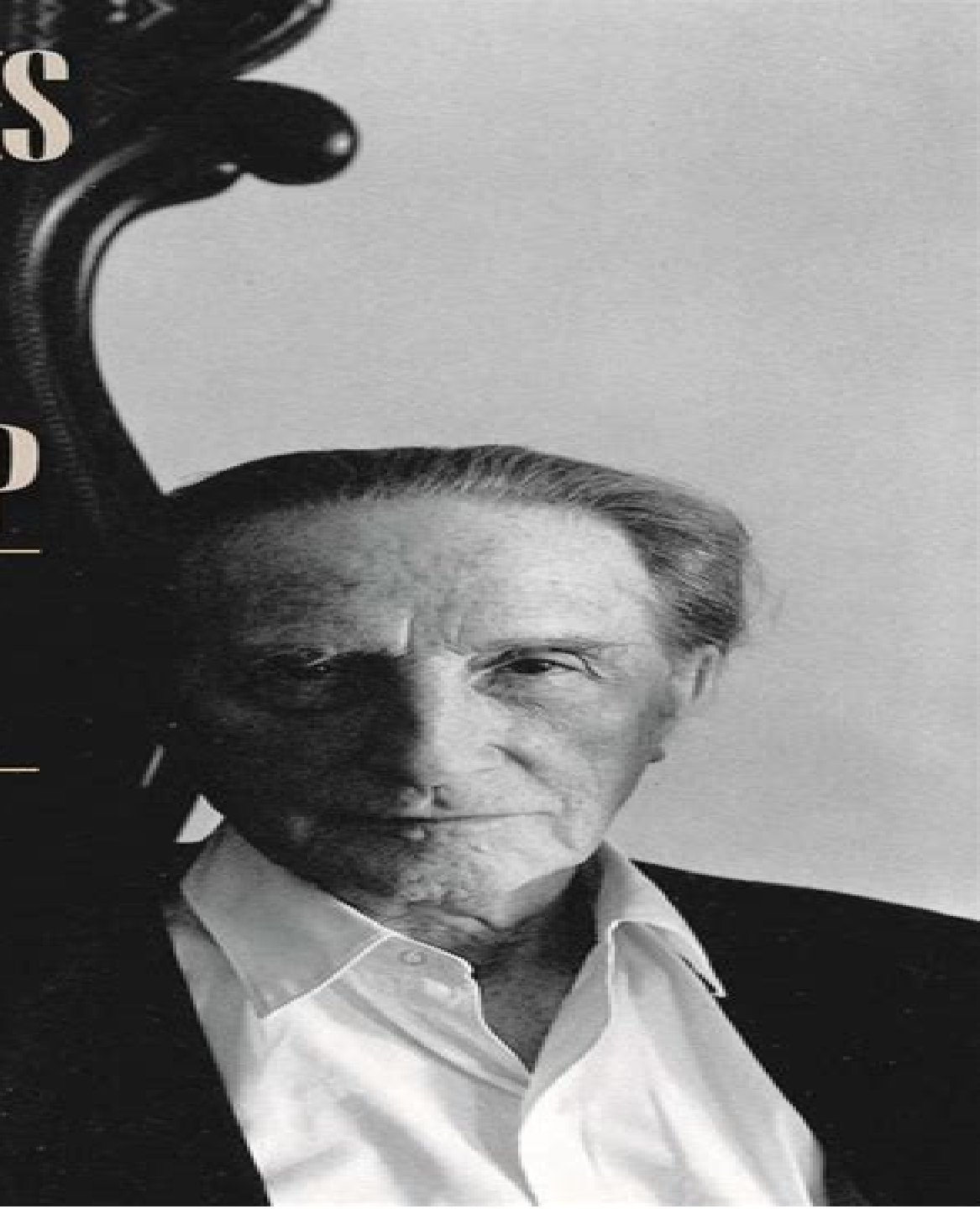


DIALOGUES WITH MARCEL DUCHAMP

PIERRE
CABANNE

With an
appreciation
by
Jasper
Johns



Dialogues With Marcel Duchamp Pierre Cabanne

George Baker



Dialogues With Marcel Duchamp Pierre Cabanne:

Dialogues with Marcel Duchamp Pierre Cabanne, 1971 **Cubism and Its Histories** David Cottington, 2004 Cubism was the most influential artistic movement that emerged in the twentieth century Yet just what cubism was or stood for at the time of its emergence is still in dispute while the explanations offered for its importance for twentieth century art and its legacy for the present are bewildering in their variety This fascinating book offers a way beyond this confusion a narrative of its beginnings consolidation and dissemination that takes into account not only what the style and the movement signified at the time of its emergence but also the principal writings through which cubism s significance for modernism has been established Visually stunning with over 100 illustrations this is an essential work for all students and teachers of modern art history *Marcel Duchamp* Rudolf E. Kuenzli, Francis M. Naumann, 1991 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

