

Index *301*

- Abstract art: associations of abstract artists, 121; structuralist analysis of, 126-7; and the grid, 158; and the index, 209, 210, 212, 218; the abstract subject, 222-5, 236-40, 263, 268, 270, 272-3; and conceptual art, 245-9; models for, 250-1; and decoration, 261; and phenomenology, 267
- Abstract expressionism, 196, 212, 225, 227, 238
- Acconci, Vito, 196-7
- Acéphale*, see: Bataille
- Albers, Joseph, 22, 160
- Alpers, Svetlana, 141
- Andre, Carl, 286
- Aragon, Louis, 49, 67, 76, 78, 104-5, 107, 112
- Arp, Hans, 57, 65, 67, 73, 121, 127
- Art history: as model for criticism, 5, 221-2; and reference, 25, 27-9, 32, 39, 40, 238; and positivism, 90-1, 241; categories of, 141-2, 150, 193; and connoisseurship, 190; see also: historical method, and style
- Askevold, David, 208, 209
- Atget, Eugène, 144-50, 148, 149, 153
- Austen, Jane, 162-3, 166
- Authenticity: and reproduction, 152-3, 180; and style, 157; and Rodin's casts, 171; criteria for, 179; and aesthetic intention, 182-4, 190; and authorship, 190
- Authorship: and poststructuralism, 4, 5, 294; and stereo views, 140; art-historical model for, 142, 147, 190-1; posthumous rights of, 153, 178, 183; and mechanical reproduction, 156; and Musée Rodin, 176
- Automatism, see: surrealism
- Avant-garde: and Gonzalez, 127; and concepts of originality, 157-8
- Aycock, Alice, 286, 287
- Balzac, Honoré de, 147, 294, 295
- Barthes, Roland: the *Argo* model, 2-4; and *L'Histoire de l'oeil*, 62-3; on pastiche, 168; on photography, 211, 212, 217, 218; on connotation, 293, 294-6
- Bataille, Georges: *L'Histoire de l'oeil*, 62-4; "Dictionary," 63, 64, 80; "Primitive Art," 64; "L'OEil," 58; "Soleil pourri," 64, 67, 82; "Le gros orteil," 80, 101; "La mutilation sacrificielle et l'oreille coupée de Vincent Van Gogh," 83; *informe*, 53, 63-4, 68; concept of alteration, 54; and pre-Columbian art, 55-6; and *Documents*, 56-7; and Giacometti, 59-65; and transgression, 62-3; *acéphale*, 69, 72, 82-4; *bassesse*, 80
- Baudrillard, Jean, 39
- Bazin, André, 203
- Beckett, Samuel: *Come and Go*, 257; *Molloy*, 246, 248, 249, 250, 251-2, 254, 255, 256
- Bellmer, Hans, 101-2, 111
- Bénédite, Léonce, 180, 183, 188-9

