

Marcia Brennan

# Curating Consciousness

Mysticism and the Modern Museum

© 2010 Massachusetts Institute of Technology

All rights reserved. No part of this book may be reproduced in any form by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval) without permission in writing from the publisher.

MIT Press books may be purchased at special quantity discounts for business or sales promotional use. For information, please email [special\\_sales@mitpress.mit.edu](mailto:special_sales@mitpress.mit.edu) or write to Special Sales Department, The MIT Press, 55 Hayward Street, Cambridge, MA 02142.

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

Library of Congress Cataloging-in-Publication Data

Brennan, Marcia.

Curating consciousness : mysticism and the modern museum / Marcia Brennan.

p. cm.

Includes bibliographical references and index.

ISBN 978-0-262-01378-9 (hardcover : alk. paper)

1. Sweeney, James Johnson, 1900–1986. 2. Mysticism and art. 3. Modernism (Aesthetics) 4. Art museums—Exhibitions. I. Title.

N72.M85B74 2010

701'.17—dc22

2009015566

10 9 8 7 6 5 4 3 2 1

## *Index*

- Adventures of*\*, 10–11
- African art, 45–46, 56, 156–158, fig. 2.5
- Alchemy, 7, 28, 33, 36–37, 39, 79, 92, 101–107, 109, 111, 114, 148, 187–188, 208, 220n9
- Alechinsky, Pierre, 14
- American Federation of the Arts, 11, 75–77
- Androgynes and androgyny, 7, 20, 27, 31, 33–34, 36–40, 50–52, 57, 66, 67–72, 75, 77, 78, 79, 84–87, 220n11, 221nn15, 20, 226n61, 227n79, fig. 2.5. *See also* Eros and gendered subjectivity
- Animism and animation, 7, 28, 99–101, 111–112, 148, 159–160, 185, 187–188, 194, 196, 199
- Apollo, 49–50, 56, 147–148
- Apophasis and unsaying, 25–29, 34, 39–40, 62, 63, 64–67, 70–78, 86, 92, 99–102, 104–106, 108–110, 112, 114, 122, 136–137, 144, 147, 160, 162, 183, 184, 189, 198, 212–215n5
- Appel, Karel, 9
- Aquinas, Thomas, St., 22, 108
- Archaism. *See* Primitivism and “primitive” art
- Archipenko, Alexander, 9
- Aristotle, 196–197
- Arp, Jean, 40, 46
- Art and Space*. *See* Heidegger, Martin
- Arte Povera, 91, 234n5
- Art of This Century gallery and films, 61, 68, 242n13

