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BY OCTAVIO PAZ

Marcel Duchamp Appearance Stripped Bare

Vincent Sherry



Marcel Duchamp Appearance Stripped Bare:

Marcel Duchamp Octavio Paz, 2011-11-07 Octavio Paz conveying his awareness of Duchamp as a great cautionary figure in our culture warning us with jest and quiet scandals of the menacing encroachment of criticism science and even art New York Times Book Review **Marcel Duchamp, Appearance Stripped Bare** Octavio Paz, 1990 **Marcel Duchamp** Octavio Paz, 1978 *Appearance Stripped Bare* Massimiliano Gioni, 2019-06-26 The first book to explore two of the biggest names in modern and contemporary art side by side Marcel Duchamp and Jeff Koons In the first half of the 20th century Marcel Duchamp redefined what we consider art and what it means to be an artist Many of his ideas return transformed in the work of Jeff Koons born when Duchamp was 68 years old and whose own career lit up the art world of the late 20th and early 21st centuries This is the first book to explore the affinities between these two highly influential artists whose creative universes similarly question the function of objects and the allure of commodities International art historians writers and curators contribute their expertise on topics such as each artist's persona as well as reflecting on the influence of technology and sexuality on their work The publication of this intriguing book coincides with an exhibition at the Museo Jumex in Mexico City opening in May 2019 This book is a copublication with Fundaci3n Jumex Arte Contempor3neo [Apariencia al desnudo \(Appearance Stripped Bare\) \(Spanish Edition\)](#) Massimiliano Gioni, 2019-06-26 Primer libro en explorar la relaci3n entre la obra de Marcel Duchamp y Jeff Koons y que publicamos en colaboraci3n con el Museo Jumex de Ciudad de M3xico que inaugura una exposici3n sobre el tema este mayo 2019 En la primera mitad del siglo XX Marcel Duchamp redefini3 qu3 consideramos arte y qu3 significa ser artista Estas ideas se han desarrollado en la obra de Jeff Koons que nace cuando Marcel Duchamp cuenta con 68 a3os El libro se compone de textos de diversos historiadores de arte escritores y comisarios que abordan el trabajo de ambos artistas el artista en concreto y su relaci3n con la funcionalidad de los objetos y el atractivo de las mercanc3as **Surreal Lives** Ruth Brandon, 2000-08 A sharp analysis of the Surrealist movement and the group of writers painters and filmmakers who set out to change the perception of the world Photographs **Sculpture in the Age of Doubt** Thomas McEvilley, 1999-08 Framed in a lucid discussion of the intellectual issues surrounding the postmodern movement the essays in this book re-examine the course of twentieth century art through the work of twenty five major sculptors McEvilley masterfully traces the evolution of modern sculpture from the readymades of Marcel Duchamp to the anti-painting statements of the 1960s to the spiritualism and conceptualism of the 1980s and 1990s This is a groundbreaking work in the field of art criticism and a fundamental text for anyone interested in the history of current art and culture Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help

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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 Parisian Avant-Garde in the Age of Cinema, 1900-1923 Jennifer Wild,2023-04-28 The first decades of the twentieth century were pivotal for the historical and formal relationships between early cinema and Cubism mechanomorphism abstraction and Dada To examine these relationships Jennifer Wild s interdisciplinary study grapples with the cinema s expanded identity as a modernist form defined by the concept of horizontality Found in early methods of projection film exhibition and in the film industry s penetration into cultural life by way of film stardom advertising and distribution cinematic horizontality provides a new axis of inquiry for studying early twentieth century modernism Shifting attention from the film to the horizon of possibility around behind and beyond the screen Wild shows how canonical works of modern art may be understood as responding to the changing characteristics of daily life after the cinema Drawing from a vast popular cultural cinematic and art historical archive Wild challenges how we have told the story of modern artists earliest encounter 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 By highlighting the cultural ideological and artistic forms of interpellation and resistance that shape the phenomenology of a wartime era *The Parisian Avant Garde in the Age of Cinema 1900 1923* provides an interdisciplinary history of radical form This book also offers a new historiography that redefines how we understand early cinema and avant garde art before artists turned to making films themselves The first decades of the twentieth century were pivotal for the historical and formal relationships between early cinema and Cubism mechanomorphism abstraction and Dada To examine these relationships Jennifer Wild s interdisciplinary study grapples

MediaArtHistories Oliver Grau,2010-08-13 Leading scholars take a wider view of new media placing it in the context of

art history and acknowledging the necessity of an interdisciplinary approach in new media art studies and practice Digital art has become a major contemporary art form but it has yet to achieve acceptance from mainstream cultural institutions it is rarely collected and seldom included in the study of art history or other academic disciplines In *MediaArtHistories* leading scholars seek to change this They take a wider view of media art placing it against the backdrop of art history Their essays demonstrate that today's media art cannot be understood by technological details alone it cannot be understood without its history and it must be understood in proximity to other disciplines film cultural and media studies computer science philosophy and sciences dealing with images Contributors trace the evolution of digital art from thirteenth century Islamic mechanical devices and eighteenth century phantasmagoria magic lanterns and other multimedia illusions to Marcel Duchamp's inventions and 1960s kinetic and op art They reexamine and redefine key media art theory terms machine media exhibition and consider the blurred dividing lines between art products and consumer products and between art images and science images Finally *MediaArtHistories* offers an approach for an interdisciplinary expanded image science which needs the trained eye of art history Contributors Rudlof Arnheim Andreas Broeckmann Ron Burnett Edmond Couchot Sean Cubitt Dieter Daniels Felice Frankel Oliver Grau Erkki Huhtamo Douglas Kahn Ryszard W Kluszczyński Machiko Kusahara Timothy Lenoir Lev Manovich W J T Mitchell Gunalan Nadarajan Christiane Paul Louise Poissant Edward A Shanken Barbara Maria Stafford and Peter Weibel