- Benjamin, Walter, 98, 101, 152, 205, 218
 Bernini, Gianlorenzo, 279
 Blanc, Charles, 15, 166
 Boiffard, Jacques-André, 65, 68, 80, 81, 95, 98, 100-1, 115
 Bourne, Samuel, 135, 136
 Brancusi, Constantin, 51, 73, 121, 157, 279, 280, 281
 Brandt, Bill, 109
 Brassai, 93, 99, 114, 115
 Brecht, Berthold, 104, 107
 Breton, André: *L'Amour fou*, 43-5, 98, 112-3; *Automatic Writing*, 102, 104; *First Manifesto of Surrealism*, 94; *Nadja*, 101; "Surrealism and Painting," 93; and Giacometti, 43, 45, 57, 61, 65; and transgression, 62; theory of surrealist painting, 92-7; and photography, 97-8; *Convulsive Beauty*, 112-3
- Caillois, Roger, 70
 Carmean, E. A., 222-36, 240
 Caro, Anthony, 128
 Cavell, Stanley, 3, 90, 142, 187
 Cercle et Carré, 121, 128
 Chatelain, Jean, 171, 176-80, 189-90
 Cladel, Judith, 187-8
 Clay, Jean, 45
 Codes: photography's relation to, 211-2; pictorial, 216-8; Barthes' analysis of, 295
 Collage: and pastiche, 4; and signification, 5, 30-9; cubist, dada, 105
 Color: color theory, 15, 166; in Picasso, 30, 31; and signification, 37; coded, 212, 215-6
 Conceptual art, 196, 218, 245, 255
 Connotation, 27, 28, 294-5
 Constable, John, 135, 167
 Constructivism, 268, 270, 278
 Copy (Multiple): double of original, 109; and Gonzalez, 124-9; and sculptural casts, 153-4; multiples without originals, 156; grid as, 160; as condition of originality, 162; and picturesque, 164-6; Museum of Copies, 166; discourse of, 168; and postmodernism, 170; legal status of, 177-80; and realism, 295
 Copyright, 140, 157, 160, 177
 Cornell, Joseph, 20, 21, 158
 Crimp, Douglas, 150
 Criticism: critical method, 1, 2, 5, 27, 30, 225, 221, 277; critical theory, 292-6
 Cubism: and reference, 31-2; and signification, 33-8; and intellectual realism, 64; and Duchamp, 202; and conceptualization, 248; *see also*: collage
- Dada, 98, 102, 105, 106
 Daix, Pierre, 29, 32, 39
 Dali, Salvador, 57-8, 70, 75, 91, 115
 Denotation, 27, 238, 294, 295
 De Maria, Walter, 287
 Derrida, Jacques, 106, 109, 293, 294, 296
 Descartes, René, 80, 246, 249
 De Stijl, 10, 21
 Dickstein, Morris, 292, 293, 294
 Difference, 34, 35, 38, 63-4, 238
 Dilthey, Wilhelm, 241
 Dissident surrealists, 56, 64, 78
 Documents, 52, 53, 56-8, 60, 63-4, 66, 69, 78-80, 101, 112
 Duchamp, Marcel: *The Bride Stripped Bare by Her Bachelors, Even* (The Large Glass), 202-5, 204; *Machine optique*, 200, 201; *Tu m'*, 198-9, 198-200; readymades, 198, 205, 206; *With My Tongue in My Cheek*, 206, 207; and Giacometti, 58; and horizontality, 84; and the indexical sign, 198; and the shifter, 200; *Rrose Sélavy*, 200, 201, 203; and photography, 203-6
 Dupin, Jacques, 60
- Earthworks, 196, 206, 218
 Einstein, Carl, 56, 70
 Elsen, Albert, 171-194 *passim*
 Eluard, Paul, 67, 70
 Ernst, Max, 70-2, 71, 74, 78, 97, 105
 Expressionism, 194

