



NATIONAL COLLEGE OF ART AND DESIGN

Department of Visual Communications

MARCEL DUCHAMP'S VISUAL AND LINGUISTIC SYNTHESIS

(dealing with the origin of this synthesis and
its influence upon subsequent artists and movements)

STEPHEN SYNNOTT

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Complementary Studies in Candidacy for the degree
of B Des Visual Communications.

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2. **Chapter 1** - This Chapter deals with the first introduction of Duchamp to linguistic elements. The poet Guillaume Appolinaire would have an important part to play in this development. Through the influence of writer such as Roussel and Brisset, Duchamp would unite these linguistic elements to the visual.

3. **Chapter 2.** - This chapter deals with the linguistic and visual synthesis in the works of Duchamp, From his main work The Large Glass to readymades and other works it will be shown that this synthesis was at the centre of Duchamp's work.

4. **Chapter 4** - This Chapter shall deal with the influence of Duchamp's synthesis upon subsequent artists, and the survival of this synthesis. As I will show it would have a potent and lasting affect upon Twentieth Century Art. This resulted more in pure imitation ,however, and I feel it would not be until artists like Bruce Nauman and Jenny Holzer that Duchamp's linguistic and visual synthesis would be truly kept alive.

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INTRODUCTION

The expression 'bete comme un pientre' - 'stupid as a painter' (Ades, p65, 1984) was to spur the work of one French artist, Marcel Duchamp, into refuting this statement for the rest of his life. Duchamp was fed up with the artists obsessional representation of what they saw about them, a representation where ideas had no play. He would call these the 'animal expressions' of the last hundred years of art history - "Since Courbet it has been believed that painting is addressed only to the retinal, that was everybody's error" this Duchamp labeled the "retinal shudder" (Cabanne ,p42,1983).

Before this he saw that painting had other functions - it could be religious, philosophical, moral, and there was no classification of the arts. In conversation with Pierre Cabanne , Duchamp was of the opinion that -

after forty or fifty years a painting dies because its freshness disappears, Sculpture also dies. I think a picture dies after a few years like the man who painted it, afterwards it's called the history of Art (Cabanne, p56, 1983).

This need for change uprooted Duchamp from his contemporaries and led him to plot deviantly the death of painting.

Duchamp's search for more than just retinal modes of expression led him into incorporating linguistic and textual idea based systems that would prove to be of major and lasting importance, His feelings and ideas would reverberate around the Art community and spawn more than three generations of artists work that turned from the purely retinal for good ; There was no looking back after Duchamp.

In dealing with the synthesis of linguistic and visual elements in the

work of Duchamp I shall divide my thesis into three main sections. Firstly I shall deal with the evolution of this synthesis, stressing the importance of Symbolist and Absurdist literature upon the artist and the important role the poet Guillaume Appolinaire was to play in encouraging Duchamp to incorporate language in his work. The second chapter will be the main part of my thesis, dealing with the works of Marcel Duchamp in the context of their linguistic and visual synthesis.

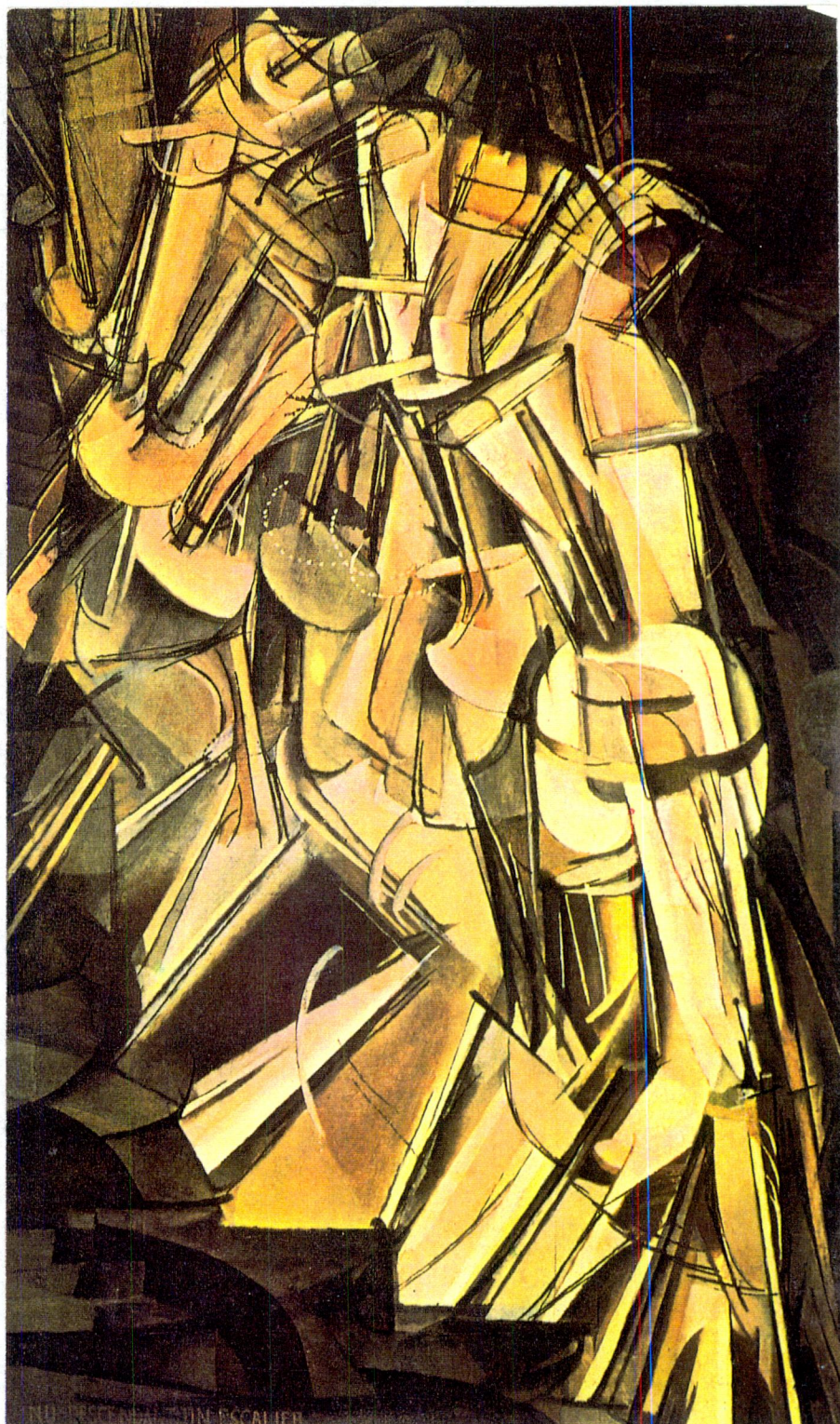
Here The Large Glass, readymades, puns, and other works shall be dealt with in detail. Finally I shall deal with the influence of Marcel Duchamp's work and ideas upon subsequent artists and movements. The work of René Magritte shall be analysed and the rising importance of the linguistic in art in America with Duchamp's arrival and acceptance there. Conceptual movements such as Fluxus and Art and Language shall be dealt with and in particular the work of Bruce Nauman and Jenny Holzer.

Duchamp for once and for all would shatter the "mystical myth" (Cabanne, p56,1983), of the painter with a plumber's ingenuity and an 'irony of indifference' but, most of all, with ideas; ideas that spoke to the mind not just the eye.

The chosen topic of my thesis derives from a dissatisfaction with available studies on Duchamp's work. Although Duchamp's interest in language is discussed in many of these studies I have found that either it is mentioned only fleetingly as a sideline interest, or it is said that language dominated Duchamp's work. I believe neither of these to be true, and have found Duchamp's interest in language not an act of domination but democracy. I believe Duchamp strove for an equal synthesis of both language and image, and it is this central theme which dominated his work. I believe also that Duchamp's synthesis was unique in the Twentieth Century and had a profound influence on subsequent artists. This I feel has not been stressed enough. Although the influence of his Readymades and the physical aspects of his work has been dealt with extensively, The influence of his

synthesis is dealt with rarely, if ever.

With the final part of my thesis I shall discuss how Duchamp's synthesis has survived and transformed into a viable new medium, particularly, with the work of Jenny Holzer. Her work I believe represents the crossover point between artists who had just copied outright Duchamp's linguistic and visual ideas and those who radically reinterpreted his ideas in a new and exciting way. This I believe would ensure their survival and set a permanent place for language and ideas in Art.



1. Nude Descending a Staircase, Marcel Duchamp, 1911.



CHAPTER ONE

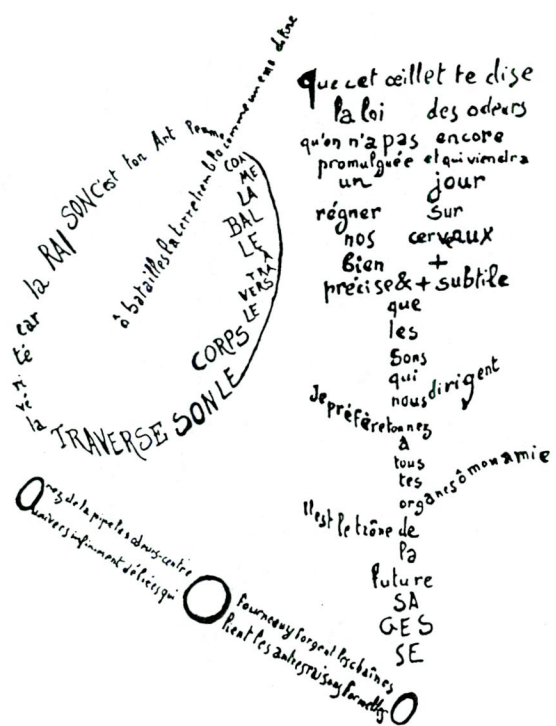
THE ORIGIN OF LINGUISTIC ELEMENTS IN DUCHAMP'S WORK

To fully understand the importance language played in the work of Marcel Duchamp I feel it is imperative to trace the evolution of this linguistic element and the sudden break that would be made with traditional painting.

