

	<b>Introduction</b>	What is Conceptual Art?	4
<b>1</b>	<b>Anti-Art Gestures in Early Modernism</b>		
	Duchamp and Dada		17
<b>2</b>	<b>The Postwar Period</b>		
	Alternatives to Painting		53
<b>3</b>	<b>False, Radical and Obdurate</b>		
	Realities in the Early 1960s		83
<b>4</b>	<b>The Dematerialized Object, Almost</b>		
	Eight Conceptual Artworks		121
<b>5</b>	<b>Who Were the Brain Police?</b>		
	Varieties of Conceptual Art		145
<b>6</b>	<b>The Crisis of Authority</b>		
	Political and Institutional Contexts		185
<b>7</b>	<b>The End?</b>		
	Decline or Diaspora of Conceptual Art?		239
<b>8</b>	<b>Where Were They?</b>		
	The Curious Case Of Women Conceptual Artists		279
<b>9</b>	<b>Looking at Others</b>		
	Artists Using Photography		299
<b>10</b>	<b>What is Your Name?</b>		
	Artists Using Words Since 1980		343
<b>11</b>	<b>Who Are the Style Police?</b>		
	Controversies and Contexts in Recent Art		377
<b>&amp;</b>	<b>Glossary</b>		426
	Brief Biographies		428
	Key Dates		433
	Map		436
	Further Reading		438
	Index		441
	Acknowledgements		446

**Opposite**  
**Bruce Nauman,**  
*One Hundred*  
*Live and Die*  
 (detail of 6),  
 1984.  
 Neon and glass  
 tubing;  
 300 × 335.9 ×  
 53.3 cm,  
 118 × 132<sup>1</sup>/<sub>8</sub> × 21 in.  
 Naoshima  
 Contemporary  
 Art Museum