On Garbage John Scanlan, 2005-03-01 How do we decide what is junk The discarded remnants of our daily lives may no longer be useful to us yet John Scanlan proposes in *On Garbage* that our trash is actually a treasure trove of artifacts that reveals intriguing insights into the modern human condition and the evolution of Western culture *On Garbage* is the first book to examine the detritus of Western culture in full range not only material waste and ruin but also residual or broken knowledge and the lingering remainders of cultural thought systems Scanlan considers how Western philosophy science and technology attained mastery over nature through what can be seen as a prolonged act of cleansing as scientists and philosophers weeded out incorrect outmoded or superseded knowledge He also analyzes how disposal not only produces overwhelming mountains of waste but creates dead bits of useless knowledge that permeate the reality of modern Western societies He argues that physical and intellectual debris reveal new insights into the basic tenets of Western culture and ultimately that the abject reality of our disposable lives has led to us becoming the garbage of our times

Modernism the Lure of Heresy Peter Gay, 2008 This is a brilliant provocative long essay on the rise and fall and survival of modernism by the English language's greatest living cultural historian

France and the Americas Bill Marshall, 2005-05-24 A unique multidisciplinary encyclopedia covering the impacts that French and American politics foreign policy and culture have had on shaping each country's identity From 17th century fur traders in Canada to 21st century peacekeepers in Haiti from France's decisive role in the Revolutionary War leading to the creation of the United States to recent disagreements over Iraq France and the Americas charts the history of the inextricable links between France and the nations of the Americas This

comprehensive survey features an incisive introduction and a chronology of key events spanning 400 years of France's transatlantic relations. Students of many disciplines as well as the lay reader will appreciate this comprehensive survey which traces the common themes of both French policy language and influence throughout the Americas and the wide ranging transatlantic influences on contemporary France.

The Duchamp Effect Martha Buskirk, Mignon Nixon, 1996-09-25 This expanded edition of the fall 1994 special issue of October includes new essays by Sarat Maharaj and by Molly Nesbit and Naomi Sawelson Gorse. It also includes the transcript of an exchange between T J Clark and Benjamin Buchloh which presents new responses to the problems raised by this immediately popular and now out of print issue of the journal. The Duchamp Effect is an investigation of the historical reception of the work of Marcel Duchamp from the 1950s to the present including interviews by Benjamin Buchloh with Claes Oldenburg, Andy Warhol and Robert Morris, Elizabeth Armstrong with Ed Ruscha and Bruce Conner and Martha Buskirk with Louise Lawler, Sherrie Levine and Fred Wilson and a round table discussion of the Duchamp effect on conceptual art.

Contents: Introduction Benjamin H D Buchloh What's Neo about the Neo Avant Garde Hal Foster Typotranslating the Green Box Sarat Maharaj Three Conversations in 1985 Claes Oldenburg, Andy Warhol, Robert Morris, Benjamin H D Buchloh Interviews with Ed Ruscha and Bruce Conner, Elizabeth Armstrong Echoes of the Readymade Critique of Pure Modernism Thierry de Duve Concept of Nothing New Notes by Marcel Duchamp and Walter Arensberg Molly Nesbit and Naomi Sawelson Gorse Interviews with Sherrie Levine, Louise Lawler and Fred Wilson Martha Buskirk Thoroughly Modern Marcel Martha Buskirk Conceptual Art and the Reception of Duchamp October Round Table All the Things I Said about Duchamp A Response to Benjamin Buchloh T J Clark Response to T J Clark Benjamin Buchloh

Divine Madness Lars Elleström, 2002 This book provides a theory that enables the concept of irony to be transferred from the literary to the visual and aural domains. Topics include the historical roots of the concept of irony as modes of oral and literary expression and how irony relates to spatiality.

