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In *A Country of Cities*, author Vishaan Chakrabarti argues that well-designed cities are the key to solving America's great national challenges: environmental degradation, unsustainable consumption, economic stagnation, rising public health costs and decreased social mobility. If we develop them wisely in the future, our cities can be the force leading us into a new era of progressive and prosperous stewardship of our nation. In compelling chapters, Chakrabarti brings us a wealth of information about cities, suburbs and exurbs, looking at how they developed across the 50 states and their roles in prosperity and globalization, sustainability and resilience, and health and joy. Counter to what you might think, American cities today are growing faster than their suburban counterparts for the first time since the 1920s. If we can intelligently increase the density of our cities as they grow and build the transit systems, schools, parks and other infrastructure to support them, Chakrabarti shows us how both job opportunities and an improved, sustainable environment are truly within our means. In this call for an urban America, he illustrates his argument with numerous infographics illustrating provocative statistics on issues as disparate as rising childhood obesity rates, ever-lengthening automobile commutes and government subsidies that favor highways over mass transit. The book closes with an eloquent manifesto that rallies us to build "a Country of Cities,"

to turn a country of highways, houses and hedges into a country of trains, towers and trees. Vishaan Chakrabarti is an architect, scholar and founder of PAU. PAU designs architecture that builds the physical, cultural, and economic networks of cities, with an emphasis on beauty, function and user experience. PAU simultaneously advances strategic urbanism projects in the form of master planning, tactical project advice and advocacy.

Percy Rainford U of Minnesota Press

Dans leur maison de Cully, presque à l'à-pic de la chute d'eau du Forestay qui constitue l'arrière-plan de l'ultime chef-d'œuvre de Marcel Duchamp. Étant donné : 1° la chute d'eau, 2° le gaz d'éclairage..., Caroline Bachmann et Stefan Banz racontent leurs parcours de vie et d'œuvre, leurs projets et recherches à deux ou quatre mains autour de l'inventeur du ready-made. Au cours de cette conversation menée par Françoise Jaunin, le couple de fervents duchampiens rappelle l'enquête au terme de laquelle l'«inspecteur» Banz a découvert que ladite chute d'eau est celle-là même qui coule au-dessus du lieu où il venait de s'installer. Le duo commente à deux voix la somptueuse suite photographique à la fois conceptuelle et sensible qu'il a dédiée à ce Léman qui, «à chaque heure, change de robe», comme le disait Duchamp sans l'avoir jamais peint alors que tant d'autres, de Turner à Hodler, l'ont fait; retrace l'histoire du plus petit musée du monde - la Kunsthalle Marcel Duchamp ou KMD - qu'il a créé en 2009 à côté de chez lui, toujours en hommage au créateur de la Boîte-en-valise contenant tout son œuvre en miniature, et qui d'Aldo Walker à Ai Weiwei présente un vrai programme de grand musée; et évoque ses écrits, ses credo artistiques et ses philosophes de chevet.

Playing with Earth and Sky Moderne Kunst Nurnberg

Playing with Earth and Sky reveals the significance astronomy, geography, and aviation had for Marcel Duchamp - widely regarded as the most influential artist of the past fifty years. Duchamp transformed modern art by abandoning unique art objects in favor of experiences that could be both embodied and cerebral. This illuminating study offers new interpretations of Duchamp's momentous works, from readymades to the early performance art of shaving a comet in his hair. It demonstrates how the immersive spaces and narrative environments of popular science, from museums to the modern planetarium, prepared paths for Duchamp's nonretinal art. By situating Duchamp's career within the transatlantic cultural contexts of Dadaism and Surrealism, this book enriches contemporary debates about the historical relationship between art and science. This truly original study will appeal to a broad readership in art history and cultural studies.

Martha Rosler Walter de Gruyter GmbH & Co KG

With a brief chronological account of the French Revolutionary and Napoleonic Wars to act as a quick reference, the remaining volume provides in sharp detail a survey of the basic capabilities and use of the weaponry of the era, a review of each state's participation in those ongoing conflicts, brief biographical notices of some of the leading military leaders, an update on the development of Napoleonic literature, a glossary of military terms, and a section devoted to miscellaneous facts and figures.