- Ascent of Mount Carmel, The. See John of the Cross, St.*
- Ashbery, John, 187, 195
- Automatic drawing, 156
- Aztec sculpture, 125, 127, fig. 5.6
- Bachelard, Gaston, 169, 187, 189, 192–195, 195, 196
- Baluba*, 156–158
- Barañano, Kosme de, 255nn72, 73
- Barr, Alfred H., Jr., 17, 20, 21, 27, 50–54, 57, 40, 42, 45, 46, 47, 48–57, 61, 145–144, 147, 224–225n55
- Barthes, Roland, 238n49
- Barzun, Jacques, 25
- Bataille, Georges, 107, 239n52
- Bayou Bend (Museum of Fine Arts, Houston), 162, 206
- Beck, John and Audrey, 106
- Bell, Daniel, 25
- Benjamin, Walter, 156
- Bennington College, 22
- Beverloo, Corneille, 14
- Blesh, Rudi, 104–105
- Boullée, Etienne-Louis, 131
- Boynton, Jack, 16, 18, fig. 1.3
- Brancusi, Constantin, 9, 14, 53, 40
- Braque, Georges, 40, 45, 47
- Breton, André, 61, 83–84, 86
- Brooks, Van Wyck, 21
- Buddhism, 148–150
- Burns, Sarah, 225n60
- Burri, Alberto, 7, 9, 14, 20, 27, 28, 88–116, 148, 156, 234–235nn4, 5, 6
- Bianco B.4*, 96, 98, 104–106, fig. 4.4
- Black-White-Black*, 94
- Composizione*, 95–95, 100, fig. 4.2
- Ferro*, 95
- Grande sacco: Congo Binga*, 89–95, 95, 96, fig. 4.1, plate 2
- Legno*, 96, 97, 105–104, fig. 4.5, plate 3
- Wood and White, Combustioni*, 94
- ZQ1*, 93
- Butler, Cuthbert, 6
- Byrne, Barry, 52
- Cage, John, 231
- Calder, Alexander, 2–7, 9, 10, 14, 40, 68, 145
- Crab*, 172–173, fig. 7.2
- Object with Red Disks*, 40–41, fig. 2.4
- Three Young Rats*, 125–126, fig. 5.4
- Calvesi, Maurizio, 234n4
- Carandente, Giovanni, 199
- Carballo, Nicanor, 199
- Carnegie Institute (Pittsburgh), 95, 96, 101, 103, 110, 112
- Cézanne, Paul, 9, 45, 44, 49, 66, 74
- Chagall, Marc, 9
- Chillida, Eduardo, 2–3, 5–7, 20, 28, 168–211, 252–253n35, 253n39, 255nn67, 72
- Abesti gogora I*, 172, 189–195, 207, 208, figs. 7.3, 7.9, 7.10, plate 7
- Abesti gogora V*, 198–209, figs. 7.11, 7.12, plate 8
- And All Who Wander*, 182
- Anvil of Dreams V*, 185–189, 193, fig. 7.8
- Articulated Dream: Homage to Gaston Bachelard*, 187
- Bauen, Wohnen, Denken*, 196
- Concordance*, 175–179, 182, 183, fig. 7.5
- Desde dentro*, 170–171, 179, 187, fig. 7.1
- Les deux noirs*, 175, 178–179, 182, 183, fig. 7.6
- Homage to Calder*, 4–6, fig. 1.2
- Homage to Heidegger*, 196
- Homage to St. John of the Cross*, 182
- Ikaraundi*, 170, 172
- Lugar de silencios*, 182–185, 188, 189, 191, 207, fig. 7.7
- My Beloved, the Mountains*, 182
- Silent Music*, 182
- Chillida, Pilar, 170, 189, 199, 205–206