Dialogues with Marcel Duchamp Pierre Cabanne, 1976 *Marcel Duchamp* Caroline Cros, 2006 A fresh account of Marcel Duchamp that includes much material on his life after he stopped making art *Marcel Duchamp and the Art of Life* Jacquelynn Baas, 2019-11-19 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 *tant donn s 1 la chute d eau 2 le gaz d clairage* 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 *Ökologien des Lesens* Hanjo Berressem, 2022-11-07 Wie kann ein kologisches Denken sowohl die Theorie als auch den Prozess des Lesens beschreiben und nachhaltig ver ndern Was bewirkt es von einer Lese kologie oder einem Lesemilieu zu reden Und was genau ist aus kologischer Perspektive der Bezug von Lesen und Leben Im Licht dieser Fragen entwickelt Hanjo Berressem das Konzept des Lesens in einem Feld heterogener sich

berlagernder Leseszenen und situationen Ein solches Lesen im erweiterten Feld adressiert nicht mehr vornehmlich die Entzifferung von Bedeutung sondern die gelebte Erfahrung einer als generalisierte kologie gedachten in Textproduktionen und Leseprozessen ausgedr ckten Welt unserer Welt

Speaking for Vice Jonathan Weinberg,1993-01-01 Grapples with the problems of identifying homosexual content in a work of art showing how artists often used sexual codes to communicate to their subculture The major part of the book is a discussion of Demuth s and Hartley s lives and works

Dressing and Undressing Duchamp Ingrid E. Mida,2022-08-25 Fashion is a subject that has long been marginalized in art history and in museums And yet one of the most well known artists in the twentieth century Marcel Duchamp created works that challenge the notion that fashion does not belong in the museum As well there is material evidence of his engagement with clothing as part of his oeuvre This book reveals that clothing and dressing are significant themes that recur in Duchamp s life and his work including his drawings his fashioning of his body his readymades and in his curatorial gestures In examining the items of clothing worn by Duchamp and the related traces of his wardrobe management Duchamp is unmasked as a dandy His waistcoat readymade series Made to Measure 1957 1961 is in fact a remarkable and deliberate effort to recalibrate the definition of the readymade to include clothing With this little studied readymade series Duchamp established a precedent for sartorial art as a valid form of artistic expression In considering the material traces of Duchamp s fashioning of his body and identity in his work and life this book makes a highly original contribution to the understanding of Duchamp s work as well as the significance of the clothed body in the vanguard of Modernism Ultimately this book explains the relevance of fashion in the museum to modern audiences today

the moving image Anna Zika,2004-11-10 Viele Jahrhunderte lang bem hten sich Menschen tote Materie zu beleben bzw Bildwerke in Bewegung zu versetzen Doch erst die technischen Bildmedien des 19 und 20 Jahrhunderts schienen den Anspruch auf Animation befriedigen zu k nnen Bereits seit ihren fr hen Anf ngen experimentierte die Fotografie damit nicht nur den erstarrten Augenblick auf Dauer zu stellen sondern Bewegung und das Vergehen von Zeit selbst im Bild sichtbar werden zu lassen Und um 1900 lernten die Bilder endg ltig laufen Seitdem sah sich das Publikum mit so verschiedenen Technologien wie Lichtbild Stumm Ton und Farbfilm konfrontiert k nstlerische Verlaufsformen wie Performance oder Living Sculpture sprengten nachhaltig die Rahmen der blichen Pr sentationen von Werkformen in Galerien und Museen Die Grenzen zwischen Fotografie und Film sind flie end geworden Fotografen arbeiten mit Stills oder inszenierten Tableaux Vivants Filme zitieren deutlich identifizierbare fotografische oder malerische Vorlagen Und etliche Kinoerfolge verdanken dem Motiv des Fotografierens spannende Handlungsstr nge The Moving Image widmet sich den bereinstimmungen und Korrespondenzen des stehenden und bewegten Bildes aber auch dem bewegenden Bild insofern es Stimmungen und Emotionen hervorzurufen vermag Mit Beitr gen von Christian Bracht Martin R Deppner Joachim Paech Winfried Pauleit Arne Scheuermann Norbert Schmitz Marlene Schnelle Schneyder Ursula Wevers und Anna Zika die anl sslich des 23 Bielefelder Symposiums ber Fotografie und Medien entstanden sind

