
Dialogues With Marcel Duchamp Pierre Cabanne

Gordon Matta-Clark
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Film and video create an illusory world, a reality elsewhere, and a material presence that both dramatizes and demystifies the magic trick of moving pictures. Beginning in the 1960s, artists have explored filmic and televisual phenomena in the controlled environments of galleries and museums, drawing on multiple antecedents in cinema, television, and the visual arts. This volume traces the lineage of moving-image installation through architecture, painting, sculpture, performance, expanded cinema, film history, and countercultural film and video from the 1960s, 1970s, and 1980s. Sound is given due attention, along with the shift from analogue to digital, issues of spectatorship, and the insights of cognitive science. Woven into this genealogy is a discussion of the procedural, political, theoretical, and ideological positions espoused by artists from

the mid-twentieth century to the present. Historical constructs such as Peter Gidal's structural materialism, Maya Deren's notion of vertical and horizontal time, and identity politics are reconsidered in a contemporary context and intersect with more recent thinking on representation, subjectivity, and installation art. The book is written by a critic, curator, and practitioner who was a pioneer of British video and feminist art politics in the late 1970s. Elwes writes engagingly of her encounters with works by Anthony McCall, Gillian Wearing, David Hall, and Janet Cardiff, and her narrative is informed by exchanges with other practitioners. While the book addresses the key formal, theoretical, and historical parameters of moving-image installation, it ends with a question: "What's in it for the artist?"

Dandies Verso Books his book is the first to make the case that women's changing role in European and American society was critical to Dada.

Cubism and Its Histories
Univ of California Press
Eighteen essays written

by Buchloh over the last twenty years, each looking at a single artist within the framework of specific theoretical and historical questions. Some critics view the postwar avant-garde as the empty recycling of forms and strategies from the first two decades of the twentieth century. Others view it, more positively, as a new articulation of the specific conditions of cultural production in the postwar period. Benjamin Buchloh, one of the most insightful art critics and theoreticians of recent decades, argues for a dialectical approach to these positions. This collection contains eighteen essays written by Buchloh over the last twenty years. Each looks at a single artist within the framework of specific theoretical and historical questions. The art movements covered include Nouveau Realisme in France (Arman, Yves Klein, Jacques de la Villegle) art in postwar Germany (Joseph Beuys, Sigmar Polke, Gerhard Richter), American Fluxus and pop art (Robert Watts and Andy Warhol), minimalism and postminimal art (Michael Asher and Richard Serra), and European and American conceptual art

(Daniel Buren, Dan Graham). Buchloh addresses some artists in terms of their oppositional approaches to language and painting, for example, Nancy Spero and Lawrence Weiner. About others, he asks more general questions concerning the development of models of institutional critique (Hans Haacke) and the theorization of the museum (Marcel Broodthaers); or he addresses the formation of historical memory in postconceptual art (James Coleman). One of the book's strengths is its systematic, interconnected account of the key issues of American and European artistic practice during two decades of postwar art. Another is Buchloh's method, which integrates formalist and socio-historical approaches specific to each subject. *Encyclopedia of Life Writing* Yale University Press

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. Rucker, 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.

Marcel Duchamp Reaktion Books

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 donné*s: 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. *Anywhere or Not at All* Bloomsbury Publishing 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.

Curious Disciplines

Lexington Books

Adopting an interdisciplinary approach, *The Visual Music Film* explores the concept and expression of musicality in the visual music film, in which visual presentations are given musical attributes such as rhythmical form, structure and harmony.

Reminded by the Instruments The Museum of Modern Art

"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

American Salons MIT Press

Derridada explores the affinities between the work of Marcel Duchamp and the discipline of deconstruction. It is the first text to explore Duchamp's work in the

context of the theories of Derrida and deconstruction.

The Parisian Avant-Garde in the Age of Cinema, 1900-1923 UPNE

The first decades of the twentieth century were pivotal for the relationships between early cinema and Cubism, abstraction, and Dada. Shifting attentions from the film to the horizon of possibility around, behind, and beyond the screen, Jennifer Wild shows how canonical works of modern art may be understood as responding to the changing characteristics of daily life in the age of cinema. Wild also challenges how we have told the story of modern artists' earliest encounters with cinema and urges us to reconsider how early projection, film stardom, and film distribution, transformed their understanding of modern life, representation, and the act of beholding.

Unpacking Duchamp

Cornell University Press *Dandies: Fashion and Finesse in Art and Culture* considers the visual languages, politics, and poetics of personal appearance. Dandyism has been most closely associated with influential caucasian Western men-

about-town, epitomized by the 19th century style-setting of Oscar Wilde and by Tom Wolfe's white suits. The essays collected here, however, examine the spectacle and workings of dandyism to reveal that these were not the only dandies. On the contrary, art historians, literary and cultural historians, and anthropologists identify unrecognized dandies flourishing among early 19th century Native Americans, in Soviet Latvia, in Africa, throughout the African-American diaspora, among women, and in the art world. Moving beyond historical and fictional accounts of dandies, this volume juxtaposes theoretical models with evocative images and descriptions of clothing in order to link sartorial self-construction with artistic, social, and political self-invention. Taking into consideration the vast changes in thinking about identity in the academy, *Dandies* provides a compelling study of dandyism's destabilizing aesthetic enterprise. Contributors: Jennifer Blessing, Susan Fillin-Yeh, Rhonda Garelick, Joe Lucchesi, Kim Miller, Robert E. Moore, Richard J. Powell, Carter Ratcliffe,