- Christianity and Catholicism, 6, 8, 11–12, 20–23, 28, 97–101, 107–110, 122–125, 127, 129, 169, 179–182, 239n53, 252–253n55.  
*See also* Aquinas, Thomas, St.; Januarius, St.; John of the Cross, St.; Sainte-Foy de Conques
- Christov-Bakargiev, Carolyn, 93
- Coincidentia oppositorum* (coincidence of oppositions), 4–7, 10–11, 15–14, 15, 16, 17, 20, 22–23, 26–28, 33, 37, 39–40, 43, 50, 51–52, 57, 65–67, 70–72, 75, 77, 79, 83–87, 92, 98, 100–101, 104–106, 108–112, 114–115, 118, 146–152, 155–156, 164, 167, 168–169, 178–179, 183, 187, 189, 190, 193, 197–198, 207–209, 217n49
- Cokatrice, 102, 258n42
- Conference on Society, Philosophy, and Religion, 20, 216n38
- Conformity in bourgeois culture, 11–12, 16, 17, 24, 44, 47, 57, 73–74, 79, 141–144, 146–147, 163–167
- Coniunctio oppositorum* (conjunction of oppositions), 84–87, 124
- Corbin, Henry, 23
- Cordier & Ekstrom Gallery, 58, 77
- Courbet, Gustav, 106  
*Origin of the World*, 106, fig. 4.5
- Craig, Minsa, 95–96
- Cubism and Abstract Art* (catalogue and exhibition), 50–52, 54, 45, 47–57
- Dark Night of the Soul. *See* John of the Cross, St.
- Davis, Stuart, 9, 10
- De Certeau, Michel, 21
- Decorative (as ambivalent modernist signifier), 47–50, 54
- Deer, Tom, 121
- De Kooning, Willem, 9
- Delaunay, Robert, 14
- Derrida, Jacques, 87, 212–215n5, 253n68
- Derrière le Miroir*, 172, 174–179, 184, 185, 187, 189, 194, 198
- Descartes, René, 49, 56
- Deus ex machina*, 143
- Dionysus, 49–50, 56, 147–148
- Doctrine of Correspondences, 7
- Doniger, Wendy, 221n15
- Dreams That Money Can Buy*, 34, 67–73, 230–231nn53, 34, 35
- Dreier, Katherine, 63, 250n29
- Drohojowska, Hunter, 110
- Duchamp, Alexina (Teeny), 77
- Duchamp, Marcel, 7, 9, 20, 27, 28, 33–37, 39–40, 50, 58–87, 116, 145, 152, 220n11, 224–225n55, 228–229n11, 229n15, 250nn29, 32, 233n62
- Anemic Cinema*, 68
- Coffee Mill*, 62
- Comb*, 59–61, fig. 3.1
- Door*, 34, 77–87, 168, 195, figs. 3.6, 3.7, 3.8, 3.10, plate 1
- Dreams That Money Can Buy*, 34, 59, 67–72, figs. 3.3, 3.4, 3.5
- Large Glass*, 34, 63, 66, 152
- LHOOQ*, 34, 226n61
- Nude Descending a Staircase*, 34, 55, 37, 39–40, 50, 62, 63, 66, 68–73, 78, figs. 2.2, 3.4, 3.5
- The Passage from the Virgin to the Bride*, 61
- Rotary Glass Plates*, 34, 66, 67, fig. 3.2
- Rotoreliefs*, 55, 58, 68–71, 73, fig. 3.5
- Duchamp-Villon, Raymond, 9, 75
- Ekstrom, Arne, 79, 83
- Eliade, Mircea, 23, 217n49
- Eliot, T. S.
- Four Quartets*, 6, 89, 107–110, 259n55
- “Tradition and the Individual Talent,” 6, 64–65, 76–77
- Elisofon, Elias, 73
- Emerson, Ralph Waldo, 21