- Fenton, Roger, 143
 Fineman, Joel, 26, 27
 Form, 37, 40, 63
 Formalism, 1, 39-40, 186, 200, 238, 239, 294, 295
 Foucault, Michel, 141, 150, 193, 241-2
 Freud, Sigmund, 4, 54, 72, 91, 95
 Friedrich, Caspar David, 16
 Fry, Roger, 52, 221
- Gablik, Suzi, 245, 248, 249
 Gabo, Naum, 278
 Galassi, Peter, 134-5
 Gay, Peter, 241
 Giacometti, Alberto: *Cage*, 69, 70; *Caress*, 49; *Circuit*, 59, 73; *The Couple*, 46, 48-9, 80; *Disagreeable Object*, 77, 78; *Disagreeable Object to be Disposed of*, 78; *Flower in Danger*, 65, 66; *Head*, 60; *Head*, 65; *Head/Landscape*, 73, 74, 77; *Hour of the Traces*, 60-1, 61, 78; *Invisible Object*, 42, 43-7, 65, 73; "On ne joue plus" (No More Play), 59, 73, 75, 78, 84; *Point to the Eye*, 59, 60; *Project for a Passageway*, 73-4, 75; *Spoon Woman*, 48-51, 50, 56, 73; *Suspended Ball*, 57, 57-9, 61-5, 78; *Woman, Head, Tree*, 69, 70; and Breton, 43-5; and *l'art nègre*, 48; gameboard sculpture, 59-60; pre-Columbian influence, 60-2; and *L'Histoire de l'oeil*, 63-4; dissident surrealists, 65; and Ernst, 70-2; conception of the base, 73-5, 84-5; Oceanic sources, 76-8
 Gilpin, Reverend William, 163-6
 Gombrich, Ernst, 125, 237
 Gonzalez, Julio: *Woman Combing Her Hair*, 121-4, 122, 128; and Picasso, 119-21; drawing from nature, 121; copying the drawing in metal, 122-4; abstraction, 127-8
 Greenberg, Clement, 1, 237
 Grid: emblematic of modernism, 9-12; structure as myth, 12-3, 22; and color theory, 15; and symbolism, 16-7; bivalence, 18; Mondrian, 19-20; historical model, 22; and originality, 158-62; and origin, 168
 Gris, Juan, 31
- Hambourg, Maria Morris, 146-7
 Hart, Joan, 39
 Hausman, Raoul, 105
 Hay, Deborah, 210-11, 218
 Heartfield, John, 103-4, 104, 107, 113
 Hegel, Friedrich, 237-8
 Heizer, Michael, 287
 Henri, Florence, 87-90, 88, 118
 Historical method: the synchronic model, 22; history of photography, 134; Foucault, 193; and cause, 224-5, 241-2
 Historicism, 2, 4, 5, 277
 Höch, Hannah, 106
 Hohl, Reinhold, 45, 47, 56, 62, 83
 Hollier, Denis, 54, 64, 82-3
 Holmes, Oliver Wendell, Sr., 138
 Holt, Nancy, 287
 Humanism, 3, 49, 64, 126, 246
- Iconography, 90, 224, 227, 238
 Index: and collage, 37; in language, the shifter, 197-8; cast shadows, 198; as photograph, 199, 203; and captions, 205; and readymades, 205; '80s art, 206-9; and abstract art, 215-9
 Intention, 3, 4, 146, 182-5, 188, 193
 Irwin, Robert, 287
 Ivens, William, 125
- Jakobson, Roman, 197
 Johns, Jasper: *Grey Numbers*, 8, 9; and grid, 21, 158; and index, 212
 Judd, Donald, 258, 267, 278
- Kandinsky, Wassily, 237
 Kant, Immanuel, 246
 Kelly, Ellsworth, 215-6
 Kertesz, André, 103
 King, Clarence, 131, 134
 Krasner, Lee, 234, 236, 239
 Kuspit, Donald, 245, 246, 249-50

- Lacan, Jacques, 197-8, 294
 Landscape: and space of exhibition, 133;
 opposed to *view*, 140-1; category of
 art history, 150; picturesque, 163-6;
 in combinatory with architecture, 284
 Lebensztejn, Jean-Claude, 133
 Léger, Fernand, 48, 90, 121, 158
 Leiris, Michel, 43, 45, 56, 65
 Levine, Sherrie, 168-70, 169
 Lévy-Strauss, Claude, 13, 32, 110
 LeWitt, Sol: 122 *Variations of Incomplete
 Open Cubes*, 244; and grid, 21, 158;
 rationalist model of, 245-51; irrational
 structure, 251-6; minimalism, 256-8;
 and Beckett, 256-8
 Limbour, Georges, 66-8
 Linguistic model: Saussure, 2-3, 32; for
 Bataille, 83; signifier of signification,
 110; shifter, 197-9; *see also*: struc-
 turalism
 Lippard, Lucy, 199, 245, 249
 Long, Richard, 287, 289
 Luquet, G. H., 52-54, 56, 64

 Maar, Dora, 25, 44
 Magritte, René, 91, 93
 Malevich, Kasimir, 10, 157, 158, 237-8
 Mallarmé, Stéphane, 4, 17
 Malraux, André, 141-2
 Man Ray, *see*: Ray, Man
 Manet, Edouard, 29
 Marinetti, Filippo Tommaso, 157
 Martin, Agnes, 10-12, 21, 158, 160
 Marville, Charles, 135, 143, 147
 Masson, André, 23, 56, 94
 Matisse, Henri, 18, 227
 Matta-Clark, Gordon, 213, 217, 219
 Meaning: of proper names, 26-8; and
 reference, 31-2; and the pictorial codes,
 216; iconographically established,
 225, 227; as denotation, 238; and
 connotation, 294; *see also*: referent
 Merleau-Ponty, Maurice, 45, 261, 262-70,
 273
 Mesens, E. T. L., 87