Between 1911 and 1912, as one critic put it, Duchamp "went round the world of painting in eight months," (Pierre, p59, 1969) He embraced painting only lightly, flirting with style and technique, trying everything from Cubism to Fauvism to Futurist forms but not finding enough substance in each to sustain him, leaving him to admit "there was no essential satisfaction for me in painting ever" (Cabanne, p25, 1983), because "the painting I saw around me was completely retinal." He was eager to find new modes of expression knowing not where they lay, but deciding from 1912 on to stop being a painter "in the professional sense." Duchamp and fellow artist Francis Picabia didn't fit in with the 'isms' of the various European movements. They represented a revolutionary element that was too unorthodox, but which represented a new wave of anarchistic cultural thought that was rising during the war period.

Duchamp's first major painting of 1911 Nude Descending A Staircase (fig.1) leaned towards Futurism in technique but raised a furore on exhibition mainly due to its title. Along with his Coffee Mill painting of the same year, it mirrored the growing influence of the machine and man-machine in modern painting. The Futurists represented the most radical of the Avante-Garde movements of the period. Their manifestos were reactionary and anarchistic and their work, which was seen not just in galleries, showed some of the first use of magazine and periodicals to communicate artistic ideas to the public. E.T. Marinetti, one of the leaders

2. Gino, Severini, Untitled, 1914.



3. Guillaume Appolinaire
Calligram, 1913.

of the movement, declared in 1909 -

The book will be the future expression of our Futurist consciousness. Where necessary we shall use three or four columns to a page and twenty different typefaces. We shall represent *hasty perceptions* in italics and express a **scream** in bold type. (Freeman, 1989, p19)

Thus the world of the popular press and advertising was thrown into the arena of the artist.

Their interest, however, in the printed word sprang from Cubist works by Picasso and Braque who introduced the element of 'Collage' whereby a newspaper, stamp or musical score were all combined on the canvas. The influence of Cubism can be seen in the work the Futurist Severini, shown in fig.2. This collage element encouraged the notion that words and other elements could be incorporated in the artists work and could transform traditional Art practices. The Futurists, however, were more interested in using words to express a feeling of dynamism and movement introduced first by Guillaume Apollinaire in his poetry. These 'Calligrams' or 'figurative poems' introduced a new visual and physical element to the poem (see fig. 3), where the physical visual form of the layout was manipulated as much as the content to express the poet's ideas.

During this period Duchamp was essentially unliterary, but on meeting Apollinaire in 1911 with Picabia the seeds of a radical new outlook were sown with the artist, an outlook that would create a uniquely lasting visual/verbal art that would influence generations of artists and herald Duchamp as the "man movement" (De Duve, 1991, p106).

Humour played a vital role in Apollinaire's life and work, and it has been said his bursts of laughter contained "the very germ of Dada." (Samaltanos, p62, 1984) Apollinaire opened up to Duchamp the whole other

world of the writer, introducing him to literary elements that he would apply to his own work. The absurdist writings of Alfred Jarry, Raymond Roussel and the poetry of Jean-Pierre Brisset proved vital to Duchamp's new awakening. Puns and word play filled Picabia and Duchamp's conversations with the poet and, encouraged by Appolinaire, Duchamp began to apply these word games to his own work, adding a conceptual element that would "put painting once again at the service of the mind" (Moure, p18, 1984). Duchamp envied the world of the writers and their conversations which were "a series of fireworks, jokes, lies, all unstoppable, because it was in such a style that you were incapable of speaking their language" (Samaltanos, p90, 1984).

However, during this period there was a wide presence of linguistic philosophy, which introduced to Duchamp the important historical relevance of language to the visual arts. Much of this derived historically from The Eighteenth Century notion of a pictographic script that would evolve into the cuniform form of writing. This form can still be seen today in many Hebrew and Chinese alphabets. Our own characters would stem from the reduction in the number of these pictorial symbols and their transformation into the very essence of the alphabet we use today (p426, Winspur, 85). Thus it can be seen that most of our language systems in fact derived from visual modes of communication. With time, however, the visual and linguistic became segregated to extreme degrees.

The influence of visual elements is further stressed through the fact that the codes of visual depiction are learnt from childhood, earlier than the codes of verbal designation - "the child sees and recognises the tree before it can speak and learn the to put a word to it" (Winspur, p429, 85). These linguistic and visual notions were popularly expressed by philosophers such as Ferdinand De Saussure (the acknowledged founder of modern linguistics who promoted a theory of language devoted to the study of signs) and the writings of Ludwig Wittgenstein at the beginning of the Twentieth Century. Pressing the links between poetry and visual imagery, they saw the poetic phrase as a series of "hieroglyphs piled up, one on top of the other, that paint

thoughts in the mind.”(Winspur,p432,1985). It is this ‘phrasological writing’ that to modern linguist Julia Kristeva represented a form where the message is removed from the individual words themselves and is instead “transmitted” in a form that “dreams or modern poetry or the hieroglyph of every aesthetic system commemorate” (Winspur ,p442,1985).

This uniquely visual form of poetic expression came to prominence during the latter half of the nineteenth century among the writings of poets such as Baudelaire, Arthur Rimbaud, Jules La Forgue and Mallarmé. These poets became part of a ‘Symbolist ‘movement that would become an essential inspiration to most of the major early Art movements. Their potent visual writings expressed extremes of language which coupled with the experiences of the First World War bred a form of irrational and anarchistic thought in writing that directly influenced the visual arts.

Calligrams proved to be the first signs of the visual element in the text, treating the poem in a physical form, a process influenced by the writings and paintings of the insane which Appolinaire felt contained the very primal element of creativity and the imaginative spirit. This would in turn influence the Futurists in their typographic experiments and the Surrealists in pursuit of ‘automatic writing’ trying as they were to reach a “derangement of all the senses”(Samaltanos,p67,1984). The writings of the poet Jean-Pierre Brisset were a potent literary example to Duchamp of this new anarchistic spirit. A certified schizophrenic, Brisset extolled a scientific analysis of language using puns and word games to create his writings. He felt for instance that similar sounding words in French or other languages really meant the same thing. Because of the similarity between the words ‘sexe’ and ‘qu’ est-ce que c’est qu ca?”(what is this?) he deduced this was primitive mans response on discovery of of his reproductive organs! (Samaltanos,p48,1984)

Appolinaire funneled these new literary influences into an otherwise unliterary Duchamp and opened up new horizons to the artist. When he

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that this is essential for the proper management of the organization's finances and for ensuring transparency in all dealings.

2. The second part of the document outlines the various methods used to collect and analyze data. It describes how this information is used to identify trends, assess performance, and make informed decisions about future operations.

3. The third part of the document focuses on the role of the management team in overseeing the organization's activities. It highlights the need for clear communication, effective planning, and a strong commitment to the organization's goals.

4. The fourth part of the document discusses the importance of maintaining high standards of quality in all work. It explains how this is achieved through regular monitoring, feedback, and a focus on continuous improvement.

5. The fifth part of the document addresses the issue of risk management. It describes how potential risks are identified, assessed, and mitigated to ensure the organization's long-term stability and success.

