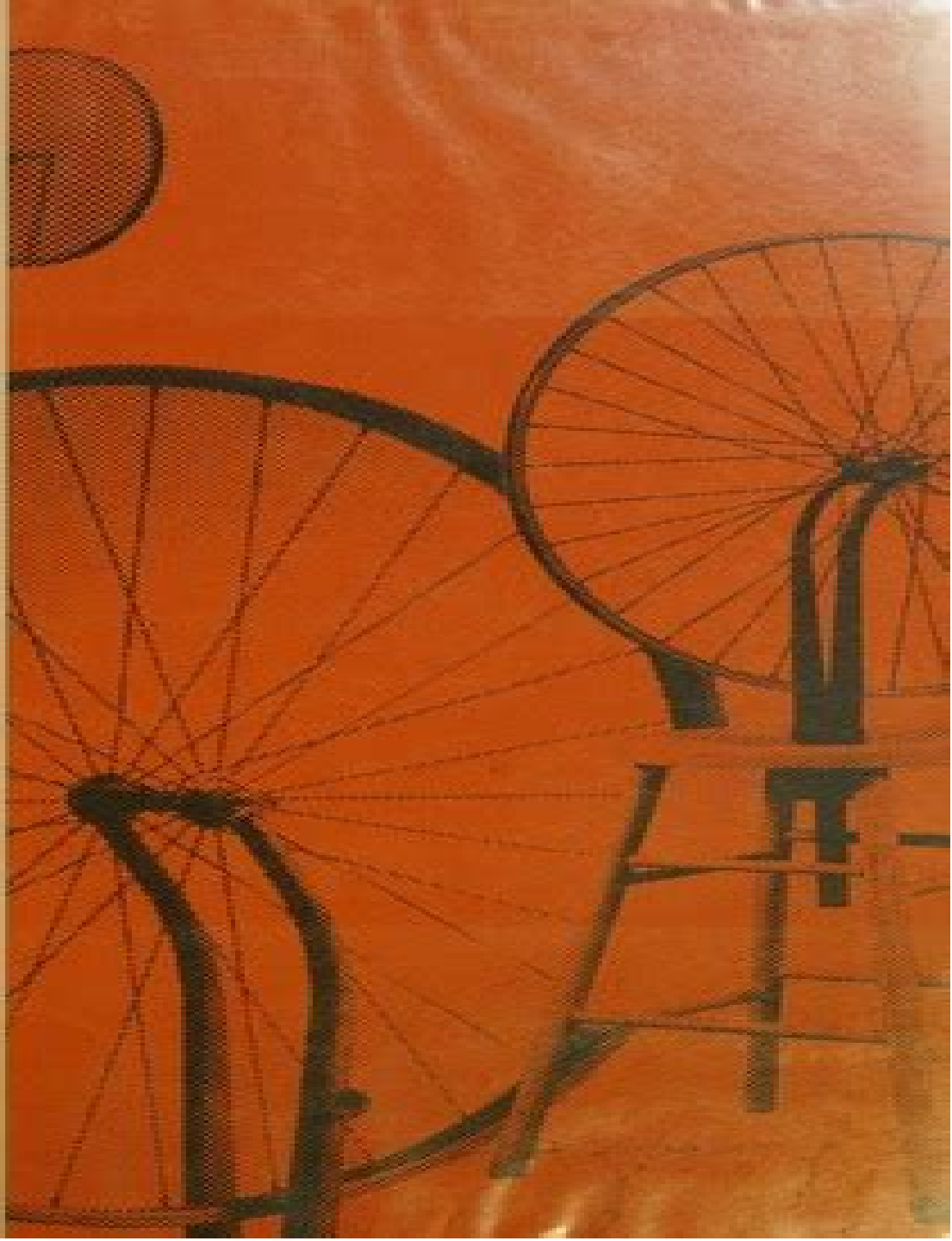


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THE ART OF
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Marcel Duchamp The Art Of Making Art In The Age Of Mechanical Reproduction

Léo Pomar



Marcel Duchamp The Art Of Making Art In The Age Of Mechanical Reproduction:

