

OCTOBER

INFINITE REGRESS

Marcel Duchamp 1910 - 1941

DAVID JOSELIT

Infinite Regress Marcel Duchamp 1910 1941 October S

**Leah Dickerman, Brigid Doherty, Centre
Georges Pompidou, National Gallery of
Art (U.S.), Museum of Modern Art (New
York, N.Y.)**

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Infinite Regress David Joselit,2001-02-23 In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career There is not one Marcel Duchamp but several Within his oeuvre Duchamp practiced a variety of modernist idioms and invented an array of contradictory personas artist and art dealer conceptualist and craftsman chess champion and dreamer dandy and recluse In *Infinite Regress* David Joselit considers the plurality of identities and practices within Duchamp's life and art between 1910 and 1941 conducting a synthetic reading of his early and middle career Taking into account underacknowledged works and focusing on the conjunction of the machine and the commodity in Duchamp's art Joselit notes a consistent opposition between the material world and various forms of measurement inscription and quantification Challenging conventional accounts he describes the readymade strategy not merely as a rejection of painting but as a means of producing new models of the modern self

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Lyotard and the 'figural' in Performance, Art and Writing Kiff Bamford,2012-06-14 This original study offers a timely reconsideration of the work of French philosopher Jean Fran ois Lyotard in relation to art performance and writing How can we write about art whilst acknowledging the transformation that inevitably accompanies translations of both media and temporality That is the question that persistently dogs Lyotard's own writings on art and to which this book responds through reference to artists from the recently formed canon of performance art history including the myths of seminal figures Marina Abramovic and Vito Acconci and the controlled documentation of Gina Pane's actions Through the unstable untranslatable element that Lyotard calls the figural his thought is brought to bear on attempts to write a history of performance art and to question the paradoxically prescriptive demand for rules to govern re performance Kiff Bamford contextualises Lyotard's writings and approach with reference to both his contemporaries including Deleuze and Kristeva and the contemporary art about which they wrote whilst arguing for the pertinence of Lyotard's provocations today

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.

Revolutionary Time and the Avant-Garde John Roberts, 2015-09-15. Why the avant garde of art needs to be rehabilitated today. Since the decidedly bleak beginning of the twenty first century art practice has become increasingly politicized. Yet few have put forward a sustained defence of this development. *Revolutionary Time and the Avant Garde* is the first book to look at the legacy of the avant garde in relation to the deepening crisis of contemporary capitalism. An invigorating revitalization of the Frankfurt School legacy, Roberts's book defines and validates the avant garde idea with an erudite acuity, providing a refined conceptual set of tools to engage critically with the most advanced art theorists of our day, such as Hal Foster, Andrew Benjamin, Alain Badiou, Jacques Rancière, Paolo Virno, Claire Bishop, Michael Hardt, and Toni Negri.

Brazilian Art Under Dictatorship Claudia Calirman, 2012-05-28. After the Brazilian military took power in a coup in 1964, many artists tried to distance themselves from politics; others went into exile. This book covers the most culturally repressive years of the regime from 1968-74 and looks at artists who found their own visual language of resistance outside government-controlled cultural centers or the militant left.

Inventing Marcel Duchamp Janine A. Mileaf, Francis M. Naumann, Michael R. Taylor, 2009-04-10. An old genre is given a new look as portraits and self-portraits of Marcel Duchamp invent and cover up as much as they reveal and portray. One of the most influential artists of the twentieth century, Marcel Duchamp (1887-1968) was a master of self-invention who carefully regulated the image he projected through self-portraiture and through his collaboration with those who portrayed him. During his long career, Duchamp recast accepted modes for assembling and describing identity, indelibly altering the terrain of portraiture. This groundbreaking book, which accompanies a major exhibition at the Smithsonian Institution's National Portrait Gallery, demonstrates the ways in which Duchamp willfully manipulated the techniques of portraiture both to secure his reputation as an iconoclast and to establish himself as a major figure in the art world. Although scholars have explored Duchamp's use of aliases, little attention has been paid to how this work played into and against existing portrait conventions. Nor has any study yet compared these explicitly self-constructed projects with the large body of portraits of Duchamp by others. *Inventing Marcel Duchamp* showcases approximately one hundred never before assembled portraits and self-portraits of Duchamp. The broadly defined self-portraits and self-representations include the famous autobiographical suitcase *Boîte-en-Valise* and *Self-Portrait in Profile*, a torn

silhouette that became very influential for future generations of artists The portraits by other artists include works by Duchamp s contemporaries Man Ray Alfred Stieglitz Francis Picabia Beatrice Wood and Florine Stettheimer as well as portraits by more recent generations of artists including Andy Warhol Jasper Johns Sturtevant Yasumasa Morimura David Hammons and Douglas Gordon Since the mid twentieth century as abstraction assumed a position of dominance in fine art portraiture has been often derided as an art form the images and essays in *Inventing Marcel* Duchamp counter this and invite us to rethink the role of portraiture in modern and contemporary art Nancy Spero, *Encounters* Joanna S. Walker, Nancy Spero, 2011 An original and valuable intervention in the fast growing field of feminist and new art histories Nancy Spero *Encounters* offers a sophisticated interpretation of the work of a highly original and under represented woman artist The study proposes a new model of comparatism within the field of visual studies mirroring and complementing Spero s dialogic manner of working Spero s encounters with the work of Ana Mendieta H D Isadora Duncan and others are examined

Visual Culture Margarita Dikovitskaya, 2005 Drawing on interviews responses to questionnaires and oral histories by U S