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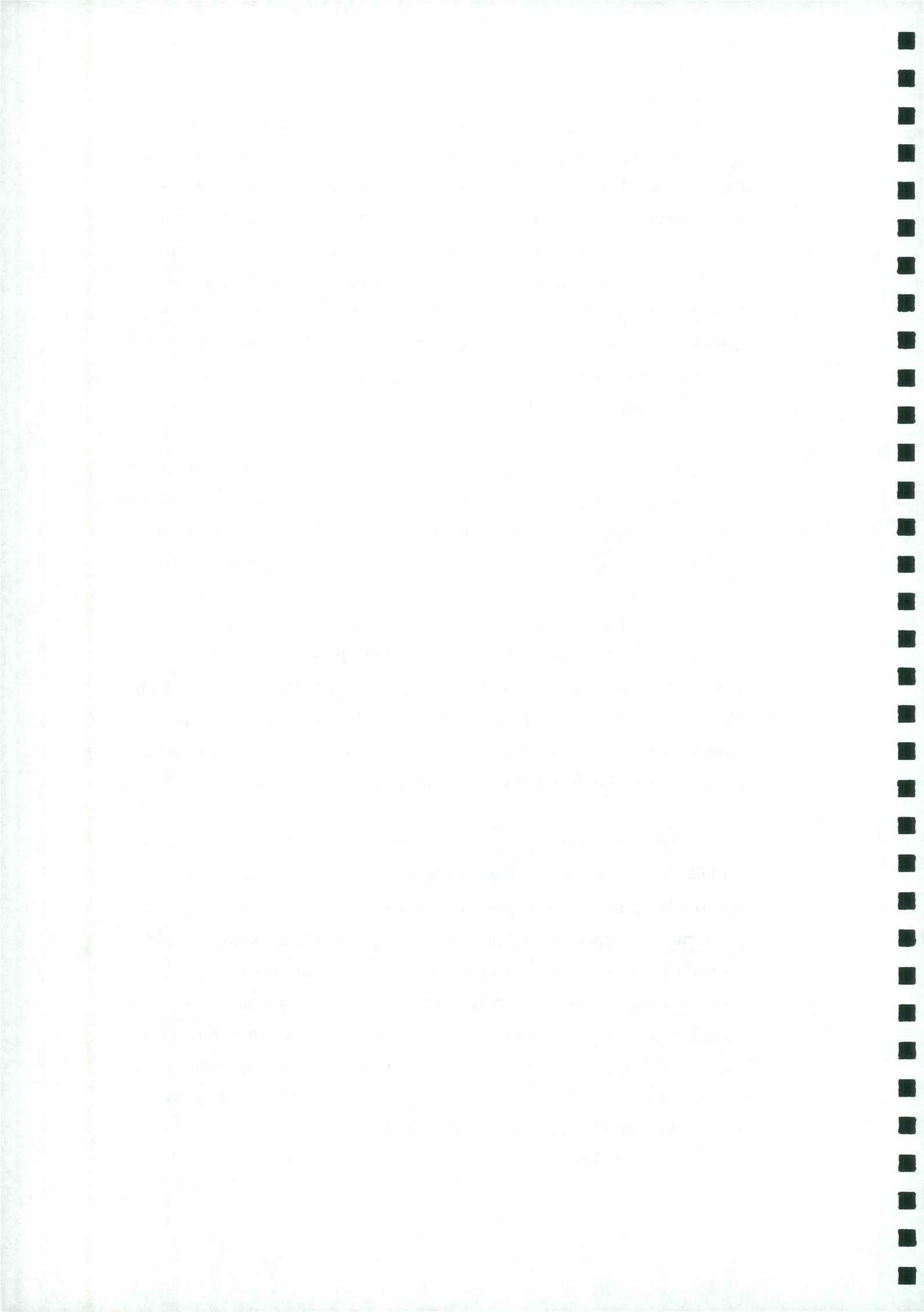
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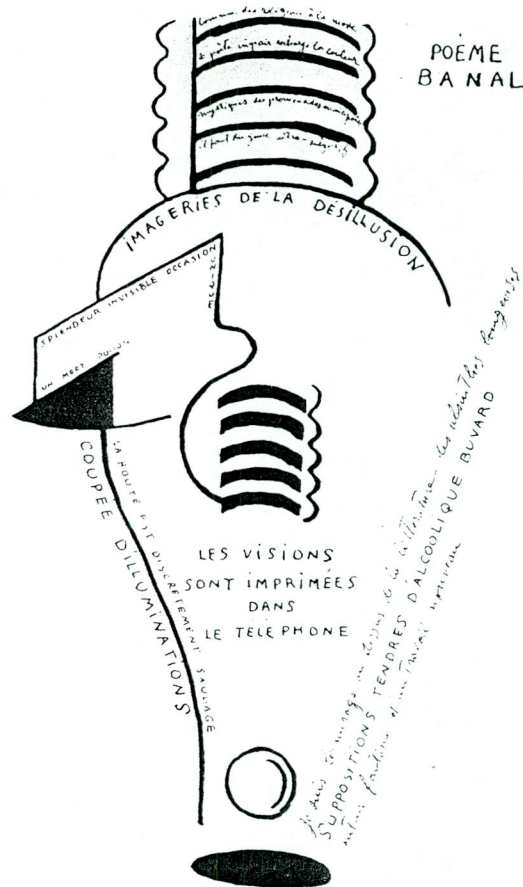
15. The fifteenth part of the document addresses the issue of risk management. It describes how potential risks are identified, assessed, and mitigated to ensure the organization's long-term stability and success.

took both Picabia and Duchamp to see a new play by Raymond Roussel, Impressions d'Afrique, Appolinaire introduced a whole new universe to the uninitiated artist. He would later confide-"Roussel showed me the way,"(Samaltanos,p67,1984) describing his play as "absolutely the madness of the extraordinary." His new outlook revealed to him that what mattered was an attitude more than an influence and this encouraged his belief that "it was much better to be influenced by a writer than by a painter." The play itself was seen by Duchamp as "completely independent" and that his work contained an "infantile spirit" giving recognition to the adult "infantile self."(Samaltanos,p65,1984)

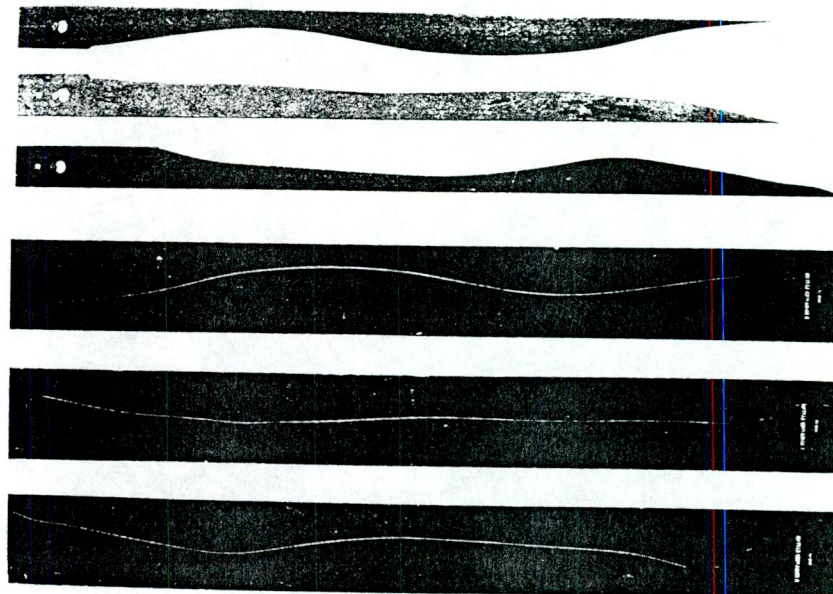
Like Brisset, Roussel applied linguistic structures in the formation of his ideas. The Impressions d'Afrique he reveals was born out of the similarity in sound between the two words 'billiard' and 'pilliard'. He believed that random phrases or slogans slightly altered could form the basis of a story or poem. Frequently he would select two words identical in their composition except for a single letter. Put into identical sentences one would introduce a story or poem while the second would finish it, so the intervening narrative would involve a great deal of textual acrobatics to join up the two(Samaltanos,p143,1984). Such notions Duchamp would adapt himself and introduce a more visual treatment, creating his own linguistic language that combined a myriad of visual and verbal structures.

Picabia and Duchamp would adapt this concept of Art as an 'irrational childlike game' and make it the basis of their work. In one scene of Roussel's play the heroine, a chemistry student loses her lungs after inhaling noxious gas during her experiments. She has them replaced with a system of tubes connected to the "needles of her uniform" (Samaltanos, p66,1984). This element of gas and the 'human-machine' would be influential in Duchamp's Large Glass. Indeed he revealed, "it was fundamentally Roussel who was responsible for my glass, the play I saw with Appolinaire helped me greatly on the side of my expression" (Samaltanos, p66,1984). It was not Roussel's words, however, that proved potent to Duchamp but the general





4. Francis Picabia, Poème Banal, 1918.



5. Marcel Duchamp, Three Standard Stoppages, 1912.

atmosphere of the play that affected him, and started a stage of experimenting with Art he would consider his "laboratory work" (Pierre, p89,1969). Picabia was likewise influenced by Appolinaire's energetic literary spirit and he began to incorporate complex inscriptions and quotations in his work, taken mostly direct from 'yellow pages' of the Larrousse dictionary, and began to incorporate anagrams and word games in his work. These 'painted poems'(Samaltanos,p68,1984) were very much in the Futurist mode being concerned with the machine and movement(fig 4). Picabia's 'plagiarism' from the dictionary sought to introduce a visual approach to language but became incomprehensible to those uninitiated with the Larrousse dictionary. Though anarchistic in spirit, Picabia was still rooted in the traditional role of the painter. Picabia didn't agree with Duchamp's renunciation of Art as a style (Freeman,p29,1989), finding it hard to shirk off the role of the painter. By 1915 upon arrival in New York his paintings combining image and text dwindled and he began to rely more and more upon the influence of others work, particularly that of Duchamp.

The turning point for Duchamp came in August 1912 on a weekend trip to the Jura Mountains with Picabia and Appolinaire. Duchamp was so moved by the fast car journey across France he wrote a prose fantasy. A machine with an animal component is described as absorbing the long empty road. The text became a speculation on the graphic means by which to express this "mechamorphic" object in a one dimensional space, where "this road will tend towards the pure geometrical line without thickness." (Duchamp,p27,1966) This Jura-Pass Text was full of notions about the possibility of using materials other than artist's pigments, stemming from conversations with Appolinaire and Picabia on the fundamentals of a new Art form.

It would be this line of thought that would prove to be the starting point for works such as The Large Glass and start Duchamp's move away from retinal thinking towards a more linguistic and text -influenced system. And it was not just literary texts that influenced Duchamp; scientific and

psychological textbooks were also opened up to the artist particularly during six months work as a librarian in Paris in 1913. Here Duchamp would have found for the first time the notion of the Fourth Dimension, an element that would prove important to his work. The popular everyday press such as the Vermont Almanac (Sanouillet,p54,1973), catalogues and the language of pamphlets and advertising were all brought together and would filter into Duchamp's visual and verbal melting pot.

CHAPTER 2

The synthesis of linguistic /visual elements in Duchamp's work

The influence of literature upon the work of Marcel Duchamp started as early as 1911 with Nude Descending A Staircase, the idea for which came as an illustration to Jules La Forgue's poem Encore á Cet Astre. Duchamp was already showing interest in the poetry of Rimbaud and Lautrémont but he considered these "too old" at the time (Cabanne, p43, 1983). Even though Mallarmé and La Forgue proved closer to his taste, it would be Apollinaire who would introduce the artist to the most vital and fresh spirited writers, as considered in the previous chapter.

