



Affectionately, Marcel

THE SELECTED CORRESPONDENCE
OF MARCEL DUCHAMP
FRANCIS M. NAUMANN AND
HECTOR OBALK LUDION

Selected Correspondence Of Marcel Duchamp

David Hopkins



Selected Correspondence Of Marcel Duchamp:

Affectionately, Marcel Marcel Duchamp, 2000 Marcel Duchamp left behind a large volume of correspondence more than a thousand documents forming a valuable archive of primary source materials on one the 20th Century's most important cultural figures. In his letters Duchamp writes about his latest plans, works in progress, concepts such as the ready-made, his passion for chess, the mundane details of life as well as extraordinary ideas. The letters are reproduced in their entirety along with chronological and biographical data illuminating the circumstances behind the letters. An essential volume for art historians and students of 20th Century culture. Affectionately, Marcel Marcel Duchamp, 1999 Affect/Marcel Marcel Duchamp, Francis M. Naumann, Hector Obalk, 2000 Marcel Duchamp left a large volume of correspondence, a thousand documents that form a unique source for our knowledge of the artist's personality and work. In his letters Duchamp talks of his latest plans and works in progress. He discusses important projects including the ready-made, a concept that was radically to change the course of 20th century art. **Marcel Duchamp** Caroline Cros, 2006 A fresh account of Marcel Duchamp that includes much material on his life after he stopped making art. **A Chance Meeting** Rachel Cohen, 2024-03-19 Weaving a tapestry of creativity and circumstance, this lauded chronicle of the many links and serendipitous meetings between giants of American culture from Henry James to Gertrude Stein to Zora Neale Hurston to Marcel Duchamp now includes a new afterword by the author. Rachel Cohen's *A Chance Meeting* is a dazzling group portrait that offers a striking new vision of the making and remaking of the American mind and imagination from the Civil War to the Vietnam War. How does the happenstance of daily life become history? Cohen shows us describing a series of now boldly now subtly transformative encounters between a wide and surprising range of Americans. A young Henry James has his portrait taken by the photographer Mathew Brady. Brady who will receive Walt Whitman in his studio and depict General Grant on the battlefield. Later W. E. B. Du Bois and his professor William James visit Helen Keller. Edward Steichen and Alfred Stieglitz argue about photography and Langston Hughes and Zora Neale Hurston write a play together. Throughout Cohen's narrative loops back and leaps forward with supreme agility connecting among others Willa Cather, Elizabeth Bishop, Marianne Moore, Beauford Delaney, James Baldwin and Richard Avedon. In *A Chance Meeting* Rachel Cohen offers an abiding account of the continuing challenges and the astonishing achievements of American life. *Curious Disciplines* Sarah Hayden, 2018-04-15 Foregrounding Loy's critical interrogation of Futurist, Dadaist, Surrealist and Degenerate art, and exploring her poetic legacies today *Curious Disciplines* reveals Loy's importance in an entirely novel way. **Robert Rauschenberg and Surrealism** Gavin Parkinson, 2023-03-23 The art of Robert Rauschenberg 1925-2008 is usually viewed as quite distinct from Surrealism, a movement which the artist himself displayed some hostility towards. However, Rauschenberg had a very positive reception among Surrealists, particularly across the period 1959-69. In the face of Rauschenberg's avowals of his own literalism and insistence on his art as facts, this book gathers generous evidence of the poetic, metaphorical, allusive

associative and connotative dimensions of the artist's oeuvre as identified by Surrealists and thus extrapolates new readings from Rauschenberg's key works on that basis. By viewing Rauschenberg's art against the expansion of the cultural influence of the United States in Europe in the period after the Second World War and the increasingly politicized activities of the Surrealists in the era of the Algerian War of Independence 1954-62, Robert Rauschenberg and Surrealism shows how poetic inference of the artist's work was turned towards political interpretation. By analysing Rauschenberg's art in the context of Surrealism and drawing from it new interpretations and perspectives, this volume simultaneously situates the Surrealist movement in 1960s American art criticism and history.

