

# THE WELLEK LIBRARY LECTURES

Critical Theory Institute  
University of California, Irvine



## ROSALIND KRAUSS

Professor of Art History  
Columbia University

### "FORMLESS: A FEAT"



Tuesday, May 2, 1995, 3:00PM: The Scatological  
Thursday, May 4, 1995, 5:00PM: The Heterogeneous  
Friday, May 5, 1995, 5:00PM: The Abjectile

**Emerald Bay DE Room  
UCI Student Center**

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# ROSALIND E. KRAUSS

## A SELECTED BIBLIOGRAPHY

On the Occasion of the 15th Wellek Library Lectures

1995

CRITICAL THEORY INSTITUTE

### WELLEK LIBRARY LECTURES

1981	Harold Bloom	<b>The Breaking of the Vessels</b>
1982	Perry Anderson	<b>In the Tracks of Historical Materialism</b>
1983	Frank Kermode	<b>Forms of Attention</b>
1984	Jacques Derrida	<b>Mémoires: For Paul de Man</b>
1985	J. Hillis Miller	<b>The Ethics of Reading</b>
1986	Jean-François Lyotard	<b>Peregrinations: Law, Form, Event</b>
1987	Louis Marin	<i>Pascalian Propositions Today</i>
1988	Murray Krieger	<b>The Reopening of Closure</b>
1989	Edward Said	<b>Musical Elaborations</b>
1990	Hélène Cixous	<b>Three Steps on the Ladder of Writing</b>
1991	Fredric Jameson	<b>The Seeds of Time</b>
1992	Geoffrey Hartman	<i>Three on 'Culture'</i>
1993	Evelyn Fox Keller	<i>Metaphors of 20th Century Biology</i>
1994	Wolfgang Iser	<i>Variables of Interpretation</i>

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Compiled

by

Eddie Yeghiayan

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Rejoinder to E.A. Carmean's "T. Smith/Pollock: Of Two Minds." (Letter) *Art in America* (October 1982), 70(9):5, which replies to Rosalind Krauss' "Contra Carmean: The Abstract Pollock" (1982).

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*When Words Fail* was organized by the International Center of Photography and the Goethe House, February 19-21, 1982. It coincided with two exhibitions mounted at the ICP: *Avant-Garde Photography in Germany: 1919-1939*, and *Heinrich Kühn: Turn-of-the-Century Master*.

This essay is a modified version of the paper read by Rosalind Krauss at the Colloquium *When Words Fail* in a session devoted to the stylistic results of the new camera technologies of the 1920s.

For a review of "Avant-Garde Photography in Germany," see Rosalind Krauss' "Jump over the Bauhaus" (1980).

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## 1984

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"Objects of My Attention." In *Man Ray: Objects of My Attention*, pp. [1-6.] New York: Zabriskie Gallery, 1985.

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See "Grids" (1979), "In the Name of Picasso" (1981), "Giacometti" (1984), "The Photographic Conditions of Surrealism" (1981), "This New Art: To Draw in Space" (1981), "Photography's Discursive Spaces" (1982), "The Originality of the Avant-Garde" (1981), "Sincerely Yours" (1982), "Notes on the Index" (1977), "Contra Carmean: The Abstract Pollock" (1982), "LeWitt in Progress" (1978), "Abaisser, étendre, contracter, comprimer, tourner: regarder l'oeuvre de Richard Serra" (1983), "Sculpture in the Expanded Field" (1979), and "Poststructuralism and the Paraliterary" (1980).

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"Corpus Delicti," by Rosalind Krauss, pp. 54-111. (Translated by Camille Hercot)

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"In Our Own Time." Santa Barbara, Calif.: Intellimitation, 1989.

1 videocassette (57 min): sd., col. with b&w sequences; 1/2 in. VHS format. *Art of the Western World*, Program 9. Produced by Perry Miller Adato.

Host: Michael Wood.

"Examines why the appearance of abstract expression caused the United States to become a center for the visual arts. Reviews the diversity of styles in the postwar period, including the work of Pollock, Warhol, Oldenburg. Also examines the explosive internationalization of the art world in the 1970s and 1980s. Features experts Rosalind Krauss, Germano Cleant, and Clement Greenberg."

Program 9 has two parts (30 min. each): "Shattering the Myths"; "New, Newer, Newest."

It was first broadcast on Monday, November 27, 1989 at 9 p.m. (ET) on PBS.

*Louise Bourgeois.* Frankfurt: Frankfurter Kunstverein in association with Stemmler, Schaffhausen, Switzerland, 1989.

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Proceedings of the Symposium "Retaining the Original: Multiple Originals, Copies and Reproductions," jointly sponsored by the Center for Advanced Study in the Visual Arts, the National Gallery of Art, Washington, and The Johns Hopkins University, Baltimore, 8-9 March 1985.

Translated Thierry de Duve's "Andy Warhol, or, The Machine Perfected." *October* (Spring 1989), 48:3-14.

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"The Blink of an Eye." In David Carroll, ed., *The States of 'Theory': History, Art, and Critical Discourse*, pp. 175-199. Irvine Studies in the Humanities. New York: Columbia University Press, 1990.

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See "Tracing Nadar" (1978), "Photography's Discursive Spaces: Landscape/View" (1982), "Impressionism: The Narcissism of Light" (1976), "Marcel Duchamp ou le champ imaginaire" (1981), "Emblèmes ou lexies: le texte photographique" (1978), "Photographic Conditions of Surrealism" (1981), "Stieglitz/Equivalents" (1979), "Nightwalkers" (1981), "Introduction" to *Irving Penn, Earthly Bodies* (1980), "Corpus Delicti" (1985), "When Words Fail" (1982), "A Note on Photography and the Simulacral" (1983).

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**FORTHCOMING**French translation of *Passages in Modern Sculpture* (1977, 1981). Paris: Macula.**B. Texts about Rosalind E. Krauss***Reviews of Books, Catalogues & Exhibitions*Rosalind Krauss, et al., **Agnes Martin** (1992)Anfam, David. *Burlington Magazine* (April 1993), 135(1081):302.Cotter, Holland. "Agnes Martin: All the Way to Heaven." *Art in America* (April 1993), 81(4):88-97, 149.*Publishers Weekly* (December 28, 1992), 239(55):55.Rosalind Krauss, et al., **American Art of the 1960s** (1991)Paoletti, John T. *Choice* (July-August 1992), 29(11-12):1664.Rosalind Krauss, et al., **L'Amour fou: Photography & Surrealism** (1985)



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