

Pictorial Nominalism: on
Marcel Duchamp's
Passage from Painting to
(Theory & History of
Literature)

De Duve, Thierry

Note: This is not the actual book cover

Pictorial Nominalism On Marcel Duchamps Passage From Painting To The Readymade

Giovanni Aloï



Pictorial Nominalism On Marcel Duchamps Passage From Painting To The Readymade:

Pictorial Nominalism Thierry de Duve, 1991-01 Directed by Allen Smithee Jeremy Braddock, Stephen Hock, 2001 Allen Smithee specializes in the mediocre He is versatile He is prolific And he doesn't exist From 1969 until 1999 Allen Smithee was the pseudonym adopted by Hollywood directors when they wished not to be associated with films ostensibly of their making Encompassing over fifty films of various stripes B movies sequels music videos made for TV movies Smithee's three decades of work affords the authors of this volume a unique opportunity to reassess the claims of auteurism both in its traditional guise and in the more commodified form it currently assumes Sometimes treating Smithee as an auteur in much the same way critics and scholars have treated directors as diverse as Douglas Sirk Abbas Kiarostami and Quentin Tarantino the contributors reclaim new possibilities for auteurist filmmaking and film studies even as they show what an empty display it has recently become In accounting for this change the essays in this volume employ innovative theories of authorship to recapture the subversive effect that auteurism once enjoyed Thus the Smithee name becomes part of a larger discussion of the economics and history of pseudonyms in filmmaking notably in the blacklist of the 1950s as well as an opportunity to employ Jacques Derrida's theory of the signature to recover obscured economic and historic contexts within Smithee's films Unique in its focus innovative in its approach Directed by Allen Smithee argues that it is precisely through throwaway films such as Smithee's that recent Hollywood cinema can best be studied **Remaking the Readymade** Adina

Kamien-Kazhdan, 2018-05-11 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 recreation 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 , *Geographies of Modernism* Peter Brooker, Andrew Thacker, 2007-05-07 One of the most pivotal developments in contemporary literary and cultural studies is the investigation of space and geography a trend which is proving particularly important for modernist

studies This volume explores the interface between modernism and geography in a range of writers texts and artists across the twentieth century Cross disciplinary essays test and extend a variety of methodological approaches and reveal the reach of this topic into every corner of modernist scholarship From Imagist poetry and the Orient to teashops and modernism in London or from mapping and belonging in James Joyce or Joseph Conrad to the space of new media artists this remarkable volume offers fresh invigorating research that ranges across the field of modernism It also serves to identify the many exciting new directions that future studies may take With groundbreaking essays from an international team of highly regarded scholars Geographies of Modernism is an important step forward in literary and cultural studies **Badiou**

Reframed Alex Ling, 2016-12-18 He has been regarded with suspicion by some as an anti postmodernist who dared to write about unfashionable concepts such as truth and meaning But in recent years the philosopher Alain Badiou has risen in prominence pioneering new ways to produce conceptualise and discover art Badiou Reframed is an original book about an original thinker which applies for the first time Badiou s philosophy to the visual arts The six central concepts of this philosophy being and appearing event and subject and truth and ethics are elucidated through detailed analysis of a range of visual artworks including Marcel Duchamp s readymades the abstract paintings of Kazimir Malevich and Mark Rothko Banksy s contemporary street art the sculpture of Alberto Giacometti Stephane Mallarme s visual poetry and Victor Fleming s classic film The Wizard of Oz In focusing on Badiou s critical relationship with the visual arts Alex Ling reinterprets and represents not only the man but art itself **Making Theory/Constructing Art** Daniel Herwitz, 1993-11 Artists and critics regularly enlist theory in their creation and assessment of artworks but few have scrutinized the art theories themselves Making Theory Constructing Art On the Authority of the Avant Garde is among the first philosophical texts to provide a close encounter with this theoretical tendency in twentieth century art and aesthetics exploring the norms assumptions historical conditions and institutions that have framed the development and uses of theory in art In a series of intricate readings of constructivism Mondrian and John Cage Daniel Herwitz outlines the avant garde s belief that theory can perfectly prefigure the avant garde art object and invest it with utopian force Through similarly insightful treatments of Arthur Danto Andy Warhol Jean Francois Lyotard Jean Baudrillard and postmodern art and theory Herwitz demonstrates how the contemporary art world is heir to the avant garde s theoretical assumptions and practices In fact avant garde art objects live as art only by partly resisting the master theories of their makers and interpreters Skillfully resisting the lure of grand theory himself Herwitz urges the art world to be more self critical and self reflective about its uses of theory Making Theory Constructing Art is as accessible and entertainingly written as it is philosophically incisive Since the book is both a philosophical and a cultural encounter with theory in twentieth century art it will engage all those who have tried to grapple with the inscrutability of the theoretical art muse Choreographing Discourses Mark Franko, 2018-12-07 Choreographing Discourses brings together essays originally published by Mark Franko between 1996 and the contemporary moment

