

MARCEL **D**UCHAMP'S
NOTES FROM
THE *LARGE GLASS*:
AN N-DIMENSIONAL
ANALYSIS

CRAIG E. ADCOCK



PERSPECTIVES ON DADA

Marcel Duchamps Notes From The 39large Glass39 An N Dimensional Analysis

Stefania Caliandro



Marcel Duchamps Notes From The 39large Glass39 An N Dimensional Analysis:

Marcel Duchamp's Notes from the Large Glass Craig E. Adcock,1983 **Marcel Duchamp's Notes from the Large Glass** Craig E. Adcock,1983 **Epic of the Dispossessed** Robert D. Hamner,1997 Hamner describes Omeros as an epic of the dispossessed because each of its protagonists is a castaway in one sense or another Regardless of whether their ancestry is traced to the classical Mediterranean Europe Africa or confined to the Americas they are transplanted individuals whose separate quests all center on the fundamental human need to strike roots in a place where one belongs **Art and knowledge after 1900** James Fox,Vid Simoniti,2023-12-12 This ground breaking new history of modern art explores the relationship between art and knowledge from the beginning of the twentieth century to the present day Each chapter examines artistic responses to a particular discipline of knowledge from quantum theory and theosophy to cybernetics and ethnic futurisms The authors argue that art s incursion into other intellectual disciplines is a defining characteristic of both modernism and postmodernism Throughout the volume poses a series of larger questions is art a source of knowledge If so what kind of knowledge And ultimately can it contribute to our understanding of the world in ways that thinkers from other fields should take seriously *Morphodynamics in Aesthetics* Stefania Caliendo,2019-12-12 This book deals with the complexity of art by focusing on the singularity of the work of art Gathering a selection of writings in art theory and semiotics it explores the question of apprehending art from its perceptual aspects to aesthetic comprehension and understanding Theoretical enquiries focus in particular on the dynamics of the perception of forms the semiotic value of colour the aesthetic phenomenon of empathy the function of vision in relation to other senses and its faculty to lead in a substantial way to the embodiment of sense These theoretical points are constantly observed with reference to the analysis of works of art especially from the beginning of the modern era when a renovated psychophysical approach oriented the evolution of contemporary aesthetics Research into art theories sheds light on how differentials in topologic positions dimensions relationships and tones contribute to the arising of forms and colours in perception and affect the perceiver The essays presented address in different ways the emergence of sense by conceiving it as deeply anchored to the dynamics of perception in addition to the cognitive disposition and knowledge regardless of whether or not the subject artist or beholder is aware of these processes Through in depth analyses identifying to what extent the aesthetic moment builds on perceptual and semiotic processes works of art are revealed to be singularities reflecting the correlation with morphodynamics in the sciences The Optical Unconscious Rosalind E. Krauss,1994-07-25 The Optical Unconscious is a pointed protest against the official story of modernism and against the critical tradition that attempted to define modern art according to certain sacred commandments and self fulfilling truths The account of modernism presented here challenges the vaunted principle of vision itself And it is a very different story than we have ever read not only because its insurgent plot and characters rise from below the calm surface of the known and law like field of modernist painting but because the voice is unlike anything

we have heard before Just as the artists of the optical unconscious assaulted the idea of autonomy and visual mastery Rosalind Krauss abandons the historian's voice of objective detachment and forges a new style of writing in this book art history that insinuates diary and art theory and that has the gait and tone of fiction The Optical Unconscious will be deeply vexing to modernism's standard bearers and to readers who have accepted the foundational principles on which their aesthetic is based Krauss also gives us the story that Alfred Barr Meyer Shapiro and Clement Greenberg repressed the story of a small disparate group of artists who defied modernism's most cherished self descriptions giving rise to an unruly disruptive force that persistently haunted the field of modernism from the 1920s to the 1950s and continues to disrupt it today In order to understand why modernism had to repress the optical unconscious Krauss eavesdrops on Roger Fry in the salons of Bloomsbury and spies on the toddler John Ruskin as he amuses himself with the patterns of a rug we find her in the living room of Clement Greenberg as he complains about smart Jewish girls with their typewriters in the 1960s and in colloquy with Michael Fried about Frank Stella's love of baseball Along the way there are also narrative encounters with Freud Jacques Lacan Georges Bataille Roger Caillois Gilles Deleuze and Jean Fran ois Lyotard To embody this optical unconscious Krauss turns to the pages of Max Ernst's collage novels to Marcel Duchamp's hypnotic Rotoreliefs to Eva Hesse's luminous sculptures and to Cy Twombly's Andy Warhol's and Robert Morris's scandalous decoding of Jackson Pollock's drip pictures as Anti Form These artists introduced a new set of values into the field of twentieth century art offering ready made images of obsessional fantasy in place of modernism's intentionality and unexamined compulsions

Architectures of Chance Dr Yeoryia Manolopoulou, 2013-12-11 Architectural discourse is 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 this book challenges this position arguing for the need to develop a more creative and spatial understanding of chance as experience critical agency and a design practice in its own right Architectures of Chance makes illuminating reading for those interested in aesthetic knowledge design and its limits and the poetics and ethics of chance and space in the overlapping fields of architecture and the aleatoric arts

Documents of Doubt Heather Diack, 2020-06-12 A major reassessment of photography's pivotal role in 1960s conceptual art Why do we continue to look to photographs for evidence despite our awareness of photography's potential for duplicity Documents of Doubt critically reassesses the truth claims surrounding photographs by looking at how conceptual artists creatively undermined them Studying the unique relationship between photography and conceptual art practices in the United States during the social and political instability of the late 1960s Heather Diack offers vital new perspectives on our post truth world and the importance of suspending easy conclusions in contemporary art Considering the work of four leading conceptual artists of the 1960s and 70s Diack looks at photographs as documents of doubt pushing the form beyond commonly assumed limits Through in depth and thorough reevaluations of early work by noted artists Mel Bochner Bruce Nauman Douglas Huebler and John Baldessari Diack advances the powerful thesis that photography provided

a means of moving away from the object and toward performative effects playing a crucial role in the development of conceptual art as a medium of doubt and contingency Discussing how unexpected and contradictory meanings can exist in the guise of ordinary pictures Documents of Doubt offers evocative and original ideas on truth s connection to photography in the United States during the late 1960s and how conceptual art from that period anticipated our current era of alternative facts in contemporary politics and culture Dada/dimensions Stephen C. Foster,1985 *Dada Surrealism* ,1986

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