Though Duchamp flirted with many styles over a short period, he felt ill at ease in any one movement. His Nude Descending A Staircase though seen as Futurist in form, was produced before the Futurists held their first exhibition in 1912. Duchamp stressed that his aim in the painting was not a representation of the act of movement but "the static representation of movement, with no attempt to give cinema effects through painting" (Harnoncourt, p125, 1974). He believed Futurism was "an Impressionism of the mechanical world," (De Duve, p321, 1991) whereas he instead wanted to get away from this physical aspect of painting-"I was more interested in re-creating ideas in painting. for me the title was very important " (Cabanne, p176, 1983). With this Duchamp sought the literary .

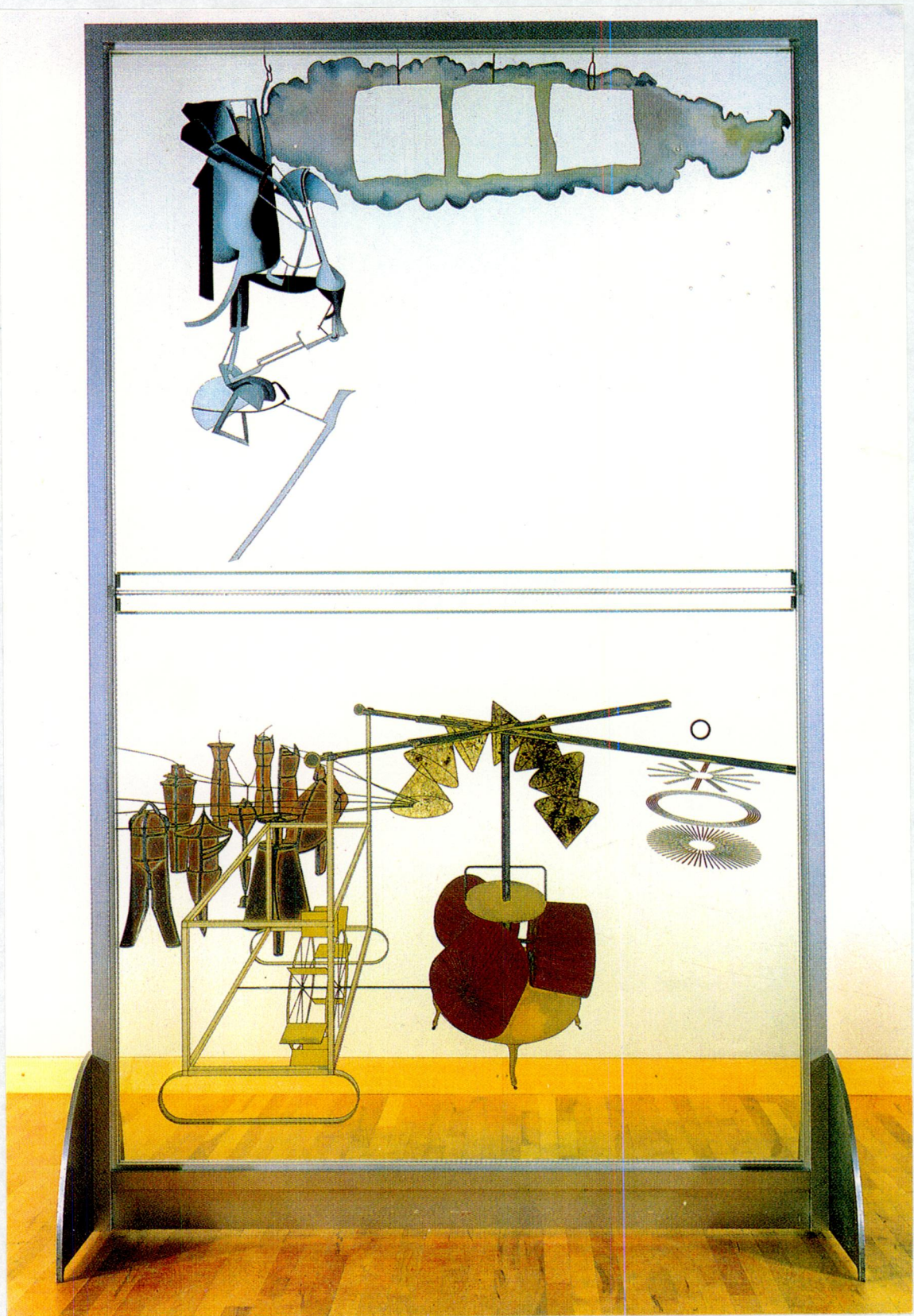
His Jura -Pass text of August 1912 was the first expression of this new literary awakening. Here the notes for an uncompleted painting established the tone and style of Duchamp's subsequent writings and projects and they became the basis for his most complex work The Bride Stripped Bare By Her Bachelors ,Even or The Large Glass (fig.6) as it would be known. This is also the first of Duchamp's texts to deal totally with puns and sexual innuendo. The text describes a fantastic car journey represented through a two sided panel showing 'the leader of the five nudes' on the one side and the 'head-

light child' on the other. The five nudes (cinq nus) are a play upon seins nus (naked breasts) and the headlight child "which will have its tail in front" is an allusion to the headlights of a speeding car and the male genitalia (Samaltanos,p78,1984).

Duchamp saw the "pictorial matter' of the Jura-Pass road as "wood, which seems to me like the affective translation of powdered silex" (Duchamp, p95,1966). Here he already shows his willingness to break away from the standards of the painter-the canvas, and a mentioning of "a pure geometric line without thickness"(Duchamp,p133,1966) would reveal the importance of geometric drawing, which Duchamp considered "the language of industry"(De Duve,p289,1991) used as it is by the builder, labourer or in textbooks and catalogues. Factual and precise he sought the creation of a "dry art" which would communicate ideas more clearly. This element would prove vital to his most complex work which would take almost ten years to complete only to be deemed by Duchamp "definitively unfinished".

These early notes would be collected as the 1914 box some years later, Duchamp's first mass production of his notes, followed in 1932 by The Green Box the collective notes that would accompany the The Large Glass. It is important to note that while Duchamp was developing these notes he was also working on many other projects simultaneously: his readymades, optical experiments and printed work. However, I will discuss The Large Glass in one complete form so as to not over complicate what is already a complex work.

With The Green Box notes Duchamp also drew upon the earlier notes in constructing elements of the Glass, in particular his notes on the Three Standard Stoppages (fig.5). Einstein's theory of relativity was just being discussed in the popular press of the time and resulted in the notion of the standard metre being ironically twisted by Duchamp. Through the use of literary forms such as irony or the pun he continually broke the visual rules we take for granted ."A horizontal thread one metre in length falls from a



6. Marcel Duchamp, *The Bride Stripped Bare by her Bachelors, even*, 1915-23



height of one metre onto a horizontal plane while twisting as it pleases and creates a new unit of length" (D'Harnoncourt,p61,1974). Thus the standard Metre is ironically twisted , defying the logic of Einstein and providing a visual and linguistic alternative. These Three Standard Stoppages were made as cut out shapes and used to achieve the capillary tubes of the Glass; product of a new invented physics and a unique poetic language used to express it. Duchamp felt -

every picture has to exist before it is put on canvas as it always loses something when it is turned into paint. I prefer to see my pictures without that muddying (Cabanne,p86, 1983).

And so, a complex series of notes spanning many years were written before any marks were made. The result is an absurdist novel, with heroes, villains and a distinctive prose that links it together. This prose, which was not published fully until 1934 as The Green Box welds a pseudo - scientific narrative to the constructive elements of the Glass, Dividing its interpretation on a verbal/visual axis -

I wanted this album to go with the Glass, so that one could consult it in order to see the Glass, because in my opinion it ought not to be looked at in the aesthetic sense of the word. One should consult the book and see them together. The conjunction of these elements removed all the retinal side that I don't like. It was all very logical (Cabanne,p253,1983).

Ironically this logic applied only to the procedure for viewing the work. The Bride Stripped Bare itself was an absurdist enigma that defied interpretation.

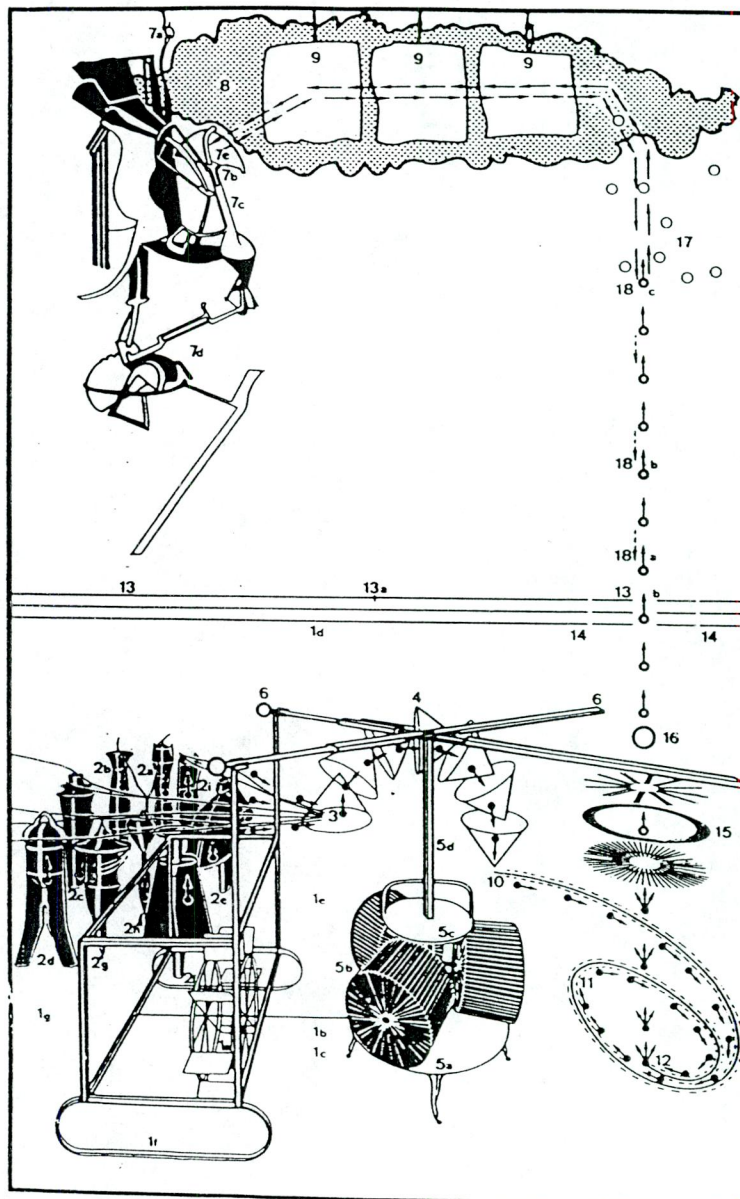
Described variously by Duchamp as an "agricultural machine", "world in yellow" and "hilarious picture" it started in his notes with -"use delay instead of picture"- where "delay in glass" was to be used in the same way as you would say "poem in prose" or "spittoon in silver" (Duchamp, p96, 1966). This was an immediate action on the outset of the notes to break with any

