

OCTOBER

INFINITE REGRESS

Marcel Duchamp 1910 - 1941

DAVID JOSELIT

Infinite Regress Marcel Duchamp 1910 1941 October Books

Carol Armstrong, Catherine De Zegher



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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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The Key Issues Concerning Contemporary Art Gary Willis, 2010 This thesis argues that the contemporary artist's objective is the production of new social space and the institution of new cultural knowledge It does this by drawing an unexpected parallel between the social and political expectations facing the contemporary artist and the deepest philosophic conception of the artist's function It traces art's historical trajectory from 20th century modernism post modernism to post colonialism from a broad range of critical theoretical and curatorial perspectives

The Barbarian Invasions Eric Michaud, 2019-12-10 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues Michaud begins with the romantic myth of the barbarian invasions Viewed from the nineteenth century the Germanic led invasions of the Roman Empire in the fifth century became the gateway to modernity seen not as a catastrophe but as a release from a period of stagnation renewing Roman culture with fresh northern blood and with new art that was anti Roman and anticlassical Artifacts of art from then on would be considered as the natural product of races and peoples rather than

the creation of individuals The myth of the barbarian invasions achieved the fragmentation of classical eternity This narrative Michaud explains inseparable from the formation of nation states and the rise of nationalism in Europe was based on the dual premise of the homogeneity and continuity of peoples Local and historical particularities became weapons aimed at classicism's universalism The history of art linked its objects with racial groups denouncing or praising certain qualities as Latin or Germanic Thus the predominance of linear elements was thought to betray a southern origin and the painterly a Germanic or northern source Even today Michaud points out it is said that art best embodies the genius of peoples In the globalized contemporary art market the ethnic provenance of works categorized for example as African American Latino or Native American creates added value The market displays the same competition among races that was present at the foundation of art history as a discipline

Realism after Modernism Devin Fore, 2015-01-30 The paradox at the heart of the return to realism in the interwar years as seen in work by Moholy Nagy Brecht and others The human figure made a spectacular return in visual art and literature in the 1920s Following modernism's withdrawal nonobjective painting gave way to realistic depictions of the body and experimental literary techniques were abandoned for novels with powerfully individuated characters But the celebrated return of the human in the interwar years was not as straightforward as it may seem In *Realism after Modernism* Devin Fore challenges the widely accepted view that this period represented a return to traditional realist representation and its humanist postulates Interwar realism he argues did not reinstate its nineteenth century predecessor but invoked realism as a strategy of mimicry that anticipates postmodernist pastiche Through close readings of a series of works by German artists and writers of the period Fore investigates five artistic devices that were central to interwar realism He analyzes Bauhaus polymath L. szl Moholy Nagy's use of linear perspective three industrial novels riven by the conflict between the temporality of capital and that of labor Brecht's socialist realist plays which explore new dramaturgical principles for depicting a collective subject a memoir by Carl Einstein that oscillates between recollection and self-erasure and the idiom of physiognomy in the photomontages of John Heartfield Fore's readings reveal that each of these rehumanized works in fact calls into question the very categories of the human upon which realist figuration is based Paradoxically even as the human seemed to make a triumphal return in the culture of the interwar period the definition of the human and the integrity of the body were becoming more tenuous than ever before Interwar realism did not harken back to earlier artistic modes but posited new and unfamiliar syntaxes of aesthetic encounter revealing the emergence of a human subject quite unlike anything that had come before

Prosthetic Gods Hal Foster, 2004 How to imagine not only a new art or architecture but a new self or subject equal to them In *Prosthetic Gods* Hal Foster explores this question through the works and writings of such key modernists as Gauguin and Picasso F. T. Marinetti and Wyndham Lewis Adolf Loos and Max Ernst These diverse figures were all fascinated by fictions of origin either primordial and tribal or futuristic and technological In this way Foster argues two forms came to dominate modernist art above all others the primitive and the machine Foster