Louis Michel Eilshemius Ludion

In his impressive analysis Stefan Banz examines how Jeff Wall uses camera, computer, actors and specialists to generate a visual performance that provokes epistemological questions in the viewer; illustrates how the artist - beyond avant-garde criteria - develops a sophisticated and engaging visual feel, which deals both with the everyday but also with the history of art; and explores meticulously how he reflects the role of the recipient in his compositions. In this sense, Banz shows with the eyes of an active observer how art has an inexhaustible metaphorical power for Wall, which enriches and upsets our visual concepts. And he also creates new, startling references between his photographic works and paintings by such different artists like Diego Velázquez, Jan Vermeer, Claude Monet, Frederic Remington, Hans Emmenegger, Marcel Duchamp and Salvador Dalí.

A Country of Cities Univ of California Press

A revised and expanded edition of one of the most original books ever written on the enigmatic artist Marcel Duchamp. Genius, anti-artist, charlatan, guru, impostor? Since he arrived on the scene in 1914, Marcel Duchamp has been called all of these. Almost no other artist of the twentieth century has inspired more passion and controversy, nor exerted a greater influence on art. At the same time, Duchamp continually challenged the very nature of art and strove to redefine it as conceptual rather than as product by questioning why the medium was mostly a "retinal" experience. Always the provocateur, Duchamp never ceased to be engaged, openly or secretly, in activities and works that transformed traditional artmaking. Through his works like Fountain; Bicycle Wheel; L.H.O.O.Q.; and Nude Descending a Staircase, No. 2, Duchamp played with the idea of what art can be, opening new possibilities for future generations. This revised entry in the World of Art series, written by three leading experts on twentieth-century art, and published with support of Duchamp's widow, is one of the most original books written on this enigmatic artist. Featuring a new chapter and preface, as well as updates throughout from specialist scholars who are active in their fields, this is the definitive introduction to Duchamp. Thoroughly illustrated, this volume combines thirty years of research by the authors and challenges history's presumptions, misunderstandings, and pieces of misinformation about Marcel Duchamp and his legacy.

Exquisite Corpse transcript Verlag

Caroline Bachmann and Stefan Banz have designed a pictorial artist's book which focuses on Berlin cemeteries. In a combination of photography and painting they consider the uniqueness of the park-like cemeteries in Berlin, which are used as leisure and recreational areas. Bachmann and Banz turn these places of melancholy and calm into an aesthetic experience by making 'emotions visible'. A publication of the Kunstahalle Marcel Duchamp, Cully.

Marcel Duchamp und die Alten Meister transcript Verlag

In his early thirties, Marcel Duchamp (1887-1968) convinced everyone that he had abandoned making art in favor of playing chess. But from 1946 to 1966, he was secretly at work in his studio on West 14th Street in New York City. There he produced his final masterpiece: *Étant donné*: 1o la chute d'eau, 2o le gaz d'éclairage, composed of a battered wood door through which one views a prone, nude female, holding aloft an antique gas lamp against a landscape of trees, waterfall, and sky. Unveiled as a permanent installation at the Philadelphia Museum of Art in July 1969, the year after Duchamp's death, it startled the art world with its explicit eroticism and voyeurism, as well as its trompe l'oeil realism. Since its public debut, *Étant donné* has been recognized as one of the most important and enigmatic works of the 20th century. Published to commemorate the fortieth anniversary of the original installation of *Étant donné* and to accompany the first major exhibition on the artwork and its studies, this richly illustrated book presents a wealth of new research and documents that draw upon previously unpublished works of art and materials. The catalogue also examines the critical and artistic reception of *Étant donné*, as evidenced by the subsequent work of Les Levine, Hannah Wilke, Robert Gober, Marcel Dzama, Ray Johnson, and other artists who have engaged with Duchamp's provocative and challenging tableau-construction.

Bowser the Hound Arms & Armour

Stefan Banz describes precisely and captivantly how Marcel Duchamp discovered the Forestay Waterfall near Chexbres, Switzerland, in the summer of 1946, and why he decided to choose it as the starting point of his famous final masterpiece, *Étant donné*. A publication of the Kunstahalle Marcel Duchamp, Cully. English, French and German text.

Atem / Breath MIT Press

Presenting the most compelling explanation yet for the bizarre nature of the Black Dahlia murder, this volume includes never-before published crime-scene photographs and links the alleged killer to a vast array of influential people.

