

INDEX

- Abstract Expressionism, 17, 33, 34, 44, 55, 60, 61, 134, 206, 211, 267, 284
and Cézanne, 60
collapse of, 34
public reaction to, 44, 46
- Abstract Expressionists, 18, 25, 60, 222
and Cézanne, 60
development of painting styles, 60
- abstract painting, 27, 59, 60, 61
- Adorno, Theodor, 47, 107, 264, 299
on Modernism, 257, 258
criticism of, 107
- Albers, Josef, 188
at Black Mountain College, 22
- Alechinsky, Pierre, 45
- Alloway, Lawrence, 236
- Andre, Carl, 170
- Arensberg, Walter, 169
- Art Students League, NY, 25
- artistic interchange, 10, 11, 48, 58, 70, 73, 75, 105, 132, 245, 285
the individual is a process, 70
- Assemblage art, 133
- Auerbach, Frank, 243, 248
- Bach, Johann Sebastian, 42
- Badt, Kurt, 57, 270, 299
on Cézanne, 57, 58
- Bail, Louis le, 128, 283
- Bakhtin, Mikhail, 286, 288, 299, 304, 305
humble prose of living, 220, 247
on language, 147
nonreiterativity, 155
- Balzac, Honoré de
Le Père Goriot, 126
Vautrin, 124, 126, 282
- Barr, Alfred, 265, 267, 273, 299
on Modernism, 224
Cézanne as father of, 224
- Barthes, Roland
Death of the author, 5
- Basquiat, Jean-Michel, 10
- Baudelaire, Charles
as translator of Delacroix, 247
- Baudrillard, Jean, 259
- Bazille, Frédéric, 21, 283
on Cézanne, 132
relationship with Cézanne, 129
- Becher, Hilda and Bernd, 10
- Beckett, Samuel, 245
- Bellini, Giovanni
influence of, 237
- Belting, Hans, 280, 299
The End of the History of Art, 108
- Bentley, Eric
at Black Mountain College, 22
- Bernard, Emile, 59, 118, 216, 223, 227, 265, 274, 281, 282, 283, 284, 285, 291, 294, 296, 297, 298, 299, 300
on Cézanne, 55, 56, 76, 117, 118, 120, 122, 127, 128, 141, 142, 143, 201, 202, 228, 244, 245, 253, 255
criticism of, 128
- Bernstein, Roberta, 134, 284, 286, 289, 299
on Johns, 135
and art of the past, 135
- Bernstock, Judith, 237
- Black Mountain College, 21, 22
- Bochner, Mel, 267
on Johns
as postmodernist, 33
- Bontecou, Lee, 43
Rosc Exhibition, 1967, 43
- Botticelli, Sandro, 237, 248
- Bouguereau, Adolphe-William, 124, 219, 282
- Bourgeois, Louise, 243
- Bowles, Paul, 165
- Braque, George, 10
- Brettell, Richard, xiii, 264, 285, 288, 293, 299
on Pissarro, 144, 145
on Pissarro and Cézanne, 185
polygonal style, 186
- Brown, Trisha
on Rauschenberg, 170, 171
- Byrne, David, 202, 291
interview with Rauschenberg, 202

308 Index

- Cage, John, 11, 23, 89, 110, 178, 201, 206, 263, 264, 265, 266, 281, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 299, 302, 304, 305
- and the public, 257
 - art outside of institutional art, 216
 - as outsider, 165
 - at Black Mountain College, 22
 - collaboration with Rauschenberg, 180
 - concept of uniqueness for, 160
 - Concert for Piano and Orchestra*, 29
 - developing a new language, 89
 - Impresarios, Inc.*, 212
 - indeterminacy for, 208
 - free-form sound, 168
 - indeterminate compositions, 159, 161
 - the beginning, 29
 - influence of, 28, 242
 - life in art for, 257
 - Marcel Duchamp, Jasper Johns, Robert Rauschenberg, and John Cage Exhibition*, 1971, 215
 - meeting Rauschenberg, 17
 - on Johns, 171
 - on Rauschenberg, 199
 - White Paintings*, 197
 - openness for, 215
 - relationship with Cunningham, 170
 - relationship with Johns, 181
 - relationship with Rauschenberg, 181
 - The 25-Year Retrospective Concert of the Music of John Cage, 29
 - the role of others for, 215
- Callahan, Harry
- at Black Mountain College, 22
- Castagnary, Jules, 67, 273, 276, 300
- on the Impressionists, 66
- Castelli, Leo, 17, 33, 267, 277, 285, 296, 300
- Castoriadis, Cornelius, 269, 300
- on Modernism, 42
- Céline, Louis-Ferdinand, 245
- Cézanne, Anne-Elisabeth-Honorine Auburt, 24
- Cézanne, Louis-Auguste, 23, 122, 123
- Cézanne, Paul, xiii, 11, 49, 70, 91, 98, 113, 135, 212, 219, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 280, 281, 282, 283, 284, 285, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 303, 304, 305
- as genius, 87
 - abandoning as a creative act for, 253
 - according to Historicism, 39
 - admiration for, 223
 - admiration for Delacroix, 232, 233
 - admiration for Ingres, 241
 - admiration for Monet, 56
 - admiration for Pissarro, 27, 34, 56, 94, 122, 204
 - admiration for Tintoretto, 233, 234
 - admiration for Veronese, 234
 - and Abstract Expressionism, 60
 - and art of the past, 125, 227, 229, 230, 231, 243, 244, 251
 - as analogy, 232, 233, 236
 - and Cubism, 187
 - and imitation, 228, 229
 - and Impressionism, 19, 55, 56, 57, 59, 60, 61, 69, 129, 132, 144, 145
 - and Manet, 31
 - and Post-Impressionism, 52, 54
 - and rights of the individual, 141, 142, 145
 - and the antinomy of taste, 87, 94, 95
 - and the critics, 31, 88, 106, 140, 142
 - and the École des Beaux-Arts, 20
 - and the Impressionists, 54, 61, 129
 - and the individual mark, 69
 - and the public, 256
 - and the Salon, 30, 31
 - art as hope, 262
 - art outside of institutional art, 216
 - artist as reflector, 109
 - artistic interchange for, 105, 106
 - as an Impressionist, 57
 - as classical artist, 222, 223
 - as critical of Impressionism, 224
 - as genius, 17, 55, 57, 87, 115, 121, 122, 123, 124, 125, 127, 227
 - as “impact artist,” 31, 32
 - as linchpin of modernism, 14, 17, 34, 35, 51, 52, 53, 55, 57, 59, 60, 122, 224
 - as Maillol, 203, 204
 - as modernist, 213, 256
 - as outsider, 20, 22, 23, 24, 165
 - as Post-Impressionist, 54, 224
 - as pupil, 216
 - as recording device, 200, 201, 261
 - at the École Gratuite de Dessin in Aix, 26
 - at the Université d’Aix, 26
 - beginning as an artist, 24, 26, 27, 30, 235
 - Camille Pissarro, Seen From the Back*, 1874–77, 120
 - Catalogue Raisonné of, 138
 - collaborative exchange for, 97
 - commonplace for, 197, 198, 200, 221
 - concept of beautiful for, 31, 54
 - concept of harmony for, 231
 - concept of influence for, 240, 242
 - concept of openness for, 215
 - concept of serious worker for, 90
 - concept of the thing-in-itself in art for, 251
 - concept of uniqueness in
 - copying a Pissarro, 160
 - construction of own intersubjective world, 261