Dada Culture, 2016-08-01

How Dada is to break its cultural accommodation and containment today necessitates thinking the historical instances through revised application of critical and theoretical models. The volume *Dada Culture: Critical Texts on the Avant Garde* moves precisely by this motive, bringing together writings which insist upon the continuity of the early twentieth-century moment now at the start of the twenty-first. Engaging the complex and contradictory nature of Dada strategies instanced in the linguistic gaming and performativity of the movement's initial formation and subsequently isolating the specific from the general with essays focusing on Ball, Tzara, Serner, Hausmann, Dix, Heartfield, Schwitters, Baader, Cravan and the exemplary Duchamp, the political philosophy of the avant-garde is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness, relevance, validity and effective or otherwise oppositionality of Dada's infamous anti-stance. The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada as what is often exhaustive historical data is forced to rethink, realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth-century animal-anarchic thought, the testing and cultural placement of thoughts upon the virtual and the eventual implications for the once blissfully unproblematic idea of expression. From the opening provocative proposition that historically Dada may have been the falsest of all false paths, the volume rounds to dispute such condemnation as demarcation continues not only of Dada's embeddedness in western culture but more precisely of the location of Dada culture. Ten critical essays by Cornelius Partsch, John Wall, T. J. Demos, Anna Schaffner, Martin I. Gaughan, Curt Germundson, Stephen C. Foster, Dafydd Jones, Joel Freeman and David Cunningham are supplemented by the critical bibliography prepared by Timothy Shipe, which documents the past decade of Dada scholarship and in so doing provides a valuable resource for all those engaged in Dada studies today.

A Companion to Dada and Surrealism, David Hopkins, 2022-01-06

This excellent overview of new research on Dada and Surrealism blends expert synthesis of the latest scholarship with completely new research offering historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. This book provides an excellent overview of new research on Dada and Surrealism from some of the finest established and up-and-coming scholars in the field. Offers historical coverage as well as in-depth discussion of thematic areas ranging from criminality to gender. One of the first studies to produce global coverage of the two

movements it also includes a section dealing with the critical and cultural aftermath of Dada and Surrealism in the later twentieth century Dada and Surrealism are arguably the most popular areas of modern art both in the academic and public spheres Smile of the Buddha Jacquelynn Baas,2005 The relations between eastern and western cultures have long been a neglected topic and this careful and intelligent look at a small but significant part of those relations is most welcome Thomas McEvilley author of *The Shape of Ancient Thought* How wonderful that Jacquelynn Baas has seen the light of the Buddha's smile shining from faraway Asia into the realm of the art of modern times in what we think of as the West Her work reveals how some of our most influential artists explored and expressed the sophisticated perceptions and joyful energy emanating from the realm of Buddhist Asia Robert A F Thurman As a Buddhist scholar and artist I welcome this thoughtful and richly detailed study of how many aspects of Buddhism have stimulated invigorated and enriched Western arts over the past 150 years Stephen Addiss author of *The Art of Zen* A crucial contribution to modern art studies this high spirited text surveys Western artists awakened by the wisdom of the East from Monet and Duchamp to O Keeffe to Martin It is a thoughtful book about thoughtful artists their values and their visions with a lot to offer general readers and specialists alike Charles Stuckey Associate Professor of Art History at the School of the Art Institute of Chicago Derridada Thomas Deane Tucker,2009-01-01 Derridada explores the affinities between the work of Marcel Duchamp and the discipline of deconstruction It is the first text to explore Duchamp's work in the context of the theories of Derrida and deconstruction