Pierre and Gilles Moderne Kunst Nurnberg

Among the Americans were the photographer/painter/constructor Man Ray, the Precisionist painter and Fortune photographer Charles Sheeler, the Futurist Joseph Stella, and the Pennsylvania artists Charles Demuth and Morton Schamberg.

Marcel Duchamp: Second Edition (World of Art) Routledge

Shares the influential architect's account of a 1911 trip through central and eastern Europe and includes sketches he made along the way

Marcel Duchamp and the Architecture of Desire Mit Press

Kunstgeschichte ist schon immer »im Fluss«. Zentrale Fragen und Vorstellungen zu Künstler_innen, Werk oder Stil werden mit dem Hinweis auf »Quellen«, »Strömungen«, »Einflüsse« und andere Fluida zu beantworten versucht. Doch die Kunstgeschichte scheint mit der Zeit immer noch flüider zu werden. Die methodenkritische Auseinandersetzung hat diesem Phänomen bislang wenig Bedeutung zugemessen und kaum etwas für eine reflektiertere Verwendung dieser Begriffe, Sprachbilder und Denkmodelle getan. Dagegen reagieren aber vor allem moderne und zeitgenössische Künstler_innen mit ihren Werken auf diesen »aquatic turn«. Der Band untersucht nun erstmals aquatische Metaphern und die dahinter stehenden Denkmodelle der Kunstgeschichtsschreibung im Zusammenhang.

Picasso and the Chess Player Les presses du réel

Le compte-rendu de l'événement multidisciplinaire autour de la cascade du Forestay à Bellevue, le point de départ de l'œuvre de Duchamp *Étant donné* : 1° la chute d'eau, 2° le gaz d'éclairage, l'une des plus célèbres et mystérieuses de l'histoire de l'art du XXe siècle : une vingtaine de conférences (sur la cascade, sur *Étant donné*, sur son contexte, sa réception et sa postérité) et plus de 300 illustrations (les images des concerts, des installations et des expositions et les très abondantes sources iconographiques qui jettent une lumière nouvelle sur l'œuvre de Duchamp). En 1946, Marcel Duchamp a séjourné cinq semaines en Suisse en compagnie d'une de ses amies, Mary Reynolds. Il a notamment passé cinq jours - du 5 au 9 août - sur les bords du Léman. Il logeait à l'Hôtel Bellevue (aujourd'hui l'Hôtel Le Baron Tavernier), près de Chexbres, en plein cœur du Lavaux, non loin de la première chute du Forestay. Cette cascade inflige une coupe au paysage des vignobles, creuse un sillon semblable à une vulve, mais elle est en même temps dissimulée par les sapins et d'autres arbres. Duchamp a photographié cette situation et il a intégré cette image dans son ultime grand chef-d'œuvre, l'installation *Étant donné* : 1° la chute d'eau, 2° le gaz d'éclairage (1946-1966). Cette œuvre représente le 1°, la chute d'eau, comme le vagin de la nature, d'où jaillit un flux, entre deux pans de montagne écartés (formant un angle ouvert). Un événement pluridisciplinaire (colloque, concert, expositions et interventions) a été organisé en 2010 sur les rives du Léman autour de cette œuvre complexe, avec la volonté de tenir compte de faits et de sources iconographiques récemment réapparues et de permettre ainsi de réévaluer sa portée artistique et notamment sa réception chez les artistes contemporains. Cet ouvrage recueille les actes du colloque ainsi que les sources iconographiques et les œuvres exposées. Publié suite à l'événement éponyme organisé en mai 2010 à Cully par l'association Kunstahalle Marcel Duchamp. —[Pro.rue-des livres.com].

Thinking with Images Yale University 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

In Resonance Scheidegger and Spiess

The politically engaged work of Martha Rosler is fascinating and provocative; this wide-ranging survey brings timely insights at a moment of resurgence for political activism and feminism.

