

MARCEL DUCHAMP *in Perspective*

edited by Joseph Masheck



THE ARTISTS IN PERSPECTIVE SERIES

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Marcel Duchamp In Perspective Artists In Perspective Series

**Mohammad Majid al-Rifaie, Anna
Ursyn, Theodor Wyeld**



Marcel Duchamp In Perspective Artists In Perspective Series:

Marcel Duchamp in Perspective Joseph Masheck, 1965 Marcel Duchamp In Perspective Joseph Masheck, 2002-04-18 Best known for cheeky conceptual works like his signed urinals R Mutt and his graffitied Mona Lisa Marcel Duchamp 1887 1968 was also an extraordinary painter and sculptor *Nude Descending a Staircase* who changed the language of twentieth century art and reigns with Picasso and Matisse as one of its greatest influences Joseph Masheck has compiled a sampler of the best writing on Duchamp with pieces that include Duchamp's obituary from Artforum written by Jasper Johns Octavio Paz on the ready-mades a Duchamp post mortem by Hans Richter Donald Judd's investigation of Rose Savy a Counter Avant Garde by Clement Greenberg a consideration by Guillaume Apollinaire and John Cage's 26 Statements on Marcel Duchamp Illustrated with photographs of Duchamp's seminal pieces and updated with a substantial preface that offers new scholarship as well as a fascinating consideration of why Duchamp's popularity has exponentially increased since this book first appeared this is an essential volume for the Duchamp devotee **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 **Between Modernism and Conceptual Art** Robert C. Morgan, 1997-07-01 Art criticism in the 1980s was highly influenced by market forces that somewhat changed the face of the art world A mediocre show purchased by a wealthy investor or collector received disproportionate coverage in the New York press particularly those glossy four color journals that were highly dependent upon the advertising dollars of galleries auction houses vodka companies airlines and fashion designers Lost in the coverage of market driven art was that it was not necessarily the most advanced or even the most significant work of the decade This work provides an alternative viewpoint to the general American cultural discourse of the 1980s showing that the real situation was not the exclusionary rhetoric of Postmodernism but was instead the conflict between late Modernism and Conceptual Art The 24 essays range from discussions on Joseph Beuys and Allan Kaprow to studies of French artist Tania Mouraud and Polish artist Jan Zakrzewski It also includes a lengthy commentary on art and technology along with a look at performance and installation art Instructors considering this book for use in a course may request an examination copy here , **Beyond Given Knowledge** Harri Veivo, Jean-Pierre Montier, Françoise Nicol, David Ayers, Benedikt Hjartarson, Sascha Bru, 2017-12-18 The effort to go beyond given knowledge in different domains artistic scientific political metaphysical is a characteristic driving force in modernism and the avant gardes Since the late 19th century artists and writers have frequently investigated their medium and its limits pursued political and religious aims and explored hitherto unknown physical social and conceptual spaces often in ways that combine these forms of critical inquiry into one and provoke further theoretical and methodological innovations The fifth volume of the EAM series casts light on the history and actuality of investigations quests and explorations in the European avant garde and modernism from the late 19th century to the present day The authors seek to

answer questions such as How have modernism and the avant garde appropriated scientific knowledge religious dogmas and social conventions pursuing their investigation beyond the limits of given knowledge and conceptions How have modernism and avant garde created new conceptual models or representations where other discourses have allegedly failed In what ways do practises of investigation quest or exploration shape artistic work or the formal and thematic structures of artworks

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 **Hyperspace**

Michio Kaku,2016 Reissued in new covers this is the run away bestseller from one of the world s leading theoretical physicists Are there other dimensions beyond our own Is time travel possible Michio Kaku takes us on a tour of the most exciting work in modern physics including research into the 10th dimension time warps and multiple universes to outline what may be the leading candidate for the Theory of Everything **Conceptual Art** Robert C. Morgan,1994 During the mid 1960s avant garde artists in New York developed a multimedia art form devoted to ideas instead of objects A history of the movement can be traced back to the minimal art and the earlier works of Marcel Duchamp the black paintings of Ad Reinhardt and the philosophy of Ludwig Wittgenstein By 1965 such artists as Mel Bochner and Joseph Kosuth were turning away from conventional art and viewing art as a concept based primarily upon language *The Visual Mind II* Michele Emmer,2005 This collection of essays by artists and mathematicians continues the discussion of the connections between art and mathematics begun in the widely read first volume of *The Visual Mind* in 1993 **BOOK JACKET** *Looking at Art* Peter V. Moak,2016-09-06 This guide contains a new approach to looking at and appreciating art One not found elsewhere It makes

you aware of abilities you already have to see things in various ways The key to these abilities is what I call the visual ego the place between your eyes from which you see the world The guide then describes a series of particular ways of seeing and making works of art Finally it applies these ways which I call perspectives to works of art painting sculpture architecture and the decorative arts covering a period of some seventy thousand years The results I find to be amazing including new understandings and appreciation of many works of art and artists and their place in the history of art **America**

Ascendant Sean Dennis Cashman,1998-09 Comprises a narrative history with an emphasis on politics and culture of the United States from the Progressive movement at the turn of the 20th century to the end of WWII in 1945 Includes fine bandw photographs and illustrations throughout Annotation copyrighted by Book News Inc Portland OR **The Art of Coding**

