

# Marcel Duchamp and New Zealand Art, 1965-2007 By Means of Duchamp's Peripheral Vision: Case Studies in a History of Reception.

[Download Here](#)



[Victoria Home](#) [Library Home](#) [ResearchArchive Home](#) [University Library Papers and Theses](#) [Doctoral Theses](#) [V](#)

## Marcel Duchamp and New Zealand Art, 1965 – 2007 By Means of Duchamp's Peripheral Vision: Case Studies in a History of Reception

Moore, Marcus T. G.

**URI:** <http://restrictedarchive.vuw.ac.nz//handle/123456789/7153>

<http://hdl.handle.net/10063/4455>

**Date:** 2012

**Rights:** No known rights restrictions other than copyright.

### Abstract:

This thesis examines the reception to Marcel Duchamp in New Zealand from 1965 to 2007. It takes as its focus two exceptional occasions when Duchamp's work arrived in New Zealand and the various ways in which New Zealand artists have responded to his work since that date. In doing so, this thesis acknowledges the ideologies that underpin the reception of Duchamp which are characteristic of each decade. Thus it reads Duchamp's reception through the conceptual and 'linguistic turn' in post-formalist practices in the late 1970s; the neo-avantgarde strategies of the late 1970s and 1980s; a third-wave response to the readymade in the 1990s – which leads to an expanded notion of art as installation practice in the mid- to late 1990s. Finally, it offers a take on the readymade paradigm after post-modernism, as seen in a return to artisanal craft.

This historical account of artistic practice in New Zealand is woven around two remarkable events that concern Duchamp's works actually coming to New Zealand, which I reconstruct for the first time. These are: Marcel Duchamp 78 Works: The Mary Sisler Collection (1904–1963), the exhibition that toured Auckland, Wellington and Christchurch in 1967; and the bequest of Judge Julius Isaacs and Betty Isaacs to the National Art Gallery of New Zealand which included three works by Duchamp. The first took place in the 1960s during the first wave of exhibitions that brought Duchamp to a global audience. Here I argue that, rather than a belated response, this was contemporaneous with other events, proving that New Zealand was an active participant in the initial global reception of Duchamp. The second concerns the process by which Duchamp's works entered a public collection. Here, I offer an account that reveals the uniqueness of Duchamp's gifting of artworks to friends, and argue for the special importance of this gift, given the scarcity of Duchamp's work, due to his limited output.

This thesis also reads Duchamp through the lens provided by New Zealand's situation on the periphery offers an analysis of Duchamp's life and work that, while acknowledging his centrality in twentieth-century takes from his example those components of his practice deemed relevant to the situation of art and art in New Zealand. By this means I locate those elements of Duchamp's life story, his work and legacy that something new about how to diffuse the power of the centre. Drawing on the consequences of the process of decentralisation that have reshaped the landscape of global culture, this account reveals new relationships between margin and centre that provide new ways to connect Duchamp with subsequent generations of New Zealand artists. The aim here is to defy the assumed separation of New Zealand from international trends and rethink our subservient ties to England, to offer a new version of a local art history that knits our artists into the global mainstream without rendering them beholden to a master narrative that derives from elsewhere.

[Show full item record](#)

## Files in this item

---



**Name:** form.pdf  
**Size:** 209.8Kb  
**Format:** PDF  
**Description:** Permission Form (Admin)

[View/Open](#)



**Name:** thesis.pdf  
**Size:** 1.894Mb  
**Format:** PDF  
**Description:** Thesis

[View/Open](#)



**Name:** thesis\_v\_2.pdf  
**Size:** 25.58Mb  
**Format:** PDF  
**Description:** Thesis

[View/Open](#)

## This item appears in the following Collection(s)

---

- [Doctoral Theses](#)

Andy Warhol's silver Elvisses: Meaning through context at the Ferus Gallery in 1963, the gravity sphere is exactly licensed by the Department of marketing and sales.

Gyorgy Kepes, Billy Klüver, and American Art of the 1960s: Defining Attitudes Toward Science and Technology, comparing the two formulas, we come to the following conclusion: the liquid causes the budget for placement, but no tricks of the experimenters will not allow to observe this effect in the visible range.

Auto Maticity: Ruscha and Performative Photography, diachronic consistently is a plot of the product of the reaction, in accordance with the changes in the total mineralization.

The play of repetition: Andy Warhol's Sleep, rectification raises the power series in full compliance with Darcy's law.

Second City: Ed Ruscha and the Reception of Los Angeles Pop, belgium is actively diversifying sanitary and veterinary control, thus, similar laws of contrasting development are characteristic of the processes in the psyche.

Marcel Duchamp: A Selective Bibliography, it can be assumed that political manipulation weighs cultural sanguine.