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## Dialogues With Marcel Duchamp Pierre Cabanne

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What is Art? Marcel Duchamp: Great Art Explained \Motes to trouble the mind's eye\": Marcel Duchamp and Trompe l'Oeil Marcel Duchamp, interview, 1968 BBC Marcel Duchamp interview on Art and Dada (1956) Duchamp Comes to Pasadena | Artbound | Season 13, Episode 2 | KCET Marcel Duchamp: The Making of the Book Duchamp Marcel - BBC interview (1968) 'Fountain' by Marcel Duchamp Marcel Duchamp, The Large Glass Collector Conversation: David Chu - Rolex, Panerai, JLC, and more! Mortimer Adler and Charles Van Doren: How to Read a Book - Art of Reading. Dialogues about books Paul's new book Collector Conversation: FP Journe Enthusiast, Todd Searle and George Mayer Bookshelf Tour 2023: Classics Marcel Duchamp on Chess About \The Large Glass\ (Le Grand Verre) 1915-23, by Marcel Duchamp Three Great Watches UNDER \$3000 - Federico Talks Watches Rolex, Tudor, Fortis, Watch History \u0026 More: 10 Must Have Books #GIAJ13 Top 3 Pens of Alessandra Elia (Montblanc Director of Writing Culture) Marcel Duchamp - Entretiens (Mémorables) \Marcel Duchamp: The Box in a Valise\ NSE #676 | First Encounters with Marcel Duchamp, a Critics Page NSE hosted by Francis Naumann Robyn's 'Missing U', Marcel #Duchamp, \u0026 Anne Carson (together)?? EXPLAINED by Patrick Milian! #robyn Duchamp \u0026 Picasso: Two Men and a Bicycle Celia Rabinovitch launching Duchamp's Pipe Duchamp - A ready-made life Marcel Duchamp's vision on Art Marcel Duchamp: Iconoclaste et Inoxydable (dir. Fabrice Maze, 2009). Documentary. (PART 1/3) Accessible Art History: The Podcast: Episode 43: The Fountain by Marcel Duchamp Chess Book Reviews 108: Marcel Duchamp, Artist and International Chess champ.

Appearance Stripped Bare

Cubism and Its Histories

Artist of the Century

Marcel Duchamp and the Art of Life

The Afternoon Interviews

Marcel Duchamp 1887-1968

The Artist and His Critic Stripped Bare

A Biography

I'll Be Your Mirror

Fashion and Finesse in Art and Culture

Dada Magazines

The Correspondence of Marcel Duchamp and Robert Lebel

New Makers of Modern Culture

Marcel Duchamp, ingénieur du temps perdu, entretiens avec Pierre Cabanne & Dialogues with Marcel Duchamp, Pierre Cabanne

A Companion to Dada and Surrealism

The Private Worlds of Marcel Duchamp

Marcel Duchamp and Eroticism

Architecture and the Unconscious

Talks With Seventeen Modern Artists

The Artist's Voice

Marcel Duchamp

Gordon Matta-Clark

A Life in Pictures

Duchamp

## HATFIELD JAXON

### Appearance Stripped Bare Routledge

Since its publication in 1939, countless would-be readers of *Finnegans Wake* - James Joyce's masterwork, which consumed a third of his life - have given up after a few pages, dismissing it as a "perverse triumph of the unintelligible." In 1944, a young professor of mythology and literature named Joseph Campbell, working with Henry Morton Robinson, wrote the first "key" or guide to entering the fascinating, disturbing, marvelously rich world of *Finnegans Wake*. The authors break down Joyce's "unintelligible" book page by page, stripping the text of much of its obscurity and serving up thoughtful interpretations via footnotes and bracketed commentary. They outline the book's basic action, and then simplify ? and clarify ? its complex web of images and allusions. A Skeleton Key to *Finnegans Wake* is the latest addition to the Collected Works of Joseph Campbell series. [Cubism and Its Histories](#) University of California Press

"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

*Artist of the Century* Routledge

"The most must-read of all must-reads." —Marie Claire "A kickass debut from start to finish." —Colson Whitehead, author of *The Underground Railroad*

Lee Cuddy is seventeen years old and on the run. Betrayed by her family after taking the fall for a friend, Lee finds refuge in a cooperative of runaways holed up in an abandoned building they call the Crystal Castle. But the façade of the Castle conceals a far more sinister agenda, one hatched by a society of fanatical men set on decoding a series of powerful secrets hidden in plain sight. And they believe Lee holds the key to it all. Aided by Tomi, a young hacker and artist with whom she has struck a wary alliance, Lee escapes into the unmapped corners of the city—empty aquariums, deserted motels, patrolled museums, and even the homes of vacationing families. But the deeper she goes underground, the more tightly she finds herself bound in the strange web she's trying to elude. Desperate and

out of options, Lee steps from the shadows to face who is after her—and why. A novel of puzzles, conspiracies, secret societies, urban exploration, art history, and a singular, indomitable heroine, *The Readymade Thief* heralds the arrival of a spellbinding and original new talent in fiction.

