

## Chapter 1 : Inventing Marcel Duchamp: The Dynamics of Portraiture | National Portrait Gallery

*Inventing Marcel Duchamp: The Dynamics of Portraiture March 27, - August 2, This groundbreaking exhibition casts new light upon Marcel Duchamp (), one of the most influential artists of the recent past.*

How could memory be stimulated into furthering reputation? For Duchamp, fame in the present was less important than the esteem of succeeding generations. The exhibition, *Inventing Marcel Duchamp: Duchamp* was, in fact, the son of a provincial notary with two elder brothers who were already established artists in the Paris avant garde who thought fit to protect their father from embarrassment by changing their own names so that his name would not be associated with their activities. Marcel did not seem to share the same filial concern. Nevertheless it is clear that the idea of changing identities was already established in the Duchamp family before Marcel substituted his name for R. The catalogue for *Inventing Marcel Duchamp: The Dynamics of Portraiture* , extends the theme of identity into five extended essays, followed by a comprehensive illustrated section of over a portraits of Duchamp in chronological order. These portraits are typically, but not exclusively, photographic and were predominantly created under his watchful gaze. The photographs tend to be posed and serious with very few informal images appearing amongst them. Snapshots were evidently unsuited to the timeless condition that Duchamp aspired to. His pose is studied, even formal. He could be, as with the case of the recently discovered MacMorris portraits, positively patrician pp. In this section of the catalogue the co-editors have included a sample of works created, after his death, by younger artists. They can be contrasted with the portraits by artists who knew him and who contended with his mercurial personality. The recent images are less exploratory, more emblematic, more promotional as well and few of them match the insight that his contemporaries brought to bear. Otherwise the works are too frequently literal and come uncomfortably close to hagiography. Duchamp approaches his own posterity in *Marcel Duchamp at the Age of 85* he died at 81 , which he created in when he was in fact only This slight of hand, its chronological mischief, is attempted by others but rarely developed so effectively. Isabelle Waldberg manages it with her *Portrait of Marcel Duchamp*: Furthermore it illuminates and then brings into centre stage subjects that typically find themselves close to the periphery of popular interest. The editors have organised the various sections so that they function autonomously, which allows the book to be used as a useful reference work, easily accessed for specific information. This, however, creates an inescapable sense of repetition when taken as a whole, although this is perhaps only a problem for reviewers. This must be one of very few books on Duchamp where the *Large Glass* and other signature works are absent from the list of illustrations. The five essays are by major scholars although their biographies are not available until searching in the acknowledgements at the very end. Last Updated 1 August,

**Chapter 2 : Inventing Marcel Duchamp: The Dynamics of Portraiture (The MIT Press) - | SlugBooks**

*An old genre is given a new look, as portraits and self-portraits of Marcel Duchamp invent and cover up as much as they reveal and portray. An old genre is given a new look, as portraits and self-portraits of Marcel Duchamp invent and cover up as much as they reveal and portray. One of the most.*

