

Understanding Installation Art From Duchamp To Holzer

From Duchamp to Pop Art
In Montparnasse
De wereld van Marcel Duchamp
Marcel Duchamp
Marcel Duchamp
Inventing Marcel Duchamp
Unpacking Duchamp
Marcel Duchamp and Max Ernst
Alchemist of the Avant-Garde
International Index of Multiples from Duchamp to the Present
An Audience of Artists
The Private Worlds of Marcel Duchamp
Remaking the Readymade
Marcel Duchamp, the Box in a Valise
The Original Copy
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Ed., Antonia Napp, Kornelia Röder
Duchamp's Last Day
Sue Roe Calvin Tomkins Rudolf E. Kuenzli Jennifer Gough-Cooper Janine A. Mileaf Dalia Judovitz David Hopkins John F. Moffitt Daniel Buchholz Catherine Craft Jerrold E. Seigel Adina Kamien-Kazhdan Ecke Bonk Roxana Marcoci Bradley Bailey Mark Lawrence Rosenthal Marcel Duchamp László Beke Donald Shambroom

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she vividly charts the birth of surrealism a tale rich in absurdity and outlandish characters from cocteau and max ernst to dali and picasso
sunday times in this entertaining and informative biography sue roe illustrates how surrealism emerged in paris amidst an artistic
ambience of lively experimentation before surrealism made its startling impact artists including marcel duchamp and giorgio de chirico had
already begun to shift the focus of the art scene in montparnasse beginning with duchamp roe tells the story of the wonderfully eccentric
and avant garde dada movement the birth of surrealist photography with man ray and his muse kiki de montparnasse the love triangle
between writer paul Éluard his wife gala and the artist max ernst until the arrival of salvador dalí in 1929 in montparnasse recounts the
extraordinary revolutionary work these artists undertook as much as the salons café life friendships rows and love affairs that were their
background highly colourful they re all here the big names of the time behaving badly and at times quite madly too observer brings
together some of the chief protagonists in one of the 20th century s most inventive art movements a vivid read radio times

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

an old genre is given a new look as portraits and self portraits of marcel duchamp invent and cover up as much as they reveal and
portray one of the most influential artists of the twentieth century marcel duchamp 1887 1968 was a master of self invention who carefully

regulated the image he projected through self portraiture and through his collaboration with those who portrayed him during his long career duchamp recast accepted modes for assembling and describing identity indelibly altering the terrain of portraiture this groundbreaking book which accompanies a major exhibition at the smithsonian institution s national portrait gallery demonstrates the ways in which duchamp willfully manipulated the techniques of portraiture both to secure his reputation as an iconoclast and to establish himself as a major figure in the art world although scholars have explored duchamp s use of aliases little attention has been paid to how this work played into and against existing portrait conventions nor has any study yet compared these explicitly self constructed projects with the large body of portraits of duchamp by others inventing marcel duchamp showcases approximately one hundred never before assembled portraits and self portraits of duchamp the broadly defined self portraits and self representations include the famous autobiographical suitcase boîte en valise and self portrait in profile a torn silhouette that became very influential for future generations of artists the portraits by other artists include works by duchamp s contemporaries man ray alfred stieglitz francis picabia beatrice wood and florine stettheimer as well as portraits by more recent generations of artists including andy warhol jasper johns sturtevant yasumasa morimura david hammons and douglas gordon since the mid twentieth century as abstraction assumed a position of dominance in fine art portraiture has been often derided as an art form the images and essays in inventing marcel duchamp counter this and invite us to rethink the role of portraiture in modern and contemporary 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

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

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 déagagé 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

an audience of artists turns this time line for the postwar new york art world on its head presenting a new pedigree for these artistic movements drawing on an array of previously unpublished material catherine craft reveals that neo dada far from being a reaction to abstract expressionism actually originated at the heart of that movement s concerns about viewers originality and artists debts to the past and one another furthermore she argues the original dada movement was not incompatible with abstract expressionism in fact dada provided a vital historical reference for artists and critics seeking to come to terms with the radical departure from tradition that abstract expressionism seemed to represent tracing the activities of artists such as robert motherwell barnett newman and jackson pollock alongside marcel duchamp s renewed embrace of dada in the late 1940s craft explores the challenges facing artists trying to work in the wake of a destructive world war and the paintings objects writings and installations that resulted from their efforts jacket