- Erker Presse, 196  
Ernst, Max, 68  
Eros and gendered subjectivity, 21–22, 24, 26, 27, 31–34, 36–40, 43, 45, 47–53, 55–57, 68–72, 73, 78, 79, 84, 87, 98–112, 122, 124, 148, 150–152, 160, 164–167, 188, 208, 220n11, 225n60, 226n61, 227n79, 235n68  
Fenollosa, Ernest, 6  
Finkelstein, Louis, 20  
Firmament, 115, 240–241n74  
“First Papers of Surrealism” (exhibition), 61  
Fitzsimmons, James, 95  
Fontana, Lucio, 14  
Formalism, 7, 8, 11, 26, 43, 45–47, 49, 51, 52, 53–54, 56, 62, 66, 99–101, 122, 125, 127, 135, 148, 178, 179, 187, 195, 212–213n5, 223n59  
Foundation sacrifices, 125–126  
*Four Quartets*. *See* Eliot, T. S.  
Frames and framing, 5–6, 8, 9–10, 11, 13–14, 36, 72, 75, 77, 83–87, 92, 101, 103, 105–106, 112, 118, 121, 161–162, 168–170, 184, 188–189, 195–198, 207, 209–211, 212–213n5  
Freed, Eleanor Kempner, 154  
Freed, Frank, 16, 19, fig. 1.4  
Freud, Sigmund, 57, 227n79  
Friedman, Martin, 97  
Fry, Roger, 8  
Gabo, Naum, 63  
Gale, Matthew, 91  
Galerie Denise René (Paris), 152  
Galerie im Erker (Saint-Gall), 196  
Galerie Maeght (Paris), 2–3, 170, 172, 187, 189  
Gaskell, Ivan, 155–156  
Geeslin, Campbell, 113–114, 144, 162  
Gendered dimensions of modernist aesthetics. *See* Androgynes and androgyny; Eros and gendered subjectivity  
Georgetown University, 8, 21  
Giacometti, Alberto, 9  
Glanvilla, Bartholomeus de, 102  
Glueck, Grace, 9  
Goldwater, Robert, 42  
Gottlieb, Adolph, 16  
Graham, Lanier, 55  
Gray, Cleve, 75  
Greenberg, Clement, 24, 225n56  
Gris, Juan, 40  
Guggenheim, Harry F., 10  
Guggenheim, Peggy, 61, 68  
Guggenheim Museum, 8–10, 14, 15, 16, 61, 75, 93–95, 118, 170–172  
Hamilton, Richard, 83, 84  
Hampton, Lionel, 10  
Hay, Eloise Knapp, 107, 239n55  
Heidegger, Martin, 28, 169, 195–198, 255n72, 256n82  
Hélion, Jean, 40  
Henderson, Linda Dalrymple, 245n5, 249n44  
Heraclitus, 6, 22, 23, 89, 107, 109, 113, 146–147, 156, 167  
Hermaphrodite. *See* Androgynes and androgyny  
Hogg, Ima, 206–207  
Hollywood, Amy M., 220n11  
Holmes, Ann, 112, 134, 138–141, 146, 158, 161–163, 199, 205, 206  
Hopps, Walter, 96, 112  
Houston Endowment Inc., 202–203  
Hubley, John, 10  
Hultén, K. G. Pontus, 160, 162, 245n5, 247–248n28  
Incarnational theology, 28, 97–101, 125, 185, 198  
Institute of Fine Arts, New York University, 8, 42–45  
International Association of Art Critics, 8, 15  
Iolas, Alexander, 159, 144–146, 159, 160, 163, 164  
Israel Museum (Jerusalem), 8  
Izambard, Georges, 111

- James, William, 23
- Janis, Harriet, 104–105
- Janis, Sidney, 61
- Januarius, St., 99–100
- Jewell, Edward Alden, 52, 53
- Jewish Theological Seminary, 20
- John of the Cross, St., 6, 107–110, 169, 180–182, 184, 185, 198, 215n8, 239n55, 255n59, 256n82
- Jones, Jesse Holman and Mary Gibbs, 202–205, 206
- Joselit, David, 229n17
- Jouffroy, Alain, 151
- Julian of Norwich, 6
- Jung, Carl Gustav, 23
- Kandinsky, Wassily, 49, 93, 153–155
- Kataphasis and the kataphatic, 23, 26–27, 65, 67, 70, 72, 76, 87, 109, 156–157, 144, 162
- Keyser, Eugénie de, 143
- Kiesler, Frederick, 242n13
- Kinetic art. *See* Machines
- Klee, Paul, 14, 46, 143
- Kline, Franz, 9, 14, 16
- Kramer, Hilton, 207, 208
- Krauss, Rosalind, 25–26
- Kubler, George, 20
- Kuspit, Donald, 218n54
- Larese, Franz, 196
- Léger, Fernand, 10, 40, 68
- Lipchitz, Jacques, 20
- Living Flame of Love, The.* *See* John of the Cross, St.
- Lumumba, Patrice, 158
- Machines, 7, 28, 158–167
- Magic, 7, 56, 54, 56, 151, 147, 162, 172
- Malevich, Kazimir, 153–154
- Man Ray, 59, 68
- Marshall Plan, 91
- Mathews, Laura, 159
- Mathews, Patricia, 221n20
- Mathieu, Georges, 9
- Matisse, Henri, 45, 47, 48, 49
- Matisse, Pierre, 47
- Matter, Herbert, 15
- Mayo, Edward, 14, 120, 163–164, 172
- Menil, John and Dominique de, 15, 159–141, 144–146, 183, 187, 206
- Meyer, Franz, 158
- Michaux, Henri, 98
- Mies van der Rohe, Ludwig, 12–15, 120–121, 153, 156, 157, 170, 199, 242n15
- Minotaure*, 37, 61
- Miró, Joan, 9, 10, 14, 40, 47, 172, 174
- Blue I, Blue II, Blue III*, 172, 174, fig. 7.3
- Mondrian, Piet, 9, 14, 51, 40, 47
- Moore, Henry, 9
- Motherwell, Robert, 14
- Mumford, Lewis, 42
- Musée d'Art Moderne (Paris), 61
- Musée Fenaille (Rodez), 124
- Museum of Fine Arts, Houston, 8, 12–16, 59, 75, 77–87, 89–90, 93, 96, 103, 104, 106, 110–115, 117–122, 129, 132–134, 136–141, 144–167, 170, 172–175, 178, 192, 194, 199–211. *See also* Sweeney, James Johnson: exhibitions
- Museum of Modern Art (New York), 8–9, 17, 27, 30–32, 42, 47, 53, 56, 61, 62, 93, 141–144, 162, 172
- Museums as sites for spiritual and mystical expression, 6–7, 10–14, 16–17, 20–22, 24–29, 30, 33–34, 56–57, 59, 77–87, 110–118, 121, 124–125, 127, 132–137, 141, 144, 146–167, 209–211, 215n7, 218–219n56
- Mysticism, 6–7, 12, 17, 21–29, 33–34, 37, 59–40, 49–52, 56–57, 59, 63–72, 75–87, 92–93, 97–115, 121, 124, 125, 127, 132–137, 141,