Suzanne Duchamp-Crotti " , painter. As a child, with his two elder brothers already away from home at school in Rouen , Duchamp was closer to his sister Suzanne, who was a willing accomplice in games and activities conjured by his fertile imagination. Two other students in his class also became well-known artists and lasting friends: Robert Antoine Pinchon and Pierre Dumont. Though he was not an outstanding student, his best subject was mathematics and he won two mathematics prizes at the school. He also won a prize for drawing in , and at his commencement in he won a coveted first prize, validating his recent decision to become an artist. He learned academic drawing from a teacher who unsuccessfully attempted to "protect" his students from Impressionism , Post-Impressionism , and other avant-garde influences. At 14, his first serious art attempts were drawings and watercolors depicting his sister Suzanne in various poses and activities. That summer he also painted landscapes in an Impressionist style using oils. He experimented with classical techniques and subjects. When he was later asked about what had influenced him at the time, Duchamp cited the work of Symbolist painter Odilon Redon , whose approach to art was not outwardly anti-academic, but quietly individual. This painting was identified as a self-portrait by the artist. During this time Duchamp drew and sold cartoons which reflected his ribald humor. Many of the drawings use verbal puns sometimes spanning multiple languages , visual puns , or both. Such play with words and symbols engaged his imagination for the rest of his life. In , he began his compulsory military service with the 39th Infantry Regiment, [15] working for a printer in Rouen. There he learned typography and printing processes skills he would use in his later work. Poets and writers also participated. However, that same year he painted in a Cubist style, and added an impression of motion by using repetitive imagery. Then, there is the distortion of the young man "I had called this elementary parallelism. It was a formal decomposition; that is, linear elements following each other like parallels and distorting the object. The object is completely stretched out, as if elastic. The lines follow each other in parallels, while changing subtly to form the movement, or the form of the young man in question. I also used this procedure in the *Nude Descending a Staircase*. The later more figurative machine painting of , "Chocolate Grinder" *Broyeuse de chocolat* , prefigures the mechanism incorporated into the *Large Glass* on which he began work in New York the following year. *Nude Descending a Staircase*, No. Philadelphia Museum of Art. The painting depicts the mechanistic motion of a nude, with superimposed facets, similar to motion pictures. It shows elements of both the fragmentation and synthesis of the Cubists, and the movement and dynamism of the Futurists. But I went immediately to the show and took my painting home in a taxi. It was really a turning point in my life, I can assure you. I saw that I would not be very much interested in groups after that. The impression is, Brooke writes, "it was precisely because he wished to remain part of the group that he withdrew the painting; and that, far from being ill treated by the group, he was given a rather privileged position, probably through the patronage of Picabia". In addition to displaying works of American artists, this show was the first major exhibition of modern trends coming out of Paris, encompassing experimental styles of the European avant-garde , including Fauvism, Cubism, and Futurism. American show-goers, accustomed to realistic art, were scandalized, and the *Nude* was at the center of much of the controversy. He called it "a remarkable book It would be more than ten years before this piece was completed. Duchamp recalled that he took the short walk to visit this museum daily. Duchamp scholars have long recognized in Cranach the subdued ochre and brown color range Duchamp later employed. He credited the drama with having radically changed his approach to art, and having inspired him to begin the creation of his *The Bride Stripped Bare By Her Bachelors, Even*, also known as *The Large Glass*. Work on *The Large Glass* continued into , with his invention of inventing a repertoire of forms. He made notes, sketches and painted studies, and even drew some of his ideas on the wall of his apartment. Toward the end of , he traveled with Picabia, Apollinaire and Gabrielle Buffet-Picabia through the Jura mountains , an adventure

that Buffet-Picabia described as one of their "forays of demoralization, which were also forays of witticism and clownery Duchamp painted few canvases after , and in those he did, he attempted to remove " painterly " effects, and to use a technical drawing approach instead. Who will ever do anything better than that propeller? Tell me, can you do that? Customs officials mistook them for aviation parts and attempted to collect import duties on them. He studied math and physics " areas where exciting new discoveries were taking place. The threads landed in three random undulating positions. He varnished them into place on the blue-black canvas strips and attached them to glass. He then cut three wood slats into the shapes of the curved strings, and put all the pieces into a croquet box. Three small leather signs with the title printed in gold were glued to the "stoppage" backgrounds. In his studio he mounted a bicycle wheel upside down onto a stool, spinning it occasionally just to watch it. However, initially, the wheel was simply placed in the studio to create atmosphere: Meanwhile, *Nude Descending a Staircase No. 17*. Thus, being able to finance the trip, Duchamp decided to emigrate to the United States in 1915. To his surprise, he found he was a celebrity when he arrived in New York in 1915, where he quickly befriended art patron Katherine Dreier and artist Man Ray. Though he spoke little English, in the course of supporting himself by giving French lessons, and through some library work, he quickly learned the language. In lieu of rent, they agreed that his payment would be *The Large Glass*. This was the beginning of his lifelong involvement in art dealing and collecting. The group collected modern art works, and arranged modern art exhibitions and lectures throughout the 1910s. *Fountain*, photograph by Alfred Stieglitz