Assembling these essays from international sometimes untranslated sources and curating their relationship to a rapidly changing field this Reader offers an important resource in the dynamic scholarly fields of Dance and Performance Studies What makes this volume especially appropriate for undergraduate and graduate teaching is its critical focus on twentieth and twenty first century dance artists and choreographers among these Oskar Schlemmer Merce Cunningham Kazuo Ohno William Forsythe Bill T Jones and Pina Bausch some of the most high profile European American and Japanese artists of the past century The volume s constellation of topics delves into controversies that are essential turning points in the field notably *Still Here* and *Paris is Burning* which illuminate the spine of the field while interlinking dance scholarship with performance theory film visual and public art The volume contains the first critical assessments of Franko s contribution to the field by Andr Lepecki and Gay Morris and an interview incorporating a biographical dimension to the development of Franko s work and its relation to his dance and choreography Ultimately this Reader encourages a wide scope of conversation and engagement opening up core questions in ethics embodiment and performativity

Ezra Pound and Referentiality Hélène Aji, 2003 *Preservation, Radicalism, and the Avant-Garde Canon* R. Ferreboeuf, F. Noble, T. Plunkett, 2016-04-08 Combining a range of content with self reflexive examination by scholars and practitioners this edited volume interrogates the contemporary significance of the avant garde Rather than focusing on a particular region period or movement the contributors bring together case studies to examine what constitutes the avant garde canon

Infrathin Marjorie Perloff, 2021-09-03 The infrathin was Marcel Duchamp s name for the thinnest shade of difference that between say the report of a gunshot and the appearance of the bullet hole on its target or between two objects in a series made from the same mold In this book the esteemed literary critic Marjorie Perloff shows how such differences occur at the level of words and argues that it is this infrathin space this micropoetics of language that separates poetry from prose Perloff treats the relationship between Duchamp and Gertrude Stein ranges over Concrete Objectivist and Black Mountain poetry and gives stunning readings of poets from Eliot Yeats and Pound to Samuel Beckett John Ashbery and Rae Armantrout Poetry Perloff shows us exists in the play of the infrathin and it is the poet s role to create unexpected relationships verbal visual and sonic from the finest nuances of language

Art Subjects Howard Singerman, 2023-09-01 Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman s thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where artists are trained makes a difference in the forms and meanings they produce he shows how the university with its disciplined organization of knowledge and demand for language played a critical role in the production of modernism in the visual arts Now it is shaping what we call postmodernism like postmodernist art the graduate university stresses theory and research over manual skills and traditional techniques of representation Singerman who holds an M F A in sculpture as well as a Ph D in Visual and Cultural Studies is interested in the question of the artist as a professional and what that word means for and about the fashioning of artists He

begins by examining the first campus based art schools in the 1870s and goes on to consider the structuring role of women art educators and women students the shift from the fine arts to the visual arts the fundamental grammar of art laid down in the schoolroom and the development of professional art training in the American university Singerman's book reveals the ways we have conceived of art in the past hundred years and have institutionalized that conception as atelier activity as craft and finally as theory and performance Nearly every artist under the age of fifty in the United States today has a Master of Fine Arts degree Howard Singerman's thoughtful study is the first to place that degree in its proper historical framework and ideological context Arguing that where art is made matters Speculative Taxidermy Giovanni Aloï, 2018-01-23 Taxidermy once the province of natural history and dedicated to the pursuit of lifelike realism has recently resurfaced in the world of contemporary art culture and interior design In Speculative Taxidermy Giovanni Aloï offers a comprehensive mapping of the discourses and practices that have enabled the emergence of taxidermy in contemporary art Drawing on the speculative turn in philosophy and recovering past alternative histories of art and materiality from a biopolitical perspective Aloï theorizes speculative taxidermy a powerful interface that unlocks new ethical and political opportunities in human animal relationships and speaks to how animal representation conveys the urgency of addressing climate change capitalist exploitation and mass extinction A resolutely nonanthropocentric take on the materiality of one of the most controversial mediums in art this approach relentlessly questions past and present ideas of human separation from the animal kingdom It situates taxidermy as a powerful interface between humans and animals rooted in a shared ontological and physical vulnerability Carefully considering a select number of key examples including the work of Nandipha Mntambo Maria Papadimitriou Mark Dion Berlinde De Bruyckere Roni Horn Oleg Kulik Steve Bishop Snbjørnsdóttir Wilson and Cole Swanson Speculative Taxidermy contextualizes the resilient presence of animal skin in the gallery space as a productive opportunity to rethink ethical and political stances in human animal relationships Idea and Image Fredrik Lång, 2024-11-08 What does art tell us about man's place in history In Thought and Image award winning author and philosopher Fredrik Lång takes the reader on a two thousand year journey spanning the worlds of art and philosophy from ancient Greece into the modern day Thought and Image explores the ways in which artistic expression is linked to the way of life and manner of thought of people throughout the centuries Art like knowledge is an interpretation of a contemporary existence executed in the concepts that thinking provides at the time Every picture is worth a thousand words and every significant work of art contains a statement and is a confirmation of the general values of its time Lång journeys slowly through the winding gallery of images and concepts that man has built up over the millennia analysing the gaze of Giotto and the technical metaphors of Duchamp The book ends with a challenging question What is the significance of the insights gained for the understanding of our own time **Art History and Visual Studies in Europe** Matthew Rampley, Thierry Lenain, Hubert Locher, 2012-06-22 This book undertakes a critical survey of art history across Europe examining the recent conceptual and methodological concerns informing the discipline as

