

Understanding Installation Art From Duchamp To Holzer

Marcel Duchamp
The Private Worlds of Marcel Duchamp
The Apparently Marginal Activities of Marcel Duchamp
Drawing on Art
Unpacking Duchamp
Alchemist of the Avant-Garde
Duchamp
Spellbound by Marcel
Marcel Duchamp and Max Ernst
The World of Marcel Duchamp, 1887-1968
Marcel Duchamp and the Art of Life
The Essential Duchamp
Marcel Duchamp
The Artist and His Critic
Stripped Bare
Playing with Earth and Sky
Duchamp and the Aesthetics of Chance
Marcel Duchamp
Some Aesthetic Decisions
The Definitively Unfinished Marcel Duchamp
Infinite Regress
Rudolf E. Kuenzli
Jerrold E. Seigel
Elena Filipovic
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John F. Moffitt
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Ruth Brandon
David Hopkins
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Jacquelynn Baas
Philadelphia museum of art (Pa.).
Staatsgalerie Stuttgart
Paul B. Franklin
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artist of the century these eleven illustrated essays explore the structure and meaning of duchamp s work as part of an ongoing critical enterprise that has just begun

this is an examination of the work of marcel duchamp and of the important place that it has in the foundations of 20th century art and culture

a new understanding of marcel duchamp and his significance as an artist through an investigation of his non art activities archiving art dealing and most persistently curating this groundbreaking and richly illustrated book tells a new story of the twentieth century s most influential artist recounted not so much through his artwork as through his non art work marcel duchamp is largely understood in critical and popular discourse in terms of the objects he produced whether readymade or meticulously fabricated elena filipovic asks us instead to understand duchamp s art through activities not normally seen as artistic from exhibition making and art dealing to administrating and publicizing these were no occasional pursuits filipovic argues that for duchamp these fugitive tasks were a veritable lifework drawing on many rarely seen images filipovic traces a variety of practices and projects undertaken by duchamp from 1913 to 1969 from his invention of the readymade to the release of his last posthumous work she examines duchamp s note writing archiving and quasi photographic activities which resulted in the box of 1914 and the green box his art dealing marketing and curating that culminated in experimental exhibitions for the surrealists and his miniature museum the boîte en valise and his

administrative efforts and clandestine maneuvering in order to posthumously embed his *Étant donnés* into a museum demonstrating how those activities reflect the artist's questioning of reproduction and originality as well as photography and the exhibition. Filipovic proposes that Duchamp's non-art labor and in particular his curatorial strategies more than merely accompanied his more famous artworks in a certain sense they made them through Duchamp's elusive but vital activities he revised the idea of what a modern artist could be with this fascinating book Filipovic in turn revises the very idea of Duchamp.

This volume explores the central importance of appropriation, collaboration, influence and play in French artist Marcel Duchamp's 1887-1968 work and in Dada and Surrealism in general to show how the concept of art itself became the critical fuel and springboard for questioning art's fundamental premises. Duchamp was a French artist whose work is most often associated with the Dadaist and Surrealist movements. The author maintains that rather than simply negating art, Duchamp's readymades are ordinary manufactured objects that the artist selected and modified as an antidote to what he called retinal art. Later works including films and conceptual pieces demonstrating the impossibility of defining art in the first place through his readymades. Duchamp explicitly critiqued the commodification of art and inaugurated a profound shift from valuing art for its visual appearance to understanding the significance of its mode of public presentation.

Transit: Transitional Transition. Dalia Judovitz catches Marcel Duchamp on the run with his art in a suitcase and his thought all boxed and ready to go. She demonstrates how the theme of transition reappearing from work to work makes each piece reproduce some other piece while all continue to exemplify an original which can no longer be found and which has no creator. Jean-François Lyotard.

Acknowledged as the artist of the century, Marcel Duchamp (1887-1968) left a legacy that dominates the art world to this day. Inventing the ironically *déagé* attitude of ready-made art, making Duchamp heralded the postmodern era and replaced Pablo Picasso as the role model for avant-garde artists. John F. Moffitt challenges commonly accepted interpretations of Duchamp's art and persona by showing that his mature art after 1910 is largely drawn from the influence of the occult traditions. Moffitt demonstrates that the key to understanding the cryptic meaning of Duchamp's diverse artworks and writings is alchemy, the most pictorial of all the occult philosophies and sciences.

