

1. Record Nr.	UNINA9910494745803321
Autore	Norris Barney
Titolo	Echo's end / / Barney Norris
Pubbl/distr/stampa	London : , : Oberon Books Ltd, , [2017] ©2017
ISBN	1-78682-120-6
Descrizione fisica	1 online resource (62 pages)
Collana	Oberon modern plays
Disciplina	791.437
Soggetti	World War, 1914-1918 Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia

2. Record Nr.	UNINA9910813573703321
Autore	Judovitz Dalia
Titolo	Drawing on art : Duchamp and company / / Dalia Judovitz
Pubbl/distr/stampa	Minneapolis : , : University of Minnesota Press , , [2010] ©2010
ISBN	1-4529-4653-1 0-8166-7363-2
Descrizione fisica	1 online resource (317 p.)
Disciplina	709.2
Soggetti	Art - Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (pages 237-270) and index.
Nota di contenuto	Introduction. Drawing on art and artists -- 1. Critiques of the ocular : Duchamp and Paris Dada -- 2. The spectacle of film : Duchamp and Dada experiments -- 3. Endgame strategies : art, chess, and creativity -- 4. Pointing fingers : Dali's homage to Duchamp -- 5. The apparatus of spectatorship : Duchamp, Matta-Clark, and Wilson -- Concluding remarks. Mirrorial returns.
Sommario/riassunto	This volume explores the central importance of appropriation, collaboration, influence, and play in French artist Marcel Duchamp's (1887-1968) work -- and in Dada and Surrealism in general -- to show how the concept of art itself became the critical fuel and springboard for questioning art's fundamental premises. Duchamp was a French artist whose work is most often associated with the Dadaist and Surrealist movements. The author maintains that rather than simply negating art, Duchamp's readymades (Duchamp's "readymades" are ordinary manufactured objects that the artist selected and modified, as an antidote to what he called "retinal art") and later works, including films and conceptual pieces, demonstrating the impossibility of defining art in the first place. Through his readymades, Duchamp explicitly critiqued the commodification of art and inaugurated a profound shift from valuing art for its visual appearance to understanding the significance of its mode of public presentation.

