



Marcel Duchamp: Etant Donnes

By Julian Jason Haladyn

Afterall Publishing, United Kingdom, 2010. Paperback. Book Condition: New. 206 x 148 mm. Language: English . Brand New Book. Following Marcel Duchamp's death in 1968, the Philadelphia Museum of Art stunned the art world by unveiling a project on which he had been working secretly for twenty years, long after he had supposedly given up art for chess. Installed by the museum curators with the assistance of Duchamp's widow Teeny and stepson Paul Matisse, tant donnés (known in English as Given, or, literally, being given) consists of a small room with a locked wooden door; through a peephole can be seen a landscape of trees, with a naked female figure at the front, her arm outstretched, holding a lamp. In this illustrated study, Julian Haladyn argues that Duchamp's intention in this final piece was similar to Raymond Roussel's in How I Wrote Certain of My Books: not, as many have maintained, to provide a neat summation of his career, but the opposite—to open his artwork (which he had made sure was fully represented in the Philadelphia Museum of Art's collection) to endless interpretation and reinterpretation. Duchamp's engagement with his legacy (by orchestrating first...



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French artist Marcel Duchamp was a leading figure of the Dadaist movement in America. His controversial pieces challenged the definition of art and the role of an artist. This unconventional approach inspired later movements such as Minimalist, Conceptual, and. His widow and son installed his secret project, "Étant donn s," after his death. Duchamp spent the last 25 years of his life designing an erotic diorama. Contained within a room, the piece is visible through two eye holes set in a door. The tableau depicts a nude woman holding a lamp and lying in a bed of twigs. The figure's body was made from casts of a woman he had an affair with. Casts for the hand were taken from his second wife. Duchamp (1887-1968) constructed " tant donn s" in complete secrecy over a period of twenty years, from 1946 to 1966, during which he publicly claimed to have gone "underground" and given up art for chess. It was not until after his death on October 2, 1968 that the work was discovered in his studio. Celebrating the 40th anniversary of its public unveiling, Marcel Duchamp: " tant donn s" will situate the extraordinary assemblage within the context of almost 100 related works of art, including all of its known studies and related materials, including books, photographs, and works on paper. Duchamp also made a number of "erotic objects," small-scale sculptures that directly relate to the casting process of the female nude in " tant donn s."

Àtant donn s (Given: 1. The Waterfall, 2. The Illuminating Gas, French: Àtant donn s: 1  la chute d'eau / 2  le gaz d' clairage) is Marcel Duchamp's last major artwork, which surprised the art world because it believed he had given up art for competitive chess which he'd been playing for almost 25 years, following a prolific art career. He had been making work with the Surrealists when he made *The Bride Stripped Bare by Her Bachelors, Even* (also known as *The Large Glass*). He is also known for other very famous works like *Fountain* among others. Àtant donn  Marcel Duchamp no. 11 2016, 256 pages, 373 illustrations. In August September 1961, Marcel Duchamp went to Stockholm to see the first full-scale replica of the *Large Glass*, which Ulf Linde had fabricated at the request of Pontus Hult n for the exhibition *R relse i konsten* (*Movement in Art*) at the Moderna Museet. This visit was the culmination of growing interest in Duchamp, his oeuvre, and his ideas among several artists and writers in Sweden, including Åyvind Fahlstr m, Ilmar Laaban, Carl Fredrik Reutersw rd, and Per Olof Ultvedt. Exploring Duchamp s impact on the Henri-Robert-Marcel Duchamp (/du   f  /; French: [ma  l dy f  f]; 28 July 1887   2 October 1968) was a French-American painter, sculptor, chess player, and writer whose work is associated with Cubism, Dada, and conceptual art. He was careful about his use of the term Dada and was not directly associated with Dada groups. Duchamp is commonly regarded, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped to define the revolutionary developments in the plastic arts in the