

OCTOBER

INFINITE REGRESS

Marcel Duchamp 1910 - 1941

DAVID JOSELIT

Infinite Regress Marcel Duchamp 1910 1941

Kiff Bamford



Infinite Regress Marcel Duchamp 1910 1941:

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

Marcel Duchamp (Second) (World of Art) Dawn Ades, Neil Cox, David Hopkins, 2021-04-13 A revised and expanded edition of one of the most original books ever written on the enigmatic artist Marcel Duchamp Genius anti artist charlatan guru impostor Since he arrived on the scene in 1914 Marcel Duchamp has been called all of these Almost no other artist of the twentieth century has inspired more passion and controversy nor exerted a greater influence on art At the same time Duchamp continually challenged the very nature of art and strove to redefine it as conceptual rather than as product by questioning why the medium was mostly a retinal experience Always the provocateur Duchamp never ceased to be engaged openly or secretly in activities and works that transformed traditional artmaking Through his works like *Fountain* *Bicycle Wheel* *L H O O Q* and *Nude Descending a Staircase No 2* Duchamp played with the idea of what art can be opening new possibilities for future generations This revised entry in the *World of Art* series written by three leading experts on twentieth century art and published with support of Duchamp's widow is one of the most original books written on this enigmatic artist Featuring a new chapter and preface as well as updates throughout from specialist scholars who are active in their fields this is the definitive introduction to Duchamp Thoroughly illustrated this volume combines thirty years of research by the authors and challenges history's presumptions misunderstandings and pieces of misinformation about Marcel Duchamp and his legacy

The Parisian Avant-Garde in the Age of Cinema, 1900-1923 Jennifer Wild, 2015-03-21 The first decades of the twentieth century were pivotal for the relationships between early cinema and Cubism abstraction and Dada Shifting attentions from the film to the horizon of possibility around behind and beyond the screen Jennifer Wild shows how canonical works of modern art may be understood as responding to the changing characteristics of daily life in the age of cinema Wild also challenges how we have told the story of modern artists earliest encounters with cinema and urges us to reconsider how early projection film stardom and film distribution transformed their understanding of modern life representation and the act of beholding

Encyclopedia of Postmodernism Victor E.

Taylor, Charles E. Winkquist, 2003 Provides comprehensive and authoritative coverage of academic disciplines critical terms and central figures relating to the vast field of postmodern studies Publisher's description

The Third Hand Charles Green, 2001 Since the 1960s a number of artists have challenged the image of the lonely artist by embarking on long term collaborations that dramatically altered the terms of artistic identity In this book Green offers a sustained critical examination of collaboration in international contemporary art

Memory, Edited Abby Smith Rumsey, 2023-08-22 An exploration of historical memory and networks of meaning in the context of today's crises of extremism and polarization As authoritarianism continues to rise around the world the stories we tell ourselves about what has happened and what is happening become ever more relevant In *Memory* Edited Abby Smith Rumsey examines collective memory how it binds us and how it can be used by bad actors to manipulate us Bringing forward the voices of a rich cast of Eastern European artists from the past two hundred years from Fyodor Dostoevsky to Gerhard Richter Rumsey shows how their work and lives illustrate the devastation wrought by regimes dependent on entrenched lies to survive This hijacking of the narrative polarizes communities even as it commandeers our future Through an interdisciplinary lens that includes the best thinking from history the arts cognitive science psychology and political philosophy Rumsey lays bare our narratives showing how they are constructed and how they have changed over time Ever aware of resisting the false promise of utopia Rumsey argues that only by confronting the past and reckoning with the crimes that were committed can we ever hope to heal and gain self knowledge *Memory* Edited is an indispensable text for anyone who cares about democracy equality and freedom in our current age of crisis

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

The Intangibilities of Form John Roberts, 2020-05-05 In this intellectually wide ranging book John Roberts develops a labor theory of culture as a model for explaining the dynamics of avant garde art and the expansion of artistic authority in the twentieth and twenty first centuries From Duchamp to Warhol conceptual art and the post visual practices of the moment Roberts explores the relationship between artistic labor and productive labor and the limits and possibilities of authorship In doing so he confronts a recurring theme of both conservative and radical detractors of modern art in the twentieth and twenty first centuries how is skill and the seeming absence of skill in modern art to be theorized and evaluated Drawing on cognitive psychology labor process theory social anthropology and

debates in contemporary political philosophy Roberts book establishes a new critical topography for examining the cultural form of art today *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

Arthur Dove Rachael Z. DeLue,2016-03-16 Arthur Dove often credited as America s first abstract painter created dynamic and evocative images inspired by his surroundings from the farmland of upstate New York to the North Shore of Long Island But his interests were not limited to nature Challenging earlier accounts that view him as simply a landscape painter Arthur Dove Always Connect reveals for the first time the artist s intense engagement with language the nature of social interaction and scientific and technological advances Rachael Z DeLue rejects the traditional assumption that Dove can only be understood in terms of his nature paintings and association with photographer and gallerist Alfred Stieglitz and his circle Instead she uncovers deep and complex connections between Dove s work and his world including avant garde literature popular music meteorology mathematics aviation and World War II Arthur Dove also offers the first sustained account of Dove s Dadaesque multimedia projects and the first explorations of his animal imagery and the role of humor in his art Beautifully illustrated with works from all periods of Dove s career this book presents a new vision of one of America s most innovative and captivating artists and reimagines how the story of modern art in the United States might be told

