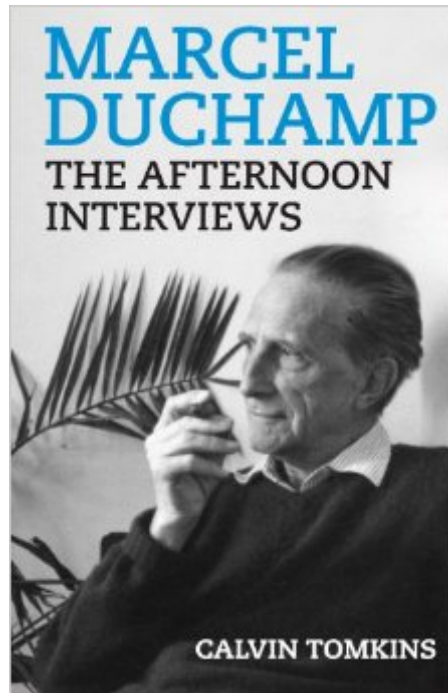


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Marcel Duchamp: The Afternoon Interviews



Synopsis

In 1964, Calvin Tomkins spent a number of afternoons interviewing Marcel Duchamp in his apartment on West 10th Street in New York. Casual yet insightful, Duchamp reveals himself as 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. Those interviews have never been edited and made public, until now. *The Afternoon Interviews*, which includes an introductory interview with Tomkins reflecting on Duchamp as an artist, guide and friend, reintroduces the reader to key ideas of his artistic world and renews Duchamp as a vital model for a new generation of artists. Calvin Tomkins was born in 1925 in Orange, New Jersey. He joined the *New Yorker* as a staff writer in 1960. His many profiles include John Cage, Robert Rauschenberg, Merce Cunningham, Leo Castelli, Damien Hirst, Richard Serra, Bruce Nauman, Cindy Sherman and Jasper Johns. Tomkins is the author of 12 books, including *The Bride and the Bachelors* (1965), *Living Well Is the Best Revenge* (1971), *Lives of the Artists* (2008) and *Duchamp: A Biography* (1996).

Book Information

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Customer Reviews

Marcel Duchamp was an enigma to many, and the new collection of his interviews (conducted in the early 60s by a magazine writer attempting a profile on a mercurial figure) will fascinate those already hooked on the guy, while newcomers will find here an easy, painless and exceedingly swift introduction into the mind and humor of one of the world's leading artistic figures. At least our book club found it so: in our club there are veritable Duchamp newbies while at the other end of the

spectrum there are those among us who have studied him for ages. One man revealed that his dad took his little hand in his big hand and walked our member into the Pasadena Museum of Art where under Walter Hopps wise tutelage Duchamp sat and played chess with a totally nude girl--a sight to dream of, not to tell, as Coleridge said in a similar situation. Anyhow there are a few puzzles in the book, such as, why was this material been hidden for so long? The addenda to the slim volume fail to mention the provenance, though artist slash publisher Paul Chan interviews Calvin Tompkins about his long ago meetings with Duchamp; we just don't hear about it. Maybe Tompkins, who interviewed Chan himself for the New Yorker not all that long ago, stumbled onto these treasures in an old vase or attic and mentioned them to the young artist over drinks at La Cote Basque, 1965. But all of us were grateful that they are here for us now. Duchamp remains full of tricks, and so deadpan that some of his amazing provocations go unchallenged, and contradictory from afternoon to afternoon.

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