

# {Download PDF} The Duchamp Dictionary

**Paola Magi**

**The Art of Noticing** Rob Walker.2019-05-07 An imaginative, thought-provoking gift book to awaken your senses and attune them to the things that matter in your life. Welcome to the era of white noise. Our lives are in constant tether to phones, to email, and to social media. In this age of distraction, the ability to experience and be present is often lost: to think and to see and to listen. Enter Rob Walker's *The Art of Noticing*. This gorgeously illustrated volume will spark your creativity--and most importantly, help you see the world anew. Through a series of simple and playful exercises--131 of them--Walker maps ways for you to become a clearer thinker, a better listener, a more creative workplace colleague and finally, to rediscover your sense of passion and to notice what really matters to you.

**Marcel Duchamp** Marcel Duchamp.1987

*The Duchamp Dictionary* Thomas Girst.2014-05-20 "Girst elegantly unravels the skeins of Duchamp's thinking. . . . An essential compendium for puzzling out an essential artist." —Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation Among the most influential artists of the last hundred years, Marcel Duchamp holds great allure for many contemporary artists worldwide and is largely considered to be one of the founding fathers of modern art. Despite this popularity, books on Duchamp are often hyper-theoretical, rarely presenting the artist in an accessible way. This new book explores the artist's life and work through short, alphabetical dictionary entries that introduce his legacy in a clear and engaging way. From alchemy and anatomy to Warhol and windows, *The Duchamp Dictionary* offers a pithy and readable text that draws on in-depth scholarship and the very latest research. Thomas Girst includes close to 200 entries on the most interesting and important artworks, relationships, people, and ideas in Duchamp's life—from *The Bicycle Wheel* and *Fountain* to Walter and Louise Arensberg, Peggy Guggenheim, Katherine Dreier, and Arturo Schwarz. Delightful, newly commissioned illustrations introduce each letter of the alphabet and accompany select entries, capturing the irreverent spirit of the artist himself.

**A Concise Dictionary of the Avant-Gardes** Richard Kostelanetz.2019-11-04 For a concise edition of his legendary arts dictionary of information and opinion, the distinguished critic and arts historian Richard Kostelanetz selects entries from the 2018 third edition. Typically he provides intelligence unavailable anywhere else, no less in print than online, about a wealth of subjects and individuals. Focused upon what is truly innovative and excellent, Kostelanetz also ranges widely with insight

and surprise, including appreciations of artistic athletes such as Muhammad Ali and the Harlem Globetrotters and such collective creations as Las Vegas and his native New York City. Continuing the traditions of cheeky high-style Dictionarysts, honoring Ambrose Bierce and Samuel Johnson (both with individual entries), Kostelanetz offers a reference book to be enjoyed, not only in bits and chunks but continuously as one of the ten books someone would take if he or she planned to be stranded on a desert isle.

*Creative Criticism* Stephen Benson, Clare Connors. 2014 Too often academic critical writing seems to annihilate what it analyses. Too often it brings pre-packaged language to bear on works whose whole essence and aim is to change the ways in which we see and describe our world. How, then, to write criticism? This text gathers together who strive to find answers to this dilemma.

A Dictionary of the Avant-Gardes .2013-05-13 A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

**A Skeleton Key to Finnegans Wake** Joseph Campbell, Henry Morton Robinson. 2005 Page by page, chapter by chapter, [this book] outlines the basic action of [Finnegans Wake], simplifies and clarifies the complex web of images and illusions, and provides an understandable continuous narrative from which the reader can venture out on his own.-Dust jacket.