begins with the primitivist fantasies of Gauguin and Picasso which he examines through the Freudian lens of the primal scene. He then turns to the purist obsessions of the Viennese architect Loos who abhorred all things primitive. Next Foster considers the technophilic subjects propounded by the futurist Marinetti and the vorticist Lewis. These new egos are further contrasted with the bachelor machines proposed by the dadaist Ernst. Foster also explores extrapolations from the art of the mentally ill in the aesthetic models of Ernst Paul Klee and Jean Dubuffet as well as manipulations of the female body in the surrealist photography of Brassai, Man Ray and Hans Bellmer. Finally he examines the impulse to dissolve the conventions of art altogether in the drip paintings of Jackson Pollock, the scatter pieces of Robert Morris and the earthworks of Robert Smithson and traces the evocation of lost objects of desire in sculptural work from Marcel Duchamp and Alberto Giacometti to Robert Gober. Although its title is drawn from Freud, *Prosthetic Gods* does not impose psychoanalytic theory on modernist art; rather it sets the two into critical relation and scans the greater historical field that they share.

Marshall Plan Modernism Jaleh Mansoor, 2016-09-02. Focusing on artwork by Lucio Fontana, Alberto Burri and Piero Manzoni, Jaleh Mansoor demonstrates and reveals how abstract painting, especially the monochrome, broke with fascist-associated futurism and functioned as an index of social transition in postwar Italy. Mansoor refuses to read the singularly striking formal and procedural violence of Fontana's slit canvasses, Burri's burnt and exploded plastics and Manzoni's achromes as metaphors of traumatic memories of World War II. Rather, she locates the motivation for this violence in the history of the medium of painting and in the economic history of postwar Italy. Reconfiguring the relationship between politics and aesthetics, Mansoor illuminates how the monochrome's reemergence reflected Fontana, Burri and Manzoni's aesthetic and political critique of the Marshall Plan's economic warfare and growing American hegemony. It also anticipated the struggles in Italy's factories, classrooms and streets that gave rise to Autonomia in the 1960s. *Marshall Plan Modernism* refigures our understanding of modernist painting as a project about labor and the geopolitics of postwar reconstruction during the Italian Miracle.

Visual Culture

Decoys and Disruptions Margarita Dikovitskaya, 2005. Drawing on interviews, responses to questionnaires and oral histories by U.S. *Decoys and Disruptions* Martha Rosler, 2006-02-17. The first comprehensive collection of writings by Martha Rosler considers the intersection of art and politics, the operation of art systems, feminist art practices and the media. *Decoys and Disruptions* is the first comprehensive collection of writings by American artist and critic Martha Rosler. Best known for her videos and photography, Rosler has also been an original and influential cultural critic and theorist for over twenty-five years. The writings collected here address such key topics as documentary photography, feminist art, video, government patronage of the arts, censorship and the future of digitally based photographic media. Taken together, these thirteen essays not only show Rosler's importance as a critic but also offer an essential resource for readers interested in the issues confronting contemporary art. The essays in this collection illustrate Rosler's ongoing investigation into means of exposing truth and provoking change, providing a retrospective of characteristic issues in her work. Mixing analysis and wit, Rosler challenges

many of the fundamental precepts of contemporary art practice Her influential essay In around and afterthoughts on documentary photography almost single handedly dismantled the myth of liberal documentary photography when it appeared Many of the essays in this volume have had a similarly wide ranging influence others are published here for the first time Illustrating the essays are 81 images by Rosler and other artists and photographers

Guy Debord and the Situationist International Tom McDonough, 2004-02-27 Critical texts translations documents and photographs on the work of the Situationist International This volume is a revised and expanded version of a special issue of the journal October Winter 1997 that was devoted to the work of the Situationist International SI The first section of the issue contained previously unpublished critical texts and the second section contained translations of primary texts that had previously been unavailable in English The emphasis was on the SI s profound engagement with the art and cultural politics of their time 1957 1972 with a strong argument for their primarily political and activist stance by two former members of the group T J Clark and Donald Nicholson Smith Guy Debord and the Situationist International supplements both sections It reprints important hard to find essays by Giorgio Agamben Libero Andreotti Jonathan Crary Thomas Y Levin Greil Marcus and Tom McDonough and doubles the number of translations of primary texts which now encompass a broader and more representative range of the SI s writings on culture and language In a field still dominated by hagiography the critical texts were selected for their willingness to confront critically the history and legacy of the SI They examine the group within the broader framework of the historical and neo avant gardes and beyond that the postwar world in general The translations trace the SI s reflections on the legacy of the avant garde in art and architecture particularly on the linguistic and spatial significance of montage aesthetics Many of the translated works are by Guy Debord 1932 1994 the impresario of the SI especially known for his book The Society of the Spectacle