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

replication and originality are central concepts in the artistic oeuvres of marcel duchamp and man ray remaking the readymade reveals the underlying and previously unexplored processes and rationales for the collaboration between duchamp man ray and arturo schwarz on the replication of readymades and objects the 1964 editioned replicas of the readymades sent shock waves through the art world even though the replicas undermined ideas of authorship and problematized the notion of identity and the artist they paradoxically shared in the aura of the originals becoming stand ins for the readymades scholar poet dealer arturo schwarz played a crucial role opening the door to

joint or alternate authorship an outstanding relationship between artist and dealer by unearthing previously unpublished correspondence and documentary materials and combining this material with newly conducted exclusive interviews with key participants remaking the readymade details heretofore unrevealed aspects of the technical processes involved in the re creation of iconic long lost dada objects launched on the heels of the centenary of duchamp s fountain this new analysis intensifies and complicates our understanding of duchamp and man ray initial conceptions and raises questions about replication and authorship that will stimulate significant debate about the legacy of the artists the continuing significance of their works and the meaning of terms such as creativity originality and value in the formation of art

la boîte en valise box in a suitcase is a type of mixed media assemblage by marcel duchamp consisting of a group of reproductions of the artist s works inside a box that was in some cases accompanied by a leather valise or suitcase duchamp made multiple versions of this type between 1935 and 1966

since its birth in the first half of the 19th century photography has offered extraordinary possibilities of isolating works of art for study and pleasure through cropping focus angle of view distance and lighting as well as the ex post facto techniques of dark room manipulation collage montage and assemblage photographers not only interpret the artworks they record but create stunning reinventions the original copy photography of sculpture 1939 to today presents a critical examination of the intersections between photography and sculpture through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present the original copy

explores how one medium has become implicated in the understanding of the other photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies and include major works by medium's most influential artists from early modernism to the present

when we think of installation art we imagine enormous perhaps bewildering multi media environments in this book mark rosenthal offers an historical interpretation and concise critical analyses that should help deepen readers appreciation of this often confusing medium

this remarkable book with its more than 1 300 illustrations covers 70 years of duchamp's artistic production and traces his elusive personae across that same span

the first in poiesis a new series begun by the duchamp research center in schwerin this volume features a collection of essays from the first symposium on marcel duchamp held in 2009 titled where do we go from here national and international duchamp researchers examine the inspiration that duchamp's oeuvre continues to exude for art and art history the contributions by renowned scholars kornelia von berswordt wallrabe thomas girst gerhard graulich ana dimke lászló beke gunda luyken and didier ottinger shed light on the myriad of concepts and thoughts sparked by duchamp's work in the various fields of art and art theory this anthology provides a comprehensive perspective of the current discourse on duchamp

published on the fiftieth anniversary of marcel duchamp's death duchamp's last day offers a radical reading of the artist's final hours just

moments after duchamp died his closest friend man ray took a photograph of him his face is wan his eyes are closed he appears calm taking this image as a point of departure donald shambroom begins to examine the surrounding context the dinner with man ray and another friend robert lebel the night duchamp died the conversations about his own death at that dinner and elsewhere and the larger question of whether this radical artist s death can be read as an extension of his work shambroom s in depth research into this final night and his analysis of the photograph feeds into larger questions about the very nature of artworks and authorship which duchamp raised in his lifetime in the case of this mysterious and once long lost photograph who is the author man ray or duchamp is it an artwork or merely a record has the artist himself turned into one of his own readymades a fascinating essay that is both intimate and steeped in art history duchamp s last day is filled with intricate details from decades of research into this peculiar encounter between art life and death shambroom s book is a wonderful study of one of the greatest artists of the twentieth century

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