- Cézanne, Paul (*cont.*)
- constructive [brush]stroke of, 16
 - contradictions of, 18, 55, 117, 118, 119, 120, 121, 132, 161, 214, 226
 - criticism of, 31
 - death of, 260
 - developing a new language, 89
 - dirty painting of, 31, 202, 203, 204, 206
 - establishment of own aesthetics, 92, 93, 131
 - exhibition at Ambroise Vollard gallery, 1895, 16, 121
 - Exhibition, 1910, 52
 - expressing sensations, 106, 228
 - fascination with nature, 184
 - flatness of painting, 37, 39, 59, 61, 63
 - friends of, 142
 - shared ideals, 143, 144
 - Grandes Baigneuses*, 115
 - importance of gray for, 31, 32
 - importance of imagination for, 227, 231, 232, 255
 - importance of the viewer for, 216
 - in the South of France, 16, 19, 22, 23
 - influence of, 14, 34, 188, 191, 232, 236, 242
 - influence of Courbet, 204
 - influence of Delacroix, 243
 - influence of Flaubert, 199, 245
 - influence of Manet, 53
 - influence of Monet, 55, 56, 228, 244, 245
 - influence of Pissarro, 59
 - influence of poetry, 246
 - influence of the Impressionists, 228
 - influence of Zola, 245
 - kinship with Johns, 187
 - L'Éternel féminin*, ca. 1877, 132
 - La barque de Dante, D'Après Delacroix*, ca. 1870, 243
 - Le Clos des Mathurins à Pontoise (l'Hermitage)*, 1875, 137, 138
 - Le Marin*, 1902–6, 63
 - Le Plate de Pommes*, 1877, 198, 203
 - L'Homme au Bonnet de Coton (L'Oncle Dominique)*, ca. 1866, 143
 - life in art for, 257
 - Louveciennes*, ca. 1872, 130, 131, 132
 - meeting Gauguin, 124
 - meeting Renoir, 129
 - modernist account of, 128
 - motivation link in the work of, 205
 - on theory, 255
 - opening up the practice of painting
 - representation, 250, 251, 253
 - paint as subject, 175
 - painting from nature, 227, 229, 255
 - as liberation, 229
 - painting in reserve, 185, 186, 237
 - painting in three dimensions, 186, 187
 - painting owned by Pissarro, 114
 - personality of, 19, 20
 - polygonal style, 186
 - Portrait d'Henri Casquet*, 1896, 192, 193, 194, 213
 - praise for, 31, 76
 - process of communication for, 90
 - process of individualization for, 71
 - relationship with Bazille, 129
 - relationship with Guillemet
 - shared ideals, 30
 - relationship with Oller
 - shared ideals, 30
 - relationship with Pissarro, 4, 14, 55, 57, 73, 76, 90, 121, 122, 124, 128, 233
 - a shared aesthetic, 15, 31, 114, 115, 138, 139, 145, 204, 227, 230
 - according to Historicism, 39
 - art as a dialogue, 71, 130, 147, 183
 - as encouragement, 123
 - as peers, 124
 - at Pontoise, 15, 22
 - beginning of, 20, 30, 56, 129, 130
 - collaboration, 216
 - end of, 16, 114
 - first meeting, 114
 - fulfilling a need, 106
 - Gauguin as witness to, 128
 - ignoring of, 127
 - importance of, 170
 - influence of, 15, 48, 55, 56, 57, 58, 59, 129, 130, 132, 145, 224, 244, 245
 - intense period of interaction, 16, 31, 56, 118, 119, 120, 121, 129, 130, 131, 132, 137, 138, 245
 - invention of modernism, 16
 - shared ideals, 19, 20, 27, 30, 127, 128, 140, 141, 142, 143, 144, 145, 183, 184, 215, 216, 256
 - support of, 30, 216
 - vs. relationship of Johns and Rauschenberg, 194
 - working with Pissarro, 16, 18, 76, 128, 245
 - relationship with Zola, 23
 - retreat to Auvers, 245
 - rules of ethics for, 92
 - sacrifice for art, 122, 128
 - Sept pommes et tube de couleur*, 1878–9, 175
 - son, Paul, 15
 - success for, 93, 127
 - Tentation de Saint Antoine*, ca. 1875–7, 132
 - modernist model for, 55, 56, 57, 58, 132
 - Cézanne 1, 55, 56, 58, 115, 116, 132
 - Cézanne 2, 55, 56, 58, 132
 - Cézanne 3, 55, 56, 58, 115, 116, 132
 - criticism of, 56

Cambridge University Press

978-0-521-83640-1 - Cezanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art

Joachim Pissarro

Index

[More information](#)**310 Index**Cézanne, Paul (*cont.*)

role of others for, 212, 213, 214

role of the self and the other, 5, 69, 80, 113, 146, 192, 194, 208, 214, 228, 259

role of the self in art, 33

thickness of painting, 63

truth in painting, 216

uncertainty in art, 191, 193, 194, 195, 196, 197

unfinished practice of, 116

unconsciousness as a source in art, 202

vs. Nieuwerkerke, 140, 142, 144

wife, Hortense Fiquet, 15

withdrawing to solitude, 16, 19, 224

within modernism, 4, 10, 38, 47, 52, 194, 218, 226, 228, 245

as beginning of, i, 14, 17, 223, 224

as origin of, 52

defining role, 218

Chamberlain, John

at Black Mountain College, 22

Chapman, Dinos and Jake, 10

Ciardi, John, 247

Clouet, François

influence of, 237

Constable, John

The Hay Wain, 1821, 243

Coplans, John, 241

Corot, Jean-Baptiste-Camille, 116, 204, 280

Couëssin, Charles de

painting in reserve, 185

Courbet, Gustave, 125, 127, 142, 143, 198, 222, 227, 244, 281, 285, 289, 294, 296

influence of, 204, 245

Cox, Stephen, 243

Cranach, Lucas, 41

Crane, Hart, 212, 245

Creeley, Robert

at Black Mountain College, 22

Crichton, Michael, 265, 286, 287, 300

on Johns, 20, 159, 168

on Rauschenberg, 20

on the function of the observer, 172

Cubism, 39, 60, 61, 187

Cubists, 50

Cunningham, Merce, 11, 29, 109, 171, 212, 263, 285, 293, 305

as outsider, 165

at Black Mountain College, 22

developing a new language, 89

influence of, 242

openness for, 215

relationship with Cage, 170

relationship with Johns, 181

relationship with Rauschenberg, 181

role of others for, 215

da Vinci, Leonardo, 135, 188

Annunciation, ca. 1475–80, 236

influence of, 233, 236, 242

Mona Lisa, ca. 1503–5, 236, 241

Dahlberg, Edward

at Black Mountain College, 22

Dante Alighieri, 43

in dialogue with Virgil, 248, 249

Inferno, 246, 247, 248, 249

influence of, 246, 247, 248, 249

Danto, Arthur, 33, 267, 300

David, Jacques-Louis

influence of, 237

de Antonio, Emile, 266, 286, 299, 303

compilation documentary, 28

Impresarios, Inc., 212

influence of Johns and Rauschenberg

collage, 28

relationship with Cage, 29

relationship with Johns

beginning of, 29

relationship with Rauschenberg

beginning of, 29

de Kooning, Willem, 133, 265, 269, 270, 292

collaboration with Rauschenberg

Erased de Kooning, 1953, 149, 150

homeless representation of, 52

influence of, 34

Rosc Exhibition, 1967, 43

commonplace for, 247

Degas, Edgar, 124, 195, 265, 270, 277, 283, 290, 302, 305

influence of, 237

on Manet, 53

on Proust, 53

Pissarro on, 95

Delacroix, Eugène, 31, 222, 227, 247, 267, 281, 294

influence of, 232, 233, 240, 243

La barque de Dante, 1822, 243

Delaunay, Robert and Sonia, 10

della Francesca, Piero, 243

Denis, Maurice, 25, 59, 223, 260, 270, 271, 283, 294, 300

laying the groundwork for Modernism, 226

on Cézanne, 56, 57, 58, 226, 227, 230

modernist model for, 55

on Pissarro, 57

Derain, André, 10

Derrida, Jacques, 210, 292, 300

Descartes, René, 79

Duchamp, Marcel, 91, 135, 154, 176, 178, 188, 269, 286, 288, 289, 290, 292, 293, 295, 297, 300, 302, 304