Mohammad Majid al-Rifaie,Anna Ursyn,Theodor Wyeld,2020-02-19 As the title suggests this book explores the concepts of drawing graphics and animation in the context of coding In this endeavour in addition to initiating the process with some historical perspectives on programming languages it prides itself by presenting complex concepts in an easy to understand fashion for students artists hobbyists as well as those interested in computer science computer graphics digital media or interdisciplinary studies Being able to code requires abstract thinking mathematics skills spatial ability logical thinking imagination and creativity All these abilities can be acquired with practice and can be mastered by practical exposure to art music and literature This book discusses art poetry and other forms of writing while pondering difficult concepts in programming it looks at how we use our senses in the process of learning computing and programming Features Introduces coding in a visual way Explores the elegance behind coding and the outcome Includes types of outcomes and options for coding Covers the transition from front of classroom instruction to the use of online streamed video tutorials Encourages abstract and cognitive thinking as well as creativity The Art of Coding contains a collection of learning projects for students instructors and teachers to select specific themes from Problems and projects are aimed at making the learning process entertaining while also involving social exchange and sharing This process allows for programming to become interdisciplinary enabling projects to be co developed by specialists from different backgrounds enriching the value of coding and what it can achieve The authors of this book hail from three different continents and have several decades of combined experience in academia education science and visual arts **Catalogue of the Harvard University Fine Arts Library,**

the Fogg Art Museum Harvard University. Fine Arts Library,1976 **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

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 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

Duchamp and the Aesthetics of Chance Herbert Molderings, 2010-05-31 Marcel Duchamp is often viewed as an artist engineer scientist a kind of rationalist who relied heavily on the ideas of the French mathematician and philosopher Henri Poincaré Yet a complete portrait of Duchamp and his multiple influences draws a different picture In his 3 *Standard Stoppages* 1913 1914 a work that uses chance as an artistic medium we see how far Duchamp subverted scientism in favor of a radical individualistic aesthetic and experimental vision Unlike the Dadaists Duchamp did more than dismiss or negate the authority of science He pushed scientific rationalism to the point where its claims broke down and alternative truths were allowed to emerge With humor and irony Duchamp undertook a method of artistic research reflection and visual thought that focused less on beauty than on the notion of the possible He became a passionate advocate of the power of invention and thinking things that had never

been thought before *The 3 Standard Stoppages* is the ultimate realization of the play between chance and dimension visibility and invisibility high and low art and art and anti art Situating Duchamp firmly within the literature and philosophy of his time Herbert Molderings recaptures the spirit of a frequently misread artist and his thrilling aesthetic of chance

Part-Architecture Emma Cheadle, 2017-07-20 *Part Architecture* presents a detailed and original study of Pierre Chareau's *Maison de Verre* through another seminal modernist artwork Marcel Duchamp's *Large Glass* Aligning the two works materially historically and conceptually the book challenges the accepted architectural descriptions of the *Maison de Verre* makes original spatial and social accounts of its inhabitation in 1930s Paris and presents new architectural readings of the *Large Glass* Through a rich analysis which incorporates creative projects into history and theory research the book establishes new ways of writing about architecture Designed for politically progressive gynaecologist Dr Jean Dalsace and his avant garde wife Annie Dalsace the *Maison de Verre* combines a family home with a gynaecology clinic into a free plan layout Screened only by glass walls the presence of the clinic in the home suggests an untold dialogue on 1930s sexuality The text explores the *Maison de Verre* through another radical glass construction the *Large Glass* where Duchamp's complex depiction of unconsummated sexual relations across the glass planes reveals his resistance to the marital conventions of 1920s Paris This and other analyses of the *Large Glass* are used as a framework to examine the *Maison de Verre* as a register of the changing history of women's domestic and maternal choices reclaiming the building as a piece of female social architectural history The process used to uncover and write the accounts in the book is termed part architecture Derived from psychoanalytic theory part architecture fuses analytical descriptive and creative processes to produce a unique social and architectural critique Identifying three essential materials to the *Large Glass* the book has three main chapters *Glass* *Dust and Air* *Combining theory text creative writing and drawing* each traces the history and meaning of the material and its contribution to the spaces and sexuality of the *Large Glass* and the *Maison de Verre* As a whole the book contributes important and unique spatial readings to existing scholarship and expands definitions of architectural design and history

Duchamp Accelerated Julian Jason Haladyn, 2023-12-14 Marcel Duchamp is today considered one of the most significant 20th century artists worldwide His far reaching influence is visible within a variety of areas of creative production and critical inquiry extending far beyond the world of art *Duchamp Accelerated Contemporary Perspectives* examines Duchamp and his reception through a series of essays that explore the ongoing impacts of his life ideas and practice on innumerable fields of research practice and study Contributors include art historians curators artists and writers who offer histories and approaches that actively challenge dominant narratives on Duchamp discussing his influences from a multitude of different disciplinary and cultural perspectives Written in the specific context of the 21st century this volume situates the artist firmly in a global context and highlights the numerous influences from theories of perception and the writings of Georges Bataille to travels in Argentina that shaped his ideas and art This volume pushes current understandings of Duchamp beyond existing

limits by accelerating the histories encounters dialogues and interpretations of his practice with a focus on contemporary perspectives The accelerated Duchamp that emerges from this analysis is one who not only speeds up notions of art in relation to cultural and political histories but one whose practice is actively informing future developments in the worlds of art and material culture today **Buddha Mind in Contemporary Art** Jacquelynn Baas, Mary Jane Jacob, 2004 Eminently readable and extremely meaningful The contributors tackle essential questions about the relationship of art and life The book is also very timely offering a way to approach Buddhism through unexpected channels Lynn Gumpert Director Grey Art Gallery New York University

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