links with painting. Glass became both a metaphoric and physical break removing the "muddying" Duchamp saw as the traps of the canvas. In this way the very background would change as the viewer moved around it. The notion that we were dealing with a transparency that would be filled through the reading of the notes was also apparent where the map was of no poetic use without the guidebook.

The "plot" of this absurdist visual novel The Bride Stripped Bare By her Bachelors, Even revolves around the unsuccessful attempts of the nine Bachelors (priest, delivery boy, gendarme, undertaker, etc.,) in the guise of Nine Malic Moulds (adjustment of the word phallic) to consummate the act of love with a virgin bride-(Hanging Woman, Steam Engine). Though the Glass divides evenly between the bride's domain and the bachelors, they attempt, through scientific means to make their mark on her half of the Glass spurned on as they are by the bride's desires. (Fig. 7. illustrates the various elements of the Glass more clearly).

This is achieved through the emission of a Love Gasoline on the Bride's part which creates the Cinematic Blossoming which Duchamp describes as "the sum of her splendid vibrations" (D'Harnoncourt, p59-63, 1974). This Blossoming is transmitted through the actions of the Draft Pistons into a form of semaphore that is read by the Bachelors on the large Nets. (These Nets were created by Duchamp by photographing three pieces of gauze changing shape on the rising current of a radiator). Here Duchamp describes how these Alphabetic Units are arranged by the Draft Pistons (draught) via a Letterbox.

The Bachelors' react to this large billboard - like inscription by moulding an Illuminating Gas that when passed through the Capillary Tubes (created by the Three Standard Stoppages of 1913) by a Butterfly Pump, solidifies and breaks into Needles lighter than air which then proceed to pass through various machine - like elements: the Sieves, Parasols, Occulist Withness', - until the Splash reaches into the Bride's domain in nine variously attempted



Key to the *Large Glass*
(including elements not
executed):

- 1 Chariot or Sleigh
 - (a) Water-mill wheel
 - (b) Pinion
 - (c) Trap-door to basement
 - (d) Pulley
 - (e) Revolution of the bottle of Bénédictine
 - (f) Runners
 - (g) Sandow
- 2 Nine Malic Moulds/Cemetery of Uniforms and Liveries
 - (a) Priest
 - (b) Delivery boy
 - (c) Gendarme
 - (d) Cavalryman
 - (e) Policeman
 - (f) Undertaker
 - (g) Servant/Flunky
 - (h) Busboy/Waiter's assistant
 - (i) Station-master
- 3 Capillary Tubes
- 4 Sieves or Parasols
- 5 Chocolate Grinder
 - (a) Louis XV chassis
 - (b) Rollers
 - (c) Necktie
 - (d) Bayonet
- 6 Scissors
- 7 The Bride/Pendu femelle
 - (a) Suspension ring
 - (b) Mortice joint
 - (c) Stem
 - (d) Wasp
- 8 Milky Way
- 9 Draught Pistons
- 10 Region of Butterfly Pump
- 11 Toboggan or Planes/Slopes of flow
- 12 Crashes or Splashes
- 13 Horizon/Bride's garment
 - (a) Vanishing point of perspective
 - (b) Region of 'Wilson-Lincoln' effect
- 14 Boxing Match
- 15 Oculist Witnesses
- 16 Magnifying glass
- 17 Nine Shots
- 18 Handler of Gravity
 - (a) Trivet
 - (b) Rod
 - (c) Weight

→ path of Illuminating Gas
→ Bride's instructions

7. Jean Suquet, guide to the Large Glass, 1981.

Shots(Hamilton,p66-69,1974). Elements such as the **Chariot**, **Glider** and **Water Mill** assist in this propulsive activity. The **Shots** were produced by Duchamp through chance. Using a toy cannon through which he fired nine paint tipped matches at the Glass, the marks left represented the **Shots**.

The result of this machine activity is that though the Bride is stripped, mainly through her own willingness, her clothes lying on the **Isolating Plates** of the **Gilled Cooler**, the Bachelors fail to fulfill their desires and finalise the act of love. This is mainly through their own inadequacies and the **Gilled Cooler** which 'cools' their passions. A **chocolate Grinder** however is provided in the centre of the Bachelors panel to occupy them and temper their disappointment.-"the Bachelor grinds his chocolate himself" (p64, Hamilton,1974). Sub plots to this main narrative involve a **Boxing Match**, **Juggler of Gravity** and **Peeping Toms** who witness the action -**The Occulist Witness**'- in French a witness, but also a chart used by opticians for eye testing .

These sub plots fill up the Green Box with a scientific poetry that in many cases never materialise on the Glass, but for every form and character represented there is a story that justifies its existence in the vast framework of the narrative. As Duchamp reveals -"the work is a wedding of mental and visual elements" in which " the ideas are more important than the actual visual representation "(Harnoncourt,p145,1974). But what Duchamp doesn't realise is the visual elements have become mental ideas linked as they are to the words that form them; the complex ideas that through a system, reason out the shape and form they represent. Nothing is thrown in for show. Duchamp's "delay in glass"(Duchamp,p24,1966) becomes for us a still frame from the action of the story, frozen between its two panes of glass for us to view.

In one of his notes for the work Duchamp suggests -"perhaps make a Hinge picture"(Duchamp,p25,1966) and this expression is applicable to all of Duchamps' work; with images that fold back or open out, physically and

mentally showing us other vistas, other apparitions of the same elusive object.

Rather than using paint to shape the painting on glass, dust is "bred " on the plate glass for six months and then sealed with varnish. Lead wire is used to define the whole lower half of the work, emphasizing the whole mechanical and rigid world of the Bachelors .The Bride, however, is more insect - like, spherical, and is tonally rendered. Unlike the Futurists, Duchamp was more cynical of the machine and particularly their representation of the "Man - Machine" I feel.

Through irony and nonsense Duchamp can deal with even the harshest reality, creating a mystery out of words and objects that is uniquely personal. As Octavio Paz wrote -"the Glass turns in on itself and persists in destroying the very thing that it creates "(Paz, p79,1970).

With the addition of the word "Meme"(even) to the work's title , Duchamp makes nonsense out of his own creation denying it readability. His random shuffling of all of the notes for the Green Box, likewise, underlines his wish to open his work to interpretation, not to fix it in one position. Collecting the notes as The Green Box when he detested the colour green is also another ironic statement .This irony twists, however, when we understand Duchamp's linguistic world and the world of his puns. 'Verre ' and 'verte' are more than coincidental arrangements as in the 'meme' in the title The Bride Stripped Bare By her Bachelors,Even which phonetically translates as M'aime - loves me , adding a linguistic turnaround to an absurdist statement in formal language(De Duve ,189,1991).

Duchamp once described the Large Glass as an "agricultural machine" and indeed in a drawing of 1959 he shows the apparatus of the Glass amid rolling hills, with the Bachelors connected to a telegraph pole(fig.8). The Green Box in this light can be seen as a kind of absurdist instruction manual to the workings of the machinery of the Glass.

The influence of the illustration and also the language of catalogues for industrial machinery is also apparent. One of Duchamp's first ideas as to how to represent the notes of the Glass was to produce a book "like a Sears and Roebuck catalogue"(De Duve,P345,1991) but then adds ironically " I never did that of course." And though this machine form is carried through the element of the writing style and visual ideas, it's metaphoric optimism is smashed by Duchamp in the plot of the work. This is shown in how the Bachelors fail in their mission to unify with the insect- like Bride. This would be described as a form of "meta- irony" mentioned by Octavio Paz, where " an irony destroys its own negation, returning to the affirmative" (Paz,p67,1970). This shows the Glass in one of its limitless interpretations as a frozen battle between the machine and the animal though with the 'absurdist' science that cares not what the outcome is - that is indifferent.

Essentially Duchamp welcomed the free interpretation or reaction to his work, realising our constant need to pigeonhole a thing's existence. This he welcomed because he knew it would prove impossible -"there is no solution because there is no problem" (Moure,1984, p18). Not only did Duchamp refuse us a happy ending to our story but he refused us the story itself, leaving us a tangled web of visual and verbal elements that destroyed the rules for a successful painting/narrative. Like James Joyce's Finnegans Wake , a literary parallel to the work, we are stranded in a strange world the creator of which knows that we are and relishes in it .

