



# The Duchamp Effect

**John Roberts**



## **The Duchamp Effect:**

*The Duchamp Effect* Martha Buskirk, Mignon Nixon, 1996-09-25 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 **The Duchamp Effect**, 1994

**Duchamp effect (The).** M. Buskirk, 1996 **Duchamp Effect** Dorothy G. Shinn, 1994 **A Companion to Contemporary Art Since 1945** Amelia Jones, 2009-02-09 A Companion to Contemporary Art is a major survey covering the major works and movements the most important theoretical developments and the historical social political and aesthetic issues in contemporary art since 1945 primarily in the Euro American context Collects 27 original essays by expert scholars describing the current state of scholarship in art history and visual studies and pointing to future directions in the field Contains dual chronological and thematic coverage of the major themes in the art of our time politics culture wars public space diaspora the artist identity politics the body and visual culture Offers synthetic analysis as well as new approaches to debates central to the visual arts since 1945 such as those addressing formalism the avant garde the role of the artist technology and art and the society of the spectacle **The Art of Return** James Meyer, 2019-09-11 More than any other decade the sixties capture our collective cultural imagination And while many Americans can immediately imagine the sound of Martin Luther King Jr declaring I have a dream or envision hippies placing flowers in gun barrels the revolutionary sixties resonates around the world China s communist government inaugurated a new cultural era African nations won independence from colonial rule and students across Europe took to the streets calling for an end to capitalism imperialism and the Vietnam War In this innovative work James Meyer turns to art criticism theory memoir and fiction to examine the fascination with the long sixties and contemporary expressions of these cultural memories across the globe Meyer draws on a

diverse range of cultural objects that reimagine this revolutionary era stretching from the 1950s to the 1970s including reenactments of civil rights antiwar and feminist marches paintings sculptures photographs novels and films Many of these works were created by artists and writers born during the long Sixties who were driven to understand a monumental era that they missed These cases show us that the past becomes significant only in relation to our present and our remembered history never perfectly replicates time past This Meyer argues is precisely what makes our contemporary attachment to the past so important it provides us a critical opportunity to examine our own relationship to history memory and nostalgia

*Sherrie Levine* Howard Singerman,2018-09-04 Texts including essays reviews and statements by the artist on the work of Sherrie Levine The artist Sherrie Levine b 1947 is best known for her appropriations of work by other artists most famously for her rephotographs of canonical images by Edward Weston Eliot Porter and other masters of modern photography Since those works of the early 1980s she has continued to work on and after artists whose names have come to define modernism making sculpture after Brancusi and Duchamp paintings after Malevich and Blinky Palermo watercolors after Matisse and Miro photographs after Monet and Cezanne as well as Alfred Stieglitz Throughout Levine s practice effectively uncompleted decentered and extended works of art that were once singular and finished posing critical rebuttals to some of the basic assumptions of modernist aesthetics Her work was central to the theorization of postmodernism in the visual arts most notably as it emerged in the pages of *October* magazine It challenged authorial sovereignty and aesthetic autonomy and invited readings that opened onto gender history and the economic and discursive processes of the art world This collection gathers writings on Levine from art magazines exhibition catalogs and academic journals spanning much of her career The volume begins with texts by Douglas Crimp Rosalind Krauss and Craig Owens that situate Levine in postmodernist discourse and link her early work to *October* The essays that follow draw on these first critical forays and complicate them at once deepening and resisting them as Levine s own work has done All the essays attempt to understand the relationship between Levine and the artists she cites and the objects that she recasts In these pages Levine s oddly doubled works appear as chimeras taxidermy fandom pratfalls even Poussin s *Blind Orion* Contributors Michel Assenmaker Douglas Crimp Erich Franz Catherine Ingraham David Joselit Susan Kandel Rosalind Krauss Sylvia Lavin Sherrie Levine Maria Loh Stephen Melville Craig Owens Howard Singerman

**The Hungarian Avant-Garde and Socialism** Katalin Cseh-Varga,2022-10-06 The emergence and the activities of a second public sphere in the areas of Soviet influence were intricately linked to the performative and intermedial production and usage of alternative spaces Applying a multitude of perspectives and networked topography *The Hungarian Avant-Garde and Socialism* investigates artistic strategies of spaces namely those of the artist s studio exhibitions installations clubs apartments cellars event halls and chapels all of which existed parallel to or were interwoven with the regulated public sphere in Hungary from the beginning of the 1960s to the era immediately following the K d r regime This book captures and discusses the exclusionary and inclusionary mechanisms inscribed into public spheres

