

Contents

Acknowledgments	ix
Introduction	1
i Titles and the History of Art: Beginnings	1
ii Theories of Titling and Naming	13
1 Reckoning with the Title and Its Sites	23
i Poetic Intensity and Social Extension: Expanded Fields for the Title	23
ii Zero Names: "Absences and Over-Nourishing Signs"	29
iii Titular Transformations: "Beyond Recognition"	41
2 Monet and the Development of a Nominative Effectualism	49
i "Explanations," Poems, and "Real Allegory"	49
ii Claude Monet: "A Succession of Astonishing Effects"	60
3 Symbolism I: Redon, Gauguin, Signac	81
i Introduction: Titles, Institutions, and Analogues	81
ii Odilon Redon: "Vagueness, Indeterminacy, Equivocation"	84
iii Paul Gauguin: "Not a Title, but a Signature"	95
iv Paul Signac and Alphonse Allais: Exhibitions, Numbers, and "Incoherents"	103
4 Symbolism II: James McNeill Whistler: The Elaboration and Contraction of the Title	121

5	Nominalist Order and Disorder: Form, Violence, and Revisionism	142
I	Paul Cézanne: "Do Not Remain a Creature without a Name"	143
II	Cubic Language and the Philosophical Brothel	152
III	Suprematism, Unovis, and "5 × 5 = 25"	164
6	Composition I: Naming the Non-Iconic in the Work of Piet Mondrian and Wassily Kandinsky	176
I	Piet Mondrian: "It Is Above All Composition That Must Suppress the Individual"	177
II	Life and Death Sentences: Compositional Theory in Matisse, Malevich, and the United States	191
III	Wassily Kandinsky: "Reason, the Conscious, the Deliberate, and the Purposeful"	198
7	Dada and Surrealism: Alchemies of the Word	209
I	Max Ernst: Titles and the "No Longer" of Painting	210
II	Marcel Duchamp: "Prime Words" and Inscriptions	219
III	Francis Picabia: Names, Bodies, Diagrams, and Counter-Identities	233
IV	Notes on Surrealist Titling: Magritte, Miró, Tanguy, Matta	239
8	Composition II: Sounds, Silences, and "Cognitive Naming"	265
I	Towards a Genealogy of the Counter-Composition	265
II	Abstract Expressionism: "Something[s] Extra"	269
III	Neo-Dada, Assemblage, Happenings: Making "In Spite of Composition"	277
IV	Tropic Writing: Rethinking the Titular Metaphors of Late Modernism	284
V	Conclusion: Titles after Composition	315
9	"Labelless Labels": Notes on the Postmodern Title	323
I	Switching from the 1960s: Smithson, Morris, and Conceptual Art	326
II	Naming through Institutions and Expressions	334
III	"On the Other Side of the Proper Name": Untitling, Anonymity, Gender, and Power	339

<i>Contents</i>	vii
Epilogue "A Museum of Language in the Vicinity of Art"	349
Notes	368
Index	420