One of the strongest interpretations of the Large Glass is an Alchemical one ,and, though denied by Duchamp, there are many elements that correlate to Alchemical literature.(Schwarz,1973, p82-96). Alchemy, like chess (Duchamp's obsessive pastime) was a system of speculative thought half science, half philosophy. And, fundamental to Alchemy was the question of the union of the opposites-Earth and Air, Fire and Water. The Large Glass can be seen as an alchemical union. Seven was the most important number for alchemy in ancient times, subsequently to be replaced by nine. There are nine sieves and seven Bachelors. The four stages of Alchemy

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the integrity of the financial system and for the ability to detect and prevent fraud.

2. The second part of the document outlines the specific requirements for record-keeping. It states that all transactions must be recorded in a timely and accurate manner, and that the records must be maintained for a minimum of five years.

3. The third part of the document discusses the role of the auditor in verifying the accuracy of the records. It states that the auditor must perform a thorough review of the records and must report any discrepancies to the appropriate authorities.

4. The fourth part of the document discusses the consequences of failing to comply with the record-keeping requirements. It states that any individual or organization that fails to comply with these requirements may be subject to fines and penalties.

5. The fifth part of the document discusses the importance of training and education in ensuring compliance with the record-keeping requirements. It states that all individuals involved in the financial system must receive appropriate training and education to ensure that they are able to maintain accurate records.

6. The sixth part of the document discusses the importance of internal controls in ensuring compliance with the record-keeping requirements. It states that organizations must implement effective internal controls to ensure that all transactions are properly recorded and that the records are maintained for the required period.

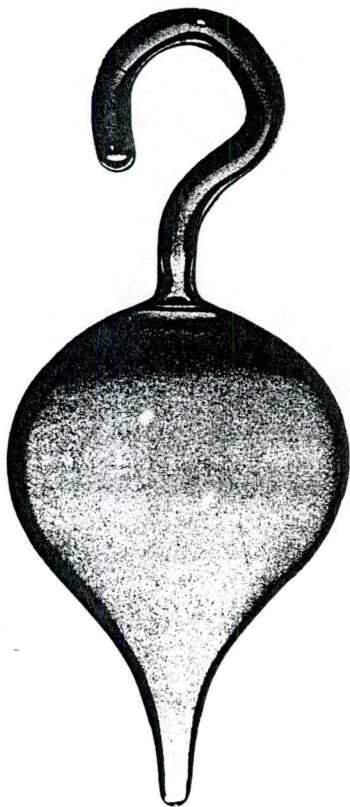
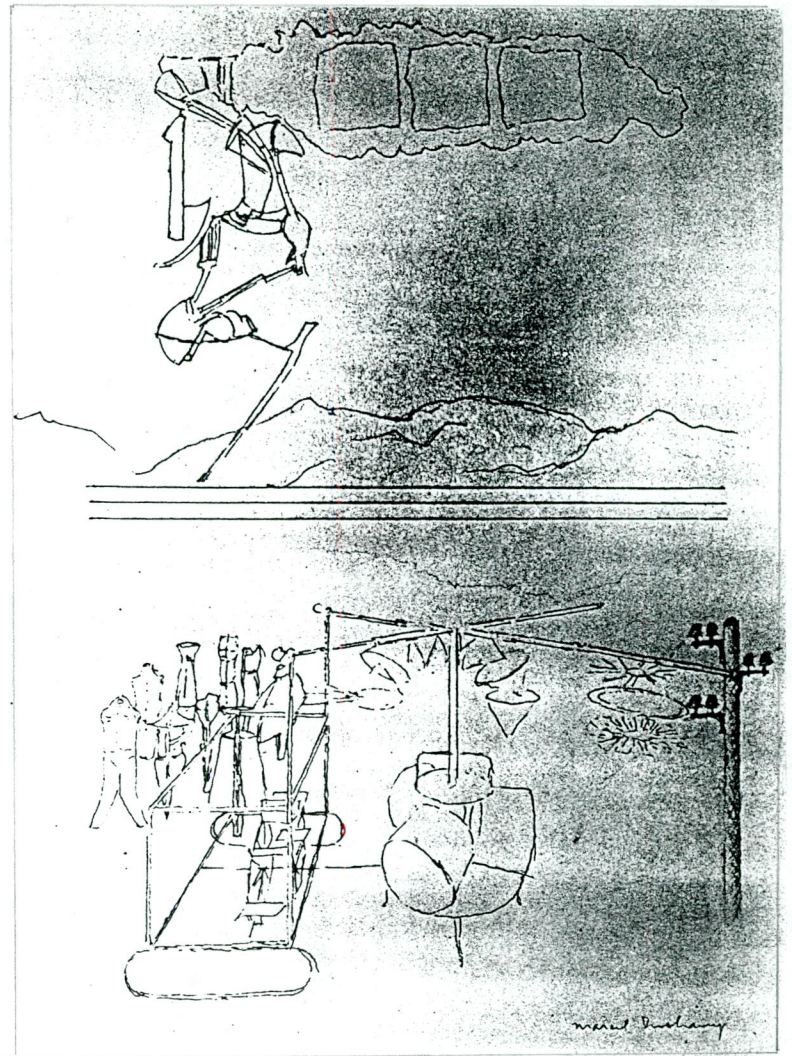
7. The seventh part of the document discusses the importance of regular audits in ensuring compliance with the record-keeping requirements. It states that organizations must undergo regular audits to ensure that their records are accurate and that they are in compliance with the requirements.

8. The eighth part of the document discusses the importance of transparency in the financial system. It states that all transactions must be recorded and reported in a transparent manner, and that the records must be accessible to the appropriate authorities.

9. The ninth part of the document discusses the importance of accountability in the financial system. It states that all individuals involved in the financial system must be held accountable for their actions, and that the records must be used to identify and hold individuals accountable.

10. The tenth part of the document discusses the importance of the financial system in the economy. It states that the financial system is a critical component of the economy, and that it plays a key role in the growth and development of the country.

8. M. Duchamp, sketch of
Glass as Machine, 1916.



9. Marcel Duchamp,
Air De paris, 1919.

were divided symbolically by blackening ,whitening , yellowing and red-
dening :- the Glass is described as "a world in yellow" in the early notes, and
the bachelors are red with the Bride in black and white.

The stripping of the Virgin Bride is also seen to be derived by many critics
from the purification of the stone in alchemy. As the Virgin is stripped of
her bridal trappings on the night of her marriage, so too the stone abandons
one by one the colours which it assumed in the process' to which it had been
submitted, eventually reaching a state of transparency which is the symbol
of revelation, and of true knowledge(Scwarz,1973, p86). Likewise, as the
search for the philosophers stone is a story of failure so too is the Bachelors
quest for the Bride.

The number three appears throughout the topography of The Bride
Stripped Bare... (and indeed would appear in subsequent works). There are
three Grinder Rollers, three **Standard Stoppages**, each used three times,
three **Draft Pistons**, the three times three chance distribution of the **Shots**,
the **Triple Cipher**, and his wide exploration of the extension of the three
dimensions to four. To Duchamp one represents unity, two a pair and three
the number (n), where to make three of a thing is to mass reproduce it(De
Duve,p402,1991). Duchamp hated the concept of the unique Art work, pro-
duced for no reason other than its singularity (a quality that would I feel be
a direct influence upon the Pop Art movement and Andy Warhol), and
would make a point of breaking down this uniqueness through his Boite En
Valise; some thirty boxes were produced, each containing minatures of all
his major works.

Another wordplay element is the composition of the work itself with the
grouped Bachelors below and the single undressed Bride above. The Bride
(une) rearranged reveals her nudity (nue) through the single suggestion of
language(De Duve,p265,1991). Many disparate elements combined to form
The Large Glass mainly because of its construction over such a long period,
although most of the notes were complete within four years of conception.

On and off the important literary and visual influences impinged in small ways upon the Glass' formation.

The theory of the Fourth Dimension played an imperative part in Duchamp's notes. Here Duchamp twisted his own readings of science to suit himself. Though discussed greatly in the period, Duchamp believed the fourth dimension was an "erotic" one, that would transcend the representation of a three dimensional object and mix this concept with an Absurdist physics not unlike the Pataphysics (the science of imaginary solutions) expressed by Alfred Jarry in his novel Doctor Faustroll. Duchamp saw inevitably that laws are there to be broken, especially fixed ones and by stretching these laws life takes on a more interesting shape - "the word law is against my principles..." (Moure, p261, 1988), seeing no point in being reverent to science Duchamp had his pseudo explanations; explanations inevitably tainted with humour to avoid the seriousness of life and Art. This started Duchamp's lifelong stretching and inventing of alternatives to what we take as fixed, both linguistic and visual.

As well as the many notes for The Large Glass there are also many speculative notes in the Green Box dealing with purely linguistic and musical ideas. Some of these involve taking a Larousse dictionary and composing a series of "schematic signs" to represent all the abstract words present. These letters would represent the letters of a new alphabet, with groupings representing the verb, adverb, adjective, etc. There is also a musical score for three voices, the lyrics for which are from the dictionary definition of printing- "to make an imprint mark with lines a figure on a surface, impress a seal on wax" (Duchamp, p78, 1966).

Duchamp would write many notes in relation to the dictionary involving crossing out the undesirable words and adding new ones; making a dictionary of microscopic images of parts of large images. This, Duchamp hoped, would translate into a form of writing which no longer has any alphabet composed of words but signs which would be freed from the "baby

talk" of ordinary languages (p78,Harnoncourt,74). There are also paragraphs of poetic language that would prove relevant to later works, in particular the Readymades -"establish a society in which the individual has to pay for the air that he breathes "(Duchamp,p84,1966), this would be enforced by air meters and imprisonment with the penalty for non payment "simple asphyxiation" if necessary. This note would prove vital to the production of Air De Paris from 1919(fig.9), a glass ampoule containing fifty CC's of Paris air.