*The Dictionary of Art* Jane Turner. 1996

**The Apparently Marginal Activities of Marcel Duchamp** Elena Filipovic. 2016-11-04 A new understanding of Marcel Duchamp and his significance as an artist through an investigation of his non-art activities—archiving, art-dealing, and, most persistently, curating. This groundbreaking and richly illustrated book tells a new story of the twentieth century's most influential artist, recounted not so much through his artwork as through his “non-art” work. Marcel Duchamp is largely understood in critical and popular discourse in terms of the objects he produced, whether readymade or meticulously fabricated. Elena Filipovic asks us instead to understand Duchamp's art through activities not normally seen as artistic—from exhibition making and art dealing to administrating and publicizing. These were no occasional pursuits; Filipovic argues that for Duchamp, these fugitive tasks were a veritable lifework. Drawing on many rarely seen images, Filipovic traces a variety of practices and projects undertaken by Duchamp from 1913 to 1969, from his invention of the readymade to the release of his last, posthumous work. She examines Duchamp's note writing, archiving, and quasi-photographic activities, which resulted in the Box of 1914 and the Green Box; his art dealing, marketing, and curating that culminated in experimental exhibitions for the Surrealists and his miniature museum, The Boîte-en-valise; and his administrative efforts and clandestine maneuvering in order to posthumously embed his *Étant donnés* into a museum. Demonstrating how those activities reflect the artist's questioning of reproduction and originality, as well as photography and the exhibition, Filipovic proposes that Duchamp's

“non-art” labor, and in particular his curatorial strategies, more than merely accompanied his more famous artworks; in a certain sense, they made them. Through Duchamp's elusive but vital activities he revised the idea of what a modern artist could be. With this fascinating book, Filipovic in turn revises the very idea of Duchamp

**A Dictionary of Modern and Contemporary Art** Ian Chilvers, John Graves-Smith. 2009 This unique and authoritative reference work contains more than 2,000 clear and concise entries on all aspects of modern and contemporary art. Its impressive range of terms includes movements, styles, techniques, artists, critics, dealers, schools, and galleries. There are biographical entries for artists worldwide from the beginning of the 20th century through to the beginning of the 21st, from the Finnish architect Alvar Aalto to the French sculptor Jacques Zwobada. With international coverage, indications of public collections and publicly sited works, and in-depth entries for key topics (for example, Cubism and abstract art), this dictionary is a fascinating and thorough guide for anyone with an interest in modern and contemporary culture, amateur or professional. Formerly the Dictionary of 20th Century Art, the text has been completely revised and updated for this major new edition. 300 entries have been added and it now contains entries on photography in modern art. With emphasis on recent art and artists, for example Damien Hirst, it has an exceptionally strong coverage of art from the 1960s, which makes it particularly ideal for contemporary art enthusiasts. Further reading is provided at entry level to assist those wishing to know more about a particular subject. In addition, this edition features recommended web links for many entries, which are accessed and kept up to date via the Dictionary of Modern Art companion website. The perfect companion for the desk, bedside table, or gallery visits, *A Dictionary of Modern and Contemporary Art* is an essential A-Z reference work for art students, artists, and art lovers.

Unpacking Duchamp Dalia Judovitz. 1998-04-28 Transit, transitional, transition: Dalia Judovitz catches Marcel Duchamp on the run with his art in a suitcase and his thought all boxed and ready to go. . . . She demonstrates how the theme of transition, reappearing from work to work, makes each piece reproduce some other piece, while all continue to exemplify an original which can no longer be found and which has no creator.—Jean-François Lyotard

**Radical Cities** Justin McGuirk. 2015-10-13 What makes the city of the future? How do you heal a divided city? In *Radical Cities*, Justin McGuirk travels across Latin America in search of the activist architects, maverick politicians and alternative communities already answering these questions. From Brazil to Venezuela, and from Mexico to Argentina, McGuirk discovers the people and ideas shaping the way cities are evolving. Ever since the mid twentieth century, when the dream of modernist utopia went to Latin America to die, the continent has been a testing ground for exciting new conceptions of the city. An architect in Chile has designed a form of social housing where only half of the house is built, allowing the owners to adapt the rest; Medellín, formerly the world's murder capital, has been transformed with innovative public architecture; squatters in Caracas have taken over the forty-five-story Torre David skyscraper; and Rio is on a mission to incorporate its favelas into the

rest of the city. Here, in the most urbanised continent on the planet, extreme cities have bred extreme conditions, from vast housing estates to sprawling slums. But after decades of social and political failure, a new generation has revitalised architecture and urban design in order to address persistent poverty and inequality. Together, these activists, pragmatists and social idealists are performing bold experiments that the rest of the world may learn from. *Radical Cities* is a colorful journey through Latin America—a crucible of architectural and urban innovation.