A bruit secret (With Hidden Noise), 1916, 169, 172

and Neo-Dada, 46

birth of, 183

Index

311

- Duchamp, Marcel (*cont.*)
 death of, 161, 215, 256
Door, 11 Rue Larrey (Paris), 1927, 218
 homage to, 161, 164
 importance of communication for, 182, 183
 importance of the viewer for, 164, 172
 influence of, 46, 181, 182, 183, 190, 191, 236, 241, 242, 256
 loneliness of, 46
Marcel Duchamp, Jasper Johns, Robert Rauschenberg, and John Cage Exhibition, 1971, 215
 on Rauschenberg
Music Box (Elemental Sculpture), 1953, 172
- Duncan, Robert
 at Black Mountain College, 22
- Duran, Carolus, 94
- Duranty, Edmond, 266, 300
Le pays des arts
 Maillolbert, 203, 204, 291
New Painting, 1876, 203
- Duret, Théodore
 on Cézanne, 118
- Eakins, Thomas, 116
- Egan, Charles, 25
- El Greco (Domenikos Theotocopoulos), 56
 influence of, 234
- Éluard, Paul, 212
- Environment art, 133
- Erotic art, 133
- Expressionists, 59
- Fantin-Latour, Henri Jean Théodore, 198, 260, 298
- Fauves, 59
- Fichte, Johann Gottlieb, xiii, 1, 9, 71, 180, 263, 264, 272, 273, 274, 275, 276, 277, 278, 279, 282, 286, 289, 300, 301, 302, 303, 304, 305
 influence of Kant, 78, 91
 die Grund-Idee der Vernunft, 77
 on aesthetic judgment, 91, 92
 vs. Kant, 100, 102
 on determinabilities and determinacies, 159, 160
 on duties of the Aesthetical Artist, 90
 and ethics, 92, 93
 and taste, 91, 92, 93, 94, 95
 the whole of man in, 91
 on individuality, i, 66, 170, 259
 on intersubjectivity
 in law, 102
 the theory of right in, 103
 transcendental vs. real viewpoints, 103
 vs. Kant, 100
 on language, 78, 98
 vs. Kant, 98
 on the artist as born, 123
 on the individual
 as a reciprocal concept, 228, 229
 on the role of the self and the other, 77, 82, 90, 96
 the concept of the mirror within, 98
 the individual within, 96, 97
 the unity of the self within, 97
The Foundations of Natural Right, 96
 the lectures on *The Vocation of the Scholar*, 97
 vs. Kant, 81
 vs. the modernists, 94
Wissenschaftslehre nova methodo, 81, 275, 301
- Fine, Ruth, 158, 265, 268, 271, 280, 282, 286, 289, 294, 299, 304
 interview with Johns, 225
- Finlay, Ian Hamilton, 243
- Fitzsimmons, James, 292
 on Rauschenberg
Black Paintings, 208
- Flahault, François, 273, 289, 301
 on intermediary language, 70, 190, 191
- Flandrin, Hippolyte, 277
 Pissarro on, 94
- Flaubert, Gustave, 296
 influence of, 199, 245
- Frankenthaler, Helen, 19, 22, 265
- Freud, Sigmund, 176
- Fried, Michael, 53, 294, 301
- Friedman, Arnold, 75
 Retrospective at the Jewish Museum, 1950, 75
- Fry, Roger, vii, 14, 56, 264, 268, 270, 271, 272, 274, 277, 283, 284, 293, 301, 304
 criticism of, 222, 223, 224
 Exhibition, 1910, 52
 intersubjectivity for, 76
 on Cézanne, 39, 55, 58, 59, 129, 144
 and the Byzantines, 39
 criticism of, 58
Louveciennes, ca. 1872, 132
 on Cézanne and Pissarro, 128
 on Historicism, 40
 on Impressionism
 link to Post-Impressionism, 54
 on Modernism, 222, 224
 Manet as origin, 52
 on Post-Impressionism
 link to Impressionism, 54
 origin of the term, 53
 on the relationship of Cézanne and Pissarro, 128
 beginning of, 130
 problems with, 128, 129, 130, 132
- Fuller, Buckminster, 290
 at Black Mountain College, 22

Cambridge University Press

978-0-521-83640-1 - Cezanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art

Joachim Pissarro

Index

[More information](#)**312 Index**

- Gainsborough, Thomas
Blue Boy, ca. 1770, 24
- Gasquet, Henri, 191, 192, 193, 194, 213
- Gasquet, Joachim, 31, 57, 191, 200, 201, 213, 214, 216, 223, 266, 270, 280, 285, 289, 290, 291, 292, 293, 294, 295, 297, 298
 on Cézanne, 234
- Gauguin, Paul, 23, 25, 59, 60, 161, 260, 270, 282, 283, 288, 293, 298, 299, 300, 301, 303, 304
 admiration for Cézanne, 125
 admiration for Pissarro, 124, 125
 and Post-Impressionism, 54
 and the Impressionists, 54, 129
 criticism of, 127, 128
 criticism of Pissarro, 126, 127
 helping to launch modernism, 224
 in isolation, 127
 influence of Pissarro, 15
 meeting Cézanne, 124
 relationship with Pissarro, 124
 relationship with Bernard, 128
 role of the self and the other, 125, 126
Self Portrait dedicated to Van Gogh, 126
- German Romanticism, 183, 201
- Gérôme, Jean-Léon, 41, 202, 203, 268, 291
- Gibert, Joseph
 influence on Cézanne, 26
- Gilbert and George, 10
- Giotto, di Bondone, 117
- Goodman, Paul, 295
 at Black Mountain College, 22
- Gorky, Arshile, 50
- Goya, Francisco
 death of, 42
- Greenberg, Clement, 9, 31, 38, 39, 41, 54, 59, 65, 92, 94, 212, 223, 263, 264, 266, 267, 268, 269, 270, 271, 274, 277, 280, 281, 284, 292, 301
 aesthetic preferences of, 219
After Abstract Expressionism, 49
Artists for Victory Exhibition, 1942, 116
 as modernist, 42, 43
 borrowing from Mallarmé, 62, 63
 “Cézanne and the Unity of Modern Art,” 52
 close-value painting, 60, 61
 concept of common impulse for, 116
 debt to Fry, 55
 homeless representation, 284
How Art Writing Earns Its Bad Name, 61, 272
 influence of Fry, 52, 53
 influence of Hegel, 8
 influence of Kant, 8, 76, 79
 correcting Kant, 117
 the history of modern painting, 78
- influence of Nietzsche, 8
Modernist Painting, 61, 62, 271, 272, 274, 275, 285
 on Abstract Expressionism, 37, 44, 55, 60, 61
 on Alechinsky, Pierre, 45
 on Antoni Tàpies, 45
 on Arnold Friedman, 75
 on Barnett Newman, 43
 on Ben Nicholson, 43
 on Cézanne, 37, 55, 59, 60, 115, 116
 and Pollock, Jackson, 39
 and the Abstract Expressionists, 60
 and the Cubists, 39, 60, 61
 and the Impressionists, 61
 criticism of, 116
 on concept of influence, 225
 on Corot, Camille, 116
 on Gauguin, Paul, 129
 on Historicism, 8, 37, 41, 44, 60, 78, 220
 popular taste within, 41
 on homeless representation, 34, 52
 de Kooning as example of, 52
 Johns as example of, 133, 134
 on “impact art,” 30, 31, 39, 44
 on Impressionism, 53
 on Jackson Pollock, 45
 on Johns, 51, 134
 influence of de Kooning, 133
 on Jules Olitski, 51
 on Kenneth Noland, 43
 on Manet, Édouard, 61
 on Mark Tobey, 43, 44
 on modern art
 making sense of it, 228
 on Modernism, 4, 33, 38, 61, 62, 63, 76, 78, 94, 258, 259
 as Historicism, 117
 Cézanne as father of, 224
 end of, 49
 Manet as origin, 52, 53
 progression of, 49, 50, 51, 52, 53, 55
 safe taste within, 51
 the demise of, 34
 vs. George L. K. Morris, 49, 50
 on Neo-Dada, 51
 on Novelty Art, 211, 212
 on Pissarro, 30, 32, 37, 48, 61, 68
 on poetry, 212
 on Proto-Pop, 133
 on Rauschenberg, 43, 44, 48, 49, 51
White Paintings, 111, 133
 on the concept of taste, 43, 44, 45, 46, 49, 51, 93
 as conditioned by history, 45
 binary judgement within, 45, 48, 49, 52

Index

313

- Greenberg, Clement (*cont.*)
 criticism of, 44, 45, 49
 idea of truth within, 43, 44
 success of, 44
 on the Impressionists, 61, 62
 on the Rosc Exhibition, 1967, 43
 on van Gogh, Vincent, 115
 on Victor Vasarely, 45
 self critical method of, 116
 vs. Fry, 128
 Whitney Annual exhibition, 1942, 116
- Gropius, Walter
 at Black Mountain College, 22
- Gruen, John, 174
- Grünwald, Matthias, 135
- Guillaumin, Jean-Baptiste Armand, 20, 128, 145, 266, 267, 283, 303
- Guillemet, Antoine, 142, 143, 144, 145, 205, 265, 285, 291, 292
 relationship with Cézanne
 shared ideals, 30
 relationship with Oller
 shared ideals, 30
 relationship with Pissarro
 shared ideals, 30
- Habermas, Jürgen, xiii, 263, 269, 273, 274, 279, 280, 288, 301, 302
 influence of Kant, 74, 75
 on Adorno, 107
 on autonomization of the self, 70, 71
 on communication, 104
 discourse ethics of, 105, 106
 influence of Kant, 104
 on discourse ethics, 75
 on judgement
 as philosophy, 74
 on mutual understanding, 7, 104
 with Kant and Fichte, 105
 Verständigung. *See also* on mutual understanding
- Hamilton, Richard, 243
- Hansa gallery, 22
- Hartigan, Grace, 19
- Hay, Alex, 171
- Hay, Deborah, 171
- Hegel, Georg Wilhelm Friedrich, 40, 43, 271, 273, 275, 290, 300, 305
 influence of, 8
 on concept of influence, 225
 on Historicism
 ruse of reason, 8, 40, 144
 the dust of history, 220
- Henri Gasquet, 214
- Henrich, Dieter, 1, 263, 277
- Hindry, Ann, 65, 134, 280, 284, 287, 296, 302
- Historicism, 38, 39, 43, 44, 46, 52, 60, 68, 78, 94, 127, 144, 146, 147, 219, 243, 264, 267, 268, 271, 277, 282, 286, 288, 290, 295, 299, 300, 304
 criticism of, 220
 different and competing types of, 220
 problems inherent in, 40, 41, 45, 46, 48, 49, 50
 Roger Fry on, 40
 role of the historian within, 41
 role of the individual artist within, 41
- Hockney, David, 243
- Hofmann, Hans, 21, 265
 students of, 22
- Holbein, Hans, 135
- Homer, Winslow, 116
- Hopps, Walter, 206, 265, 280, 284, 286, 287, 292, 302
- Hugo, Victor
Les Misérables, 126, 269, 302
 Jean Valjean, 126, 282
 the *peaks of history*, 40
- Human Sciences, 66, 272
 art history as, 6, 7
- Huysmans, Joris-Karl, 268, 293, 302
L'art moderne, 213
 letter from Pissarro to, 94
 praise for Pissarro, 87
 slight for Cézanne, 87
- Impressionism, 53, 59, 60, 61, 63, 68, 125, 130, 190, 191, 219, 222, 228, 260, 264, 267, 268, 270, 271, 272, 273, 276, 283, 285, 291, 293, 294, 299, 302, 304, 305
 and Cézanne, 55, 57, 59, 132
 and intersubjectivity, 144
 and Modernism, 52, 129
 and Post-Impressionism, 54, 55
 criticism of, 224
 influence of, 56
 within modernism
 as origin of, 52, 223
- Impressionists, 10, 21, 35, 40, 41, 56, 61, 66, 67, 68, 125, 128, 129, 145, 191, 202, 220, 222, 228, 258, 270, 271, 272, 293
 and Cézanne, 60
 and Manet, 53, 62, 63
 and the Post-Impressionists, 54
 as first Modernists, 34
 influence of, 237
Société anonyme des artistes peintres, sculpteurs, graveurs, etc., 213