Duchamp and the Aesthetics of Chance Herbert Molderings,2010-06-04 Situating Duchamp firmly within the literature philosophy of his time Herbert Molderings recaptures the spirit of a frequently misread artist his aesthetic of chance **Art History, After Sherrie Levine** Howard Singerman,Sherrie Levine,2012 For this in depth examination of artist Sherrie Levine Howard Singerman surveys a broad range of sources to assess an artist whose work was understood from the outset to oppose the values of the art world in the 1980s but who by the end of the decade was exhibiting in some of the most successful commercial galleries in New York *Random Order* Branden Wayne Joseph,Robert Rauschenberg,2003 An examination of the artistic development of Robert Rauschenberg focusing on his relationship with John Cage and his role in the making of the American neo avant garde *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 Barbarian Invasions Eric Michaud, 2019-12-03 How the history of art begins with the myth of the barbarian invasion the romantic fragmentation of classical eternity The history of art argues Eric 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

Toward Fewer Images Philipp Ekardt, 2019-03-26 The first English language monograph devoted to the full oeuvre of

Alexander Kluge the prolific German filmmaker television producer digital entrepreneur author thinker and public intellectual Alexander Kluge born 1932 is a German filmmaker author television producer theorist and digital entrepreneur Since 1960 he has made fourteen feature films and twenty short films and has written more than thirty books including three with Marxist philosopher Oskar Negt His television production company has released more than 3 000 features in which Kluge converses with real or fictional experts or creates thematic montages He also maintains a website on which he reassembles segments from his film and television work To call Kluge prolific would be an understatement This is the first English language monograph devoted to the full scope of Kluge s work from his appearance on the cultural scene in the 1960s to his contributions to New German Cinema in the 1970s and early 1980s to his recent collaborations with such artists as Gerhard Richter In *Toward Fewer Images* Philipp Ekardt offers both close analyses of Kluge s individual works and sustained investigations of his overarching and perpetual production Ekardt discusses Kluge s image theory and practice as developed across different media and considers how in relation to this theory Kluge returns to varies expands and modifies the practice of montage including its recent manifestations in digital media noting Kluge s counterintuitive claim that creating montages results in fewer images Kluge s production Ekardt argues allows us to imagine a model of authorship and artistic production that does not rely on an accumulation of individual works over time but rather on a permanent activity of temporalized reworking and redifferentiation

Pictures Into Words Ari J. Blatt, 2012-05-01 The explosive proliferation of pictures in advertising and pop culture mass media and cyberspace following World War II along with the profusion of critical thinking that tries to make sense of it has had wide ranging implications for cultural production as such *Pictures into Words* explores how this proliferation of graphic images has profoundly affected narrative writing in France especially as Ari J Blatt argues the structure content and symbolic logic of contemporary French fiction By examining a specific corpus of narratives by authors Claude Simon Georges Perec Pierre Michon and Tanguy Viel books that originate amid conjure up and indeed are essentially about pictures Blatt addresses the most salient questions pertaining to the relationship between literature and visual culture today Each of the novels considered here engages the work of several postwar artists from Robert Rauschenberg Andy Warhol Vincent van Gogh and Orson Welles to Jeff Koons Joseph L Mankiewicz Pierre Huyghe and Marcel Duchamp As Blatt s cross disciplinary readings show despite their gleeful raiding of the visual archive to generate and enrich their stories many contemporary narratives that tell tales about pictures simultaneously express a cautious skepticism toward vision and visual representation *Pictures into Words* examines how such novels while seemingly complicit with the visual simultaneously write back against the images they exploit reclaiming some of literature s lost ground in our visually inundated world

Heritage and Debt David Joselit, 2020-03-10 How global contemporary art reanimates the past as a resource for the present combating modern art s legacy of Eurocentrism If European modernism was premised on the new on surpassing the past often by assigning it to the traditional societies of the Global South global

contemporary art reanimates the past as a resource for the present In this account of what globalization means for contemporary art David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art's legacy of Eurocentrism Modernism claimed to live in the future and relegated the rest of the world to the past Global contemporary art shatters this myth by reactivating various forms of heritage from literati ink painting in China to Aboriginal painting in Australia in order to propose new and different futures Joselit analyzes not only how heritage becomes contemporary through the practice of individual artists but also how a cultural infrastructure of museums biennials and art fairs worldwide has emerged as a means of generating economic value attracting capital and tourist dollars Joselit traces three distinct forms of modernism that developed outside the West in opposition to Euro American modernism postcolonial socialist realism and the underground He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art Joselit discusses curation and what he terms the curatorial episteme which through its acts of framing or curating can become a means of recalibrating hierarchies of knowledge and can contribute to the dual projects of decolonization and deimperialization **Dada bodies** Elza

Adamowicz, 2019-03-14 This is the first comprehensive study of bodily images in Dada Travelling between the international centres of the movement from Zurich to Berlin Paris to New York it examines a diverse range of media including art literature performance photography and film Its overall approach is to confront Dada's bodily images not as organic unities but as fictions that reflect on the disjunctive dehumanised society of war torn Europe These fictions occupy an ambivalent space between the battlefield in their satirical exposure of ideology and the fairground in their playful manipulation and joyful renewal of the body The book features analyses of works by Max Ernst Francis Picabia Hannah Hoch Marcel Duchamp and others and will appeal to scholars and students of European history cultural history art and literature *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

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