In Resonance Joseph Cornell, Marcel Duchamp. 1998

People of Print Marcroy Smith, Andy Cooke. 2015-04-14 An insider's guide to the burgeoning group of designers committed to print-based graphics over digital methods In a world where screen-based graphics and digital design dominate the mainstream, an international community of independent designers has embraced traditional printmaking techniques to create some of the most innovative graphics ever. For *People of Print*, Marcroy Smith, founder of the website Marcroy, and Andy Cooke, his longtime collaborator, have brought together the work of more than forty-five of the hottest designers, illustrators, and collectives currently committed to the tactility, materiality, and visible craft of print, alongside the gallerists and promoters who are key figures in this creative scene. A dazzling array of work is presented, made to adorn paper, posters, flyers, packaging, fanzines, self-published books, textiles and fashion, and exhibition design, accompanied by profiles of each printer, in-depth interviews, information on innovative design techniques, and a comprehensive reference section. With a broad range of designers from the United States, Brazil, Denmark, Germany, France, Spain, Singapore, and beyond, *People of Print* will be an essential and inspirational resource for graphic designers and illustrators as well as anyone who appreciates that print is the future.

Untwisting the Serpent Daniel Albright. 2000 Modernist art often seems to give more frustration than pleasure to its audience. Daniel Albright shows that this perception arises partly because we usually consider each art form in isolation, rather than collaboration.

*Marcel Duchamp* Rudolf E. Kuenzli, Francis M. Naumann. 1991 Artist of the Century. These eleven illustrated essays explore the structure and meaning of Duchamp's work as part of an ongoing critical enterprise that has just begun.

**Appropriation** David Evans. 2009 Many influential artists today draw on a legacy of 'stealing' images and forms from other makers. The term appropriation is particularly associated with the 'Pictures' generation, centred [sic] on New York in the 1980s; this anthology provides a far wider context. Historically, it reappraises a diverse lineage of precedents - from the Dadaist readymade to Situationist détournement - while contemporary 'art after appropriation' is considered from multiple perspectives within a global context. --back cover.

**Treasure Hunt with Marcel Duchamp** Paola Magi. 2011

**The Private Worlds of Marcel Duchamp** Jerrold E. Seigel, Professor Jerrold Seigel. 1995-01-01 This is an examination

of the work of Marcel Duchamp and of the important place that it has in the foundations of 20th-century art and culture

*Duchamp's Last Day* Donald Shambroom.2018-11-20 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.

*The Duchamp Dictionary* Thomas Girst.2014-05-20 "Girst elegantly unravels the skeins of Duchamp's thinking. . . . An essential compendium for puzzling out an essential artist." —Richard Armstrong, Director of the Solomon R. Guggenheim Museum and Foundation Among the most influential artists of the last hundred years, Marcel Duchamp holds great allure for many contemporary artists worldwide and is largely considered to be one of the founding fathers of modern art. Despite this popularity, books on Duchamp are often hyper-theoretical, rarely presenting the artist in an accessible way. This new book explores the artist's life and work through short, alphabetical dictionary entries that introduce his legacy in a clear and engaging way. From alchemy and anatomy to Warhol and windows, *The Duchamp Dictionary* offers a pithy and readable text that draws on in-depth scholarship and the very latest research. Thomas Girst includes close to 200 entries on the most interesting and important artworks, relationships, people, and ideas in Duchamp's life—from *The Bicycle Wheel* and *Fountain* to Walter and Louise Arensberg, Peggy Guggenheim, Katherine Dreier, and Arturo Schwarz. Delightful, newly commissioned illustrations introduce each letter of the alphabet and accompany select entries, capturing the irreverent spirit of the artist himself.