Dada or Dadaism was an art movement of the European avant-garde in the early 20th century. It began in Zurich, Switzerland in 1916, spreading to Berlin shortly thereafter. This international movement was begun by a group of artists and poets associated with the Cabaret Voltaire in Zurich. Dada rejected reason and logic, prizing nonsense, irrationality, and intuition. The origin of the name Dada is unclear; some believe that it is a nonsensical word. In addition to being anti-war, Dada was also anti-bourgeois and had political affinities with the radical left. Key figures in the movement, apart from Duchamp, included: Dada is the groundwork to abstract art and sound poetry, a starting point for performance art, a prelude to postmodernism, an influence on pop art, a celebration of anti-art to be later embraced for anarcho-political uses in the 1960s and the movement that lay the foundation for Surrealism. According to Duchamp, "our friendship began right there". Together with Man Ray, Duchamp contributed his ideas and humor to the New York activities, many of which ran concurrent with the development of his *Readymades* and *The Large Glass*. Artworks in the *Independent Artists* shows were not selected by jury, and all pieces submitted were displayed. However, the show committee insisted that *Fountain* was not art, and rejected it from the show. This caused an uproar among the Dadaists, and led Duchamp to resign from the board of the *Independent Artists*. *Readymades* of Marcel Duchamp "Readymades" were found objects which Duchamp chose and presented as art. In 1917, Duchamp installed a *Bicycle Wheel* in his studio. However, the idea of *Readymades* did not fully develop until 1917. The idea was to question the very notion of Art, and the adoration of art, which Duchamp found "unnecessary". To find a point of indifference in my looking at it, you see. His *Fountain*, a urinal signed with the pseudonym "R. Mutt", shocked the art world in 1917. To this he added the inscription L. This can be translated as "She has a hot ass," implying that the woman in the painting is in a state of sexual excitement and availability. Duchamp gave a "loose" translation of L. He executed the work on two panes of glass with materials such as lead foil, fuse wire, and dust. It combines chance procedures, plotted perspective studies, and laborious craftsmanship. He published notes for the piece, *The Green Box*, intended to complement the visual experience. They reflect the creation of unique rules of physics, and a mythology which describes the work. He stated that his "hilarious picture" is intended to depict the erotic encounter between a bride and her nine bachelors. Notes, sketches and plans for the work were drawn on his studio walls as early as 1917. In order to concentrate on the work free from material obligations, Duchamp found work as a librarian while living in France. After immigrating to the United States in 1915, he began work on the piece financed by the support of the Arensbergs. The work was formally declared "Unfinished" in 1917. Returning from its first public exhibition in a shipping crate, the glass suffered a large crack. Duchamp repaired it, but left the smaller cracks in the glass intact, accepting the chance element as a part of the piece. The piece, which he did not consider to be art, involved a motor to spin pieces of rectangular glass on which were painted segments of a circle. When the apparatus spins, an optical illusion

occurs, where the segments appear to be closed concentric circles. This time the optical element was a globe cut in half, with black concentric circles painted on it. When it spins, the circles appear to move backward and forward in space.

Chapter 3 : Inventing Marcel Duchamp : the dynamics of portraiture (Book, ) [calendrierdelascience.com]

*Inventing Marcel Duchamp showcases approximately one hundred never-before-assembled portraits and self-portraits of Duchamp. The (broadly defined) self-portraits and self-representations include the famous autobiographical suitcase Boîte-en-Valise and Self-Portrait in Profile, a torn silhouette that became very influential for future.*

The name of the piece, L. In a late interview Schwarz , Duchamp gives a loose translation of L. Francis Picabia , in an attempt to publish L. Picabia wrote underneath "Tableau Dada par Marcel Duchamp". Duchamp noticed the missing goatee. According to one commentator: The creation of L. In the cult of Jocondisme was practically a secular religion of the French bourgeoisie and an important part of their self image as patrons of the arts. One form of computerized parody using the Internet juxtaposes layers over the original, on a webpage. In one example, the original layer is Mona Lisa. The second layer is transparent in the main, but is opaque and obscures the original layer in some places for example, where Duchamp located the moustache. This is a link to the graphic. The point of this technology which is explained on the foregoing website for a copyright law class is that it permits making a parody that need not involve making an infringing copy of the original work if it simply uses an inline link to the original, which is presumably on an authorized webpage. The layers paradigm is significant in a computer-related or Internet context because it readily describes a system in which the person ultimately responsible for creating the composite here, corresponding to [a modern-day] Duchamp does not make a physical copy of the original work in the sense of storing it in permanent form fixed as a copy distributed to the end user. The combination is a composite of the layers. Framing and superimposition of popup windows exemplify this paradigm. This is a link to examples of the foregoing parodies, together with an explanation of the technology. It was stolen in and has not been recovered. In the collection of Dorothea Tanning , New York. Collection of Arturo Schwarz , Milan. Shaved is a playing card reproduction of the Mona Lisa mounted on paper.

