

PERPETUAL INVENTORY

ROSALIND E. KRAUSS

AN OCTOBER BOOK

THE MIT PRESS  
CAMBRIDGE, MASSACHUSETTS  
LONDON, ENGLAND

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This book was set in Bembo by Graphic Composition, Inc. Printed and bound in the United States of America.

Library of Congress Cataloging-in-Publication Data

Krauss, Rosalind E.

Perpetual inventory / Rosalind E. Krauss.

p. cm.

“An October book.”

Includes bibliographical references and index.

ISBN 978-0-262-01380-2 (hardcover : alk. paper)

1. Art, Modern—20th century. 2. Art, Modern—21st century. 3. Art criticism. I. Title.

N6490.K73 2010

709.04—dc22

2009028899

10 9 8 7 6 5 4 3 2 1

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## ACKNOWLEDGMENTS

In 1973, recognizing the experience a practicing critic could bring to the campus, Dean Aaron Lemonick of Princeton University named me as director of their Visual Arts Program. It was in this context that I invited Richard Serra, Sol LeWitt, Mel Bochner, Robert Morris, Dorothea Rockburne, and Richard Tuttle to participate in the exhibition “Line as Language” by making works in situ at the Princeton Art Museum.

My practice as a critic of contemporary art had begun at *Artforum* in 1964 under the brilliant tutelage of Philip Leider, the magazine’s editor-in-chief. The following year I joined the board of associate editors, until the beginning of the tenure of John Coplans in 1972. One of the first projects Coplans undertook was a tenth anniversary issue of the magazine, dedicated to Leider and intended as a retrospective of the magazine during his editorship. As such an overview, I wrote “A View of Modernism,” meant to distance myself from the orthodoxy of Clement Greenberg and collected here under the rubric “Apostate.”

Leider assigned me to review New York exhibitions, such as that of Donald Judd in 1966, and “The Cubist Epoch” in 1971 in Los Angeles. Coplans asked me to review Rauschenberg’s 1974 exhibition, as well as Richard Serra’s in 1972 and Paul Sharits’s in 1973. Although my connection to *Artforum* was severed in 1976, when I resigned to found *October* magazine with Annette Michelson, it

was resumed in 2007 when I published “The White Care of Our Canvas” under the new editor-in-chief, Tim Griffin.

The transition from Leider to Coplans was smooth at first, as witnessed by the anniversary issue’s dedication to the former editor-in-chief. That it soon grew unmanageably stormy, leading to the near collapse of the magazine, is cannily recorded in the innovative oral history edited by Amy Newman, *Challenging Art: Artforum 1962–1974*. I am grateful for having been included in her project.

*October* has been a fulfilling experience, especially working with Annette Michelson and our editorial board: George Baker, Yve-Alain Bois, Benjamin H. D. Buchloh, Leah Dickerman, Hal Foster, Denis Hollier, Mignon Nixon, and Malcolm Turvey. I have benefited from their suggestions and criticism.

During his tenure as director of the Painting and Sculpture Department at the Museum of Modern Art, William Rubin was generously supportive of me, commissioning me to curate the Richard Serra exhibition in 1986 and asking me to present a paper at the symposium he organized to accompany his brilliant 1992 exhibition “Picasso and Braque.” “The Motivation of the Sign” was collected among the papers from the symposium, as was the accompanying discussion, in a compilation edited by Lynn Zelevansky.

Roger Conover, my editor at the MIT Press, ventured into the rocky waters of the publishing world’s disapproval of anthologies when he supported my *Originality of the Avant-Garde and Other Modernist Myths* (1986). For *Perpetual Inventory*, a sequel to that collection, he has shown the same welcome belief, for which my gratitude is immense.

To Adam Lehner, managing editor of *October*, who has dedicated time and attention to the book, my warmest thanks. *Perpetual Inventory* could not have been assembled without the perpetual care of Ryan Reineck, my research assistant at Columbia University and an intern at *October*. My greatest thanks to him.