- 144, 146–167, 168–170, 179–185, 187–195, 199, 211, 220n11, 227n76, 239n53, 253n39. *See also* Museums as sites for spiritual and mystical expression
- Preminger, Otto, 120
- Primitivism and “primitive” art, 7, 43, 44, 45, 47–48, 51, 54–56, 124–128, 154, 156–158, 219n2
- Pythagoras, 49, 56
- Nabis, 47–48
- National Gallery (Canberra), 8
- Negative theology, 6, 26–28, 107–110, 169, 185, 259n53, 253n39. *See also* Apophysis and unsaying; *Via negativa*
- Nelson, Robert, 24
- Neoplatonism, 21
- Nicholas of Cusa, 23
- Nietzsche, Friedrich, 47, 49–50, 57, 147–148
- Nondual philosophy and nonduality, 26, 65–67, 72, 112, 136–137, 177, 195, 197–198. *See also* *Coincidentia oppositorum*
- O’Keeffe, Georgia, 14, 62
- Olmec artifacts, 14
- Otero, Aurora, 181
- Pach, Walter, 61
- Palazzo Albizzini (Umbria), 95
- Panofsky, Erwin, 42, 52–53
- Paz, Octavio, 190, 254n58, 256n79, 258n112
- Pesle, Bénédicte, 145
- Petzet, Heinrich Wiegand, 195–196
- Philadelphia Museum of Art, 62, 73, 74, 152
- Picasso, Pablo, 9, 40, 45, 172, 174–175  
*Bathers*, 172, 175, fig. 7.4  
*Danseuse (The Dancer)*, 45–46, fig. 2.5  
*Nude under a Pine Tree*, 172, 174, fig. 7.3
- Plato, 57
- Plotinus, 49, 56
- Pollock, Jackson, 9, 14
- Popper, Frank, 160
- Porter, Fairfield, 95
- Postcolonial critique of modernism, 31, 54–55.  
*See also* Primitivism and “primitive” art
- Read, Herbert, 102–103
- Rebay, Hilma, 9
- Religious Art Center of America, 20
- Religious studies, methodological relation to art history, 25–29. *See also* Apophysis and unsaying; Museums as sites for spiritual and mystical expression; Spirituality and modern art
- Rich, Daniel Catton, 52
- Richter, Hans, 34, 67–72, 250n32
- Rimbaud, Arthur, 111
- Roché, Henri-Pierre, 61
- Rodgers, Richard and Dorothy, 120
- Rome-New York Art Foundation, 95
- Rotan, Edward, 206
- Rothko, Mark, 14
- Rousseau, Jean Jacques, 49, 56
- Rubin, William, 118
- Ryan, William Granger, 20–21
- Sainte-Foy de Conques (France), 122–125, 129, 152, 156, 157, fig. 5.3
- Saint Phalle, Niki de, 14, 138–144
- Sargent, Winthrop, 73
- Schapiro, Meyer, 42, 53–55, 226–227n73
- Schildkraut, Joseph J., 181
- Scholem, Gershom, 23
- Schwarz, Arturo, 59, 83
- Seitz, William C., 17, 75
- Seldis, Henry J., 207, 208
- Sells, Michael A., 23
- Selz, Peter, 145, 170, 174, 180
- Serafini, Giuliano, 88, 93
- Sisler, Mary, 77, 79

