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# Dialogues With Marcel Duchamp Pierre Cabanne

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Introducing Art \u0026amp; Artists | Marcel Duchamp 'Fountain' by Marcel Duchamp Marcel Duchamp: The radical artist who changed the course of art | The Mix Marcel Duchamp Talks with Martin Friedman about the Readymade Marjorie Perloff discusses Marcel DuChamp's readymades (1/2) The Roots of Arte Povera: Duchamp, Klein, Manzoni, and Burri (Giovanni Aloi)

Nicolas Bourriaud: Nasher Prize Graduate Symposium 2017 Keynote  
Beatrice Wood: Mama of Dada [excerpt] Talk: Brian

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**Wallis** GREGORY FORSTNER (Documentary, 2019, French/English subtitles) *Catherine the Great* \u0026 *Denis Diderot: A Unique Friendship* 25 RELATIONSHIP STEREOTYPES THAT ARE TRUE **Can you Trust your Eyes? Monday Minute: Color is Relative!** Kaamelott GUETHENOC raconte le d\u00e9but de la s\u00e9rie (interview Serge Papagalli) Marcel Duchamp | HOW TO SEE "Readymades" with MoMA curator Ann Temkin What you need to know about Marcel Duchamp's Fountain *\u00c9tant donn\u00e9s* by Marcel Duchamp at the Philadelphia Museum of Art C'EST DE L'ART ? (Duchamp vs Shia LaBeouf) - PP #6

In praise of idleness: Neel Burton at TEDxASLSalvador Dal\u00ed and Marcel Duchamp at The Royal Academy 01- Qu'est ce qu'un ready-made ? Discussion | Changes in Representation

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~~in Art and Science History of the Future, Art \u0026amp; Technology from 1965 - Yesterday | Casey Reas | The Gray Area Festival How a Urinal Changed Art History // Marcel Duchamp Fountain~~ **MLADEN STILINOVI? talking about Laziness @ Summer Academy 2011 DJ Spooky / Paul D. Miller. Mixing as Social Sculpture. 2006 1/6 Duchamp, Fountain Lecture by Thomas Daniell - AA School London - Diploma 16 - Bêka, Lemoine, Merin**

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Duchamp Symposium: Curator Wendy Wick Reaves, Dr. Linda Henderson - National Portrait Gallery (3/14) *Dialogues With Marcel Duchamp Pierre*  
*Dialogues With Marcel Duchamp (A Da Capo paperback) Paperback – August 22, 1987. by. Pierre Cabanne (Author) › Visit Amazon's Pierre Cabanne Page. Find all the books, read*

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Published in 1971, Dialogues is a book-length set of interviews conducted with Duchamp towards the end of his life. “And your greatest regret?” asks Cabanne, on the first page; “I don’t have any, I really don’t,” Duchamp replies.

*Pierre Cabanne - Dialogues with Marcel Duchamp - Printed ...*  
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Pierre Cabanne is the author of Dialogues With Marcel Duchamp (4.31 avg rating, 532 ratings, 41 reviews, published 1967), Vincent Van Gogh (3.86 avg rati...

*Pierre Cabanne (Author of Dialogues With Marcel Duchamp)*  
4.0 out of 5 stars Marcel Duchamp interviewed late in life.  
Reviewed in Canada on October 27, 1999 This interview with Marcel Duchamp by Pierre Cabanne provides clarity to the myth that surrounds Duchamp and his non art.

*Dialogues With Marcel Duchamp: Cabanne, Pierre ...*

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Dialogues With Marcel Duchamp. Pierre Cabanne. Hachette Books, Jul 21, 2009 - Art - 216 pages. 3 Reviews. With an introduction by Robert Motherwell and an appreciation by Jasper Johns. "Marcel...

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/ Introduction by Robert Motherwell / Preface by Salvado Dali  
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Entretiens avec Marcel Duchamp. Includes bibliographical references (p. 143-144) and index. Filmography: p. 145. ...

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*Marcel Duchamp (1995 edition) | Open Library*

Dialogues with Marcel Duchamp. Pierre Cabanne. \$9.99.

\$9.99. Publisher Description. "Marcel Duchamp, one of this century's pioneer artists, moved his work through the retinal boundaries which had been established with impressionism into t field with impressionism into t 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 ...

With an introduction by Robert Motherwell and an

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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

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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



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Essays discuss Duchamp's paintings, sculptures, and readymade objects, examine his approach to art, and consider his use of puns

In 1964, Calvin Tomkins spent a number of afternoons interviewing Marcel Duchamp in his apartment on West 10th Street in New York City. *The Afternoon Interviews* reveals him to be a man and an artist whose playful principles toward living freed him to make art that was as unpredictable, complex, and surprising as life itself. The book includes never before published portraits of Duchamp recently discovered in the Philadelphia Museum of Art archive and an introductory interview with Tomkins reflecting on Duchamp as an artist, guide and friend. *Marcel Duchamp: The Afternoon Interviews*

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reintroduces the reader key ideas of his artistic world in a lively and candid way and renews him as a vital model for a new generation of artists living and working today.

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

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

Cubism was the most influential artistic movement of the 20th century, yet just what cubism was, or stood for, is still in

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dispute. This book offers a way beyond this confusion through a narrative of cubism's beginnings, consolidation and dissemination.

A revealing account of an artist whose enduring obsession with chance and coincidence shaped both his life and work, Marcel Duchamp illuminates one of the most important and influential figures in all of modern art. Drawing on the artist's own correspondence as well as interviews, Paris-based curator and art critic Caroline Cros explores the creative processes behind Duchamp's works—including his famous anti-sculptures, the "Readymades"; the enigmatic Grand

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Verre; and the seductive, disturbing Etant Donnés—as well as the often hostile reception he encountered in Paris and around the world. Cros also examines Duchamp's work after he abandoned his art at the age of thirty-six. Notoriously, Duchamp claimed that he would dedicate the remainder of his life to chess, but here we learn of his ongoing contributions to the art world, including his intense involvement in museums, foundations, and surrealist publications. With two major Dada exhibitions planned for 2006, at the National Gallery of Art in Washington, D.C., and the Museum of Modern Art in New York, Marcel Duchamp will be this year's ultimate guide to the master of the movement.

The eye, designed to admire, can never really open wide

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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...

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