

# 1

## ASIAN CONNECTIONS

|                                                                  |    |
|------------------------------------------------------------------|----|
| Between Affirmation and<br>(De)Construction — Introduction _____ | 12 |
|------------------------------------------------------------------|----|

# 2

## ASIANISMS

|                                                                           |    |
|---------------------------------------------------------------------------|----|
| in the USA<br>after World War II _____                                    | 32 |
| The Construction and Function of Asianisms _____                          | 34 |
| Actors in the Formation of Asianist Categories in Visual Aesthetics _____ | 55 |
| Asianisms in the Reception of American Art after 1945 _____               | 79 |

# 3

## POSSIBLE READINGS

|                                                                                        |     |
|----------------------------------------------------------------------------------------|-----|
| Encounters with the Asian<br>in Martin's Working Situations _____                      | 84  |
| The Asianist References of the Artist and of Others in the Reception of Her Work _____ | 87  |
| The Artist Figure Agnes Martin between European and Asianist Myths of the Artist _____ | 103 |
| Contact Zones to the Asian _____                                                       | 136 |

# 4

## ASIANIST VISUAL AESTHETICS

|                                                                  |     |
|------------------------------------------------------------------|-----|
| Asianisms and Other Culturalisms<br>in Agnes Martin's Work _____ | 150 |
|------------------------------------------------------------------|-----|

### 4.1

|                                                                                                   |     |
|---------------------------------------------------------------------------------------------------|-----|
| Diffuse and Activating Grounds _____                                                              | 153 |
| Glazed Color Field Delineation in New York from 1957 Onward _____                                 | 154 |
| Comparison with Mark Rothko and Modernist Visual Discourses _____                                 | 157 |
| Philosophical Concepts of <i>Dao</i> in Chinese <i>Shan Shui</i> (Mountain-Water) Paintings _____ | 164 |
| Involving the Body as Transformational Aesthetics _____                                           | 171 |
| "Perceptual Fields": Fields between the Viewer and the Image _____                                | 180 |
| Experiments with Grounds and Surfaces in the "Constructions" _____                                | 188 |

## 4 . 2

|                                                                                            |     |
|--------------------------------------------------------------------------------------------|-----|
| Primacy of the Line: Materiality, Calligraphy,<br>Fiber Art, and Indigenous Art .....      | 190 |
| Nonfiguration as an Asianist Category .....                                                | 193 |
| Insistence on the Hand(iwork) .....                                                        | 201 |
| Handwriting: Unfinished and Porous Strokes .....                                           | 209 |
| Line, Ground, Canvas, Striations .....                                                     | 215 |
| Textile Approaches: Exchange with the Fiber Artist Lenore Tawney .....                     | 220 |
| Impulses from Coptic Textile Art and Indigenous Art Practices of the Hopi and Navajo ..... | 233 |
| Links between the Media of Painting and Drawing .....                                      | 236 |

## 4 . 3

### The Grid:

|                                                                                            |     |
|--------------------------------------------------------------------------------------------|-----|
| Abundance in the Void .....                                                                | 239 |
| An Emblem of Modernity .....                                                               | 243 |
| Grid and Diagram: The Double Game .....                                                    | 246 |
| Cosmological Concepts: Tantric Yantras and Sandpaintings of the Hopi and the Navajo .....  | 253 |
| The Grid in the Everyday Worldly Environment .....                                         | 262 |
| References to One-Point Perspective: Renaissance Windows and Representation Critique ..... | 267 |
| Representation Critique: Grid and Screen .....                                             | 271 |
| Asianistic Concepts of Abundance and Void .....                                            | 275 |
| “Matrixial Borderspace” and Authorship .....                                               | 284 |