Marcel Duchamp Francis M. Naumann, Marcel Duchamp, 1999-11 Examines how appropriation and replication were essential to Duchamp's art and discusses the significance of the many replicas that he created or authorized **Marcel Duchamp** Yaumu Huang, 2003 **Marcel Duchamp** Marcel Duchamp, Francis M. Naumann, Achim Moeller, 1999

Apropos of Marcel Duchamp, 1999 *The Art of Mechanical Reproduction* Tamara Trodd, 2015-09-25 The Art of Mechanical Reproduction presents a striking new approach to how traditional art mediums painting sculpture and drawing changed in the twentieth century in response to photography film and other technologies Countering the modernist view that the medium provides advanced art with resistance against technological pressures Tamara Trodd argues that we should view art and its practices as imaginatively responding to the potential that artists glimpsed in mechanical reproduction putting art into dialogue with the commercial cultures of its time The Art of Mechanical Reproduction weaves a rich history of the experimental networks in which artists as diverse as Paul Klee Hans Bellmer Ellsworth Kelly Robert Rauschenberg Gerhard Richter Chris Marker and Tacita Dean have worked and it shows for the first time how extensively technological innovations of the moment have affected their work Original and broad ranging The Art of Mechanical Reproduction challenges some of the most respected and entrenched criticism of the past several decades and allows us to think about these artists anew

Duchamp in Context Linda Dalrymple Henderson, 2005 Between 1912 and 1918 Marcel Duchamp made hundreds of notes in preparation for the execution of his major work *The Bride Stripped Bare by Her Bachelors Even* 1915-23 also known as the Large Glass Considering these notes to be as important as the Glass itself Duchamp published three sets during his lifetime 178 notes in all But since his death in 1968 more than 100 further notes about the work have been discovered and published **Marcel Duchamp** Caroline Cros, 2006 A fresh account of Marcel Duchamp that includes much material on his life after he stopped making art **Apropos of Marcel** Francis M. Naumann, 1999 *The Contingent Object of Contemporary Art* Martha Buskirk, 2005-02-18 An exploration of transformations in the nature of the art object and artistic authorship in the last four decades In this book Martha Buskirk addresses the interesting fact that since the early 1960s almost anything can and has been called art Among other practices contemporary artists have employed mass produced elements impermanent materials and appropriated imagery have incorporated performance and video and have created works through instructions carried out by others Furthermore works of art that lack traditional signs of authenticity or permanence have been embraced by institutions long devoted to the original and the permanent Buskirk begins with questions of authorship raised by minimalists use of industrial materials and methods including competing claims of ownership and artistic authorship evident in conflicts over the right to fabricate artists works Examining recent examples of appropriation she finds precedents in pop art and the early twentieth century readymade and explores the intersection of contemporary artistic copying and the system of copyrights trademarks and brand names characteristic of other forms of

commodity production She also investigates the ways that connections between work and context have transformed art and institutional conventions the impact of new materials on definitions of medium the role of the document as both primary and secondary object and the significance of conceptually oriented performance work for the intersection of photography and the human body in contemporary art Buskirk explores how artists active in the 1980s and 1990s have recombined strategies of the art of the 1960s and 1970s She also shows how the mechanisms through which art is presented shape not only readings of the work but the work itself She uses her discussion of the readymade and conceptual art to explore broader issues of authorship reproduction context and temporality *aka Marcel Duchamp* Anne Collins Goodyear, James W.