**100 Secrets of the Art World** Thomas Girst,Magnus Resch.2016 What do major artists consider their best kept secret? What is regarded as confidential knowledge among the key players of the global art market? In *100 Secrets of the Art World* the most powerful international individuals share their insights with you. This indispensable guide to contemporary art contains exclusive anecdotes, advice and personal stories from artists, museum directors, gallerists, auction house insiders, collectors, and many more. Contributors include Jeff Koons, Zaha Hadid, Marina Abramovic, Ólafur Elíasson and John

Baldessari, as well as the directors and curators from the Centre Pompidou, the Guggenheim, the Metropolitan Museum, the Tate Modern and the Nationalgalerie. Thoughtful and sometimes critical entries make this informative publication an entertaining read for anyone interested in contemporary art.

**Surrealist Games** Alastair Brotchie, Mel Gooding. 1993 The Surrealist movement that arose in Europe in the early 1900s used playful procedures and systematic stratagems to create provocative works and challenge the conventions of art, literature, and society. They conducted their experiments through art and polemic, manifesto and demonstration, love and politics. But it was above all through game-playing that they sought to subvert academic modes of inquiry and undermine the complacent certainties of the bourgeoisie. Surrealist games is a delightful compendium that allows the reader to enjoy firsthand the methodologies of the Surreal, with their amazing swings between the verbal and the visual, the beautiful and the grotesque. It is also a box of games to play for fun: poetic, imaginative, revelatory, full of possibilities for unlocking the door to the unconscious and releasing the poetry of collective creativity. The boxed set contains: \* A 168-page sewn, illustrated hardcover book packed with outrageous language games, alternative card games, Dream Lotto, and automatic techniques for making poems, stories, collages, photomontages, and candle-smoke drawings. The illustrations are by such artists as Max Ernst, Hans Arp, and Tristan Tzara \* A fold-out game board for the Goose Game, designed by André Breton, Yves Tanguy, and others \* A Little Surrealist Dictionary

**Show Time** Jens Hoffmann. 2014 This book explores the recent history of exhibition-making, looking at the radical shifts that have taken place in the practice of curating contemporary art over the last 20 years. Through its most innovative shows, renowned curator Jens Hoffmann selects the 50 key exhibitions that have most significantly shaped the practice of both artists and curators. Each exhibition reviewed here has triggered profound changes in curatorial practice, and reanimated the potential of contemporary art. An international roster of curators, and exhibition venues that span the globe, from the USA, Mexico, Brazil and South Africa to France, Germany, the Netherlands, Turkey and Spain. Nine themed sections, including: New Lands (on shows such as Magiciens de la Terre, The Short Century and After the Wall); Biennial Years (which documents influential biennials such as the Documentas [10, 11, 13] and the Berlin and São Paulo Biennials); New Forms (including experiments in exhibition-making such as Do It and NowHere); Others Everywhere (on 'identity politics' shows such as In a Different Light, Phantom Sightings and the 1993 Whitney Biennial); Tomorrow's Talents Today (on influential group exhibitions of emerging artists such as Helter Skelter and Sensation); and History (on historical surveys such as Inside the Visible, Global Conceptualism and WACK!). A bold proposition for the future of exhibition culture as well as a means of making the recent past accessible, for any student of curating or museum studies, for professional curators and for all those interested in one of today's most dynamic forms of cultural production--Provided by publisher.