The Art of Walking William

Chapman Sharpe, 2023-05-23 A lively and thought provoking tour of the intertwined histories of art and walking A broad ranging book that has something for every Rambler Benjamin Riley New Criterion What does a walk look like In the first book to trace the history of walking images from cave art to contemporary performance William Chapman Sharpe reveals that a depicted walk is always more than a matter of simple steps Whether sculpted in stone painted on a wall or captured on film each detail of gait and dress each stride and gesture has a story to tell for every aspect of walking is shaped by social practices and environmental conditions From classical statues to the origins of cinema from medieval pilgrimages to public parks and the first footsteps on the moon walking has engendered a vast visual legacy intertwined with the path of Western art The path includes Romantic nature walkers and urban flâneurs as well as protest marchers and cell phone zombies It features works by artists such as Botticelli Raphael Claude Monet Norman Rockwell Agnès Varda Maya Lin and Pope L In 100 chronologically arranged images this book shows how new ways of walking have spurred new means of representation and how walking has permeated our visual culture ever since humans began to depict themselves in art **William Carlos**

Williams in deutscher Sprache Margit Peterfy, 1999 *Encyclopedia of Life Writing* Margaretta Jolly, 2013-12-04 First published in 2001 This is the first substantial reference work in English on the various forms that constitute life writing As this term suggests the Encyclopedia explores not only autobiography and biography proper but also letters diaries memoirs family histories case histories and other ways in which individual lives have been recorded and structured It includes entries on genres and subgenres national and regional traditions from around the world and important autobiographical writers as well as articles on related areas such as oral history anthropology testimonies and the representation of life stories in non-verbal art forms **Modernism: The Lure of Heresy** Peter Gay, 2010-08-16 Rich learned briskly written maddening yet necessary study Lee Siegel New York Times Book Review Peter Gay explores the shocking modernist rebellion that beginning in the 1840s transformed art literature music and film Modernism presents a thrilling pageant of heretics that includes Oscar Wilde Pablo Picasso D W Griffiths James Joyce Virginia Woolf T S Eliot Walter Gropius Arnold Schoenberg and of course Andy Warhol

The Big Archive Sven Spieker, 2017-03-03 The archive as a crucible of twentieth century modernism and key for understanding contemporary art The typewriter the card index and the filing cabinet these are technologies and modalities of the archive To the bureaucrat archives contain little more than garbage paperwork no longer needed to the historian on the other hand the archive's content stands as a quasi objective correlative of the living past Twentieth century art made use of the archive in a variety of ways from what Spieker calls Marcel Duchamp's anemic archive of readymades and El Lissitzky's Demonstration Rooms to the compilations of photographs made by such postwar artists as Susan Hiller and Gerhard Richter In *The Big Archive* Sven Spieker investigates the archive as both bureaucratic institution and index of evolving attitudes toward contingent time in science and art and finds it to be a crucible of twentieth century modernism Dadaists constructivists and Surrealists favored discontinuous nonlinear archives that resisted hermeneutic reading and ordered

presentation Spieker argues that the use of archives by such contemporary artists as Hiller Richter Hans Peter Feldmann Walid Raad and Boris Mikhailov responds to and continues this attack on the nineteenth century archive and its objectification of the historical process Spieker considers archivally driven art in relation to changing media technologies the typewriter the telephone the telegraph film And he connects the archive to a particularly modern visuality showing that the avant garde used the archive as something of a laboratory for experimental inquiries into the nature of vision and its relation to time The Big Archive offers us the first critical monograph on an overarching motif in twentieth century art

Metamorphosis Anna-Teresa Tymieniecka, 2013-06-05 How do we endure when we and everything around us are caught up in incessant change But the course of this change does not seem to be haphazard and we may seek the modalities of its Logos in the transformations in which it occurs The classic term Metamorphosis focuses upon the proportions between the transformed and the retained the principles of sameness and otherness Applied to life and its becoming metamorphosis pinpoints the proportions between the vital and the aesthetic significance of life Where could this metaphysical in between territory come better to light than in the Fine Arts In this collection are investigated the various proportions between the vital significance of the constructivism of life and a specifically human contribution made by the creative imagination to the transformatory search for beauty and aesthetic values Papers by Lawrence Kimmel Mark L Brack Sheryl Tucker de Vazquez William Roberts Jadwiga Smith Victor Gerald Rivas Max Statkiewicz Matti Itkonen George R Tibbetts Linda Stratford Jorella Andrews Ingeborg M Rocker Stephen J Goldberg Leah Durner Donnalee Dox Catherine Schear Samantha Henriette Krukowski Gary Maciag Kelly Dennis Wanda Strukus Magda Romanska Patricia Trutty Coohill Ellen Burns Tessa Morrison Sabine Coelsch Foisner Gary Backhaus Daniel M Unger Howard Pearce Pioneering North America Klaus Martens, 2000