well as the political social and ideological factors that have shaped its development in specific national contexts **The Jurisprudence of Style** Justin Desautels-Stein, 2018-02-22 Offers a structuralist critique of the relationship between pragmatism and liberalism in American legal thought **On the New** Boris Groys, 2014-07-15 On the New looks at the economies of exchange and valuation that drive modern culture's key sites the intellectual marketplace and the archive As ideas move from one context to another newness is created This continuous shifting of the line that separates the valuable from the worthless culture from profanity is at the center of Boris Groys's investigation which aims to map the uncharted territory of what constitutes artistic innovation and what processes underpin its recognition and appropriation **This Obscure Thing Called Transparency** Emmanuel Alloa, 2022-03-31 The paradoxical logic of transparency and mediation Transparency is the metaphor of our time Whether in government or corporate governance finance technology health or the media it is ubiquitous today and there is hardly a current debate that does not call for more transparency But what does this word actually stand for and what are the consequences for the life of individuals Can knowledge from the arts and its play of visibility and invisibility tell us something about the paradoxical logics of transparency and mediation This Obscure Thing Called Transparency gathers contributions by international experts who critically assess the promises and perils of transparency today Half Sound, Half Philosophy Jing Wang, 2021-01-14 From the late 1990s until today China's sound practice has been developing in an increasingly globalized socio-political aesthetic milieu receiving attentions and investments from the art world music industry and cultural institutes with nevertheless its unique acoustic philosophy remaining silent This book traces the history of sound practice from contemporary Chinese visual art back in the 1980s to electronic music which was introduced as a target of critique in the 1950s to electronic instrument building fever in the late 1970s and early 1980s and to the origins of both academic and nonacademic electronic and experimental music activities This expansive tracing of sound in the arts resonates with another goal of this book to understand sound and its artistic practice through notions informed by Chinese qi cosmology and qi philosophy including notions of resonance shanshui mountains waters huanghu elusiveness and evasiveness and distributed monumentality and anti-monumentality By turning back to deep history to learn about the meaning and function of sound and listening in ancient China the book offers a refreshing understanding of the British sinologist Joseph Needham's statement that Chinese acoustics is acoustics of qi and expands existing conceptualization of sound art and contemporary music at large **Wicked Intelligence** Matthew C. Hunter, 2013-10-15 In late seventeenth century London the most provocative images were produced not by artists but by scientists Magnified fly eyes drawn with the aid of microscopes apparitions cast on laboratory walls by projection machines cut paper figures revealing the exact proportions of sea monsters all were created by members of the Royal Society of London the leading institutional platform of the early Scientific Revolution Wicked Intelligence reveals that these natural philosophers shaped Restoration London's emergent artistic cultures by forging collaborations with court painters penning

art theory and designing triumphs of baroque architecture such as St Paul's Cathedral Matthew C Hunter brings to life this archive of experimental philosophical visualization and the deft cunning that was required to manage such difficult research Offering an innovative approach to the scientific image making of the time he demonstrates how the Restoration project of synthesizing experimental images into scientific knowledge as practiced by Royal Society leaders Robert Hooke and Christopher Wren might be called wicked intelligence Hunter uses episodes involving specific visual practices for instance concocting a lethal amalgam of wax steel and sulfuric acid to produce an active model of a comet to explore how Hooke Wren and their colleagues devised representational modes that aided their experiments Ultimately Hunter argues the craft and craftiness of experimental visual practice both promoted and menaced the artistic traditions on which they drew turning the Royal Society projects into objects of suspicion in Enlightenment England The first book to use the physical evidence of Royal Society experiments to produce forensic evaluations of how scientific knowledge was generated Wicked Intelligence rethinks the parameters of visual art experimental philosophy and architecture at the cusp of Britain's imperial power and artistic efflorescence

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