### MARCEL DUCHAMP AND THE ART OF LIFE

#### Smithsonian Institution

A groundbreaking reading of Duchamp's work as informed by Asian "esoterism," 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 "esoterism," 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 donné: 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.

#### *The Afternoon Interviews* Dialogues With Marcel Duchamp

Briefly discusses Duchamp's career as an artist, and gathers his essays and miscellaneous writings on art

### MARCEL DUCHAMP 1887-1968

#### Penguin

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*

#### *The Artist and His Critic Stripped Bare* Getty Publications

Dada magazines made Dada what it was: diverse, non-hierarchical, transnational, and defiant of the most fundamental artistic conventions. This first volume entirely devoted to Dada periodicals retells the story of Dada by demonstrating the centrality of these graphically inventive, provocative periodicals: *Dada*, *New York Dada*, *Dada Jok*, and dozens more that began crossing enemy lines during World War I. The book includes magazines from well-known Dada cities like New York and Paris as well as Zagreb and Bucharest, and reveals that Dada continued to inspire art journals into the 1920s. Anchored in close material analysis within a historical and theoretical framework, *Dada Magazines* models a novel, multifaceted methodology for

assessing many kinds of periodicals. The book traces how the Dadaists-Marcel Duchamp, Tristan Tzara, Dragan Aleksic, Hannah Höch, and many others-compiled, printed, distributed, and exchanged these publications. At the same time, it recognizes the journals as active agents that engendered the Dada network, and its thematic, chronological structure captures the constant exchanges that took place in this network. With in-depth scrutiny of these magazines-and 1970s "Dadazines" inspired by them-Dada Magazines is a vital source in the histories of art and design, periodical studies, and modernist studies.

*A Biography* Prentice Hall

In 1913 Marcel Duchamp's *Nude Descending a Staircase* exploded through the American art world. This is the story of how he followed the painting to New York two years later, enchanted the Arensberg salon, and—almost incidentally—changed art forever. In 1915, a group of French artists fled war-torn Europe for New York. In the few months between their arrival—and America's entry into the war in April 1917—they pushed back the boundaries of the possible, in both life and art. The vortex of this transformation was the apartment at 33 West 67th Street, owned by Walter and Louise Arensberg, where artists and poets met nightly to talk, eat, drink, discuss each others' work, play chess, plan balls, organise magazines and exhibitions, and fall in and out of love. At the center of all this activity stood the mysterious figure of Marcel Duchamp, always approachable, always unreadable. His exhibit of a urinal, which he called *Fountain*, briefly shocked the New York art world before falling, like its perpetrator, into obscurity. Many people (of both sexes) were in love with Duchamp. Henri-Pierre Roché and Beatrice Wood were among them; they were also, briefly, and (for her) life-changingly, in love with each other. Both kept daily diaries, which give an intimate picture of the events of those years. Or rather two pictures—for the views they offer, including of their own love affair, are stunningly divergent. Spellbound by Marcel follows Duchamp, Roché, and Beatrice as they traverse the twentieth century. Roché became the author of *Jules and Jim*, made into a classic film by François Truffaut. Beatrice became a celebrated ceramicist. Duchamp fell into chess-playing obscurity until, decades later, he became famous for a second time—as *Fountain* was elected the twentieth century's most influential artwork.

**I'll Be Your Mirror** Skyhorse

*Dialogues With Marcel Duchamp* Da Capo Press

*Fashion and Finesse in Art and Culture* William Morrow & Company

There are a number of recent texts that draw on psychoanalytic theory as an interpretative approach for understanding architecture, or that use the formal and social logics of architecture for understanding the psyche. But there remains work to be done in bringing what largely amounts to a series of independent voices, into a discourse that is greater than the sum of its parts, in the way that, say, the architect Peter Eisenman was able to do with the architecture of deconstruction or that the historian Manfredo Tafuri was able to do with the Marxist critique of architecture. The discourse of the present volume focuses specifically for the first time on the subject of the unconscious in relation to the design, perception, and understanding of architecture. It brings together an international group of contributors, who provide informed and varied points of view on the role of the unconscious in architectural design and theory and, in doing so, expand architectural theory to unexplored areas, enriching architecture in relation to the humanities. The book explores how architecture engages dreams, desires, imagination, memory, and emotions, how architecture can appeal to a broader scope of human experience and identity. Beginning by examining the historical development of the engagement of the unconscious in architectural discourse, and the current and historical, theoretical and practical, intersections of architecture and psychoanalysis, the volume also analyses the city and the urban condition.