 Michelson, Annette, 200
 Mies van der Rohe, Ludwig, 236
 Minimalism, 196, 256, 278
Minotaure, 70, 75, 82-3, 115
 Miró, Joan, 57, 93, 128
 Miss, Mary, 276, 277
 Modernism: issues of postmodernism,
 5-6, 288, 296; grid as model, 9, 10,
 13, 22; collage as model, 38-9; and
 space of exhibition, 133; viewing
 time, 138; myths of, 161, 162, 168,
 170; in Rodin's process, 186-7; and
 pastiche, 194; art history, 221-2; and
 abstraction, 248; and sculpture, 280,
 288, 295
 Moholy-Nagy, László, 87, 115-6
 Mondrian, Piet, 9, 10, 18, 19, 22, 73,
 121, 158, 160-1, 168, 237-9, 241
 Monet, Claude, 133, 135, 167
 Morris, Robert, 258, 267, 282, 285, 287
 Multiple, *see*: copy
 Museum: as plane of exhibition, 133-4;
 constitutive of styles, 141-2; and
 authorship, 147; and originals, 162;
 and supplement, 191
 Myth: modernist myths, 5; and grid, 12,
 22; structuralist analysis of, 13; re-
 pressive powers of, 13, 129, 160, 162,
 168; *see also*: authorship, originality,
 oeuvre

 Namuth, Hans, 226, 232, 233
 Nauman, Bruce, 287
 Naville, Pierre, 98-9
 Newman, Barnett, 225, 227, 237, 264, 282
 Nietzsche, Friedrich, 12, 54
 Nochlin, Linda, 30-31

 Oeuvre, 4, 142-5, 150, 193
 Oppenheim, Dennis, 208, 287
 Optics, 15, 17
 Origin: poststructuralism's critique, 3, 5;
 within the structure of collage, 38; for
 Bataille, 54; within modernist theory,
 158, 160, 168; postmodernism, 170

