

1. Record Nr.	UNISA990002445670203316
Autore	BLUNT, Alison
Titolo	Dissident geographies : an introduction to radical ideas and practice / Alison Blunt and Jane Wills
Pubbl/distr/stampa	Harlow [etc.] : Prentice Hall, 2000
ISBN	0-582-29489-4
Descrizione fisica	XII, 212 p. : ill. ; 24 cm
Altri autori (Persone)	WILLS, Jane
Disciplina	304.2
Soggetti	Geografia umana Cultura e ambiente
Collocazione	VI.5.B.163
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNISALENTO991001159539707536
Autore	Sturrock, Peter Andrew
Titolo	Plasma physics : an introduction to the theory of astrophysical, geophysical, and laboratory plasmas / Peter Andrew Sturrock
Pubbl/distr/stampa	Cambridge : Cambridge University Press, 1994
ISBN	0521448107
Descrizione fisica	xii, 335 p. ; 25 cm.
Classificazione	53.6.5 QC718.S76
Soggetti	Magnetohydrodynamics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Includes bibliographical references and index.

3. Record Nr.	UNINA9910495890303321
Autore	Judovitz Dalia
Titolo	Unpacking Duchamp : art in transit / / Dalia Judovitz [[electronic resource]]
Pubbl/distr/stampa	Berkeley, : University of California Press, c1995
ISBN	0-520-92101-1 0-585-26394-9
Descrizione fisica	1 online resource (x, 308 p.) : ill. ;
Altri autori (Persone)	DuchampMarcel <1887-1968.>
Disciplina	709/.2
Soggetti	Modernism (Art) Postmodernism
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. [273]-290) and index.
Sommario/riassunto	Perhaps no twentieth-century artist utilized puns and linguistic ambiguity with greater effect-and greater controversy-than Marcel Duchamp. Through a careful "unpacking" of his major works, Dalia Judovitz finds that Duchamp may well have the last laugh. She examines how he interpreted notions of mechanical reproduction in order to redefine the meaning and value of the art object, the artist, and artistic production.Judovitz begins with Duchamp's supposed abandonment of painting and his subsequent return to material that mimics art without being readily classifiable as such. Her book questions his paradoxical renunciation of pictorial and artistic conventions while continuing to evoke and speculatively draw upon them. She offers insightful analyses of his major works including The Large Glass, Fountain and Given 1) the waterfall, 2) the illuminating gas.Duchamp, a poser and solver of problems, occupied himself with issues of genre, gender, and representation. His puns, double entendres, and word games become poetic machines, all part of his intellectual quest for the very limits of nature, culture, and perception. Judovitz demonstrates how Duchamp's redefinition of artistic modes of production through reproduction opens up modernism to more speculative explorations, while clearing the ground for the aesthetic of

appropriation central to postmodernism.