314 Index

- Individuality, 5, 40, 54, 59, 61, 66, 68, 69, 70, 74, 84, 96, 148, 170, 188, 259, 263, 273
 as a reciprocal concept, 1, 97
- Ingres, Jean-Auguste-Dominique, 59, 241, 243, 277
 influence of, 240
 Pissarro on, 94
- Intersubjectivity, xiii, 6, 7, 9, 35, 46, 47, 66, 67, 68, 73, 74, 76, 78, 79, 116, 117, 118, 131, 136, 144, 147, 161, 164, 197, 213, 214, 259, 274, 275
 Kant vs. Fichte, 100, 105
- James gallery, 22
- Jauss, H. R.
 on Adorno, 258
 on Modernism, 257
- Johns, Jasper, xiii, xiv, 11, 19, 65, 70, 72, 116, 139, 204, 207, 263, 265, 266, 267, 268, 269, 274, 276, 277, 280, 284, 285, 286, 287, 288, 289, 290, 292, 293, 294, 297, 299, 300, 301, 303, 304, 305
 abandoning as a creative act for, 253
According to What, 1964, 159
 admiration for Cage, 168
 admiration for Cézanne, 14, 34
 admiration for Duchamp, 169
 homage to, 161, 164
 admiration for Rauschenberg, 147
Alphabet, 1957, 162
 and Abstract Expressionism, 34, 134, 146
 and art of the past, 135, 226, 232, 236, 237, 243, 247, 248
 as analogy, 233
 inclusion of images, 241
 and Neo-Dada, 51
 and Pop Art, 34
 and representation, 111, 112
 and the antinomy of taste, 87, 95
 and the critics, 88, 94
 in defense of himself, 88
 and the demise of modernism, 94
 and the individual mark, 69
 and the New York School, 20
 art as hope, 262
 art outside of institutional art, 216
 artist as a neutral recipient, 201
 artistic interchange for, 105, 106
 artistic process as conversation, 134, 135, 136
 as “impact artist,” 31, 32, 39
 as outsider, 23, 25, 165
 as post-humanist, 210
 as post-modernist, 33
 as precursor to post-modernism, 225, 226
 as Proto-Pop artist, 133
 at Parsons School of Design, 25
 beginning as an artist, 25, 27, 123, 235
 being vs. becoming an artist, 122
 between abstraction and representation, 133, 134
 birth of, 183
Catenary series, 1997–2003, 162
 collaboration with Kaprow, 147
 collaborative exchange for, 97
 commonplace for, 197, 198, 199, 200, 211, 222
 objects of, 209, 210
 concept of accuracy for, 196, 252
 concept of influence for, 241, 242
 concept of openness for, 215
 concept of serious worker for, 90
 concept of the thing-in-itself in art for, 251
 concept of uniqueness for, 157, 158
 copying a Picasso, 160
 construction of own intersubjective world, 261
Construction with Toy Piano, 1954, 161, 165, 167, 168, 172
 criticism of, 87, 164
 determinabilities and determinacies for, 158, 159, 160
 developing a new language, 89, 159, 172, 176, 177, 178, 185
Drawer, 1957, 164, 165
 establishment of own aesthetics
 and reciprocal recognition, 93
 vs. Abstract Expressionists, 92
 first published piece
 letter to Kramer, 87
Flag above White with Collage, 1955, 158, 199
Flag on Orange Field, 1957, 158
Flag series, 218, 277, 295, 302
Flag, 1954–55, xi, 18, 50, 51, 55, 108, 158, 160, 198, 211, 218, 219, 232, 256, 278
 as anti-modernist, 111
Flag, 1957, 159
 flatness of painting, 134, 218
 flat on flat, 18
Fool’s House, 1962, 174
Foundation for Contemporary Performance Arts, Inc., 212
 games of
 mirroring within, 98, 100
Green Target, 1955, 208, 211
 homeless representation in the art of, 34, 133, 134
 idolization and isolation, 71
 importance of gray for, 32
 importance of imagination for, 231, 232
 importance of the viewer for, 164, 165, 172, 173, 184, 197, 258
Impresarios Inc., 212
 in defense of himself, 93
 in defense of Rauschenberg, 87
 in North Carolina, 26

Index

315

- Johns, Jasper (*cont.*)
- in South Carolina, 23, 25
 - indeterminacy for, 160, 162
 - influence of Cage, 161
 - influence of, 28
 - influence of Buckminster Fuller, 22
 - influence of Cage, 28, 178, 199, 242
 - influence of Cézanne, 55, 91, 187, 236, 242
 - change of focus, 188
 - influence of Cunningham, 242
 - influence of de Kooning, 34, 133
 - influence of Duchamp, 46, 90, 161, 164, 178, 182, 188, 190, 191, 236, 241, 242
 - homage to, 256
 - influence of Leonardo da Vinci, 187, 233, 236, 242
 - influence of poetry, 245, 246
 - influence of Rauschenberg, 242
 - influence of Wittgenstein, 191
 - involvement in the performing arts, 89
 - kinship with Cézanne, 187
 - Liar*, 1961, 159, 164
 - life in art for, 257, 261
 - Map*, 1962, 290
 - Marcel Duchamp, Jasper Johns, Robert Rauschenberg, and John Cage* Exhibition, 1971, 215
 - move to New York, 26
 - opening up the definitions of art, 111
 - opening up the practice of painting, 27, 174, 183, 191
 - appropriation of signs, 218, 220
 - intersubjective space, 193, 194
 - paint as subject, 175, 176
 - performance, 182, 185, 215
 - representation, 18, 178, 184, 189, 190, 198, 199, 210, 219, 250, 251, 252, 253
 - the commplace, 198
 - three dimensions, 187
 - Painted Bronze*, 1960, 174, 176, 177, 178, 278
 - Painting with Two Balls*, 1960, 189
 - Passage*, 1962, 190
 - Passage II*, 1966, 190
 - personality of, 20
 - possibilities in art, 103
 - praise for, 134
 - problems of influence for, 225
 - process of communication for, 90
 - process of individualization for, 71, 95, 171
 - Racing Thoughts*, 1983, 241
 - relationship with Cage, 17, 181
 - relationship with Cunningham, 181
 - relationship with de Antonio
 - beginning of, 29
 - Impresarios, Inc.*, 29
 - relationship with Duchamp, 183
 - relationship with Paul Taylor
 - collaboration, 221
 - relationship with Rauschenberg, 4, 76, 90, 122, 233
 - a shared aesthetic, 138, 147, 148, 149, 160, 162, 163, 164, 165, 171, 172, 174, 175, 176, 189
 - art as a dialogue, 20, 26, 117, 136, 146, 147, 164, 170, 181, 200
 - beginning of, 17, 19, 26, 167
 - collaboration, 140, 147, 148, 150, 165, 168, 172, 173, 221
 - end of, 170
 - importance of, 170
 - influence of, 174
 - influence of Black Mountain College, 22
 - shared ideals, 19, 20, 27, 215
 - vs. relationship of Cézanne and Pissarro, 194
 - working together, 17, 18, 171, 188, 212
 - Retrospective at the Museum of Modern Art, 1996, 135
 - role of others for, 212, 215
 - role of the self and the other, 5, 80, 113, 194, 208, 258, 259
 - identity with, 194
 - role of the self in art, 33
 - rules of ethics for, 92
 - series of lithographs at Gemini G.E.L., 1973, 159
 - Skin*, 1975, 276
 - Souvenir*, 1964, 98, 174, 278
 - Souvenir II* (1964), 278
 - subjectivity for
 - presence or absence in, 83
 - success for, 93
 - Tango*, 1955, 72, 168, 170, 171, 172
 - Target with Four Faces*, 1955, 210
 - Target with Plaster Casts*, 1955, 210
 - The Critic Sees*, 1961, 88
 - The Critic Smiles*, 1959, 88, 176
 - Untitled*, 1954, 210
 - White Flag*, 1955, 158, 211
 - within modernism, 4, 10, 38, 47, 52, 228
 - as demise of, i, 14, 18, 33, 34, 35, 49, 50, 55, 108, 134
 - end of, 218
 - Johnson, Gerald, 41, 42, 269, 302
 - Baltimore Museum exhibition (1943), 302
 - Johnson, Lester, 43
 - Rose Exhibition, 1967, 43
 - Johnson, Ray, 140
 - Joseph, Branden, 35, 110, 267, 280, 286, 302, 303
 - on Rauschenberg, 108, 109