### Chapter 4 : L.H.O.O.Q. - Wikipedia

*Duchamp is the entirely cerebral genius who just about abandoned art in favor of chess. Except when he's the aging leech who worked in secret on "Etant Donn s," a laboriously crafted peep show.*

In lieu of an abstract, here is a brief excerpt of the content: Kieran Lyons bio Inventing Marcel Duchamp: A theme that exercised Marcel Duchamp throughout his life was how to extend his reputation once his careerâ€”indeed once his lifeâ€”was over. How could memory be stimulated into furthering reputation? For Duchamp, fame in the present was less important than the esteem of succeeding generations. The exhibition, *Inventing Marcel Duchamp*: Duchamp was, in fact, the son of a provincial notary with two elder brothers who were already established artists in the Paris avant-garde, who thought fit to protect their father from embarrassment by changing their own names so that his name would not be associated with their activities. Marcel did not seem to share the same filial concern. The catalogue for *Inventing Marcel Duchamp: The Dynamics of Portraiture* extends the theme of identity into five extended essays, followed by a comprehensive illustrated section of over portraits of Duchamp in chronological order. These portraits are typically but not exclusively photographic and were predominantly created under his watchful gaze. The photographs tend to be posed and serious, with very few informal images appearing amongst them. Snapshots were evidently unsuited to the timeless condition to which Duchamp aspired. His pose is studied, even formal. He could be, as with the case of the recently discovered MacMorris portraits, positively patrician pp. In this section of the catalogue the co-editors have included a sample of works created after his death by younger artists. They can be contrasted with the portraits by artists who knew him and who contended with his mercurial personality. The recent images are less exploratory, more emblematic, more promotional as well, and few of them match the insight that his contemporaries brought to bear. Otherwise the works are too frequently literal and come uncomfortably close to hagiography. Duchamp approached his own posterity in *Marcel Duchamp at the Age of 85* he died at 81 , which he created in when he was in fact only This sleight of hand, its chronological mischief, has been attempted by others but rarely developed so effectively. Isabelle Waldberg managed it with her *Portrait of Marcel Duchamp*:

### Chapter 5 : calendrierdelascience.com | Inventing Marcel Duchamp | | Anne Collins Goodyear | Boeken

*Throughout a lengthy career, which spanned much of the twentieth century, Marcel Duchamp recast accepted modes for assembling and describing identity.*

### Chapter 6 : the chess players marcel duchamp | Download eBook pdf, epub, tuebl, mobi

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### Chapter 7 : Leonardo On-Line: Leonardo Reviews

*Inventing Marcel Duchamp features examples illustrating how and why the art world has consistently fallen under the spell of the breather. The works also show that, since Duchamp's death in.*

### Chapter 8 : NEW Inventing Marcel Duchamp: The Dynamics of Portraiture (MIT Press) | eBay

*The catalogue for Inventing Marcel Duchamp: The Dynamics of Portraiture extends the theme of identity into five extended essays, followed by a comprehensive illustrated section of over portraits of Duchamp in chronological order. The attached commentaries attest to Duchamp's enigmatic presence and burgeoning public profile after*

Chapter 9 : Inventing Marcel Duchamp : The Dynamics of Portraiture (, Hardcover) | eBay

*Marcel Duchamp, joker that he was, would certainly be amused at the thought that he's the subject of an exhibition at the Smithsonian's National Portrait Gallery, of all places.*