

JAIME TSAI

Duchamp's Impossible Topographies

Abstract

The 'hinge' and the 'delay' are keywords in the understanding of Marcel Duchamp's work; while the hinge suggests a threshold between two spaces and the opening and closing of doors and ideas, the delay (retard) suggests the too late or the resistance to reunification and harmony. I will argue that the progress of Duchamp's "landscapes", beginning in 1902, map a dialogue between traditional forms of painting and the reconceptualisation of perspective and art in the twentieth century. Duchamp's landscapes offer the genre a new (or at least nuanced) vocabulary: such as the Surrealist labyrinth, mapping, exile, and of course, eroticism. By considering his landscapes, I hope to reveal that Duchamp not only acts as an (indecisive) hinge between the infinite dialectics of modernism, but also that the transparency and opacity of his delays insist that the spectator journey his (wayward) topographies rather than consume them.

Zur Person

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