Women Artists at the Millennium Carol Armstrong, Catherine De Zegher, 2011-02-25 Artists art historians and critics look at the legacies of feminism and critical theory in the work of women artists more than thirty years after the beginning of the modern women s movement and Linda Nochlin s landmark essay Why Have There Been No Great Women Artists More than thirty years after the birth of the modern women s movement and the beginnings of feminist art making and art history the time is ripe to examine the legacies of those revolutions In Women Artists at the Millennium artists art historians and critics examine the differences that feminist art practice and critical theory have made in late twentieth century art and the discourses surrounding it In 1971 when Linda Nochlin published her essay Why Have There Been No Great Women Artists in a special issue of Art News there were no women s studies no feminist theory no such thing as feminist art criticism there was instead a focus on the mythic figure of the great male artist through history Since then the woman artist has not simply been assimilated into the canon of greatness but has expanded art making into a multiplicity of practices with new parameters and perspectives In Women Artists at the Millennium artists including Martha Rosler and Yvonne Rainer reflect upon their own varied practices and art historians discuss the innovative work of such figures as

Louise Bourgeois Lygia Clark Mona Hatoum and Carrie Mae Weems And Linda Nochlin considers changes since her landmark essay and looks to the future writing We will need all our wit and courage to make sure that women s voices are heard their work seen and written about Artist Pages By Ellen Gallagher Ann Hamilton Mary Kelly Yvonne Rainer Martha Rosler Contributing Writers Emily Apter Carol Armstrong Catherine de Zegher Maria DiBattista Brigid Doherty Briony Fer Tamar Garb Anne Higonnet Ewa Lajer Burcharth Molly Nesbit Mignon Nixon Linda Nochlin Griselda Pollock Abigail Solomon Godeau Lisa Tickner Anne Wagner Neo-Avantgarde and Culture Industry Benjamin H. D. Buchloh,2003-02-28 Eighteen essays written by Buchloh over the last twenty years each looking at a single artist within the framework of specific theoretical and historical questions Some critics view the postwar avant garde as the empty recycling of forms and strategies from the first two decades of the twentieth century Others view it more positively as a new articulation of the specific conditions of cultural production in the postwar period Benjamin Buchloh one of the most insightful art critics and theoreticians of recent decades argues for a dialectical approach to these positions This collection contains eighteen essays written by Buchloh over the last twenty years Each looks at a single artist within the framework of specific theoretical and historical questions The art movements covered include Nouveau Realisme in France Arman Yves Klein Jacques de la Villegle art in postwar Germany Joseph Beuys Sigmar Polke Gerhard Richter American Fluxus and pop art Robert Watts and Andy Warhol minimalism and postminimal art Michael Asher and Richard Serra and European and American conceptual art Daniel Buren Dan Graham Buchloh addresses some artists in terms of their oppositional approaches to language and painting for example Nancy Spero and Lawrence Weiner About others he asks more general questions concerning the development of models of institutional critique Hans Haacke and the theorization of the museum Marcel Broodthaers or he addresses the formation of historical memory in postconceptual art James Coleman One of the book s strengths is its systematic interconnected account of the key issues of American and European artistic practice during two decades of postwar art Another is Buchloh s method which integrates formalist and socio historical approaches specific to each subject **The British National Bibliography** Arthur James Wells,1998 **Remade in America** Joanna Pawlik,2021-09-21 Re viewing surrealism in Charles Henri Ford s Poem posters 1964 5 Encountering surrealism Nadja 1928 and autobiographical beat writing Blackening surrealism Ted Joans ethnographic surrealist historiography Turning on surrealism queer psychedelia Hystericising surrealism the marvelous in popular culture The Dada Cyborg Matthew Biro,2009 In an era when technology biology culture are becoming ever more closely connected The Dada Cyborg explains how the cyborg as we know it today developed between 1918 1933 as German artists gave visual form to their utopian hopes fantasies in a fearful response to World War I **The Original Copy** Roxana Marcoci,Geoffrey Batchen,Tobia Bezzola,2010 Since its birth in the first half of the 19th century photography has offered extraordinary possibilities of isolating works of art for study and pleasure Through cropping focus angle of view distance and lighting as well as the ex post facto techniques of dark room

manipulation collage montage and assemblage photographers not only interpret the artworks they record but create stunning reinventions The Original Copy Photography of Sculpture 1939 to Today presents a critical examination of the intersections between photography and sculpture Through a selection of nearly 300 outstanding pictures by more than 100 artists from the 19th century to the present The Original Copy explores how one medium has become implicated in the understanding of the other Photographs reproduced in this richly illustrated volume range in subject from inanimate objects to performing bodies and include major works by medium s most influential artists from early modernism to the present