**A Fashion Dictionary** Janey Ironside. 2017-12-30 Struggling to tell a basket-stitch from a bland-stitch? Have you been

lusting over a camisole or a chemise this season? Wondering if the line of Duchamp's Op-art would flatter your figure? Contained within this definitive dictionary of essential industry terms, styles and expressions, you'll find the answer to every imaginable fashion dilemma. Author Janey Ironside was a game-changing professor at London's Royal College of Art in the '50s and '60s, and her book is a veritable mine of information, perfectly tailored to the needs of fashion students and casual dressmakers alike. No conventional dictionary, it divides entries into eleven invaluable sections, including: silhouettes, accessories, footwear, hair, textiles, terminology for would-be dressmakers and the richly creative art of millinery. Were it not for the vision of the dedicated Professor Ironside - who nurtured such precocious talents as Ossie Clark, Bill Gibb, Zandra Rhodes, and Foale and Tuffin - fashion would never have been recognized as the prestigious academic discipline that it is today. First published in 1968, her Fashion Dictionary is more relevant today than ever, providing a crucial point of reference in an ever-changing creative industry, by which Janey will continue to educate and enlighten for decades to come.

Stanley William Hayter Stanley William Hayter, Robert Douwma (Prints & Maps) Ltd. 1987

**Historical Dictionary of Surrealism** Will Atkin. 2021-12-10 Historical Dictionary of Surrealism, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 200 cross-referenced entries on the Surrealist Movement's engagement with the realms of politics, philosophy, science, poetry, art and cinema.

**Dialogues With Marcel Duchamp** Pierre Cabanne. 2009-07-21 With an introduction by Robert Motherwell and an appreciation by Jasper Johns Marcel Duchamp, one of this century's pioneer artists, moved his work through the retinal boundaries which had been established with Impressionism into a field where language, thought and vision act upon one another. There it changed form through a complex interplay of new mental and physical materials, heralding many of the technical, mental and visual details to be found in more recent art. . . In the 1920s Duchamp gave up, quit painting. He allowed, perhaps encouraged, the attendant mythology. One thought of his decision, his willing this stopping. Yet on one occasion, he said it was not like that. He spoke of breaking a leg. 'You don't mean to do it,' he said. The Large Glass. A greenhouse for his intuition. Erotic machinery, the Bride, held in a see-through cage-'a Hilarious Picture.' Its cross references of sight and thought, the changing focus of the eyes and mind, give fresh sense to the time and space we occupy, negate any concern with art as transportation. No end is in view in this fragment of a new perspective. 'In the end you lose interest, so I didn't feel the necessity to finish it.' He declared that he wanted to kill art ('for myself') but his persistent attempts to destroy frames of reference altered our thinking, established new units of thought, 'a new thought for that object.' The art community feels Duchamp's presence and his absence. He has changed the condition of being here.--Jasper Johns, from Marcel Duchamp: An Appreciation

Historical Dictionary of Contemporary Art Ann Lee Morgan. 2016-12-05 The Historical Dictionary of Contemporary Art details the history of contemporary art through a chronology, an introduction, and an extensive bibliography. The dictionary

section has over 900 cross-referenced entries on important artists, styles, terms, and movements.

*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, Louise 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

John Latham John Latham. 2018-06 John Latham (1921-2006) was a pioneer of British conceptual art, who, through painting, sculpture, performances, assemblages, films, installation and extensive writings, fuelled controversy and continues to inspire. Latham began using books as a medium in 1958, extending his earliest spray-painted canvases into the third dimension by creating reliefs wherein the publication emerged from plaster on canvas. Titled 'skoob', a reversal of 'books', these works invert the traditional function of literature, typically read in a linear and temporal manner, to create an object that can be consumed spontaneously and without structure. The exhibition at Lisson Gallery features a selection of the artist's early book reliefs from the 1960s, which consist of books and a variety of other materials including scrap metal, wires, gauze and nails, attached to a flat rectangular surface with plaster. Also presented are Latham's subsequent Skoob works from the 70s and 80s, including his seminal sculptural piece, They're Learning Fast (1988): a fish tank containing a number of piranhas and waterproofed inserts with extracts from Latham's philosophical treatise, Report of a Surveyor. Featuring contributions from curator Pavel Pys and Turner Prize-winning artist, Laure Prouvost this publication is a useful introduction to the practice of this innovative artist who used books throughout his career. Published on the occasion of the exhibition, John Latham: Skoob Books at Lisson Gallery, New York (2 May - 16 June 2018).

