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Raymond Duchamp-Villon (5 November 1876 – 9 October 1918) was a French sculptor...
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A New York Times Notable Book of 1996
Booklist Editor’s Choice, 1996
The celebrated, full-scale life of the century’s most influential artist. One of the giants of the twentieth century, Marcel Duchamp changed the course of modern art. Visual arts, music, dance, performance--nothing was ever the same again because he had shifted art’s focus from the retinal to the mental. Duchamp sidestepped the banal and sentimental to find the relationship between symbol and object and to unearth the concepts underlying art itself. The author’s intimacy with the subject and glorious prose style, wit, and deep sense of irony--“the only antidote to despair”--make him the perfect writer to bring this stunning life story to intelligent readers everywhere.

And she separates the artist from the con artist, to determine just how profound an influence Duchamp has been.”--BOOK JACKET.

A groundbreaking reading of Duchamp’s work as informed by Asian “ esotericism, “ energetic spiritual practices identifying creative energy with the erotic impulse. Considered by many to be the most important artist of the twentieth century, the object of intensive critical scrutiny and extensive theorizing, Marcel Duchamp remains an enigma. He may be the most intellectual artist of all time; and yet, toward the end of his life, he said, “ If you wish, my art would be that of living: each second, each breath is a work which is inscribed nowhere, which is neither visual or cerebral. ” In Marcel Duchamp and the Art of Life, Jacquelynn Baas offers a groundbreaking new reading of Duchamp, arguing in particular that his work may have been informed by Asian “ esotericism, “ energetic spiritual practices that identify creative energy with the erotic impulse. Duchamp drew on a wide range of sources for his art, from science and mathematics to alchemy. Largely overlooked, until now, have been Asian spiritual practices, including Indo-Tibetan tantra. Baas presents evidence that Duchamp’s version of artistic realization was grounded in a western interpretation of Asian mind training and body energetics designed to transform erotic energy into mental and spiritual liberation. She offers close readings of many Duchamp works, beginning and ending with his final work, the mysterious, shockingly explicit Étant donn é s: 1 “ la chute d’eau 2 “ le gaz d’ éclairage, (Given: 1. The Waterfall, 2. The Illuminating Gas). Generously illustrated, with many images in color, Marcel Duchamp and the Art of Life speculates that Duchamp viewed art making as part of an esoteric continuum grounded in Eros. It asks us to unlearn what we think we know, about both art and life, in order to be open to experience.

This generously illustrated volume, the first in the Art of the Twentieth Century series, introduces and explores a range of contemporary issues and debates about art and its place in the wider culture today. The opening chapter discusses key concepts such as modernity, modernism, autonomy, spectatorship, and globalization. Four case studies follow, each devoted to a specific work of art across the span of the century: Marcel Duchamp’s Botterack, Barnett Newman’s Eve, Ana Mendieta’s Silueta series, and Yarla by the Australian Aboriginal Yuendumu community. These works have been selected not only for their intrinsic interest but also for the way in which they open up wider questions of meaning and interpretation that are central to understanding twentieth-century art.

A revealing account of an artist whose enduring obsession with chance and coincidence shaped both his life and work, Marcel Duchamp illuminates one of the most important and influential figures in all of modern art. Drawing on the artist ’ s own correspondence as well as interviews, Paris-based curator and art critic Caroline Cros explores the creative processes behind Duchamp ’ s works—including his famous anti-sculptures, the “Ready-mades”; the enigmatic Grand Verre; and the seductive, disturbing Etant Donn é s—as well as the often hostile reception he encountered in Paris and around the world. Cros also examines Duchamp ’ s work after he abandoned his art at the age of thirty-six. Notoriously, Duchamp claimed that he would dedicate the remainder of his life to chess, but here we learn of his ongoing contributions to the art world, including his intense involvement in museums, foundations, and surrealist publications. With two major Dada exhibitions planned for 2006, at the National Gallery of Art in Washington, D.C., and the Museum of Modern Art in New York, MarcelDuchamp will be this year ’ s ultimate guide to the master of the movement.

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 Slavoj 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.

In this work, Dario Gamboni explores ambiguity in modern art, considering images that rely to a very particular degree on an imaginative or a projected response from the viewer to achieve their effect.

What is the importance of deconstruction, and the writing of Jacques Derrida in particular, for literary criticism today? Derek Attridge argues that the challenge of Derrida’s work for our understanding of literature and its value has still not been fully met, and in this book, which traces a close engagement with Derrida’s writing over two decades and reflects an interest in that work going back a further two decades, shows how that work can illuminate a variety of topics. Chapters include an overview of deconstruction as a critical practice today, discussions of the secret, postcolonialism, ethics, literary criticism, jargon, fiction, and photography, and responses to the theoretical writing of Emmanuel Levinas, Roland Barthes, and J. Hillis Miller. Also included is a discussion of the recent reading of Derrida’s philosophy as ‘radical atheism’, and the book ends with a conversation on deconstruction and place with the theorist and critic Jean-Michel Rabate. Running throughout is a concern with the question of responsibility, as exemplified in Derrida’s own readings of literary and philosophical texts: responsibility to the work being read, responsibility to the protocols of rational argument, and responsibility to the reader.

...he is an expert at intellectual and moral triage, sorting patiently through the tangle of mixed motives that make for art, admiring the candor, admonishing the perversion.

An exploration of the dynamic artistic relationships between France and the United States during the inter-war period, featuring essayists from both sides of the Atlantic.

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