Cambridge University Press

978-0-521-83640-1 - Cezanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art

Joachim Pissarro

Index

[More information](#)**316 Index**

- Jouffroy, Alain
interview with Duchamp, 181, 182
- Judd, Donald, 35
- Kant, Immanuel, xiii, 1, 3, 38, 185, 191, 263, 269, 271, 272, 273, 274, 279, 282, 290, 295, 300, 302, 304
aesthetic judgment, 274
as first modernist, 8, 78, 79
concept of self criticism, 76
Critique of Pure Reason, 82
Transcendental Aesthetic, 79
Critique of the Power of Judgment, 78, 79, 84, 102, 274, 275, 276, 277, 279, 289
die Grund-Idee der Vernunft, 76
in communication with others, 78
mutual recognition, 77
thinking in common, 77
influence of, 8, 9
on aesthetic judgement, 3, 7, 79, 80, 84, 86, 87, 88, 91, 95, 102, 117
antimony in, 84
the three maxims of, 81
vs. Fichte, 100
vs. the classicists, 79
on analogy, 232, 233
on being in community with others, 48
on communication, 104
the urge to communicate, 88, 89, 123
on humanity, 182
on intersubjectivity
vs. Fichte, 100, 102
on judgement, 74, 75
on knowledge, 79, 80
"eine bloße Idee," 80
on language, 98
on perfection, 195, 196
on subjectivity, 72, 82, 83, 112
on truth
vs. the classicists, 82
on understanding
conditions of, 104, 105
The Conflict of the Faculties, 79
the role of reason, 80, 83, 84
self criticism in, 78, 79
the role of the other, 81, 84, 87
thinking in community with others, 9
vs. Fichte, 81
- Kaprow, Allan, 22, 285, 287
as subject, 148
collaboration with Johns and Rauschenberg, 147
Happenings, 147
- Karp, Ivan, 285
as subject, 148
- Kiefer, Anselm, 243
- Kinetic art, 133
- Klein, Yves
Blue paintings, 133
- Kline, Franz, 146, 265
- Kootz, Samuel, 25
- Kosuth, Joseph, 35, 267, 303
- Kramer, Hilton, 94, 276
criticism of Johns, 87
criticism of Rauschenberg, 87
- Kuspit, Donald, 225, 267, 294, 303
- Laforge, Jules, 67
- Lawrence, Sir Thomas, 269, 280, 291, 296, 301
Pinkie, 1794, 24
- Le Bail, Louis, 204, 291
- Léger, Fernand, 186
- Legros, Alphonse, 229, 231, 281
- Leibniz, Gottfried Wilhelm, 40, 79, 271, 278
- Leiris, Michel, 206, 292
- Lempereire, Achille, 106
- Lepage, Bastien, 94
- Leroy, Louis, 291
on Pissarro, 203, 206
review of Impressionist Exhibition, 1874, 203
- Lessing, Gotthold Ephraim, 86, 205, 208, 292
- Lévinas, Emmanuel, 171, 280, 287, 303
on being-there-for-others, 184
on being-for-everyone-else, 198
on invocation of the other, 110, 111
on opening up to others, 145
on religion without God, 111
on the entre-nous, 173
on thinking-of-the-Other, 8
- Levine, Steven, 125
- Lichtenstein, Roy, 35, 268, 285, 300
Portrait of Allan Kaprow, 1961, 148
Portrait of Ivan Karp, 148
- Lloyd, Christopher, 42, 264, 272, 285, 288, 295, 299, 303
on Pissarro, 185
on Pissarro and Cézanne, 185
polygonal style, 186
- Lorrain, Claude, 243
- Löwith, Karl, 48, 269, 303
- Lytotard, Jean-François
on heterogeneous games of language, 5, 47
- Magritte, René, 135
- Maillol, Aristide, 116
- Malevich, Kasimir, 110
- Mallarmé, Stéphane, 62, 63, 65, 212, 271, 272, 303
on Impressionism, 63
on Manet, 62, 63

Index

317

- Manet, Édouard, 18, 50, 59, 67, 125, 143, 203, 243, 244, 270, 271, 272, 281, 283, 285, 291, 293, 294, 296, 301, 305
 and art of the past, 230
 and Post-Impressionism, 52
 and the Impressionists, 53, 62, 63
 as proto-modernist, 62
Déjeuner sur l'Herbe (Luncheon on the Grass), 1863, 53
 Exhibition, 1910, 52
 frankness of, 62
 influence of, 53
 on Cézanne, 31, 202, 206
 Retrospective Exhibition in Philadelphia, 1967, 61
 vs. Monet, 53
 within modernism
 as origin of, 52, 53
- Manzoni, Piero, 110, 280
- Marion, Fortuné, 31, 265, 267, 299
- Marx, Karl, 37, 40
- Matisse, Henri, 10, 25, 59, 69, 186, 188, 260, 273, 284, 299, 303
 influence of Pissarro, 15
 relationship with Picasso, 170
 the concept of harmony for, 231
- McCarthy, Thomas, xiii, 104, 279, 303
 on Habermas, 104, 105
- Mead, George Herbert, 70, 273, 275, 300, 303
- Meissonier, Jean-Louis-Ernest, 219
- Melbye, Fritz
 influence on Pissarro, 27
 relationship with Pissarro, 27
- Mercur de France*
 art critics for, 86
- Michaud, Yves, 226
 on Pop art, 261
- Miller, Dorothy
 Exhibition at the Museum of Modern Art, 1959, 188
- Minimal art, 133
- Mirbeau, Octave, 282, 304
 on Monet, 125
- Modern art, 52, 268
 criticism of
 by Cornelius Castoriadis, 42, 43
 development of, 10, 17, 37, 122, 270, 279, 283
 as teleological, 4, 45
 the role of the self and the other in, 66, 67, 68, 69, 70, 73, 76, 86
 through Historicism, 38
 loss of freedom, 39
- Modern Art
 foundations of, 211
- Modernism, 4, 66, 72, 117, 184, 228, 265, 267, 268, 271, 277, 288, 294, 300, 301, 302, 303
 as a system of evaluation of Modern Art, 38
 as Historicism, 39, 45, 46, 49, 50, 52, 68, 144
 criticism of, 45, 46, 48, 55
 problems inherent in, 242, 259
 end of, 48, 49, 50, 51, 55, 94
 concept of the individual in, 97
 features of, 47, 48
 individuality vs. intersubjectivity, 79
 individual mark in, 68
 modernist conception of the genius, 57, 58
 modernist reconstructions, 57, 58
 modernist solution, 5
 origin of, 49, 50, 52, 55, 59, 61
 problems of reception and communication in, 257
 progression of, 68
 role of the self and the other in, 125
 vs. Postmodernism, 47, 48
- Modernity, 1, 4, 5, 11, 47, 66, 107, 260, 262, 290
 development of, 230, 268, 279
 solitude vs. solidarity in, 117
 vs. modernism, 117
- Mondrian, Piet, 50, 274
- Monet, Claude, 55, 60, 61, 124, 128, 219, 243, 270, 282, 283, 284, 294, 296, 303
 and the art of others, 125
 influence of, 56, 228, 237, 244, 245
Poplars series, 223
 the importance of imagination for, 227, 228
 vs. Manet, 53
 within modernism
 as beginning of, 223, 224
- Morice, Charles
 “Inquiry into Current Tendencies in the Plastic Arts,” 1905, 260
- Morris, George L. K.
 on Modernism
 vs. Greenberg, 49, 50
 painting behind the frame, 133
- Morris, Robert, 35
- Mozart, Wolfgang Amadeus, 42
- Munch, Edvard, 135
- The Museum of Modern Art, New York, i, iii, xiv, 135, 188, 263, 265, 269, 270, 273, 284, 285, 286, 287, 293, 295, 299, 300, 301, 302, 303, 304, 305
 concept of Modernism for, 224
 criticism of, 223
- Neo-Dada, 51, 270
 concept of openness for, 215
- Neo-Impressionism
 and Pissarro, 224
- New York School, 60, 61, 68, 94, 219
- New York Times*
 art critics for, 86