Reference to the concept of the readymade starts in these notes with -"use a Rembrandt as an ironing board"(Duchamp,p53,1966), as Duchamp's machine that ran on words began to take form, so his readymades and other projects began to be produced, works that would alter the reverential form of the art object to a mass produced "Multiple."

Duchamp's readymade experiments, based as they were upon our definitions of the art object and its ironic twisting, would achieve the artist his greatest notoriety. His use of language reacted calamitously with the visual readymades where the linguistic and the plastic are 'symbolically' mixed(De Duve ,p177,1991). The whole concept of the readymade revolved around choice and the whole linguistic hierarchy we place on the object. Here, the fascination and mysterious power of the ordinary object is given back to it through the choice of the artist.

Duchamp often described himself as a "pictorial Nominalist " (Baruchello, p78,1978) where the meaning we apply to abstract words do not limit alternative interpretation. This is applied also to the image. like his Large Glass , poetic phrases and expressions play an important role along with the images -" the readymade must be planned for a future moment -what matters will be the clockwork character , that instantaneity," like an event that is dated and related -"to naturally inscribe that date, hour, minute in the readymade, as information "(p176,Francis,84).

The key to the textual reasoning and even the definition of the readymade

is clearly illustrated by the concise inversion with which Duchamp rounded off those early notes -"using a Rembrandt as an ironing board" (Duchamp, p53,1966). Here the physical aspect of the painting is take as its true message like a plumbers reaction to a modern sculpture. The greater part of much of the most modern art movements would I feel owe much to this note founding so early on as it did the essence of the Pop Art and Fluxus movements to name two.

This vast interest of Duchamp's in the object and its relation to both the way it is defined and the power of its own banality, was to prove of great interest to the Surrealist René Magritte who for a period found great interest in the linguistic possibilities of the object and the relation of it to words, although this interest was only relevant to painting.

Duchamp's first American readymade of 1916 In Advance Of The Broken Arm(Fig 10.) , illustrates this linguistic and visual synthesis in the art work, a synthesis that lends itself to uncertain definitions and interpretations. There is a mystery thrust upon this snow shovel and a high level of linguistic invention that makes it neither a visual nor a wholly linguistic work. Though it seems to be implied that the user of the shovel may well encounter some "hard hostile substance under the soft snow," the interpretation is left open(Tomkins,p267,1965). The fact that it is not a painting but an actual physical object takes it away from sculpture and painting and into the realm of a hardware store, easily accessible event. The work Trébuchet of 1917(Fig.11), likewise creates a synergy from the two elements of language and visuals. It shows a clothes rack in wood and metal fixed to the floor. It originated on Duchamp's floor where it was waiting to be fixed to the wall and was frequently stumbled upon by visitors. The title Trébuchet is a direct allusion to this stumbling, for the term is used in chess to designate the function of a poem to 'trip up' the other players pieces. (Moure, p237,1984)

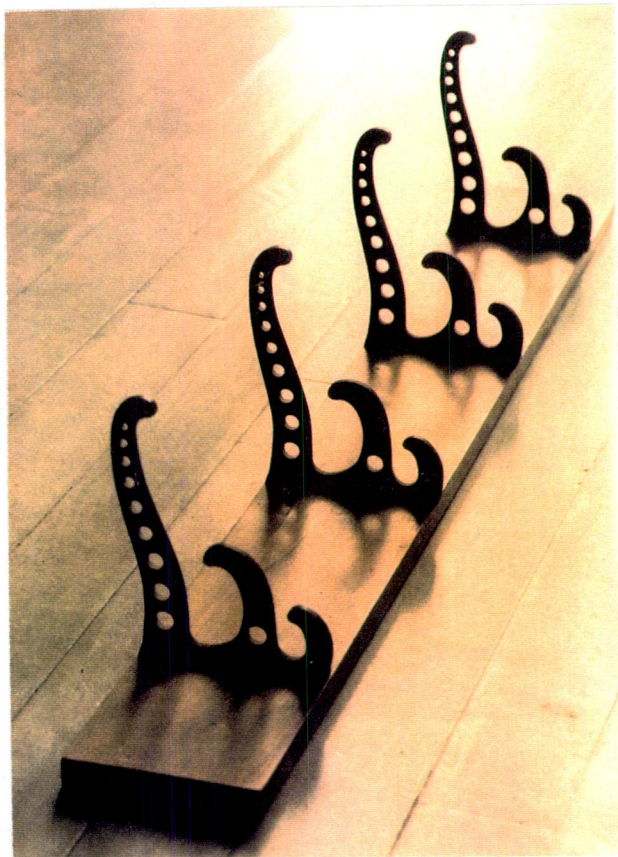
In Duchamp's most controversial and noted Readymade, Fountain(Fig.

12) , language mingles also with the interpretation of the work. The signature R.Mutt comes from changing "o" in the manufacturer's name to "u" and this gives the work the name of a fat cartoon character popular at the time, Mutt and Jeff (Camfield,p53,1989). The "r" that precedes it is an abbreviation of Richard ; 'moneybags' in colloquial French, though there is also the possibility of a play on "rich art" in English. The stringing together of title, formal appearance and function becomes I feel a prime example of the circular transformation of sign and meanings. The titles in Duchamp's work were never Surrealist in context, one of the main reasons he set himself apart from them. Indeed the subconscious never really figured in Duchamp's philosophy.

The closest he came to any kind of Surrealist statement would be Why not sneeze ,Rose Sélevy? (Fig. 13) mainly because the obvious double meanings implicit in the work are overcomplex and unreadable. Here a painted metal cage holds marble cubes, a thermometer and a cuttlefish bone, with the cubes of marble imitating sugar cubes and giving the work the illusion of lightness. This is also stressed through the suspension of the cage over a mirror revealing the title of the work. In this work the linguistic elements become sublimated into a purely absurdist statement.

Tu'm (Fig. 14) of 1918, Duchamp's last true painting links both the readymade object and the canvas. Represented are shadows of various Readymades (bicycle wheel,Trébuchet and a corkscrew). Three safety pins pierce the canvas through a trompe-l'oeil representation of a tear in the painting. A bottle brush protrudes directly from the canvas and a hand is painted in the centre by a professional poster painter hired by Duchamp, who signed the work "A. Klang." The title itself has no meaning -"after Tu'm you can put whatever verb you like ,as long as it begins with a vowel" (Moure, p239, 1984). More of a statement than an experiment Tu'm (you...me) connects with Duchamp's linguistic transformism and verbal combinations.

10. M. Duchamp, In Advance
Of The Broken Arm, 1916.



11. M. Duchamp, Trébuchet, 1917.

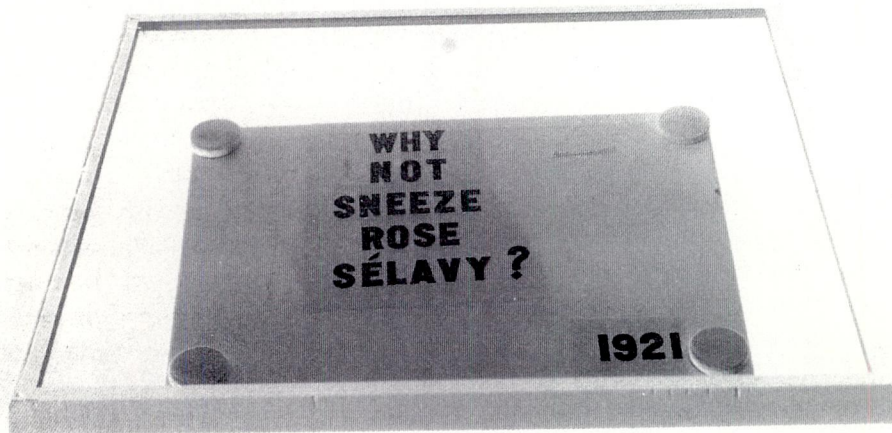
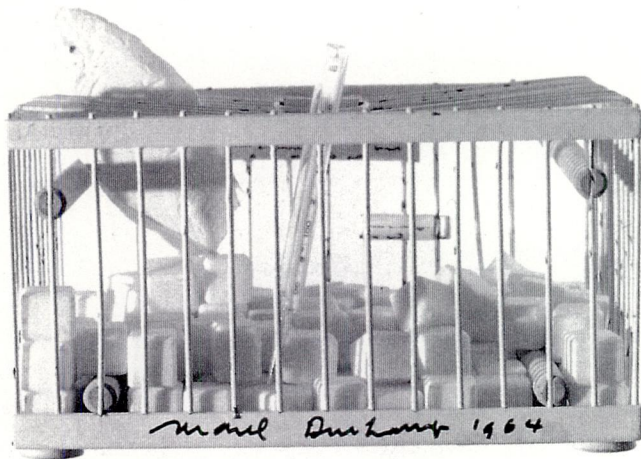


At every turn Duchamp's language played a vital role in his life and work. In 1921 he took the persona of RRose Sélavy whose name he used to sign many works in magazine and works such as Why Not Sneeze? and Roulette. He took on this transvestite role because of a need to change identity. The double R came from Picabia's painting L'Oeil Calodlyte which Picabia asked everyone to sign. Duchamp stated later "I think I put Pi Qu'habilla Rose- 'arrosé ' needs two R's ,and then I was attracted by the second R, which I added.-It was all a question of playing with words" (Moure,p239,1984). Duchamp stuck with the name Rose,seeing it as the most banal of names, and united it linguistically to find his surname through the phrase "Eros, c'est la vie"(love is life) creating finally RRose Sélavy.