behind the Iron Curtain in all their paradoxes through the looking glass of an artist generation that was controversially labelled neo and later post avant garde Cross referencing the international tendencies in the marginal art worlds that existed between and beyond the Cold War reality of Blocs The Hungarian Avant Garde demonstrates how mostly non conformist artists in Hungary and by extension the spaces they created reacted to the conflicting contradictory nature of public spheres in the post totalitarian condition *Why Duchamp* Gianfranco Baruchello, Henry Martin, 1985 The book explores the mythology and critical scaffolding that surrounds Marcel Duchamp It recaptures the essence of Duchamp s singularly revolutionary art and discover as well the man behind the artist *October*, 1995 The Pontus Hultén Collection Moderna museet (Stockholm, Sweden), Iris Müller-Westermann, 2004 The Exiles of Marcel Duchamp T. J. Demos, 2007 Marcel Duchamp was a famous expatriate a wanderer living and working in Paris New York and Buenos Aires and escaping from them in turn But exile argues T J Demos in this innovative reading is more than a fact in Duchamp s biography Exile in the artist s own words a spirit of expatriation infuses Duchamp s entire artistic practice Indeed a profound sense of dislocation from geographical situation national identity and cultural conventions deeply informs the mobile objects and disjunctive spaces of Duchamp s readymades and experimental exhibition installations Duchamp s readymade constructions his installations for surrealist exhibitions in Paris and New York and his portable museum the suggestively named *La boîte en valise* Demos writes all manifest define and exploit the terms of exile in multiple ways Created while the artist was living variously in New York Buenos Aires and occupied France during the global catastrophes of war and fascism these works express the anguish of displacement and celebrate the freedom of geopolitical homelessness The portable museum a suitcase containing miniature reproductions of Duchamp s work for example represented a complex meditation both critical and joyful on modern art s tendency toward itinerancy whereas Duchamp s 1942 installation design entangling a New York gallery in a mile of string announced the dislocated status that many exiled surrealists wished to forget Demos connects Duchamp s condition of exile to forms of displacement within photographic practice and modern museum exhibitions theorized extensively at the time by Walter Benjamin André Malraux and Frederick Kiesler He claims that in the period of fascism s elevation of the home as the site of national imagination Duchamp s antinational identity became a form of resistance just as his artistic practice represented a complex response to capitalism s increasing institutionalization and marketing of art Duchamp s exile writes Demos defines a new ethics of independent life in the modern age of nationalism and advanced capitalism offering a precursor to our own globalized world of nomadic subjects and dispersed experience **Women Artists at the Millennium** Carol M. Armstrong, M. Catherine de Zegher, 2006 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 **The Publishers Weekly** ,1996

*Design Issues* ,1996

**Trash, from Junk to Art** Lea Vergine,1997

**Bibliographie D'histoire de L'art** ,1998

*The Picasso Book* Neil Cox,2010-06 Where to see the art

**Reinventing Textiles** Sue Rowley,2001

*The Hand That*

*First Held Mine* Maggie O'Farrell,2011-01-25 From the best selling author of Hamnet and The Marriage Portrait comes a spellbinding novel of two women connected across fifty years by art love betrayals secrets and motherhood An exquisitely sensual tale of love motherhood and other forms of madness The Hand That First Held Mine will unsettle move and haunt you Emma Donoghue author of Room Lexie Sinclair is plotting an extraordinary life for herself Hedged in by her parents genteel country life she plans her escape to London There she takes up with Innes Kent a magazine editor who introduces her to the thrilling underground world of bohemian post war Soho She learns to be a reporter to know art and artists to embrace her life fully and with a deep love at the center of it And when she finds herself pregnant she doesn t hesitate to have the baby on her own Later in present day London a young painter named Elina dizzily navigates the first weeks of motherhood She doesn t recognize herself she finds herself walking outside with no shoes she goes to the restaurant for lunch at nine in the morning she can t recall the small matter of giving birth But for her boyfriend Ted fatherhood is calling up lost memories with images he cannot place As Ted s memories become more disconcerting and more frequent it seems that something might connect these two stories these two women something that becomes all the more heartbreaking and beautiful as they all hurtle toward its revelation Praised by The Washington Post as a breathtaking heart breaking creation The Hand That First Held Mine is a gorgeous and tenderly wrought story about the ways in which love and beauty bind us together It is a gorgeous inquiry into the ways we make and unmake our lives who we know ourselves to be and how even our most accidental legacies connect us

## Unveiling the Power of Verbal Artistry: An Psychological Sojourn through **The Duchamp Effect**

In some sort of inundated with displays and the cacophony of quick conversation, the profound power and mental resonance of verbal art frequently disappear in to obscurity, eclipsed by the regular assault of noise and distractions. However, nestled within the musical pages of **The Duchamp Effect**, a charming work of literary brilliance that impulses with fresh thoughts, lies an memorable trip waiting to be embarked upon. Penned with a virtuoso wordsmith, that exciting opus books viewers on a psychological odyssey, delicately exposing the latent possible and profound influence embedded within the complex web of language. Within the heart-wrenching expanse of the evocative analysis, we can embark upon an introspective exploration of the book is key subjects, dissect its fascinating writing model, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

<https://thebrandexperience.com/book/publication/default.aspx/healthy%20recipes%20ideas.pdf>

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### **The Duchamp Effect Introduction**

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