Cityscapes in History Heléna Tóth, 2016-05-23 Cityscapes in History: Creating the Urban Experience explores the ways in which scholars from a variety of disciplines—history, history of art, geography and architecture—think about and study the urban environment. The concept cityscapes refers to three different dynamics that shape the development of the urban environment: the interplay between conscious planning and organic development; the tension between social control and its unintended consequences; and the relationship between projection and self-presentation as articulated through civic ceremony and ritual. The book is structured around three sections, each covering a particular aspect of the urban experience. The City Planned looks at issues related to agency, self-perception, the transfer of knowledge and the construction of space. The City Lived explores the experience of urbanity and the construction of space as a means of social control. And finally, The City as a Stage examines the ways in which cultural practices and power relations shape and are in turn shaped by the construction of space. Each section combines the work of scholars from different fields who examine these dynamics through both theoretical essays and empirical research and provides a coherent

framework in which to assess a wide range of chronological and geographical subjects Taken together the essays in this volume provide a truly interdisciplinary investigation of the urban phenomenon By making fascinating connections between such seemingly diverse topics as 15th century France and modern America the collection raises valuable questions about scholarly approaches to urban studies The Cambridge History of Modernism Vincent Sherry, 2017-01-11 This Cambridge History of Modernism is the first comprehensive history of modernism in the distinguished Cambridge Histories series It identifies a distinctive temperament of modernism within the modern period establishing the circumstances of modernized life as the ground and warrant for an art that becomes modernist by virtue of its demonstrably self conscious involvement in this modern condition Following this sensibility from the end of the nineteenth century to the middle of the twentieth tracking its manifestations across pan European and transatlantic locations the forty three chapters offer a remarkable combination of breadth and focus Prominent scholars of modernism provide analytical narratives of its literature music visual arts architecture philosophy and science offering circumstantial accounts of its diverse personnel in their many settings These historically informed readings offer definitive accounts of the major work of twentieth century cultural history and provide a new cornerstone for the study of modernism in the current century *Downcast Eyes* Martin Jay, 1993-10-01 Long considered the noblest of the senses vision has increasingly come under critical scrutiny by a wide range of thinkers who question its dominance in Western culture These critics of vision especially prominent in twentieth century France have challenged its allegedly superior capacity to provide access to the world They have also criticized its supposed complicity with political and social oppression through the promulgation of spectacle and surveillance Martin Jay turns to this discourse surrounding vision and explores its often contradictory implications in the work of such influential figures as Jean Paul Sartre Maurice Merleau Ponty Michel Foucault Jacques Lacan Louis Althusser Guy Debord Luce Irigaray Emmanuel Levinas and Jacques Derrida Jay begins with a discussion of the theory of vision from Plato to Descartes then considers its role in the French Enlightenment before turning to its status in the culture of modernity From consideration of French Impressionism to analysis of Georges Bataille and the Surrealists Roland Barthes s writings on photography and the film theory of Christian Metz Jay provides lucid and fair minded accounts of thinkers and ideas widely known for their difficulty His book examines the myriad links between the interrogation of vision and the pervasive antihumanist antimodernist and counter enlightenment tenor of much recent French thought Refusing however to defend the dominant visual order he calls instead for a plurality of scopic regimes Certain to generate controversy and discussion throughout the humanities and social sciences *Downcast Eyes* will consolidate Jay s reputation as one of today s premier cultural and intellectual historians

The Fourth Dimension and Non-Euclidean Geometry in Modern Art, revised edition Linda Dalrymple Henderson, 2018-05-18 The long awaited new edition of a groundbreaking work on the impact of alternative concepts of space on modern art In this groundbreaking study first published in 1983 and unavailable for over a decade Linda Dalrymple

Henderson demonstrates that two concepts of space beyond immediate perception the curved spaces of non Euclidean geometry and most important a higher fourth dimension of space were central to the development of modern art The possibility of a spatial fourth dimension suggested that our world might be merely a shadow or section of a higher dimensional existence That iconoclastic idea encouraged radical innovation by a variety of early twentieth century artists ranging from French Cubists Italian Futurists and Marcel Duchamp to Max Weber Kazimir Malevich and the artists of De Stijl and Surrealism In an extensive new Reintroduction Henderson surveys the impact of interest in higher dimensions of space in art and culture from the 1950s to 2000 Although largely eclipsed by relativity theory beginning in the 1920s the spatial fourth dimension experienced a resurgence during the later 1950s and 1960s In a remarkable turn of events it has returned as an important theme in contemporary culture in the wake of the emergence in the 1980s of both string theory in physics with its ten or eleven dimensional universes and computer graphics Henderson demonstrates the importance of this new conception of space for figures ranging from Buckminster Fuller Robert Smithson and the Park Place Gallery group in the 1960s to Tony Robbin and digital architect Marcos Novak Food, Poetry, and the Aesthetics of Consumption Michel Delville, 2012-08-06 From Plato s dismissal of food as a distraction from thought to Kant s relegation of the palate to the bottom of the hierarchy of the senses the sense of taste has consistently been devalued by Western aesthetics Kant is often invoked as evidence that philosophers consider taste as an inferior sense because it belongs to the realm of the private and subjective and does not seem to be required in the development of higher types of knowledge From a gastrosophical perspective however what Kant perceives as a limitation becomes a new field of enquiry that investigates the dialectics of diet and discourse self and matter inside and outside The essays in this book examine the importance of food as a pivotal element both materially and conceptually in the history of the Western avant garde From Gertrude Stein to Alain Robbe Grillet and Samuel Beckett from F T Marinetti to Andy Warhol from Marcel Duchamp to Eleanor Antin the examples chosen explore the conjunction of art and foodstuff in ways that interrogate contemporary notions of the body language and subjectivity

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