- Original (the): doubled by the copy, 109, 128; and mechanical reproduction, 152-6; the first grid, 160; the modernist system, 162, 168-70; legal definition of, 176-82, 191; warrant of unity, 194; multiples without an original, 152, 156, 189, 193
- Originality: for romanticism, 129, 176-7; discourse of, 157; for modernism, 161-2; Monet's, 167; and Rodin, 185
- O'Connor, Francis, 225, 229, 240
- Ossorio, Alfonso, 226, 232
- O'Sullivan, Timothy, 131-40, 132, 138
- Ozenfant, Amédée, 49, 121
- Panofsky, Erwin, 27, 190
- Paraliterary (the), 293, 294
- Parry, Roger, 95, 107
- Pastiche: Picasso's, 4, 5; Barthes's concept of, 168, 295; late modernist, 194
- Peirce, Charles Sanders, 215
- Perception: versus optics, 15; Breton and vision, 94; for the picturesque, 164; for Monet, 167; the phenomenology of, 262
- Performance, 22, 196, 210
- Perspective: and grids, 10, 161; photography's, 135-6, 141; and cognitive development, 248
- Phenomenology, 139, 262-7, 273
- Photography: postmodernism, 6, 168; *Foto-Auge*, 87; the frame, 88-90, 113-7; for Breton, 97-8; and surrealism, 99ff; photomontage, 102-7; spacing and doubling, 107-112; and *Convulsive Beauty*, 112-3; formalist reading of O'Sullivan, 131; history of expeditionary photography, 134; *Before Photography*, 135; stereography, 136-9; *view*, 139-141; 19th-century archive, 143-4; Atget's archive, 144-9; the museum and the archive, 145-50; mechanical reproduction, 152-3; as supplement, 191; and Duchamp, 199, 205; as index, 203; caption for, 205-6, 218; '70s art, 206-8, 217; and abstract art, 210-19; uncoded nature of, 211-5; as marked site, 287
- Photomontage, 102-9
- Piaget, Jean, 248-9
- Picasso, Pablo: *Bather with a Beach Ball*, 23, 24; *Compote Dish with Fruit, Violin, and Glass*, 35-7, 36; *Crucifixion*, 227, 228, 229; *Glass and Violin*, 34; *La Vie*, 29-31; *Scallop Shell*, 30; *Seated Bather*, 23, 24; *Still Life with Chair-Caning*, 30; *Violin*, 35; *Violin Hung on a Wall*, 35; and pastiche, 4, 5; the autobiographical Picasso, 24-5; recent iconographical studies, 29-32; collage as system of signs, 32-4; collage and linguistic model, 35-8; and art history of the proper name, 39-40; and Giacometti, 62; and Bataille, 64, 82; and Gonzalez, 119-21, 128-9; and grid, 158; aesthetic fraudulence, 183
- Picturesque, 162-3, 166, 170
- Pollock, Jackson: *Black and White Painting*, 231; *Black and White Painting II*, 230; *Number 14, 1951*, 231; *Summertime*, 239; *Untitled. 1951*, 229; *White Cockatoo*, 234; "Pollock-Smith church project," 222ff; iconography of black paintings, 224-8; and Picasso, 229; and Tony Smith, 232-6; and the abstract subject, 236-7, 239-40; for minimalist generation, 264
- Popper, Karl, 241
- Positivism, 21, 32, 90, 190, 241
- Postmodernism: themes of this work, 6; and representation, 38-9; and the copy, 170; and sculptural practice, 287-90; and poststructuralism, 296
- Poststructuralism, 2-5, 292-6
- Pozzi, Lucio, 212, 214, 215-7
- Primitive art: for Giacometti, 47-9, 59-60, 74, 76, 85; G. H. Luquet, 52; Bataille, 53-6, 64-5; African, 47, 52, 55, 60, 67; Dan, 48-9, 51; Wobe, 51; Oceanic, 67, 70; Easter Islands, 72,