In 1913, Marcel Duchamp's *Nude Descending a Staircase* exploded through the American art world. This is the story of how he followed the painting to New York two years later, enchanted the Arensberg Salon and almost incidentally changed art forever. In 1915, a group of French artists fled war-torn Europe for New York. In the few months between their arrival and America's entry into the war in April 1917, they pushed back the boundaries of the possible in both life and art. The vortex of this transformation was the apartment at 33 West 67th Street, owned by Walter and Louise Arensberg, where artists and poets met nightly to talk, eat, drink, discuss each other's work, play chess, plan balls, organize magazines and exhibitions, and fall in and out of love. At the center of all this activity stood the mysterious figure of Marcel Duchamp, always approachable, always unreadable. His exhibit of a urinal, which he called *Fountain*, briefly shocked the New York art world before falling like its perpetrator into obscurity. Many people of both sexes were in love with Duchamp. Henri-Pierre Roché and Beatrice Wood were among them. They were also briefly, and for her life-changingly, in love with each other. Both kept daily diaries which give an intimate picture of the events of those years, or rather two pictures for the views they offer, including of their own love affair. Are stunningly divergent. Spellbound by Marcel. Follows Duchamp, Roché and

beatrice as they traverse the twentieth century roché became the author of jules and jim made into a classic film by françois truffaut beatrice became a celebrated ceramicist duchamp fell into chess playing obscurity until decades later he became famous for a second time as fountain was elected the twentieth century's most influential artwork

david hopkins analyses the extensive network of shared concerns and images in the work of marcel duchamp and max ernst the greatest names associated with dada and surrealist art this book covers a broad period from c 1912 to the mid 1940s during which the emergence of dada and surrealism in europe and the united states challenged earlier movements such as cubism and expressionism creating scope for the expression of the unconscious fears and desires of artists acutely sensitive to the troubled nature of their times examining duchamp's and ernst's subversion and manipulation of religious and hermetic beliefs such as catholicism rosicrucianism and masonry david hopkins demonstrates the ways in which these esoteric concerns intersect with themes of peculiarly contemporary relevance including the social construction of gender and notions of ordering and taxonomy this detailed comparison of components of duchamp's and ernst's work reveals fascinating structural patterns enabling the reader to discover an entirely new way of understanding the mechanisms underlying dada and surrealist iconography

surveys the life work and times of marcel duchamp one of the most influential of the 20th century artists

a groundbreaking reading of duchamp's work as informed by asian esoterism energetic spiritual practices identifying creative energy with the erotic impulse considered by many to be the most important artist of the twentieth century the object of intensive critical scrutiny and extensive theorizing marcel duchamp remains an enigma he may be the most intellectual artist of all time and yet toward the end of his life he said if you wish my art would be that of living each second each breath is a work which is inscribed nowhere which is neither visual or cerebral in marcel duchamp and the art of life jacquelynn baas offers a groundbreaking new reading of duchamp arguing in particular that his work may have been informed by asian esoterism energetic spiritual practices that identify creative energy with the erotic impulse duchamp drew on a wide range of sources for his art from science and mathematics to alchemy largely overlooked until now have been asian spiritual practices including indo tibetan tantra baas presents evidence that duchamp's version of artistic realization was grounded in a western interpretation of asian mind training and body energetics designed to transform erotic energy into mental and spiritual liberation she offers close readings of many duchamp works beginning and ending with his final work the mysterious shockingly explicit *Étant donnés* 1 la chute d'eau 2 le gaz d'éclairage given 1 the waterfall 2 the illuminating gas generously illustrated with many images in color marcel duchamp and the art of life speculates that duchamp viewed art making as part of an esoteric continuum grounded in eros it asks us to unlearn what we think we know about both art and life in order to be open to experience

celebrating marcel duchamp's revolutionary contributions to modern art this innovative exploration of the stuttgart duchamp collection and the archive of serge stauffer offers new insights into both artists philosophies as the inventor of the readymade and a founder of conceptual art marcel duchamp's work is still provoking important discussions about what defines art accompanying the first exhibition of the important stuttgart duchamp collection this book also presents the work of the swiss artist and educator serge stauffer and his renowned research on duchamp's art and writings the series of 100 questions stauffer wrote to the french artist in 1960 and duchamp's answers provide important