## 4 . 4

### The Image-Generating Methods of Iteration and Imperfection .....

|                                                                                            |     |
|--------------------------------------------------------------------------------------------|-----|
| Nonidentical Repetition and the Multiplicity of Variations .....                           | 290 |
| Multiplication as a Convention in Asian Art .....                                          | 301 |
| Agnes Martin’s Grid Paintings and Ad Reinhardt’s “Last Paintings” .....                    | 303 |
| Reduction through the Simplicity and Modularity of Sets of Forms .....                     | 305 |
| Seriality and Regularity in Minimal Art: Sol LeWitt, Donald Judd, and Hanne Darboven ..... | 308 |
| Ritual Regularity, Producing Lines, Meditating .....                                       | 319 |
| Traditions and Progress: Cyclical Concepts of Time .....                                   | 326 |
| Imperfection: Variations on Gaps and Slips .....                                           | 331 |
| Imperfection: Raku Ceramics and the Concept of <i>Wabi-Sabi</i> .....                      | 332 |

# 5

## TRANSCULTURAL PERSPECTIVES

|                         |     |
|-------------------------|-----|
| Summary—Prospects ..... | 340 |
|-------------------------|-----|

### Appendix

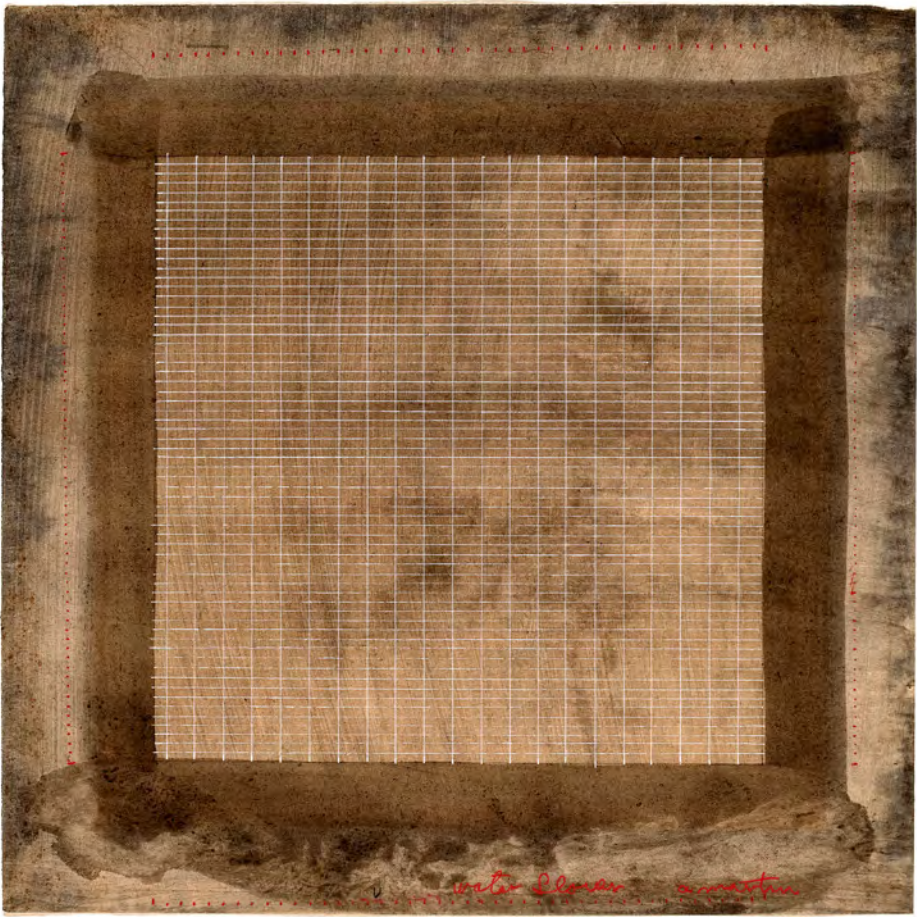
|                       |     |
|-----------------------|-----|
| Sources .....         | 353 |
| Bibliography .....    | 355 |
| Index of Images ..... | 374 |

FIG .

I

*Water Flower*, 1964, National Gallery of Art, Washington, DC

AGNES MARTIN  
TRANSCULTURAL TRANSLATIONS



I