

Contents

Introduction	vii
<i>Stephen Melville</i>	

Part One: Commerce and Context

The Lure of Leonardo	3
<i>John Brewer</i>	

Dan Graham Inc. and the Fetish of Self-Property	15
<i>Emily Apter</i>	

Quiccheberg and the Copious Object: Wenzel Jamnitzer's Silver Writing Box	39
<i>Mark A. Meadow</i>	

<i>Naturalezas Mexicanas</i>: Objects as Cultural Signifiers in Mexican Art, c. 1760–1875	59
<i>Edward J. Sullivan</i>	

Part Two: After the Object

Material as Language in Contemporary Art	75
<i>Christian Scheidemann</i>	

Art in the Age of Visual Culture: France in the 1930s	86
<i>Martha Ward</i>	

Photography's Expanded Field	101
<i>George Baker</i>	

Part Three: Objectivities

Some Object Histories and the Materiality of the Sculptural Object	119
<i>Malcolm Baker</i>	

Encountering the Object	135
<i>Karen Lang</i>	
The Object as Subject	157
<i>Ewa Lajer-Burcharth</i>	
Part Four: Lost and Found	
The Surrealist Situation of the Photographed Object	181
<i>Margaret Iversen</i>	
Eros and the Readymade	193
<i>Helen Molesworth</i>	
Part Five: Conference Responses	
Responding to Allure	203
<i>Martha Buskirk</i>	
The Lure of the Object	207
<i>Marcia Pointon</i>	
Afterword	212
<i>Stephen Melville</i>	
Contributors	215