- 76, 82; New Caledonia, 76; New Guinea, 72; New Ireland, 70, 71; Solomon Islands, 44, 45; Pre-historic, 53-5, 82; Aztec, 55, 56, 60-1; Toltec, 58, 59, 279
- Primitivism, 53-6, 64-72, 83-5, 279
- Proust, Marcel, 273-4, 293
- Rauschenberg, Robert, 168
- Ray, Man: *Minotaure*, 82; *Monument to de Sade*, 89, 89-90; *Rayograph*, 96; *Man*, 102; *Lilies*, 107; for *l'Amour fou*, 113; and Breton, 97-8; and surrealism, 99-102; for Tzara, 115, 116; and Atget, 144; and Duchamp, 202, 203
- Redon, Odilon, 17
- Referent: within representation, 28; of collage, 31-2; for structural linguistics, 33, 34; for art history of the proper name, 39; of shifter, 197; of indicial sign, 215; of realism, 295
- Reff, Theodore, 29
- Reinhardt, Ad, 10, 12, 158, 160
- Repetition: within postmodernism, 6; and the grid, 19, 158-62; and myth, 22; and signification, 110; and reproduction, 177
- Representation: within theory of reference, 27-8; absent referent, 33-8; en-framed, 74; for Bataille, 83; as proxy, 94-7; *Convulsive Beauty*, 113; geographic, 141; the museum's, 141-2; the picturesque, 163; logic of the monument, 279
- Reproduction (and mechanical reproduction): Walter Benjamin, 152; ethos of mechanical reproduction, 153; photography, 156; Rodin casts, 162; 184-5; Rodin marbles, 175; original editions, 178, 180; within Rodin's process of composition, 187; postmodernist painting, 289
- Riegl, Aloïs, 27, 221
- Rilke, Rainer Maria, 155-6, 172, 186
- Rodin, August: *Balzac*, 171, 181, 280, 281; *Gates of Hell*, 151-2, 154-7, 171-2, 174, 179-81, 188-9, 280; *Three Nymphs*, 152, 154; *Three Shades*, 153, 154, 172, 186; within ethos of mechanical reproduction, 153-6, 180, 185; and kitsch, 157, 183-4; and the multiple, 168, 182, 186; Elsen, 171ff; irreducible plurality, 181-2; casting procedures, 184; multiple without an original, 187-9
- Romanticism, 16, 166, 176
- Rosenblum, Robert, 31, 40
- Rubin, William, 23-5, 47, 91-2, 101, 225, 232, 234
- Ryman, Robert, 14, 15, 158
- Sade, Marquis de, 55, 87, 89
- Salzmann, August, 135, 137, 143-4
- Sartre, Jean-Paul, 45, 263
- Saussure, Ferdinand de, 2, 3, 32-5, 39, 238
- Schapiro, Meyer, 225, 238
- Schnabel, Julian, 194
- Schwitters, Kurt, 158
- Sculptural base: Giacometti's innovation, 73, 78, 83-5; in Rodin's practice, 178, 183; for traditional monument, 280
- Searle, John, 26
- Sekula, Alan, 150
- Semiology, 110, 218
- Serra, Richard: *Railroad Turnbridge*, 270, 271, 272; *Shift*, 264-70, 260, 265, 266; in France, 262-3; and phenomenology, 267-9, 273; abstraction in sculpture, 267-9, 272; expanded sculptural field, 287
- Seurat, Georges, 15, 16, 33
- Shapiro, Joel, 289, 290
- Sign: collage elements, 32-9; diacritical nature of, 35, 37, 238; within representation, 94, 96; relation of signified and signifier, 106, 211-2; spacing, 107, 115; doubling, 110; within modernism, 161; signifier of spontaneity, 167; shifter, 197-200, 206, 216; and index, 198-202, 215; and pictorial codes, 216
- Signification: model of structural linguistics, 4-5; art historical model, 27;

- collage model, 32, 34, 37; signifier of, 110; Duchamp, 206
- Simonds, Charles, 287, 289
- Simulacrum, 109, 139
- Smith, David, 23, 120, 128
- Smith, Tony, 222-4, 226, 232-6
- Smithson, Robert, 255, 258, 285, 287, 288
- Sommer, Frederick, 108
- Stafford, Barbara, 140
- Steinberg, Leo, 154, 172, 182, 185-7
- Stella, Frank, 1, 21
- Stereography, 136-9, 141
- Structuralism: as methodological model, 2-5; myth, 13; linguistic model, 2-3, 32-3, 39, 238; Barthes's reading of Bataille, 62-3; *combinatoire*, 63, 126, 127, 282, 283, 284; the neuter term, 126; mathematical expansion, 283
- Style: art history's transpersonal term, 23, 25, 91, 221; surrealist style, 101; museum's representation of, 141-2; artistic development, 146; authenticity of, 156-7; and pluralism, 196; progress, 248
- Supplement, 91, 117-8, 191, 211, 219
- Surrealism: objective chance, 43, 45; Giacometti's relation to, 45, 63, 78, 84; definition of surrealist painting, 91-6; automatism, 92, 94-6, 127; Convulsive Beauty, 97, 112-3; *La Révolution Surréaliste*, 98-9; function of publications, 99; importance of photography, 101-3, 113-5; photomontage, 103-5; Cercle et Carré, 121
- Surrealist dissidents, *see*: dissident surrealists
- Symbolism, 16, 17, 21
- Synchrony, 3, 39
- Szarkowski, John, 145-6
- Tabard, Maurice, 87, 92, 111
- Torrès-Garcia, Joaquin, 121
- Trace, 110, 209, 211, 215, 217
- Trachtenberg, Alan, 132
- Tzara, Tristan, 76, 115
- Ubac, Raoul, 92, 102
- Umbo, 117, 117-8
- Video, 196, 206
- Wittgenstein, Ludwig, 26, 33, 142
- Wölfflin, Heinrich, 38-9, 91, 241