Four Metaphors of Modernism Jenny Anger,2018-02-20 Exploring the significance of metaphor in modern art Where do the roots of art lie asked Der Sturm founder Herwarth Walden In the people Behind the mountains Behind the planets He who has eyes to hear feels Walden's Der Sturm the journal gallery performance venue press theater bookstore and art school in Berlin 1910 1932 has never before been the subject of a book length study in English *Four Metaphors of Modernism* positions Der Sturm at the center of the avant garde and as an integral part of Euro American modern art theory and practice Jenny Anger traces Walden's aesthetic and intellectual roots to Franz Liszt and Friedrich Nietzsche forebears who led him to embrace a literal and figurative mixing of the arts She then places Der Sturm in conversation with New York's Soci t Anonyme 1920 1950 an American avant garde group modeled on Der Sturm and founded by Katherine Sophie Dreier Marcel Duchamp and Man Ray Working against the tendency to examine artworks and artist groups in isolation Anger underscores the significance of both organizations to the development and circulation of international modernism Focusing on the recurring metaphors of piano glass water and home *Four Metaphors of Modernism* interweaves a historical analysis of these two prominent organizations with an aesthetic analysis of the metaphors that shaped their practices reconceiving modernism itself Presented here is a modernism that is embodied gendered multisensory and deeply committed to metaphor and a restoration of abstraction's connection with the real **John Cage Composing, Computing, and Curating** Sandra Skurvida,2025-01-31 This study reassesses Cage's multifaceted practice from a transdisciplinary perspective using text as a

premise for his musical visual lingual and museal compositions In his compositions John Cage opened the structures of music language and the museum to change perpetuated by chance operations His correspondences across history with an extended circle of creators including Erik Satie Marcel Duchamp and Henry David Thoreau among many others erased single minded authorship via methodical processing of source material Foreshadowing ecological recycling Cage s late compositions for museum opened perspectives for posthuman mediation in curating and contemporary art He conceived of anarchy as the coexistence of mutually aiding yet autonomous self determinate entities This book introduces Cage to the twenty first century as a composer whose work intersects different temporalities and modes of being the past and the present the human and the non human and the individual and the communal The book will be of interest to scholars of art history music curatorial studies and museum studies

Crimes of the Future Jean-Michel Rabaté,2014-04-24 The decade since the publication of Jean Michel Rabat s controversial manifesto *The Future of Theory* saw important changes in the field The demise of most of the visible French or German philosophers who had produced texts that would trigger new debates then to be processed by Theory has led to drastic revisions and starker assessments Globalization has been the most obvious factor to modify the selection of texts studied During the twentieth century Theory incorporated poetics rhetorics aesthetics and linguistics while also opening itself to continental philosophy What has changed today The knowledge that we live in a de centered world has destabilized the primacy granted to a purely Western canon Moreover much of contemporary theory remains highly allusive and this is often baffling for students Theory keeps recycling itself producing authentic returns of basic theses terms and concepts Canonical modern theorists often return to classical texts as those of Plato Kant Hegel Nietzsche And now we want to know what is new *Crimes of the Future* explores the past present and potential future of Theory

The Duchamp Dictionary Thomas Girst,2014-05-20 Girst elegantly unravels the skeins of Duchamp s thinking An essential compendium for puzzling out an essential artist Richard Armstrong Director of the Solomon R Guggenheim Museum and Foundation Among the most influential artists of the last hundred years Marcel Duchamp holds great allure for many contemporary artists worldwide and is largely considered to be one of the founding fathers of modern art Despite this popularity books on Duchamp are often hyper theoretical rarely presenting the artist in an accessible way This new book explores the artist s life and work through short alphabetical dictionary entries that introduce his legacy in a clear and engaging way From alchemy and anatomy to Warhol and windows *The Duchamp Dictionary* offers a pithy and readable text that draws on in depth scholarship and the very latest research Thomas Girst includes close to 200 entries on the most interesting and important artworks relationships people and ideas in Duchamp s life from *The Bicycle Wheel* and *Fountain* to Walter and Louise Arensberg Peggy Guggenheim Katherine Dreier and Arturo Schwarz Delightful newly commissioned illustrations introduce each letter of the alphabet and accompany select entries capturing the irreverent spirit of the artist himself