318 Index

- Newman, Barnett, 44, 59, 135, 271, 272, 289, 293, 304
 influence of, 241
 on Modernism, 222, 223
 Impressionism as beginning of, 223
 its affinities with tradition, 223
 the questioning of, 224
 on Roger Fry, 222
 Rosc Exhibition, 1967, 43
- Nicholson, Ben
 Rosc Exhibition, 1967, 43
- Nietzsche, Friedrich, 39, 273, 277, 297
 “chain of crests,” 38, 42, 43, 94, 234, 242, 243, 247
 influence of, 8
 on popular taste, 41
 role of the self for, 258, 259
The Use and Abuse of History, 41, 268
- Nieuwerkerke, Alfred-Émilien, comte de, 140, 142, 143, 144, 277, 284, 285
- Noland, Kenneth, 44, 49
 at Black Mountain College, 22
 Rosc Exhibition, 1967, 43
Swing, 1964, 43
- Novelty art, 133
- O’Hara, Frank, 245
- Oldenberg, Claes, 243
- Olitski, Jules, 51
- Oller, Francisco, 142, 143, 145, 205, 267, 285, 292, 303
 relationship with Cézanne, 30
 relationship with Guillemet
 shared ideals, 30
 relationship with Pissarro
 shared ideals, 30
- Olson, Charles
 at Black Mountain College, 22
- Op art, 133
- Orton, Fred, xiii, 168, 170, 171, 176, 287, 288, 295, 304
 on Johns, 178
- Parsons, Betty, 17, 25, 108, 111, 265, 280, 300
- Paxton, Steve, 171
- Performative contradiction, 72
- Picabia, Francis
 influence of Pissarro, 15
- Picasso, Pablo, 10, 25, 42, 50, 59, 135, 186, 219, 220, 260, 284, 299, 303
 influence of, 235
Reclining Nude, 1938, 160, 286
 relationship with Matisse, 170
- Piranesi, Giovanni Battista, 135
- Pissarro, Camille, xiii, 11, 34, 39, 49, 53, 55, 60, 61, 70, 91, 98, 111, 113, 116, 132, 138, 160, 204, 212, 219, 220, 223, 263, 264, 265, 266, 267, 268, 269, 270, 273, 276, 277, 279, 281, 282, 283, 284, 285, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 299, 301, 303, 304, 305
 absolute freedom for, 128
 according to Historicism
 John Rewald on, 41
 admiration for Cézanne, 14, 17, 30, 94, 115, 118, 128
 admiration for Delacroix, 233
 admiration for Ingres, 240
 admiration for Tintoretto, 234
 anarchism of, 19, 27, 68, 141, 142, 143, 145
 and art of the past, 229, 230, 231, 234, 243, 251
 as analogy, 232, 233, 236
 and imitation, 230, 240
 of art of the past, 229
 and Impressionism, 145
 and Neo-Impressionism, 56, 225
 and the antinomy of taste, 87, 94, 95
 and the critics, 88, 106
 and the École des Beaux-Arts, 20
 and the individual mark, 69, 137
 and the public, 256, 258
 art as hope, 262
 art outside of institutional art, 216
 artist as a neutral recipient, 201
 artist as reflector, 109
 artistic interchange for, 105, 106
 as chameleon, 126, 127, 161, 226
 as critical of Impressionism, 224
 as impact artist, 31, 32, 33
 as Impressionist, 54
 as mentor, 213
 as outsider, 20, 22, 23, 24, 165
 as teacher, 124, 125
 beginning as an artist, 26, 27, 124, 235
 birth of, 14, 42
Bords de la Marne en Hiver, 1866, 205, 206
 collaborative exchange for, 97
 commonplace for, 197, 198, 199, 200, 221, 247
 compromise between art and life, 122
 concept of accuracy for, 252
 concept of beautiful for, 31, 54
 concept of harmony for, 231
 concept of influence for, 240, 242
 concept of openness for, 215
 concept of serious worker for, 90
 concept of the thing-in-itself in art for, 251
 concept of unity for, 32
 construction of own intersubjective world, 261
 constructive [brush]stroke of, 16
 criticism of, 57, 124, 125, 126, 127, 128
 criticism of Gauguin, 127, 128
 death of, 32, 245, 260

Index

319

Pissarro, Camille (*cont.*)

developing a new language, 89
 dirty painting of, 203, 204, 206
 establishment of own aesthetics, 131
 expressing sensations, 68, 69, 106, 145, 201, 228, 261
 friends of, 142
 shared ideals, 143, 144
Gelée Blanche, Ancienne Route d'Ennery, Pontoise, 1873, 203, 206
 importance of gray for, 31, 32
 importance of imagination for, 227, 228, 231, 232
 importance of the viewer for, 173
 Impressionist Exhibition, 1874, 208
 in defense of Cézanne, 87
 in Rouen, 32, 251
 in Saint Thomas, 23, 24, 26, 27
 in Venezuela, 27
 influence of, 56, 57, 58, 191, 228, 244, 245
 influence of Courbet, 204
 influence of Flaubert, 199, 245
 influence of Rembrandt, 231
 influence of Zola, 245
La Mère Larchevêque, 1880, 220
 legalistic reflection on painting, 184
 life in art for, 257
Louveciennes, 1871, 130, 131
 meeting Renoir, 129
 meeting Seurat, 16
 meeting Signac, 16
 motivation link in the work of, 205, 206
Nature Morte, 1867, 143, 203, 204
 need for a kindred soul, 105
 on Cézanne, 69
 on Japanese art, 32
 opening up the practice of painting
 representation, 250, 251, 253
 owning a Cézanne, 114
 paint as subject, 175
 painting from nature
 as liberation, 229
 painting in reserve, 185, 237
 perfection for, 195, 196, 197
 personality of, 19, 20
 polygonal style, 186
Pontoise, les Mathurins [ancien couvent], 1873, 138
 Pontoise series, 32
Portrait de Cézanne, 1874, 198
 praise for, 125
 printmaking of, 112
 process of communication for, 90
 process of individualization for, 71
 relationship with Cézanne, 4, 14, 54, 55, 57, 73, 90, 120, 122, 129, 233

a shared aesthetic, 16, 31, 114, 115, 138, 139, 145, 204, 227, 230
 according to Historicism, 39
 art as a dialogue, 71, 117, 130, 147, 183, 227, 234
 as encouragement, 123
 as influence, 15
 as peers, 124
 at Pontoise, 15, 22, 121, 124, 130, 282
 beginning of, 20, 30, 56, 129, 130
 collaboration, 216
 end of, 16, 114
 first meeting, 114
 fulfilling a need, 106, 107
 Gauguin as witness to, 128
 ignoring of, 127
 importance of, 170
 influence of, 48, 56, 132, 144, 224, 227, 244, 245
 intense period of interaction, 15, 16, 31, 56, 118, 119, 120, 121, 129, 130, 131, 132, 137, 138, 200, 245
 invention of modernism, 16
 shared ideals, 18, 19, 20, 27, 30, 106, 127, 128, 140, 141, 142, 143, 144, 145, 183, 184, 215, 216, 256
 support of, 30, 216
 working together, 16, 18, 34, 76, 118, 128, 245
 relationship with Gauguin, 124, 128
 relationship with Guillemet
 shared ideals, 30
 relationship with Melbye, 27
 relationship with Oller
 shared ideals, 30
 return to nature, 68
 role of others for, 212, 213
 role of the self and the other, 5, 69, 80, 96, 146, 192, 194, 208, 259
 a kindred soul, 113
 role of the self in art, 33
Une Place de La Roche Guyon, ca. 1867, 204
 vs. narrative painting, 218
 vs. relationship of Johns and Rauschenberg, 194
 within modernism, 4, 10, 38, 47, 52, 194, 195, 218, 226, 228
 as beginning of, i, 14, 17, 30, 34, 223
 defining role, 218
Rue l'Hermitage, Pontoise, 1875, 137, 138
 rules of ethics for, 92
 Saint Thomas, 266
Société anonyme des artistes peintres, sculpteurs, graveurs, etc., 213
Study of Female Peasants Gleaning, 185
 success for, 93
 Pissarro, Frédéric, 24
 Pissarro, Georges, 252
 Pissarro, Joachim, i, iii