Leave Any Information at the Signal Ed Ruscha, 2004-02-27 An anthology of writings interviews and images by artist Ed Ruscha Ed Ruscha is among the most innovative artists of the last forty years He is also one of the first Americans to introduce a critique of popular culture and an examination of language into the visual arts Although he first made his reputation as a painter Ruscha is also celebrated for his drawings made both with conventional materials and with food blood gunpowder and shellac prints films photographs and books He is often associated with Los Angeles as a Pop and Conceptualist hub but tends to regard such labels with a satirical if not jaundiced eye Indeed his work is characterized by the tensions between high and low solemn and irreverent and serious and nonsensical and it draws on popular culture as well as Western art traditions *Leave Any Information at the Signal* not only documents the work of this influential artist as he rose to prominence but also contains his writings and commentaries on other artistic developments of the period The book is divided into three parts each of which is arranged chronologically Part one contains statements letters and other writings Part two consists of more than fifty interviews some of which have never before been published or translated into English Part three contains sketchbook pages word groupings and other notes that chart how Ruscha develops ideas and solves artistic problems They are published here for the first time The book also contains more than eighty illustrations selected and arranged by the artist

Critical Laboratory Thomas Hirschhorn, 2013-07-19 Writings by Thomas Hirschhorn collected for the first time trace the development of the artist s ideas and artistic strategies For the artist Thomas Hirschhorn writing is a crucial tool at every stage of his artistic practice From the first sketch of an idea to appeals to potential collaborators from detailed documentation of projects to post disassembly analysis Hirschhorn s writings mark the trajectories of his work This volume collects Hirschhorn s widely scattered texts presenting many in English for the first time In these writings Hirschhorn discusses the full range of his art from works on paper to the massive Presence and Production projects in public spaces Statements and Letters address broad themes of aesthetic philosophy politics and art historical commitments Projects consider specific artworks or exhibitions Interviews capture the artist in dialogue with Benjamin Buchloh Jacques Rancière and others Throughout certain continuities emerge Hirschhorn s commitment to quotidian materials the centrality of political and economic thinking in his work and his commitment to art in the public sphere Taken together the texts serve to trace the artist s ideas and artistic strategies over the past two decades *Critical Laboratory* also reproduces in color 33 Ausstellungen

im öffentlichen Raum 1998 1989 an out of print catalog of Hirschhorn's earliest works in public space Annual Bibliography of Modern Art Museum of Modern Art (New York, N.Y.). Library, 2000 **Perpetual Inventory** Rosalind E. Krauss, 2013-02-08 In essays that span three decades one of contemporary art's most esteemed critics celebrates artists who have persevered in the service of a medium The job of an art critic is to take perpetual inventory constantly revising her ideas about the direction of contemporary art and the significance of the work she writes about In these essays which span three decades of assessment and reassessment Rosalind Krauss considers what she has come to call the post medium condition the abandonment by contemporary art of the modernist emphasis on the medium as the source of artistic significance Jean François Lyotard argued that the postmodern condition is characterized by the end of a master narrative and Krauss sees in the post medium condition of contemporary art a similar farewell to coherence The master narrative of contemporary art ended when conceptual art and other contemporary practices jettisoned the specific medium in order to juxtapose image and written text in the same work For Krauss this spells the end of serious art and she devotes much of **Perpetual Inventory** to wrestling new media to the mat of specificity Krauss also writes about artists who are reinventing the medium artists who persevere in the service of a nontraditional medium strange new apparatuses often adopted from commercial culture among them Ed Ruscha Christian Marclay William Kentridge and James Coleman

Decoding **Infinite Regress Marcel Duchamp 1910 1941 October Books**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its capability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Infinite Regress Marcel Duchamp 1910 1941 October Books**," a mesmerizing literary creation penned by way of a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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