Mcmanus, 2014-12-30 *aka Marcel Duchamp* is an anthology of recent essays by leading scholars on Marcel Duchamp arguably the most influential artist of the twentieth century With scholarship addressing the full range of Duchamp's career these papers examine how Duchamp's influence grew and impressed itself upon his contemporaries and subsequent generations of artists Duchamp provides an illuminating model of the dynamics of play in construction of artistic identity and legacy which includes both personal volition and contributions made by fellow artists critics and historians This volume is not only important for its contributions to Duchamp studies and the light it sheds on the larger impact of Duchamp's art and career on modern and contemporary art but also for what it reveals about how the history of art itself is shaped over time by shifting agendas evolving methodologies and new discoveries **Infrathin** Marjorie Perloff, 2021-09-03 Esteemed literary critic Marjorie Perloff reconsiders the nature of the poetic examining its visual grammatical and sound components The *infrathin* was Marcel Duchamp's playful name for the most minute shade of difference that between the report of a gunshot and the appearance of the bullet hole or between two objects in a series made from the same mold Eat is not the same thing as ate The poetic Marjorie Perloff suggests can best be understood as the language of *infrathin* For in poetry whether in verse or prose words and phrases that are seemingly unrelated in ordinary discourse are realigned by means of sound visual layout etymology grammar and construction so as to make it new In her revisionist micropoetics Perloff draws primarily on major modernist poets from Stein and Yeats to Beckett suggesting that the usual emphasis on what this or that poem is about does not do justice to its *infrathin* possibilities From Goethe's eight line *Wanderer's Night Song* to Eliot's *Four Quartets* to the minimalist lyric of Rae Armantrout *Infrathin* is designed to challenge our current habits of reading and to answer the central question what is it that makes poetry poetry **Avant-Garde / Neo-Avant-Garde**, 2016-08-01 This collection of critical essays explores new approaches to the study of avant garde literature and art film and architecture It offers a theoretical framework that avoids narrowly defined notions of the avant garde It takes into account the diversity of artistic aims and directions of the various avant garde movements and encourages a wide and open exploration of the multifaceted and often contradictory nature of the great variety of avant gardist innovations Individual essays concentrate on cubist collage and dadaist photomontage on abstract painting by members of the Dutch group *De Stijl* on verbal chemistry and

dadaist poetry and on body art from futurism to surrealism In addition the collection wishes to open up the discussion of the avant garde to a thorough investigation of neo avant garde activities in the 1950s and 1960s For decades the appreciation of neo avant garde art and literature film and architecture suffered from a general and all inclusive rebuke This volume is designed to contribute to a breakthrough towards a more competent and more precise investigation of this research field Contributions include a discussion of Warhol s multiples as well as Duchamp s editioned readymades forms of concrete and digital poetry as well as the architectural Non Plan The main body of the volume is based on presentations and discussions of a three day research seminar held at the University of Edinburgh in September 2002 The research group formed around the Avant Garde Project at Edinburgh will continue with its efforts to elaborate a new theory of the avant garde in the coming years

Art and the Arab Spring Siobhan Shilton,2021-07-08 The revolutions that began to sweep across countries in North Africa and the Middle East in December 2010 like other revolutions in diverse modern historical contexts have often been articulated internally and externally in black and white terms of success or failure liberation or constraint for or against friend or enemy These internal and external clich s are perpetuated by what Jellel Gasteli has called icons of revolutionary exoticism Paying particular attention to works from the Tunisian Revolution of 2011 this book examines a diverse body of art including photography sculpture graffiti performance video and installation by over twenty five artists Examining how art can evoke the idea of revolution Art and the Arab Spring reveals a new way of understanding these revolutions their profound cultural impact and of the meaning of the term revolution itself

Architectures of Chance Yeoryia Manolopoulou,2017-03-02 Architectural discourse and practice are dominated by a false dichotomy between design and chance and governed by the belief that the architect s role is to defend against the indeterminate In *Architectures of Chance* Yeoryia Manolopoulou challenges this position arguing for the need to develop a more creative understanding of chance as aesthetic experience and critical method and as a design practice in its own right Examining the role of experimental chance across film psychoanalysis philosophy fine art and performance this is the first book to comprehensively discuss the idea of chance in architecture and bring a rich array of innovative practices of chance to the attention of architects Wide ranging and through a symbiotic interplay of drawing and text *Architectures of Chance* makes illuminating reading for those interested in the process and experience of design and the poetics and ethics of chance and space in the overlapping fields of architecture and the aleatoric arts

New Art City Jed Perl,2007-02-13 In this landmark work Jed Perl captures the excitement of a generation of legendary artists Jackson Pollack Joseph Cornell Robert Rauschenberg and Ellsworth Kelly among them who came to New York mingled in its lofts and bars and revolutionized American art In a continuously arresting narrative Perl also portrays such less well known figures as the galvanic teacher Hans Hofmann the lyric expressionist Joan Mitchell and the adventuresome realist Fairfield Porter as well the writers critics and patrons who rounded out the artists world Brilliantly describing the intellectual crosscurrents of the time as well as the genius of dozens of artists *New Art City* is