insights into duchamp's intellectual and creative practice and bear witness to the depth of stauffer's exceptional research this book opens with an introduction to the relationship between duchamp and stauffer it features brilliant reproductions of duchamp's most renowned works including *bottlerack* the painting study for *chocolate grinder no 2* and the window object *la bagarre d'austerlitz* a biographical essay on both duchamp and stauffer provides important background to understanding the exceptional relationship between both artists

robert lebel french art critic and collector was instrumental in rendering marcel duchamp's often hermetic life art and ideas accessible to a wider public across europe and the united states principally with his 1959 publication *sur marcel duchamp* the first monograph and catalogue raisonné devoted to the artist duchamp was a willing partner in the book's creation in fact his active participation in both its conception and layout was so substantial that the book is considered part of the artist's oeuvre but the project took six years to complete the trials tribulations quarrels and machinations that plagued the production publication and publicity of *sur marcel duchamp* are the focus of this correspondence between two lifelong friends translated and printed in full together for the first time and including the original french texts these letters postcards and telegrams from the collection of the getty research institute offer uncensored access to the evolution of the relationship between lebel and duchamp from december 1946 to april 1967 they provide valuable information about their daily activities as well as those of friends and colleagues vital details concerning their various collective projects and illuminating insights into their thinking about art and life these documents witty and sincere bear witness to the art of friendship and a friendship in art

playing with earth and sky reveals the significance astronomy geography and aviation had for marcel duchamp widely regarded as the most influential artist of the past fifty years duchamp transformed modern art by abandoning unique art objects in favor of experiences that could be both embodied and cerebral this illuminating study offers new interpretations of duchamp's momentous works from readymades to the early performance art of shaving a comet in his hair it demonstrates how the immersive spaces and narrative environments of popular science from museums to the modern planetarium prepared paths for duchamp's nonretinal art by situating duchamp's career within the transatlantic cultural contexts of dadaism and surrealism this book enriches contemporary debates about the historical relationship between art and science this truly original study will appeal to a broad readership in art history and cultural studies

situating duchamp firmly within the literature philosophy of his time herbert molderings recaptures the spirit of a frequently misread artist his aesthetic of chance

examines how appropriation and replication were essential to duchamp's art and discusses the significance of the many replicas that he created or authorized

some aesthetic decisions is an exhibition featuring works by artists that explore issues of beauty value and judgment one hundred years ago dada artist marcel duchamp forever changed the nature of art by anonymously submitting *fountain* in 1917 a porcelain urinal signed r mutt as an artwork to the exhibition of the society of independent artists in new york the show organizers rejection of *fountain* ignited a controversy that persists today about the definition of art and who gets to pass judgment the nsu art museum in fort lauderdale florida marks this centenary by organizing *some aesthetic decisions* a show of artworks by cory arcangel john baldessari bernd and hilla becher sophie calle duchamp judy fiskin claire fontaine mike kelley jeff koons joseph kosuth jorge pardo andy warhol

and others

the duchamp scholars represented here are among the leading european and american critics of their generation their 11 essays offer lively and diverse perspectives on the artist focusing on the major issues surrounding his contribution the philosophical implications of duchamp's skepticism eroticism and paradoxical acceptance of contradiction the events leading to the creation of the infamous fountain a rigorous reading of the large glass by jean suquet that appears here in english for the first time as does andre gervais's exhilarating voyage through duchamp's puns aphorisms and word plays a reinterpretation of duchamp's late works as ready-mades the influence of scientific models on his art and of the gender-based teaching of drawing in the third republic on his or rose selavy's peculiar use of mechanical drawing thierry de duve is director of studies association de prefiguration de l'ecole des beaux arts de la ville de paris copublished with the nova scotia college of art and design

in infinite regress david joselit considers the plurality of identities and practices within duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career there is not one marcel duchamp but several within his oeuvre duchamp practiced a variety of modernist idioms and invented an array of contradictory personas artist and art dealer conceptualist and craftsman chess champion and dreamer dandy and recluse in infinite regress david joselit considers the plurality of identities and practices within duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career taking into account underacknowledged works and focusing on the conjunction of the machine and the commodity in duchamp's art joselit notes a consistent opposition between the material world and various forms of measurement inscription and quantification challenging conventional accounts he describes the ready-made strategy not merely as a rejection of painting but as a means of producing new models of the modern self

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