and Mark Allen Svede. Marcel Duchamp and the Art of Life Manchester University Press 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. Status and Culture Northwestern University Press Shortlisted for the 2021 Vine Awards Art, chess, and an \$87,000 pipe frame an inside look at the relationship between Dadaist artist Marcel Duchamp and chess Grandmaster George Koltanowski Spanning three decades, two continents, two world

wars, and the international art and chess scenes of the mid twentieth century, Duchamp's Pipe explores the remarkable friendship between art world enfant terrible Marcel Duchamp and blindfold chess champion George Koltanowski. Artist and cultural historian Celia Rabinovitch describes each man's rise to prominence, the chess matches that sparked their relationship, and the recently discovered pipe that Duchamp gave to Koltanowski. This tale of genius and resilience offers fresh insights into the essence of the gift in the bohemian underground. Rabinovitch invites us to discover the chess wizard and a Duchamp slightly off pedestal--and ultimately more human. *Begin Again* Penguin "Subtly altered how I see the world." —Michelle Goldberg, New York Times "[Status and Culture] consistently posits theories I'd never previously considered that instantly feel obvious." —Chuck Klosterman, author of *The Nineties* "Why are you the way that you are? Status and Culture explains nearly everything about the things you choose to

be—and how the society we live in takes shape in the process.” —B.J. Novak, writer and actor Solving the long-standing mysteries of culture—from the origin of our tastes and identities, to the perpetual cycles of fashions and fads—through a careful exploration of the fundamental human desire for status All humans share a need to secure their social standing, and this universal motivation structures our behavior, forms our tastes, determines how we live, and ultimately shapes who we are. We can use status, then, to explain why some things become “cool,” how stylistic innovations arise, and why there are constant changes in clothing, music, food, sports, slang, travel, hairstyles, and even dog breeds. In *Status and Culture*, W. David Marx weaves together the wisdom from history, psychology, sociology, anthropology, economics, philosophy, linguistics, semiotics, cultural theory, literary theory, art history, media studies, and neuroscience to demonstrate exactly how individual status seeking creates our cultural ecosystem. Marx

examines three fundamental questions: Why do individuals cluster around arbitrary behaviors and take deep meaning from them? How do distinct styles, conventions, and sensibilities emerge? Why do we change behaviors over time and why do some behaviors stick around? The answers then provide new perspectives for understanding the seeming “weightlessness” of internet culture. *Status and Culture* is a book that will appeal to business people, students, creators, and anyone who has ever wondered why things become popular, why their own preferences change over time, and how identity plays out in contemporary society. Readers of this book will walk away with deep and lasting knowledge of the often secret rules of how culture really works. *Raymond Roussel and the Republic of Dreams* John Hunt Publishing "Published in conjunction with the exhibition The original copy: photography of sculpture, 1839 to today, at the Museum of Modern Art, New York (August 1- November 1, 2010)"--T.p. verso. *Art in France, 1900-1940*

MIT Press David Tudor is remembered today as an extraordinary pianist of post-war avant-garde music who worked closely with composers like John Cage and Karlheinz Stockhausen and as a founding figure of live-electronic music. His bold reinterpretation of Cage's *Variations II* and his idiosyncratic performances using homemade modular instruments inspired a whole generation of musicians. But his reticence, his unorthodox approaches, and the diversity of his creative output - which began with the organ and ended with visual art - have kept Tudor a puzzle. Reminded by the *Instruments* sets out to solve the puzzle of David Tudor by applying Tudor's own methods for approaching the materials of others to the vast archive of materials that he himself left behind. Author You Nakai deftly patches together instruments, electronic circuits, sketches, diagrams, recordings, letters, receipts, customs declaration forms, and testimonies like modular pieces of a giant puzzle to reveal a new perspective on Tudor's creative process. Rejecting the

established narrative of Tudor as a performer-turned-composer, this book presents a lively portrait of an artist whose work always merged both of these roles. In reading Tudor's electronic devices as musicological 'texts' and examining his dissection of electronic circuits, Nakai transcends discourses on sound and illuminates our understanding of the instruments behind the sounds in post-war experimental music.

Dressing and Undressing Duchamp

Da Capo Press, Incorporated

A new reading of the philosophy of contemporary art by the author of *The Politics of Time*. Contemporary art is the object of inflated and widely divergent claims. But what kind of discourse can open it up effectively to critical analysis? *Anywhere or Not at All* is a major philosophical intervention in art theory that challenges the terms of established positions through a new approach at once philosophical,

historical, social and art-critical. Developing the position that "contemporary art is postconceptual art," the book progresses through a dual series of conceptual constructions and interpretations of particular works to assess the art from a number of perspectives: contemporaneity and its global context; art against aesthetic; the Romantic pre-history of conceptual art; the multiplicity of modernisms; transcategoriality; conceptual abstraction; photographic ontology; digitalization; and the institutional and existential complexities of art-space and art-time. *Anywhere or Not at All* maps out the conceptual space for an art that is both critical and contemporary in the era of global capitalism. Winner of the 2014 Annual Book Prize of the Association for the Study of the Arts of the Present (USA)

Speaking for Vice

Columbia University Press
This study sets developments within the

frameworks both of their unstable social, political and intellectual world and of the official and independent institutions of art.

Dialogues with Marcel Duchamp

Univ of California Press

In recent years, philosophical debate of the concept of beauty has seen a remarkable renaissance. The twelve essays presented in this book provide a broad basis for a thorough reassessment of the European traditions of beauty in the arts (fine arts, performing arts, media arts) and in literature and film, not as a return to some distant, and allegedly ideal past, but as a constructive means of realising the potential of the arts for the 21st century.

The Destruction of Art

Routledge

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.

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