

-- What has schizophrenia to do with serious art?¹
 -- Is psychosis something that interests you?²
 -- And where in this delirium is the place of the human self?³
 -- Isn't there perhaps something diabolic in the yearning for perfection that can be glimpsed in this work that strives for the heavens?⁴
 -- The yearning to be able to adhere to the notion of culture as a contemplative spectacle and maintain credibility as well?⁵
 -- To what human being can a god ever be subjected?⁶
 -- The loon gliding lonesome over the lake, with whom is he communicating?⁷
 -- What enormous force is being concealed?⁸
 -- Which would you say it was: wild or elegant, and why?⁹
 -- How does this patch stand to the next?¹⁰
 -- A painting of some dogs playing poker?¹¹
 -- Are they copies of one ideal model?¹²
 -- The shooting goes on, profiteering goes on, hunger goes on, lying goes on; why all that art?¹³
 -- Is it really necessary to be optimistic in the face of these facts?¹⁴
 -- Can we set a limit to hubris?¹⁵
 -- But how, and where, and through what gates?¹⁶
 -- What has that to do with morality?¹⁷
 -- Does the onlooker realize the amount of affection which goes into a work of art?¹⁸

--The torments of the jellyfish, who ever feels them?¹⁹
 -- But perhaps you have in mind the marble block which the sculptor shaped in the image of the darling boy?²⁰
 -- Are not all these separate 'individuals' in fact moving in lockstep, only to a rather different drummer from the one called style?²¹
 -- Does this suggests the existence of a vicious circle?²²
 -- Will we also set a limit to the exploration of those cultural experiences which go beyond moral norms and embrace the demonic in the delusion that all experience is 'creative'?²³
 -- Would you have us present this abstract concept, with all its complicated feelings, by means of a boy and girl lightly tripping?²⁴
 -- How does it relate to the audience for whom it is made?²⁵
 -- Are we not on quite a different plane?²⁶
 -- How can we forget what has happened to painting, not to mention any other art, in the countries where the revolution has triumphed?²⁷
 -- Is there any need before we go to bed to recite the history of the changes and will we in that bed be murdered?²⁸
 -- What then is one to do with the *container*?²⁹
 -- *Withhold*?³⁰
 -- What is the justification of this classification?³¹
 -- What right do you have to enter art's soil?³²
 -- How does this 'spirit of the place' seize you?³³

1 Hans Prinzhorn, *Artistry of the mentally III*
 2 Fred Tomaselli, 'Ourself behind Ourself, Concealed...'
 3 Antonin Artaud, *Van Gogh: The Man Suicided by Society*
 4 Marco Belpoliti, *Memory of Oblivion*
 5 Benjamin Buchloh, *Interview with Gerhard Richter*
 6 Carl Einstein, *Negro Sculpture*
 7 Barnett Newman, *The First Man Was an Artist*
 8 Lawrence Rinder, *Tuymans' Terror*
 9 John Cage, *On Robert Rauschenberg, Artist, and his Work*
 10 Richard Wollheim, *The Work of Art as Object*
 11 Ted Cohen, *Humor*
 12 Jean-François Lyotard, *The Sublime and the Avant-Garde*
 13 George Grosz, *Art is in Danger*
 14 Alexander Blok, *Nature and Culture*
 15 Daniel Bell, *Modernism and Capitalism*
 16 Leon Trotsky, *Literature and Revolution*
 17 Jean-Paul Sartre, *Existentialism and Humanism*
 18 David Smith, *Aesthetics, the Artist and the Audience*
 19 Georg Baselitz, *Pandemonium Manifestos*

20 Jean-Paul Sartre, *The Search for the Absolute*
 21 Rosalind Krauss, *Notes on the Index, Part I*
 22 Aaron Meskin, *Style*
 23 Daniel Bell, *The Cultural Contradictions of Capitalism*
 24 Adolph Gottlieb and Mark Rothko with Barnett Newman *Statement*
 25 Vanessa O'Reilly, "Boa Constrictor Digesting An Elephant"
 26 Georges Duthuit, *Three Dialogues, with Samuel Beckett*
 27 Alain Robbe-Grillet, *Commitment*
 28 John Cage, *On Robert Rauschenberg, Artist, and his Work*
 29 Robert Smithson, *A Sedimentation of the Mind: Earth Projects*
 30 Dan Graham, *Presentation to an Open Hearing of the Art Workers' Coalition*
 31 Clive Bell, *The Aesthetic Hypothesis*
 32 Nicolas Bourriaud, *The Radicant*
 33 Ilya Kabakov on installations