indispensable for lovers of modern art and culture Dada and Its Later Manifestations in the Geographic Margins Ronit Milano, Raya Zommer-Tal, Noam Gonen, 2024-06-14 This volume focuses on the unstudied geographic margins of Dada delving into the roots of Dada in Israel Romania Poland and North America Contributors consider some of the practices and experiments that were conceived a century ago surfaced in art throughout the twentieth century and are still relevant today Unearthing its Israeli origins examining Dadaist expressions in Poland and shedding light on overlooked facets of Dadaist art in Romania and North America the authors cast a spotlight on the less explored geographical peripheries of Dada The book is organized around four thematic trajectories space language materiality and reception which are dissected through the lens of micro histories Recognizing the continuing validity of questions raised by Dadaist artists this volume argues that Dada persists as an ongoing endeavor a continual reexamination of the fundamental tenets of art and its ever evolving potential manifestations The book will be of interest to scholars working in art history modernism and history of the twentieth and twenty first centuries *Objects as History in Twentieth-century German Art* Peter Chametzky, 2010 This book provides an overview of twentieth century German art focusing on some of the period s key works In Peter Chametzky s innovative approach these works become representatives rather than representations of twentieth century history Chametzky draws on both scholarly and popular sources to demonstrate how the works and in some cases the artists themselves interacted with and even enacted historical events processes and ideas book jacket **Constructions of Media Authorship** Christiane Heibach, Angela Krewani, Irene Schütze, 2020-11-23 The author is dead long live the author This paradox has shaped discussions on authorship since at least the 1960s when the dominant notion of the individual author genius was first critically questioned The ongoing discussion has mainly focused on literature and the arts but has ignored nearly any artistic practice beyond these two fields *Constructions of Media Authorship* aims to fill this gap the volume s interdisciplinary contributions reflect historical and current artistic practices within various media and attempt to grasp them from different perspectives The first part sheds a new light on different artistic and design practices and questions the still dominant view on the individual identifiable author The second part discusses creative practices in literature emphasizing the interrelation of aesthetic discourses and media practices The third part investigates authoring in audiovisual media especially film and TV while the final part turns to electronic and digital media and their collective creativity and hybrid mediality The volume is also an attempt to develop new methodological approaches focusing on the interplay between various human and non human actors in different media constellations *The Archaeology of Art in the American Southwest* Marit K. Munson, 2011-04-16 Archaeologists seldom study ancient art even though art is fundamental to the human experience *The Archaeology of Art in the American Southwest* argues that archaeologists should study ancient artifacts as artwork as applying the term art to the past raises new questions about artists audiences and the works of art themselves Munson proposes that studies of ancient artwork be based on standard archaeological approaches to material culture framed by theoretical insights of disciplines

such as art history visual studies and psychology Using examples drawn from the American Southwest The Archaeology of Art in the American Southwest discusses artistic practice in ancestral Pueblo and Mimbres ceramics and the implications of context and accessibility for the audiences of painted murals and rock art Studies of Hohokam figurines and rock art illustrate methods for studying ancient images while the aesthetics of ancient art are suggested by work on ceramics and kivas from Chaco Canyon This book will be of interest to archaeologists working in the Southwest who want to broaden their perspective on the past It will also appeal to archaeologists in other parts of the world and to anthropologists art historians and those who are intrigued by the material world aesthetics and the visual

3D and Animated Lenticular Photography
Kim Timby, 2015-07-31 Scholars are increasingly investigating photography's broad cultural role expanding our understanding of the diversity of photographic practices Kim Timby contributes to this new history of photography by examining the multifaceted story of images that animate with a flick of the wrist or appear vividly three dimensional without the use of special devices both made possible by the lenticular process Using French case studies this volume broadly weaves 3D and animated lenticular imagery into scientific and popular culture from early cinema and color reproduction to the birth of modern advertising and the market for studio portraits postcards and religious imagery The motivations behind the invention and reinvention of this pervasive form of imagery from the turn of the twentieth century through the end of the pre digital era shed new light on our relationship to photographic realism and on the forceful interplay in photography between technological innovation and the desire to be entertained 3D and Animated Lenticular Photography Between Utopia and Entertainment is a profusely illustrated and engaging interdisciplinary study of a wide ranging body of images that have fascinated viewers for generations

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