- Sisyphus, 151
- Société Anonyme, 63, 64, 66, 229n17
- Soulages, Colette, 118, 120
- Soulages, Pierre, 7, 9, 14, 27, 28, 116–137, 245n21  
*August 22, 1961*, 129, 151, fig. 5.7, plate 4  
*August 27, 1961*, 118  
*February 13, 1960*, 120  
*July 3, 1965*, 129–132, fig. 5.8, plate 5  
*March 14, 1960*, 118  
*May 1953*, 118–119, fig. 5.2  
*November 20, 1956*, 118
- Sound collage, 146–147, 158
- Spiritual Canticle, The.* See John of the Cross, St.
- Spirituality and modern art, 6–7, 17, 20–29, 30,  
 33–34, 36, 39–40, 43, 49–50, 54, 56–57,  
 59, 63, 64–67, 73–87, 91–93, 97–118,  
 122–127, 134–137, 148–150, 168–170,  
 179–185, 187–198, 208–211, 218n55,  
 252–253n55. *See also* Museums as sites  
 for spiritual and mystical expression;  
 Mysticism
- Steen, Charlene, 90, 112
- Stevens, Wallace, 25
- Stieglitz, Alfred, 17, 24
- Stout, Richard, 121
- Suetonius Tranquillus, Gaius, 143
- Sweeney, James Johnson  
 biographical information, 2–17, 20–22, 55–57,  
 95–96, 118, 120, 141, 163, 209, 214n12  
 and Burri, 88–115  
 and Chillida, 168–211  
 connoisseurial approach, 9, 12–17, 96, 118,  
 125–126, 144–146, 163, 209, 250n60  
 critique of bourgeois culture, 11–12, 16–17, 24,  
 146–147, 165, 167  
 and Duchamp, 58–87  
 engagement with mysticism, 6–7, 10–14, 16–17,  
 20–29, 37, 56–57, 59, 65–67, 77–87, 97–115,  
 117–118, 124–137, 141, 146–167, 169–170,  
 179, 182, 184, 187–189, 194–195, 198, 208,  
 211, 223–224n47, 239n53
- exhibitions, 8–9, 12–16, 40–41, 47, 56, 61, 96  
 “Alberto Burri,” 89–90, 95, 96, 110–115, 120,  
 fig. 4.6  
 “Alexander Calder: Circus Drawings, Wire  
 Sculptures, Toys,” 173, fig. 7.2  
 “Contemporary Spanish Painters,” 172  
 “Eduardo Chillida: Retrospective Exhibition,”  
 170, 172, 178, 182, 191–192, 202–211,  
 fig. 7.13  
 “Eleven Europeans in America,” 62, 66, 67  
 “Georgia O’Keeffe Exhibition,” 14  
 Guggenheim International Award exhibitions,  
 94, 118  
 “The Heroic Years: Paris 1908–14,” 14, 215,  
 216n28  
 “Images at Mid-Century,” 94, 118  
 “Jean Tinguely: Sculptures,” 138–141, 144–  
 167, 209, figs. 6.1, 6.2  
 “Not Seen and/or Less Seen off/by Marcel  
 Duchamp/Rrose Sélavy,” 58–59, 77–87,  
 152, figs. 3.9, 3.10  
 “Pierre Soulages: Retrospective Exhibition,”  
 117–122, 129, 132–137, figs. 5.1, 5.9  
 “Sculpture from the Museum of Modern  
 Art,” 172  
 “Sculptures and Drawings from Seven Sculp-  
 tors,” 170  
 “Some Recent Accessions” (1962), 125, 127,  
 172, fig. 5.5  
 “Three Brothers: Jacques Villon, Raymond  
 Duchamp-Villon, Marcel Duchamp,”  
 75–76, 83–84  
 “Three Spaniards: Picasso, Miró, Chillida,”  
 172, 174–175, figs. 7.5, 7.4  
 “Younger European Painters,” 93–95, 118  
 images of, 5, 10, 16, 18–19, figs. 1.1, 1.3, 1.4  
 “Modern Art and Tradition,” 63–67