**The Duchamp Book** Gavin Parkinson. 2008-05 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.

**101 Things to Learn in Art School** Kit White. 2011-08-19 Lessons, demonstrations, definitions, and tips on what to expect in art school, what it means to make art, and how to think like an artist. What is the first thing to learn in art school? "Art can be anything." The second thing? "Learn to draw." With *101 Things to Learn in Art School*, artist and teacher Kit White delivers and develops such lessons, striking an instructive balance between technical advice and sage concepts. These 101 maxims, meditations, and demonstrations offer both a toolkit of ideas for the art student and a set of guiding principles for the artist. Complementing each of the 101 succinct texts is an equally expressive drawing by the artist, often based on a historical or contemporary work of art, offering a visual correlative to the written thought. "Art can be anything" is illustrated by a drawing of Duchamp's famous urinal; a description of chiaroscuro art is illuminated by an image "after Caravaggio"; a lesson on time and media is accompanied by a view of a Jenny Holzer projection; advice about surviving a critique gains resonance from Piero della Francesca's arrow-pierced Saint Sebastian. *101 Things to Learn in Art School* offers advice about the issues artists confront across all artistic media, but this is no simple handbook to making art. It is a guide to understanding art as a description of the world we live in, and it is a guide to using art as a medium for thought. And so this book belongs on the reading list of art students, art teachers, and artists, but it also belongs in the library of everyone who cares about art as a way of understanding life.

**A Dictionary of the Avant-Gardes** .2013-05-13 A Dictionary of the Avant-Gardes recognizes that change is a driving force in all the arts. It covers major trends in music, dance, theater, film, visual art, sculpture, and performance art--as well as architecture, science, and culture.

*The Word Is Art* Michael Petry. 2021-07-08 There has been much scaremongering about the 'death of the book', and how, as words find new ways and means of transmission, young people might gradually begin to shun writing. In the digital age, text becomes information, and information strives to become free. But what value can text hold in the sphere of visual art? How is such text different from poetry? Can the poetic itself be visual art, or is text in this context consigned to the realms of gimmick and catchphrase? Looking at the work of a broad range of artists including Bruce Nauman, Julien Breton, Jeremy Deller, Takashi Murakami, Tracey Emin, Christian Boltanski and many more, *The Word is Art* examines each of these questions, contending above all that in the digital and online age, words have become more important than ever. With the advent of texting and social media, many predicted the debasement of language, and some have pointed to evidence of this in our so-called 'post-truth' culture. Artist Michael Petry demonstrates that, on the contrary, words remain critical, powerful

and central to art practice. Digital communication has seen the word as text permeate life in ways that the poets and artists of yesterday could never have imagined. Presenting a brief history of word- and book-based art, and examining major areas where the word has dominated artistic practice, this book takes us on a fascinating and richly illustrated global tour of diverse contemporary art forms. With 250 illustrations in colour

*Postmodernism and the En-Gendering of Marcel Duchamp* Amelia Jones.1995-08-25 A critical analysis of postmodernism in the visual arts since the 1960s, this book focuses primarily on American texts that reference and construct Marcel Duchamp as the originator of postmodern art. Amelia Jones contends that Duchamp, through his 'readymades', (the standard terms used to describe Duchamp's works) has paradoxically served in a paternal role for post-1960s American artists, critics and art historians, who have attempted to construct a new tradition of artistic practice that counters the masculinist ideologies of Abstract Expressionism and Greenbergian modernism. Adapting feminist, psychoanalytic and Derridean conceptions of interpretation as an exchange of sexual identities, Jones offers highly charged readings that focus on the eroticism of Duchamp's works and on his theories of artistic production. She reconstructs Duchamp as an indeterminably gendered author whose gift to postmodernism might best be viewed in terms of the potential of his readymades to destructure the contradictory notions of sexual difference and subjectivity.

