

Kant After Duchamp

The Duchamp Effect
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Conceptual Art
Marcel Duchamp's Fountain
Aesthetics at Large
Artificial Intelligence - Intelligent Art?
Magical Nominalism
Reflections on a New Work by Marcel Duchamp
Duchamp Duchamp & Co
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Inventing Marcel Duchamp
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this expanded edition of the fall 1994 special issue of october includes new essays by sarat maharaj and by molly nesbit and naomi sawelson gorse it also includes the transcript of an exchange between t j clark and benjamin buchloh which presents new responses to the problems raised by this immediately popular and now out of print issue of the journal the duchamp effect is an investigation of the historical reception of the work of marcel duchamp from the 1950s to the present including interviews by benjamin buchloh with claes oldenburg andy warhol and robert morris elizabeth armstrong with ed ruscha and bruce conner and martha buskirk with louise lawler sherrie levine and fred wilson and a round table discussion of the duchamp effect on conceptual art contents introduction benjamin h d buchloh what's neo about the neo avant garde hal foster typotranslating the green box sarat maharaj three conversations in 1985 claes oldenburg andy warhol robert morris benjamin h d buchloh interviews with ed ruscha and bruce conner elizabeth

armstrong echoes of the readymade critique of pure modernism thierry de duve concept of nothing new notes by marcel duchamp and walter arensberg molly nesbit and naomi sawelson gorse interviews with sherrie levine louis lawler and fred wilson martha buskirk thoroughly modern marcel martha buskirk conceptual art and the reception of duchamp october round table all the things i said about duchamp a response to benjamin buchloh t j clark response to t j clark benjamin buchloh

published on the fiftieth anniversary of marcel duchamp's death duchamp's last day offers a radical reading of the artist's final hours just moments after duchamp died his closest friend man ray took a photograph of him his face is wan his eyes are closed he appears calm taking this image as a point of departure donald shambroom begins to examine the surrounding context the dinner with man ray and another friend robert lebel the night duchamp died the conversations about his own death at that dinner and elsewhere and the larger question of whether this radical artist's death can be read as an extension of his work shambroom's in depth research into this final night and his analysis of the photograph feeds into larger questions about the very nature of artworks and authorship which duchamp raised in his lifetime in the case of this mysterious and once long lost photograph who is the author man ray or duchamp is it an artwork or merely a record has the artist himself turned into one of his own readymades a fascinating essay that is both intimate and steeped in art history duchamp's last day is filled with intricate details from decades of research into this peculiar encounter between art life and death shambroom's book is a wonderful study of one of the greatest artists of the twentieth century

this landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the conceptual art movement compared to other avant garde movements that emerged in the 1960s conceptual art has received relatively little serious attention by art historians and critics of the past twenty five years in part because of the difficult intellectual nature of the art this lack of attention is particularly striking given the tremendous influence of conceptual art on the art of the last fifteen years on critical discussion surrounding postmodernism and on the use of theory by artists curators critics and historians this landmark anthology collects for the first time the key historical documents that helped give definition and purpose to the movement it also contains more recent memoirs by participants as well as critical histories of the period by some of today's leading artists and art historians many of the essays and artists statements have been translated into english specifically for this volume a good portion of the exchange between artists critics and theorists took place in difficult to find limited edition catalogs small journals and private correspondence these influential documents are gathered here for the first time along with a

number of previously unpublished essays and interviews contributors alexander alberro art language terry atkinson michael baldwin robert barry gregory battcock mel bochner sigmund bode georges boudaille marcel broodthaers benjamin buchloh daniel buren victor burgin ian burn jack burnham luis camnitzer john chandler sarah charlesworth michel claura jean clay michael corris eduardo costa thomas crow hanne darboven raúl escari piero gilardi dan graham maria teresa gramuglio hans haacke charles harrison roberto jacoby mary kelly joseph kosuth max kozloff christine kozlov sol lewitt lucy lippard lee lozano kynaston mcshane cildo meireles catherine millet olivier mosset john murphy hélio oiticica michel parmentier adrian piper yvonne rainer mari carmen ramirez nicolas rosa harold rosenberg martha rosler allan sekula jeanne siegel seth siegelaub terry smith robert smithson athena tacha spear blake stimson niele toroni mierrele ukeles jeff wall rolf wedewer ian wilson