[Man Ray: When Objects Dream](#) Stephanie D'Alessandro,Stephen C. Pinson,2025-09-08 This is the first in depth study of the rayograph

or camera less photograph pioneered by Man Ray 1890 1976 in 1920s Paris between the Dada and Surrealist movements The transformative magical qualities of these experiments led the poet Tristan Tzara to describe them as capturing moments when objects dream Oscillating between representation and abstraction the rayograph was ambiguous in its making and subject matter encapsulating avant garde concerns of the day This book highlights connections and shared motifs between the rayographs and Man Ray's paintings photographs drawings objects and films Stephanie D Alessandro and Stephen C Pinson analyze the artist's innovative methods while also exploring key themes across a broad range of his art production such as chance indeterminacy transformation and preoccupation with dualities

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

Moving Modernisms David Bradshaw, Laura Marcus, Rebecca Roach, 2016-07-07 The essays in Moving Modernisms Motion Technology and Modernity written by renowned international scholars open up the many dimensions and arenas of modernist movement and movements spatial geographical and political affective and physiological temporal and epochal technological locomotive and metropolitan aesthetic and representational Individual essays explore modernism's complex geographies focusing on Anglo European modernisms while also engaging with the debates engendered by recent models of world literatures and global modernisms From questions of space and place the volume moves to a focus on movement and motion with topics ranging from modernity and bodily energies to issues of scale and quantity The final chapters in the volume examine modernist film and the moving image and travel and transport in the modern metropolis Movement is reality itself the philosopher Henri Bergson wrote the original and illuminating essays in Moving Modernisms point in new ways to the realities and the fantasies of movement in modernist culture

Conceptual Performance Nick Kaye, 2023-12-22 Conceptual Performance explores how the radical visual art that challenged material aesthetics in the 1960s and 1970s tested and extended the limits character and concept of performance Conceptual Performance sets out the history theoretical basis and character of this genre of work through a wide range of case studies The volume considers how and why principal modes and agendas in Conceptual art in the 1960s

and 1970s necessitated new engagements with performance as well as expanded notions of theatricality. In doing so, this book reviews and challenges prevailing histories of Conceptual art through critical frameworks of performativity and performance. It also considers how Conceptual art adopted and redefined terms and tropes of theatre and performance, including score, document, embodiment, documentation, relic, remains, and the narrative recuperation of ephemeral work. While showing how performance has been integral to Conceptual art's critiques of prevailing assumptions about art's form, purpose, and meaning, this volume also considers the reach and influence of Conceptual performance into recent thinking and practice. This book will be of interest to scholars and students of theatre, performance, contemporary art, and art history.

Surrealism at Play
Susan Laxton, 2019-02-14

In *Surrealism at Play*, Susan Laxton writes a new history of surrealism in which she traces the centrality of play to the movement and its ongoing legacy. For surrealist artists, play took a consistent role in their aesthetic as they worked in with and against a post-World War I world increasingly dominated by technology and functionalism. Whether through exquisite corpse drawings, Man Ray's rayographs, or Joan Miró's visual puns, surrealists became adept at developing techniques and processes designed to guarantee aleatory outcomes. In embracing chance as the means to produce unforeseeable ends, they shifted emphasis from final product to process, challenging the disciplinary structures of industrial modernism. As Laxton demonstrates, play became a primary method through which surrealism refashioned artistic practice, everyday experience, and the nature of subjectivity.

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web these consonants are voiced h w n m r j ŋ l an unvoiced consonant means that there is no vibration or voice coming from the voicebox when the sound is pronounced examples of unvoiced consonant sounds are s p and t

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web voiceless when the vocal folds are wide apart and not vibrating consonants are voiceless for example the consonant sounds of p t and s voiced when the vocal folds are close together and vibrating consonants are voiced for example the consonant sounds of b d and z

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web july 2021 learn how and when to remove this template message the word consonant may be used ambiguously for both speech sounds and the letters of the alphabet used to write them in english these letters are b c d f g j k l m n p q s t v x z and often h r w y

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