- “The Place of Painting in Contemporary Culture,” 11–12, 76
- Plastic Redirections in 20th Century Painting*, 51, 53, 54, 40, 45–48, 51, 52–53, 55–57, 62, 66
- on the play impulse, 5–5, 7, 11, 146–148
- and Soulages, 116–137
- teaching at Institute of Fine Arts, New York University, 8, 42–45
- and Tinguely, 158–167
- Sweeney, Laura, 95–96, 118, 120
- Sylvester, David, 142
- Tantra, 53
- Tàpies, Antoni, 14
- Tasende, Jose, 170
- Taylor, Charles, 227n76
- Thanatos, 160
- Three Young Rats*, 125–126, fig. 5.4
- Thurston, Herbert, 99
- Tillich, Paul, 20
- Tinguely, Jean, 7, 14, 27, 28, 36, 158–167
- Bascule*, 165–166, fig. 6.12
- La Bascule VII*, 146, 165–167, fig. 6.13
- Eos*, 148, 150–152, fig. 6.5
- Fourrures*, 156–158, fig. 6.10
- Hommage to New York*, 141–144, 146, fig. 6.3
- Méta-Kandinsky II*, 153–155, fig. 6.8
- Méta-Malévitch*, 153–154, fig. 6.7
- Méta-matic no. 9 (Scorpion)*, 144, 153, 155–156, fig. 6.9
- M.K. III*, 148, 150–152, 160, fig. 6.6
- Prayer Wheel*, 148–150, fig. 6.4
- Radio Drawing*, 146, 147, 158–159, fig. 6.11, plate 6
- Tobey, Mark, 14
- Tolomeo, Maria Grazia, 95
- Tomkins, Calvin, 61, 75, 145
- Topos* (common place), 6, 29, 195–199, 201, 209, 211
- “Tradition and the Individual Talent.” See Eliot, T. S.
- Transition*, 8, 59–60, fig. 5.1
- Trevisa, John de, 102
- Underhill, Evelyn, 7
- University of Michigan Museum of Art, 94, 118
- Unsaying. *See* Apophysis and unsaying
- Valentin, Kurt, 93
- Vía negativa* (negative way), 99, 107–110, 114, 182, 184, 259n55
- View*, 61, 82, 85, 86
- Villon, Jacques, 9, 75
- Violand-Hobi, Heidi, 156, 158
- Volboudt, Pierre, 182, 193, 255n59, 254n54
- Walberg, Isabelle, 83
- Waley, Arthur, 6
- Walker Art Center (Minneapolis), 96–97
- Warren, David, 162
- Wasserstrom, Steven M., 23
- Whitman, Walt, 21
- Wicksteed, Philip H., 108
- Wolfson, Elliot R., 5, 24
- Wray, Dick, 8
- Wright, Frank Lloyd, 9–10
- Yale University Art Gallery, 63, 64, 66, 76
- Zižek, Slavoj, 217n52