this book marks the centenary of marcel duchamp's fountain by critically re-examining the established interpretation of the work it introduces a new methodological approach to art historical practice rooted in a revised understanding of lacan freud and slavož Žižek in weaving an alternative narrative kilroy shows us that not only has fountain been fundamentally misunderstood but that this very misunderstanding is central to the work's significance the author brings together duchamp's own statements to argue fountain's verdict was strategically stage managed by the artist in order to expose the underlying logic of its reception what he terms the creative act this book will be of interest to a broad range of readers including art historians psychoanalysts scholars and art enthusiasts interested in visual culture and ideological critique

immanuel kant's critique of judgment thierry de duve argues in the first volume of aesthetics at large is as relevant to the appreciation of art today as it was to the enjoyment of beautiful nature in 1790 going against the grain of all aesthetic theories situated in the hegelian tradition this provocative thesis which already guided de duve's groundbreaking book kant after duchamp 1996 is here pursued in order to demonstrate that far from confining aesthetics to a stifling formalism isolated from all worldly concerns kant's guidance urgently opens the understanding of art onto ethics and politics central to de duve's re-reading of the critique of judgment is kant's idea of *sensus communis* ultimately interpreted as the mere yet necessary idea that human beings are capable of living in peace with one another de duve pushes kant's skepticism to its limits by submitting the idea of *sensus communis* to various tests leading to questions such as do artists speak on behalf of all of us is art the transcendental ground of democracy or was adorno right when he claimed that no poetry could be written after auschwitz

loaded with de duve's trademark blend of wit and erudition and written without jargon these essays radically renew current approaches to some of the most burning issues raised by modern and contemporary art they are indispensable reading for anyone with a deep interest in art art history or philosophical aesthetics

as algorithmic data processing increasingly pervades everyday life it is also making its way into the worlds of art literature and music in doing so it shifts notions of creativity and evokes non anthropocentric perspectives on artistic practice this volume brings together contributions from the fields of cultural studies literary studies musicology and sound studies as well as media studies sociology of technology and beyond presenting a truly interdisciplinary state of the art picture of the transformation of creative practice brought about by various forms of ai

a bold and wide ranging study across centuries examining the conflict between conventional and magical nominalism in philosophy history aesthetics political theory and photography in this magisterial new book intellectual historian martin jay traces the long standing competition between two versions of nominalism the conventional and the magical since at least william of ockham according to jay the conventional form of nominalism has contributed to the disenchantment of the world by viewing general terms as nothing more than mere names we use to group particular objects together rejecting the idea that they refer to a further higher reality magical nominalism instead performs a reenchanted function by investing proper names disruptive events and singular objects with an auratic power of their own drawing in part on jewish theology it challenges the elevation of the constitutive subject resulting from ockham's reliance on divine will in his critique of real universals starting with the fourteenth century revolution of nominalism against scholastic realism jay unpacks various counterrevolutions against nominalism itself including a magical alternative to its conventional form focusing on fundamental debates over the relationship between language thought and reality jay illuminates connections across thinkers disciplines and vast realms of human experience ranging from theology and philosophy of history to aesthetics and political theory this book engages with a range of artists and thinkers including adorno ankersmit badiou barthes bataille benjamin blumenberg derrida duchamp foucault kracauer kripke and lyotard ultimately magical nominalism offers a strikingly original way to understand humanity's intellectual path to modernity

an examination of how marcel duchamp and his work has influenced 20th century art

the author sets out simply to present this singular work and enable a maximum number of readers

to understand the nature of duchamp's art and his influence on the work of the generations who followed him

marcel duchamp 1887 1968 was without doubt one of the most controversial artists of the twentieth century associated with cubism dada and surrealism his invention of the readymade led him to produce some of the most iconic works of his era while he is often cited as the most influential artist of his generation and is seen by many to be the progenitor of much of the conceptual and postmodern art of today the writing published to date on duchamp is often obscure and mired in theory extensively illustrated and featuring duchamp's own writings the duchamp book provides a much needed accessible introduction to the artist

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

examines how appropriation and replication were essential to duchamp's art and discusses the

significance of the many replicas that he created or authorized

for the first time the friendships that existed between this triumvirate are examined in depth revealing the way their mutual admiration inspired and sustained their creative output at different stages during their careers all three were fascinated with new technologies that evolved during their lifetimes including photography film mechanisation and mass production all three lampooned the pretensions of high art employing humour eroticism and word play to great effect back cover

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