320 Index

- Pissarro, Lucien, 19, 24, 68, 119, 120, 195, 251, 258, 266, 267, 268, 273, 279, 280, 281, 290, 305
 as critical of Impressionism, 224
 thoughts on his father, 32
- Pissarro, Rachel Pomié-Manzana, 24
- Plato, 43, 79
- Pointillism, 16
- Pollock, Jackson, 39, 50, 59, 176, 220, 265, 272, 287
 criticism of, 45
- Pop art, 133
- Porter, Fairfield, 19, 292, 305
- Post-Historicism, 50
- Post-Impressionism
 and Cézanne, 54
 and Impressionism, 54, 55
 as proposed by Roger Fry, 224
 origin of the term, 53
- Post-Impressionists, 129, 224, 270, 293
 and the Impressionists, 54
 Exhibition, 1910, 52
 influence of, 237
- Postmodernism, 4, 5, 6, 46, 74, 79, 210, 226, 262, 268, 273, 280
 as the bankrupting of tradition, 225
 vs. Modernism, 47, 48
- Post-structuralism, 74
- Pound, Ezra, 212
- Poussin, Nicolas, 125, 222, 227, 236, 282, 295, 305
- Proust, Antonin, 264, 299
 on Manet and Impressionism, 53
- Raffaëlli, Jean-François
 on Gérôme, 202
- Ratcliffe, Robert, 284, 304
 on Cézanne, 138
- Rauschenberg, Robert, xiii, xiv, 10, 11, 19, 55, 70, 91, 98, 116, 134, 135, 178, 191, 219, 225, 263, 264, 266, 267, 269, 273, 277, 278, 284, 287, 288, 289, 290, 292, 293, 295, 296, 299, 300, 301, 302, 303
 abandoning as a creative act for, 253
 admiration for Cage, 169
 admiration for Cézanne, 14, 34, 268
 admiration for Ingres, 241
 admiration for Leonardo da Vinci, 236
Allegory, 1959–60, 162
 and Abstract Expressionism, 34, 146
 and art of the past, 232
 as analogy, 233
 as dialogue, 246, 247, 248, 249
 as translation, 247, 248, 249
 inclusion of, 237, 240
 incorporating a da Vinci, 236
 and dealer, Betty Parsons, 108
 exhibition at Betty Parsons, 1951, 17
 and Neo-Dada, 51
 and Pop Art, 34
 and religion, 111
 and the antinomy of taste, 87, 95
 and the critics, 88, 94
 and the demise of modernism, 50, 94
 and the individual mark, 69, 148
 and the New York School, 20
 and the public, 258
 art as hope, 262
 art outside of institutional art, 216
 artist as a neutral recipient, 201
 artistic interchange for, 105, 106
 as “impact artist,” 30, 31, 32, 33, 39, 44
 as outsider, 23, 165
 as postmodern, 5
 as precursor to postmodernism, 225, 226, 233
 as Proto-Pop artist, 133
 at Black Mountain College, 25
 influence of, 22
Automobile Tire Print, 1951, 180
Barge, 1962–63, 237
Bed, 1955, 240
 beginning as an artist, 27, 123, 235
 at the Académie Julian, 25
 between art and life, 3, 7, 216, 220, 241, 247
 between art and non-art, 109, 110, 133, 180, 196, 197
 birth of, 183
Black Paintings, 17, 208
 collaboration with Cage, 180
 collaboration with de Kooning
Erased de Kooning, 1953, 149, 150
 collaboration with Kaprow, 147
 collaboration with Trisha Brown, 170, 171
 collaborative exchange for, 97
 commonplace for, 197, 198, 199, 200, 209, 210, 211, 222, 247
 concept of accuracy for, 252
 concept of harmony for, 33
 concept of influence for, 240, 242
 concept of innocence for, 170
 concept of openness for, 215
 concept of serious worker for, 90
 concept of the thing-in-itself in art for, 251
 concept of uniqueness for, 150, 151, 154, 155, 156, 160, 174
 construction of own intersubjective world, 261
 criticism of, 43, 48, 49, 51, 87
 Greenberg, 44
Crocus, 1962, 237
Crucifixion and Reflection, ca. 1950, 111
Currency, 1958, 236

Index

321

- Rauschenberg, Robert (*cont.*)
- Dancers on a Plane*, 1980–1, 162, 285, 305
 - determinabilities and determinacies for, 160
 - developing a new language, 89, 184
 - developing own language, 172
 - Dirt Painting (For John Cage)*, 1953, 206
 - Erased de Kooning*, 1953, 149, 150, 151, 154, 248
 - establishment of own aesthetics and reciprocal recognition, 93
 - vs. Abstract Expressionists, 92
 - Exhibition at The Museum of Modern Art, 1959, 80
 - interview with Dorothy Miller, 188, 189
 - Factum I*, 1957, 69, 151, 154, 155, 160, 174
 - Factum II*, 1957, 69, 151, 154, 155, 160, 174
 - Foundation for Contemporary Performance Arts, Inc.*, 213
 - Fourth Annual Exhibition of Painting and Sculpture*, 1955, 139
 - garbage in art, 202
 - the dirtscapes, 206, 208
 - Gold Standard*, 1964
 - as active collaboration, 171
 - Growing Painting*, 1953, 206, 207
 - homeless representation in the art of, 34
 - I Swear*, 1959, 164
 - idolization and isolation for, 71
 - importance of gray for, 32
 - importance of imagination for, 231, 232
 - importance of the viewer for, 164, 172, 173, 184, 197, 258
 - Impresarios, Inc.*, 212
 - in defense of himself, 93
 - in Texas, 23, 24
 - Inferno series*, 1958–60, 246, 247, 248, 249
 - influence of, 28, 242
 - influence of Cage, 28, 199
 - influence of Cézanne, 55
 - change of focus, 188
 - influence of dance and performance, 246
 - influence of Dante, 246, 248, 249
 - influence of de Kooning, 34
 - influence of Duchamp, 46, 161, 182, 256
 - influence of Leonardo da Vinci, 236
 - influence of Rubens
 - inclusion of images, 237
 - influence of Velázquez
 - inclusion of images, 237
 - influence of Zurbarán
 - as analogy, 240
 - Interview*, 1955, 218
 - involvement in the performing arts, 89
 - Knee Pad*, 1956, 162
 - Levee*, 1955, 50
 - life in art for, 257, 261
 - Marcel Duchamp, Jasper Johns, Robert Rauschenberg, and John Cage Exhibition*, 1971, 215
 - Minutiae*, 1954, 29
 - Monogram*, 1955–59, 178, 180, 226, 278
 - Mother of God*, ca. 1950, 111
 - multiplicity for, 162
 - Music Box (Elemental Sculpture)*, 1953, 172
 - opening up the definitions of art, 111
 - opening up the practice of painting, 18, 27, 174, 183
 - intersubjective space, 193
 - paint as subject, 175, 176
 - performance, 182, 184, 185, 188, 189, 215
 - presentation, 178, 179, 180, 197, 199, 207
 - representation, 180, 250, 251, 253
 - three dimensions, 187
 - Paint Cans*, 1954, 174, 178, 179
 - Persimmon*, 1964, 237
 - personality of, 20
 - poster for Earth Summit in Rio de Janeiro, 1938, 202
 - Press*, 1964, 237
 - process of communication for, 71, 72, 90
 - process of individualization for, 71, 172
 - Rauschenberg Overseas Cultural Interchange (ROCI)* (1984–91), 72
 - Rebus*, 1955, 162
 - Red Paintings*, 17, 208
 - relationship with Cage, 17, 22, 181
 - relationship with Cunningham, 22, 181
 - relationship with de Antonio
 - beginning of, 29
 - Impresarios, Inc.*, 29
 - relationship with Duchamp, 183
 - relationship with Johns, 4, 76, 90, 122, 233
 - a shared aesthetic, 138, 139, 148, 149, 160, 162, 163, 164, 165, 172, 174, 175, 176, 189
 - art as a dialogue, 19, 26, 117, 136, 146, 147, 164, 170, 181, 200
 - beginning of, 17, 19, 26, 167
 - collaboration, 139, 140, 147, 148, 165, 168, 172, 173, 221
 - end of, 170
 - importance of, 170
 - influence of, 170, 171, 174
 - shared ideals, 19, 20, 27, 215
 - vs. relationship of Cézanne and Pissarro, 194
 - working together, 17, 18, 171, 188, 212
 - relationship with Paul Taylor
 - collaboration, 221
 - relationship with Twombly, 17, 18, 165
 - beginning of, 25
 - collaboration, 25
 - relationship with Weil
 - collaboration, 17, 25, 140
 - role of others for, 212, 215

Cambridge University Press

978-0-521-83640-1 - Cezanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art