Caroline Bachmann Routledge

Stefan Banz rassemble des preuves et des documents jusqu'alors inconnus sur l'émergence, la disparition et la réception du célèbre readymade de Marcel Duchamp, *Fontaine*, et offre une perspective nouvelle sur cette œuvre qui apparaît comme la plus importante du XXe siècle. Stefan Banz examine en détail les cinq différentes répliques de *Fontaine* réalisées en 1918, 1938, 1950, 1963 et 1964. Cette œuvre questionne la question de l'auteur et elle est posée pour la première fois dans l'histoire par des moyens artistiques. On découvre dans son étude que l'urinoir des deux photographies de Roché de 1918 n'est pas le même modèle que celui de la célèbre photographie de Stieglitz de 1917 : l'urinoir des photographies de Roché peut être clairement identifié à un modèle commercial, tandis que celui de la photographie de Stieglitz ne peut être identifié à aucun modèle industriel. Dans ce contexte, l'auteur propose également une nouvelle théorie sur l'origine réelle de cet urinoir qui est aujourd'hui considéré comme le célèbre « original » disparu de *Fontaine*. On y trouve aussi des indices sur la raison pour laquelle Duchamp a signé cette œuvre avec le pseudonyme R. Mutt. Les sources et les documents de cet ouvrage prouvent aussi que la proposition d'Irene Gammel, de Glyn Thompson et surtout de Siri Hustvedt concernant l'implication de La Baronne von Freytag-Loringhoven dans la conception de *Fontaine* est plus qu'improbable. Curieusement c'est Francis Naumann, le plus célèbre spécialiste américain de Duchamp, qui s'est involontairement trouvé à la base de cette fausse nouvelle, en essayant, en 1994, d'améliorer le travail artistique de la Baronne dans son célèbre livre *New York Dada 1915-23* (également par intérêt personnel, car il est aussi marchand d'art et possédait de nombreuses œuvres de la Baronne). Il lui a attribué par exemple, comme co-auteur, le *Readymade God* de Morton Schamberg de 1917 (aujourd'hui au Philadelphia Museum of Art), qui représente en quelque sorte une réaction à *Fontaine*. Quand Irene Gammel (qui a écrit une monographie sur la La Baronne von Freytag-Loringhoven) a lu ce texte en 2001, elle a poussé l'allégation jusqu'à à prétendre (sans avoir de preuve) que la Baronne pourrait aussi être l'auteur de *Fontaine* de Duchamp. Et l'idée fait son chemin, reprise entre autres par la femme d'une superstar (Paul Auster), et la fausse nouvelle se répand...

New York Dada, 1915-23 Springer Science & Business Media

During breathing - in the process of constant exchange and crossing of boundaries between the organism and its environment - air as an «immaterial» material becomes active. For the first time, this anthology brings together studies on breath from the perspective of the arts and humanities, as well as experimental scientific and design practices. Focusing on the period from 1900 to the present day, the publication covers an era during which air has become a precarious medium: whether in the context of climate change or global pandemic, space technology or gas warfare, air is now co-created and manipulated by humans. Against this backdrop, breath appears as an elusive yet vital substance that reveals the interconnections between the physical, symbolic, technological and social realms.

Marcel Duchamp in München 1912 Smithsonian Institution

This is the first book to focus on the work of the Jamaican-born American photographer, Percy Rainford. Rainford began his career in the early 1930s

as a photographer of fine art for catalogues and other publications, working for major museums in New York, including the Whitney Museum and the Metropolitan Museum of Art, as well as artists, who often needed high quality reproductions of their paintings and sculpture when applying for fellowships. After meeting artist/architect, Frederick Kiesler and artist, Marcel Duchamp, Rainford's work began to transcend its documentary impulse and the photographs he made in the 1940s and 1950s reflect his newfound interest in modernist experimentation. Although virtually unknown today, Rainford was a highly respected artist during this period and this book, which is drawn from extensive archival research and interviews with the artist's family, is intended to showcase the work of this remarkable avant-garde photographer, while also shedding new light on his collaborations

with Duchamp and Kiesler.

Marcel Duchamp UPNE

Marcel Duchamp left behind a large volume of correspondence, more than a thousand documents forming a valuable archive of primary source materials on one the 20th Century's most important cultural figures. In his letters, Duchamp writes about his latest plans, works in progress, concepts such as the "ready-made," his passion for chess, the mundane details of life, as well as extraordinary ideas. The letters are reproduced in their entirety along with chronological and biographical data illuminating the circumstances behind the letters. An essential volume for art historians and students of 20th Century culture.