Proud Raven, Panting Wolf Emily L. Moore, 2018-11-20 Among Southeast Alaska s best known tourist attractions are its totem parks showcases for monumental wood sculptures by Tlingit and Haida artists Although the art form is centuries old the parks date back only to the waning years of the Great Depression when the US government reversed its policy of suppressing Native practices and began to pay Tlingit and Haida communities to restore older totem poles and move them from ancestral villages into parks designed for tourists Dramatically altering the patronage and display of historic Tlingit and Haida crests this New Deal restoration project had two key aims to provide economic aid to Native people during the Depression and to recast their traditional art as part of America s heritage Less evident is why Haida and Tlingit people agreed to lend their crest monuments to tourist attractions at a time when they were battling the US Forest Service for control of their traditional lands and resources Drawing on interviews and government records as well as on the histories represented by the totem poles themselves Emily Moore shows how Tlingit and Haida leaders were able to channel the New Deal promotion of Native art as national art into an assertion of their cultural and political rights Just as they had for centuries the poles affirmed the ancestral ties of Haida and Tlingit lineages to their lands Supported by the Jill and Joseph McKinstry Book Fund Art History Publication Initiative For more information visit http://arthistorypi.org/books/proud_raven_panting_wolf

Hollywood Arensberg Mark Nelson, William H. Sherman, Ellen Hoobler, 2020-10-06 This comprehensive reconstruction and interpretation of Louise and Walter Arensberg s groundbreaking collection of modern and pre Columbian art takes readers room by room wall by wall object by object through the couple s Los Angeles home in which their collection was displayed Following the Armory Show of 1913 Louise and Walter Arensberg began assembling one of the most important private collections of art in the United States as well as the world s largest private library of works by and about the philosopher Sir Francis Bacon By the time Louise and Walter died in 1953 and 1954 respectively they had acquired some

four thousand rare books and manuscripts and nearly one thousand works of art including world class specimens of Cubism Surrealism and Primitivism the bulk of Marcel Duchamp's oeuvre and hundreds of pre Columbian objects These exceptional works filled nearly all available space in every room of their house including the bathrooms The Arensbergs have long had a central role in the histories of Modernism and collecting but images of their collection in situ have never been assembled or examined comprehensively until now Presenting new research on how the Arensbergs acquired pre Columbian art and featuring never before seen images Hollywood Arensberg demonstrates the value of seeing the Arensbergs collection as part of a single vision framed by a unique domestic space at the heart of Hollywood's burgeoning artistic scene This publication has been generously supported by Furthermore a program of the J M Kaplan fund Dada Leah Dickerman, Brigid Doherty, Centre Georges Pompidou, National Gallery of Art (U.S.), Museum of Modern Art (New York, N.Y.), 2005 Edited by Leah Dickerman Essays by Brigid Doherty Sabine T Kriebel Dorothea Dietrich Michael R Taylor Janine Mileaf and Matthew S Witkovsky Foreword by Earl A Powell III **Leben und Determinismus** Aurea Klarskov, 2025-10-13 Duchamp's Position als eine der Kunstgrößen des 20. Jahrhunderts ist längst gesichert Trotzdem umgibt ihn noch immer eine enigmatische Aura Dieser setzt das Buch philosophische und wissenschaftstheoretische Quellenstudien entgegen die die intellektuellen sprachlichen und motivischen Entstehungskontexte von Duchamp's künstlerischer Praxis erschliessen Der Band bietet close readings der Werknotizen Duchamp's und gleicht sie mit Schriften Henri Bergson's Henri Poincaré's und Gaston de Pawlowskis ab So konkretisieren sich epistemische Motive die es nahelegen Duchamp's Praxis als Verhältnisbestimmung von Freiheit Zufall und Determinismus zu lesen Die systematische Untersuchung der Lebensphilosophie Bergson's seiner analytischen Begriffe temps und durée und der bereinstimmungen zwischen Bergson's und Duchamp's Sprache zeigt einen in der Forschung zu Duchamp weitestgehend bersehenen Kontext auf der für seine künstlerische Arbeit von grosser Bedeutung war **Artists' Multiples, 1935-2000** Stephen Bury, 2001 The artist's multiple is perhaps the art of the twentieth century If in the nineteenth century art could be seen as distinct from products of industry in the early twentieth century industry could confidently project itself as art The artist's multiple in its delight in reproducibility industrial fabrication and new processes and materials exemplifies this trend Stephen Bury explores the historical background of the multiple examining its relationship to the jeu d'esprit of the artist's studio the readymade constructivism the store and the everyday It looks at the work of Marcel Duchamp George Maciunas Joseph Beuys and Felix Gonzalez Torres as well as contemporary practice such as The Multiple Store An illustrated and chronologically arranged catalogue of over 800 multiples produced between 1935 and 2000 provides a wide selection of different approaches by artists to the medium A chronology glossary and detailed bibliography are also included **The Dada Seminars** Leah Dickerman, Matthew S. Witkovsky, 2005 Includes 12 illustrated essays these case studies on artists and concepts present Dada as a coherent movement with a set of operating principles **Lux** YYY (Gallery), Pleasure Dome (Association), 2000 Become immersed in the most innovative and vital in recent

Canadian and international experimental film and video Using the exhibition history of the Toronto screening group Pleasure Dome as a starting point to survey the work of independent film and videomakers during the 1990s Lux delves into the work of these experimental artists with unprecedented depth and insight The result is an anthology that provides an extensive overview of the period and also zooms in on the specific themes oeuvres styles and individual works that characterize the decade

Forthcoming Books Rose Arny,2001-06 *Etant Donn  * ,1999 **Subject Guide to Books in Print** ,2001

Bibliographie D'histoire de L'art ,1998

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