**Historical Dictionary of Surrealism** Keith Aspley.2010 Despite surrealism's celebration of the subconscious and eschewal of reason, the movement was nevertheless concerned with definitions. Andre Breton included a dictionary-style entry for surrealisme in his 1924 Manifeste du surrealisme and later explored juxtapositions of the absurd and the mundane in the 1938 Dictionnaire abrege du surrealisme. To the mountain of literature that seeks to organize the far-reaching intellectual movement, Aspley (honorary fellow, Univ. of Edinburgh) adds this handy volume that organizes the breadth of surrealism into concise entries on artists, writers, artworks, and themes. A chronology highlights events that sparked the surrealist imagination, activities of formal surrealist groups, and exhibitions. An introductory essay and extensive bibliography are included. One of the few English-language reference sources about surrealism published in the last decade, Aspley's dictionary is useful for quick access to key terms and biographies. For a book devoted to a movement characterized by arresting visual imagery, the lack of illustrations is annoying. Even Rene Passeron's 1978 Phaidon Encyclopedia of Surrealism (CH, May'79) reprints artworks in color. For a richly illustrated and comprehensive history, see Gerard Durozi's History of the Surrealist Movement (CH, Nov'02, 40-1316). Summing Up: Recommended. Lower-level undergraduates through graduate students. Lower-division Undergraduates; Upper-division Undergraduates; Graduate Students. Reviewed by A. H. Simmons.

A Century of Artists Books Riva Castleman.1997-09 Published to accompany the 1994 exhibition at The Museum of Modern Art, New York, this book constitutes the most extensive survey of modern illustrated books to be offered in many

years. Work by artists from Pierre Bonnard to Barbara Kruger and writers from Guillaume Apollinaire to Susan Sontag. An important reference for collectors and connoisseurs. Includes notable works by Marc Chagall, Henri Matisse, and Pablo Picasso.

**Bachelors** Rosalind E. Krauss.2000-08-25 These essays on nine women artists are framed by the question, born of feminism, What evaluative criteria can be applied to women's art? Since the 1970s Rosalind Krauss has been exploring the art of painters, sculptors, and photographers, examining the intersection of these artists concerns with the major currents of postwar visual culture: the question of the commodity, the status of the subject, issues of representation and abstraction, and the viability of individual media. These essays on nine women artists are framed by the question, born of feminism, What evaluative criteria can be applied to women's art? In the case of surrealism, in particular, some have claimed that surrealist women artists must either redraw the lines of their practice or participate in the movement's misogyny. Krauss resists that claim, for these bachelors are artists whose expressive strategies challenge the very ideals of unity and mastery identified with masculinist aesthetics. Some of this work, such as the part object (Louise Bourgeois) or the formless (Cindy Sherman) could be said to find its power in strategies associated with such concepts as *écriture féminine*. In the work of Agnes Martin, Eva Hesse, or Sherrie Levine, one can make the case that the power of the work can be revealed only by recourse to another type of logic altogether. *Bachelors* attempts to do justice to these and other artists (Claude Cahun, Dora Maar, Louise Lawler, Francesca Woodman) in the terms their works demand.

**A Dictionary of the American Avant-Gardes** Richard Kostelanetz.2019-03-04 For this American edition of his legendary arts dictionary of information and opinion, the distinguished critic and arts historian Richard Kostelanetz has selected from the fuller third edition his entries on North Americans, including Canadians, Mexicans, and resident immigrants. Typically, he provides intelligence unavailable anywhere else, no less in print than online, about a wealth of subjects and individuals. Focused upon what is truly innovative and excellent, Kostelanetz also ranges widely with insight and surprise, including appreciations of artistic athletes such as Muhammad Ali and the Harlem Globetrotters, and such collective creations as Las Vegas and his native New York City. Continuing the traditions of cheeky high-style Dictionaryists, honoring Ambrose Bierce and Nicolas Slonimsky (both with individual entries), Kostelanetz offers a reference book to be treasured not only in bits and chunks, but continuously as one of the ten books someone would take if they planned to be stranded on a desert isle.

Decoding **The Duchamp Dictionary**: 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 "**The Duchamp Dictionary**," a mesmerizing literary creation penned with a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect 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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