Aus dem Spiegel holen Antje von Graevenitz, 2024-10-09 Zahllose Künstlerinnen feierten im 20. Jahrhundert die Vision einer vollständigen Erneuerung der menschlichen Sensibilität Filippo Tommaso Marinetti Sie hofften mit ihren Werken Sehende Hörende Tastende oder wie auch immer Partizipierende empfindsam zu machen Das vorliegende Buch der renommierten deutschen Kunsthistorikerin Antje von Graevenitz untersucht Aspekte der Identität und Selbsterfahrung Intimität und Distanz des Versagens und Scheiterns der Geworfenheit und Initiation sowie anderer Ausdrucksweisen von Sensibilität in der Kunst des vorigen Jahrhunderts Sensibilität offenbart sich in ihr als Hoffnungsträger um das Menschliche im Menschen zu stärken Antje von Graevenitz Professorin für Allgemeine Kunstgeschichte mit dem Schwerpunkt 20. und 21. Jahrhundert an der Universität zu Köln 1989/2005 und dozierte an der Universität von Amsterdam 1977/1988 Sie promovierte 1973 in München über Barock Ornamentik spezialisierte sich aber auf zeitgenössische anthropologische ephemere und interdisziplinäre Themen **The Artwork Caught by the Tail** George Baker, 2010-09-03 A new theory of the readymade via a new reading of Picabia and a new writing of Dada The artist Francis Picabia notorious dandy bon vivant painter poet filmmaker and polemicist has emerged as the Dadaist with postmodern appeal and one of the most enigmatic forces behind the enigma that

was Dada In this first book in English to focus on Picabia's work in Paris during the Dada years art historian and critic George Baker reimagines Dada through Picabia's eyes Such reimagining involves a new account of the readymade Marcel Duchamp's anti art invention which opened fine art to mass culture and the commodity But in Picabia's hands Baker argues the Dada readymade aimed to reinvent art rather than destroy it Picabia's readymade opened art not just to the commodity but to the larger world from which the commodity stems the fluid sea of capital and money that transforms all objects and experiences in its wake The book thus tells the story of a set of newly transformed artistic practices claiming them for art history and naming them for the first time Dada Drawing Dada Painting Dada Photography Dada Abstraction Dada Cinema Dada Montage Along the way Baker describes a series of nearly forgotten objects and events from the almost lunatic range of the Paris Dada manifestations to Picabia's polemical writings from a lost work by Picabia in the form of a hole called suggestively The Young Girl to his painting Cacodylic Eye covered in autographs by luminaries ranging from Ezra Pound to Fatty Arbuckle Baker ends with readymades in prose a vast interweaving of citations and quotations that converge to create a heated conversation among Picabia Andr Breton Tristan Tzara James Joyce Friedrich Nietzsche Jacques Derrida Gilles Deleuze and others Art history has never looked like this before But then again Dada has never looked like art history

Wittgenstein and Performance Mischa Twitchin, 2024-01-05 Embodying Wittgenstein's own aphorism of you'd be surprised this collection of original essays by both artists and academics explores the significance of Wittgenstein's writings across a diverse field of performance practices including poetics and choreography theatre and psychotherapy as well as reflections on political thought and ChatGPT Fundamentally the collection shifts the discussion of philosophy and performance away from the well established distinction between Analytic and Continental traditions to offer examples of Wittgenstein's inspiration in and for the different practices that are explored in each essay Between Wittgenstein's proposals in the Tractatus that the world is all that is the case and in the Philosophical Investigations that words are also deeds how might the thought of philosophical questions already inform those of and for performance How do conceptions of the limits of the one articulate those of the other And how might such questions be not simply a matter of philosophy or performance alone but indeed of and for performance philosophy Contributors N Barros Charles Bernstein Simon Bowes Jonathan Burrows Miles Champion Will Daddario Veronika Darida Fran oise Davoine Peter S Dillard Signe Gjessing Kenneth Goldsmith Derek Gottlieb Anthony Howell Sam Kinchin Smith Alice Lagaay Sue MacLaine Ray Monk Bernard M ller Marjorie Perloff Tom Raworth Max Richter Bo Tarenskeen The Aesthetics Group Dublin Mischa Twitchin Lukas M Verburgt Peter Verburgt

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