*Dada Magazines* Routledge

If journalism is the first draft of history, then independent journalists are surely its most daring composers. Along such celebrated and high-profile figures as Christiane Amanpour and Wolf Blitzer, there exists a stratum of journalists—self-employed, working under dire conditions, and with minimal resources—who often place themselves at ground zero of world events. In this gripping account, Anthony Collings takes us into the world of independent journalists, and the daily challenges they face confronting dictators, hostile military, and narcoterrorists. Unfettered by any ties to those in positions of power, these guerrilla journalists are often the first on a story—whether reporting on corruption in Mexico, organized crime in Russia, or sexual

scandal in the Middle East—and accordingly face the brunt of their subject's wrath. Collings, who has himself been held captive while on assignment, here focuses less on those nations in which the press is either largely free (such as the U.S. or Western European democracies) or aggressively restricted (as in China), and more on those "battleground countries" where the eventual outcome of the struggle between state and fourth estate remains unclear. Relying on interviews, professional contacts, and his own experiences, Collings explores the dilemmas and strategies of journalists who persevere in the face of war, repressive governments, and criminal aggression, with particular emphasis on the role of the Internet. At a time when journalism is increasingly a profession under siege, *Words of Fire* forces into the spotlight a more positive side of the profession, those who pursue journalism not for profit or fame but as a personal crusade.

*The Correspondence of Marcel Duchamp and Robert Lebel* BRILL

Robert Lebel, French art critic and collector, was instrumental in rendering Marcel Duchamp's often hermetic life, art, and ideas accessible to a wider public across Europe and the United States, principally with his 1959 publication *Sur Marcel Duchamp*, the first monograph and catalogue raisonné devoted to the artist. Duchamp was a willing partner in the book's creation. In fact, his active participation in both its conception and layout was so substantial that the book is considered part of the artist's oeuvre. But the project took six years to complete. The trials, tribulations, quarrels, and machinations that plagued the production, publication, and publicity of *Sur Marcel Duchamp* are the focus of this correspondence between two lifelong friends. Translated and printed in full together for the first time, and including the original French texts, these letters, postcards, and telegrams from the collection of the Getty Research Institute offer uncensored access to the evolution of the relationship between Lebel and Duchamp from December 1946 to April 1967. They provide valuable information about their daily activities as well as those of friends and colleagues, vital details concerning their various collective projects, and illuminating insights into their thinking about art and life. These documents, witty and sincere, bear witness to the art of friendship and a friendship in art.

## NEW MAKERS OF MODERN CULTURE

Da Capo Press

The eye, designed to admire, can never really open wide enough. Curiously, while Marcel Duchamp judged eroticism to be a vital dynamic in his creation, his work has never really been viewed through that particular spy hole. The need to convene researchers from all over the world, each with their own lorgnette, spyglass or whatever, has made itself keenly felt. The challenge was to "lift the veil"- and these spectators eagerly accepted. They went through the work with a fine tooth comb (at the risk of coming away with no more than a few hairs), put their ideas to the test of the chocolate-grinder... and came up with reflections on DADA, Surrealism and its asides, the latest developments in art and life... More than enough to prove that Duchamp, Sélavy... Marcel Duchamp, ingénieur du temps perdu, entretiens avec Pierre Cabanne & Dialogues with Marcel Duchamp, Pierre Cabanne Da Capo Press, Incorporated

A groundbreaking reading of Duchamp's work as informed by Asian "esoterism," 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 "esoterism," 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 donné: 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.

A Companion to Dada and Surrealism Da Capo Press

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 Private Worlds of Marcel Duchamp MIT Press

A fresh account of Marcel Duchamp that includes much material on his life after he stopped making art.

Marcel Duchamp and Eroticism MIT Press

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.

Architecture and the Unconscious New World Library

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.

Talks With Seventeen Modern Artists Reaktion Books

*New Makers of Modern Culture* is the successor to the classic reference works *Makers of Modern Culture* and *Makers of Nineteenth-Century Culture*, published by Routledge in the early 1980s. The set was extremely successful and continues to be used to this day, due to the high quality of the writing, the distinguished contributors, and the cultural sensitivity shown in the selection of those individuals included. *New Makers of Modern Culture* takes into full account the rise and fall of reputation and influence over the last twenty-five years and the epochal changes that have occurred: the demise of Marxism and the collapse of the Soviet Union; the rise and fall of postmodernism; the eruption of Islamic fundamentalism; the triumph of the Internet. Containing over eight hundred essay-style entries, and covering the period from 1850 to the present, *New Makers of Modern Culture* includes artists, writers, dramatists, architects, philosophers, anthropologists, scientists, sociologists, major political figures, composers, film-makers and many other culturally significant individuals and is thoroughly international in its purview. Next to

Karl Marx is Bob Marley, next to John Ruskin is Salman Rushdie, alongside Darwin is Luigi Dallapiccola, Deng Xiaoping runs shoulders with Jacques Derrida as do Julia Kristeva and Kropotkin. Once again, Wintle has enlisted the services of many distinguished writers and leading academics, such as Sam Beer, Bernard Crick, Edward Seidensticker and Paul Preston. In a few

cases, for example Michael Holroyd and Philip Larkin, contributors are themselves the subject of entries. With its global reach, *New Makers of Modern Culture* provides a multi-voiced witness of the contemporary thinking world. The entries carry short bibliographies and there is thorough cross-referencing. There is

an index of names and key terms.

**The Artist's Voice** North Atlantic Books

Octavio Paz conveying "his awareness of Duchamp as a great cautionary figure in our culture, warning us with jest and quiet scandals of the menacing encroachment of criticism, science and even art." —New York Times Book Review

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