Joachim Pissarro

Index

[More information](#)**322 Index**

- Rauschenberg, Robert (*cont.*)
 role of the self and the other, 5, 80, 194, 208, 258, 259
 identity with, 194
 role of the self and the other, 113
 role of the self in art, 33
Rosc Exhibition, 1967, 43
 rules of ethics for, 92
Sculptural Elements, 17
Self-Portrait, 1964, 148, 156, 276
Short Circuit, 1955, 140
 son, Christopher
 birth of, 17
 Stable Gallery Exhibition, 1953, 208
 (stationed) in San Diego, 24
 success for, 93
Synopsis Shuffle (2001)
 shared collaborative gesture, 72
Tango, 1964, 170, 171
The International Grand Prize in Painting, 1964, 183
The Lily White, ca. 1950, 111
 in defiance of the school system, 20
The Man with Two Souls, 1950, 249
The Tower, 1957, 174
 world as a painting for, 200
Today's Self-Styled School of New York, 1951, 17, 265
Trinity, ca. 1950, 111
 undoing as a creative act for, 253
Untitled (Hotel Bilbao), 1952, 165, 167
Untitled (Mona Lisa), ca. 1952, 236
Untitled, ca. 1955, 237
White Paintings, 17, 108, 123, 133, 158, 170, 197,
 226, 256, 265, 278, 280, 290
 as anti-modernist, 111
 as art and non-art, 108, 109, 110
 wife, Susan Weil, 25
 marriage to, 17
 within modernism, 4, 10, 38, 47, 52, 218, 228
 as demise of, i, 14, 17, 18, 33, 34, 35, 48, 49, 50,
 55, 108, 109
 end of, 218
- Rembrandt van Rijn, 42, 125, 230, 282, 294, 295
 influence of, 229, 231, 232, 236
- Renaissance, 61, 222, 247, 268, 279, 293, 305
- Renaut, Alain, xiii, 9, 171, 264, 272, 274, 275, 279, 287,
 297, 298, 304
 on individualism, 259
 on intersubjectivity, 105
 on Nietzsche, 258
- Renoir, Pierre-Auguste, 21, 53, 116, 265, 282, 283, 305
 admiration for Cézanne, 129
 criticism of Pissarro, 124, 125
 influence of, 237
 meeting Cézanne and Pissarro, 129
 on Cézanne and Pissarro, 132
- Repin, Elias (Illya), 219, 220
- Rewald, John, 38, 39, 92, 204, 264, 265, 266, 267, 268,
 269, 270, 272, 273, 277, 280, 281, 284, 285, 290,
 291, 293, 304
 aesthetic preferences of, 219
 as modernist, 42, 43
 concept of taste for, 93
History of Impressionism, 41
 influence of Fry, 53
 on Gérôme, 41
 on Historicism, 220
 influence of Nietzsche, 41
 on Modernism, 94
 on Pissarro, 41
 on Post-Impressionism, 53
- Reynolds, Sir Joshua, 42, 304
- Ribot, Théodule, 142, 143, 285
- Rilke, Rainer Maria, 42, 212
- Rimbaud, Arthur, 42, 212
- Rivers, Larry, 19, 22
- Rivière, Georges
 on Cézanne, 138
- Rockwell, Norman, 219
- Rodin, Auguste, 116
- Romanticism, 201, 205, 227
- Rose, Barbara, 265, 268, 273, 277, 287, 289, 290, 291,
 293, 304
*Marcel Duchamp, Jasper Johns, Robert Rauschenberg,
 and John Cage Exhibition*, 1971, 214,
 215
- Rosenthal, Nan, 180
- Rothko, Mark, 39
- Rubens, Peter Paul
 influence of, 236, 237, 240
Venus at a Mirror, ca. 1615, 237
- Ryman, Robert, 110, 280
- Saenredam, Pieter Jansz, 243
- Sartre, Jean-Paul, 197
- Schapiro, Meyer, 6, 27, 264, 266, 305
- School of Paris, 223
- School of Venice, 223
- Schopenhauer, Arthur, 67, 273
- Sérusier, Paul, 25
- Seurat, Georges, 223, 282, 293
 as critical of Impressionism, 224
 helping to launch modernism, 224
 influence of Pissarro, 15
 meeting Pissarro, 16
- Shakespeare, William, 42, 43
- Shiff, Richard, xiii, 68, 264, 271, 273, 281, 288
Cézanne and the End of Impressionism, 67, 264, 273,
 276, 285, 291, 294, 305
 role of the self and the other in, 67, 68

Index

323

- Signac, Paul, 282
 admiration for Delacroix, 233
 as critical of Impressionism, 224
 meeting Pissarro, 16
- Siskind, Aaron
 at Black Mountain College, 22
- Sisley, Alfred, 53
 within modernism
 as beginning of, 223
- Solari, Philippe
 friendship with Cézanne, 120
 sculpted bust of Cézanne, 118
- Solomon, Alan, 199
- St. John of the Cross
The Dark Night of the Soul, 44
- Steinberg, Leo, 69, 198, 207, 267, 269, 273, 276, 286, 290, 292, 293, 297
 on art history moving toward positivism, 250
 on Johns, 33, 69, 164, 165, 198, 209, 210, 211
 subjectivity for, 83
 on the term postmodern
 for Rauschenberg, 5
- Stella, Frank, 170
- Stevens, Wallace, 212, 245, 266, 286, 295
- Still, Clyfford, 61
- Stubbs, George, 243
- Subjectivity of artists, 72
- Symbolists, 68
- Tàpies, Antoni, 45, 284
- Taylor, Paul, 170, 200, 287, 290, 293, 305
 interview with Rauschenberg, 146
 relationship with Johns
 collaboration, 220
 relationship with Rauschenberg
 collaboration, 221
- Tennyson, Lord Alfred, 245
- Thomson, Virgil, 29, 266
- Tintoretto, Jacopo Robusti, 230, 234, 243
Adam and Eve, ca. 1550, 233
 influence of, 233, 234, 236
Temptation of Christ, 233
- Titian, 56, 230, 234
 influence of, 236
- Tobey, Mark, 44
Composition, 1963, 43
 Rosc Exhibition, 1967, 43
- Todorov, Tzvetan, xiii, 248, 286, 292, 293, 297, 305
 on an unveiling truth, 253
 on assertoric, 249
 on Modernism, 218
 on truth of adequacy, 252
- Tomkins, Calvin
 on Rauschenberg, 246
- Turner, Joseph Mallord William, 60, 61, 243
- Twombly, Cy, 243, 286
 relationship with Rauschenberg, 18, 165, 168
 beginning of, 25
 Stable Gallery Exhibition, 1953, 208
- Valabrègue, Antony, 267
 on Cézanne, 31
- Valéry, Paul, 212, 264, 272, 299
- van Bruggen, Coosje, 243
- van Eyck, Jan, 42
- van Gogh, Vincent, 60, 115, 126, 270, 280, 293, 304
 and Impressionism, 61
 and Post-Impressionism, 54
 and the Impressionists, 54
 helping to launch modernism, 224
- VanDerBeek, Stan, 140
- Vasarely, Victor, 45
- Velázquez, Diego, 42
 influence of, 236, 237
Rokeby Venus, 1647–51, 237
- Venturi, Lionello, 284, 304, 305
 on Cézanne, 138
- Vermeer, Johannes, 243
- Veronese, Paolo, 24, 117, 222, 227, 230
 influence of, 234, 236, 245
- Virgil, 125, 248, 249, 266
- Vlaminck, Maurice de, 10, 116
- Vollard, Ambroise, 16, 63, 121, 129, 132, 256, 265, 266, 272, 281, 282, 283, 291, 305
 on Cézanne, 23
- Wagner, Richard, 42
- Wall, Jeff, 243
- Warburg, Aby, 6
- Warhol, Andy, 10, 35, 263, 284, 292
- Weil, Susan, 276
 relationship with Rauschenberg, 25
 at Black Mountain College, 25
 collaboration, 17, 140
- Wellmer, Albrecht
 on Modernism, 257, 262
- Whistler, James McNeill, 40, 260, 298
- White, David, 111
- Wilson, Jane and Louise, 10
- Wittgenstein, Ludwig, 191
- Wolpe, Stefan
 at Black Mountain College, 22
- Wright, Frank Lloyd, 42
- Yeats, William Butler, 212

Cambridge University Press

978-0-521-83640-1 - Cezanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art

Joachim Pissarro

Index

[More information](#)**324 Index**

Zola, Emile, 125, 128, 129, 265, 281, 283, 291, 293,
304, 305

art outside of institutional art, 216

correspondence with Cézanne, 90

correspondence with Pissarro, 90

influence of, 245

Mon Salon, 74

humanity over school, 216

on Cézanne, 118

as genius, 121, 122, 123

on Manet, 67

relationship with Cézanne,
23

Zurbarán, Francisco de

influence of, 240

St. Serapion, 1628, 240