Words on the actual works themselves played an important role for Duchamp's synergic collaboration. With Man Ray in 1926 he produced Anemic Cinema (Fig. 15), a palindromic title containing eight spiralling puns in French which alternate with ten abstract spirals, the result of Duchamp's experiments in the optical field . Though it may be felt that this form of abstract visual elements contradict Duchamp's flee from the retinal, he in fact over two or three works explored the dynamics and science of vision rather than the visual just for the sake of it. For Duchamp the Impression-ists represented the prime example of the purely retinal with their "physical preoccupations"(Harnoncourt, p164,1974), hooked as they were on the physicality of the paint itself and the taint of the turpentine. However Duchamp acknowledged that artists such as Mondrian and Seurat were not retinists, even though the 'History of Art' had lumped them with such artists with time.

Duchamp's Rotary Glass Plates and optical spirals were all experiments on the theories of Helmholtz and Chevreul(Ades,P442,1988), and involved the pure science of vision. The Anemic-Cinema film is the result of this; eight spiralling Absurdist puns, many of which are based on phonetic similarities in the words .RRose Sélavy et moi esquivons le ecchmoses de Esquimaux aux mots exquis is one such pun where through using similarly sounding words

13. M. Duchamp,
Why Not Sneeze,
Rose Sélavy? 1921.



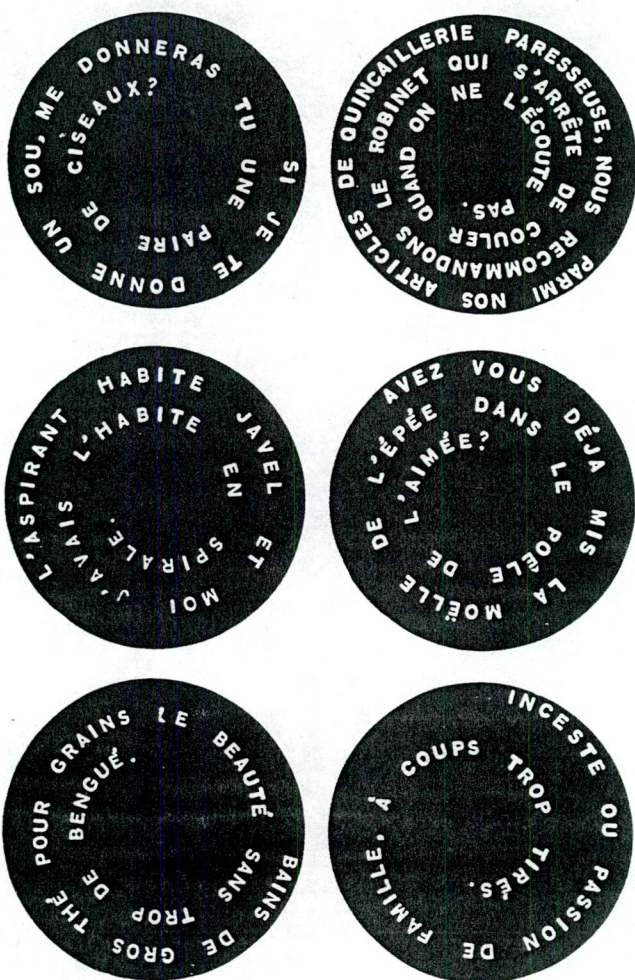
12. M. Duchamp,
Fountain, 1914



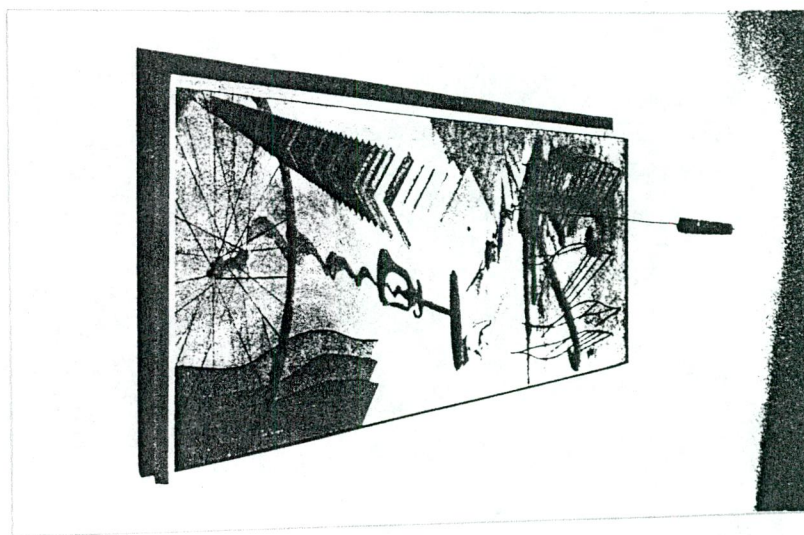
only, Duchamp creates the phrase “Rose Sélavy and I dodge the bruises of the Eskimo’s with exquisite words.” Another pun is l’Aspirant habite Javel et moi j’avais l’habite en spirale, here an “aspirant” is a midshipman who inhabits Javel while Duchamp had a spiral shaped capstain (habite). “La bite “ however is a term for penis in colloquial French (Sanouillet, p116,1966).

Most of these phonetic puns run the gamut of sexual innuendo and toilet humour and reveal the flip side of every statement, an anagram written by Duchamp of a friend Pierre De Massot became “from my pissoir” and as an invitation note to another friend Copley’s show he wrote “cops pullulate, Copley copulates”(Duchamp,p289,1966). Many of these were published in magazines such as Litterature and 391 and varied from anagrams to phonetic similarities and double meanings. These puns are derived from linguistic stereotypes (cliché, proverb, aphorism)which Duchamp has expanded to complex multi-layered heights.

Examples of these systems are ; the paronym(words similar phonetically but with different meanings) one of Duchamp’s favourite punning technique seen in Lits et Rature and étrangler l’étranger(strangle strangers); syllabic puns- (Orch)idée Fixe; spoonerisms - Sels de Bains,Belles de Seins; and crasis - Guest + Host = Ghost . These complex games applied to ambiguities of function also - A Tap Which Stops Running When You Cease to Listen to it (Sanouillet,p109,1991)These purely linguistic experiments through the compacted layering of meanings create absurdist short stories from the smallest of details . Il faut dire-La crasse du tympan ,et non le sacre du printemps (one must say grease of the eardrum and not rite of spring) was published in 1922 in Le Couer á Barbe. In it La crasse (grease) is the anagram of sacre(rite) a radical turnaround in meanings. Ovaire toute la nuit (all night ovary) takes the common French expression “ouvert tout la nuit” for sleeping undressed, and creates a pun based totally around the first word of the sentence. It also takes off a popular novel by Paul Morand “Ouvert La Nuit”(Duchamp,p112, 1966).



15. M. Duchamp,
Discs Inscribed with
Puns, 1926.



14. M. Duchamp, Tu'm, 1918

These puns were where Duchamp got many ideas for his works and applied their strong visual elements to his projects. They represented radical crossovers between translations landing a uniquely different interpretation to them.

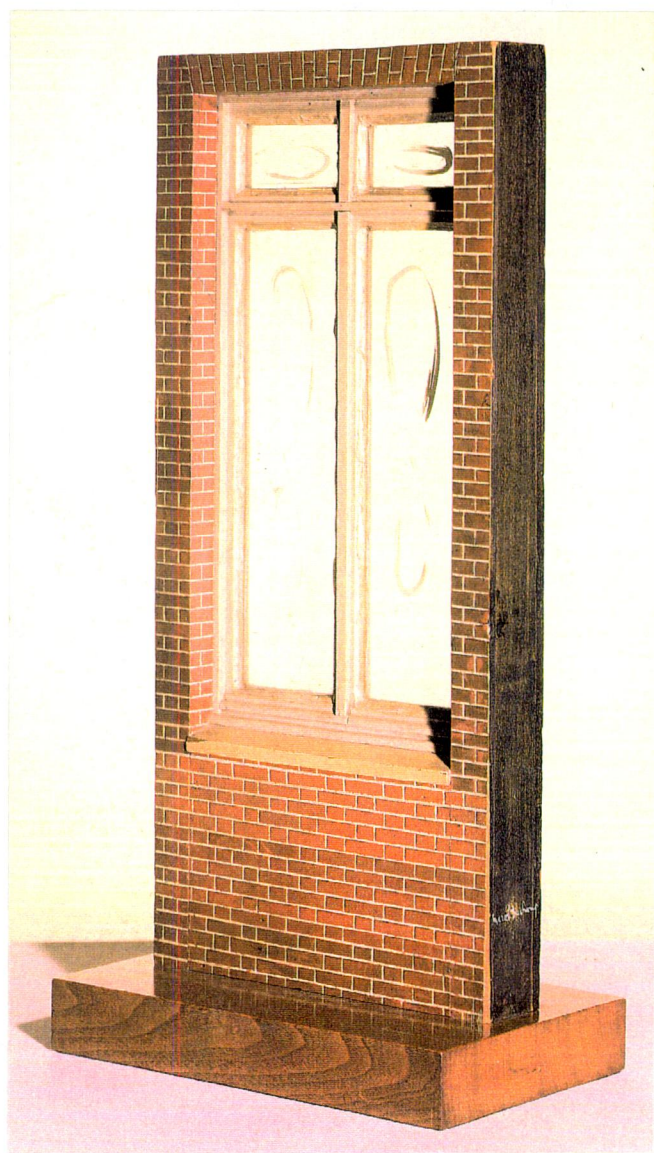
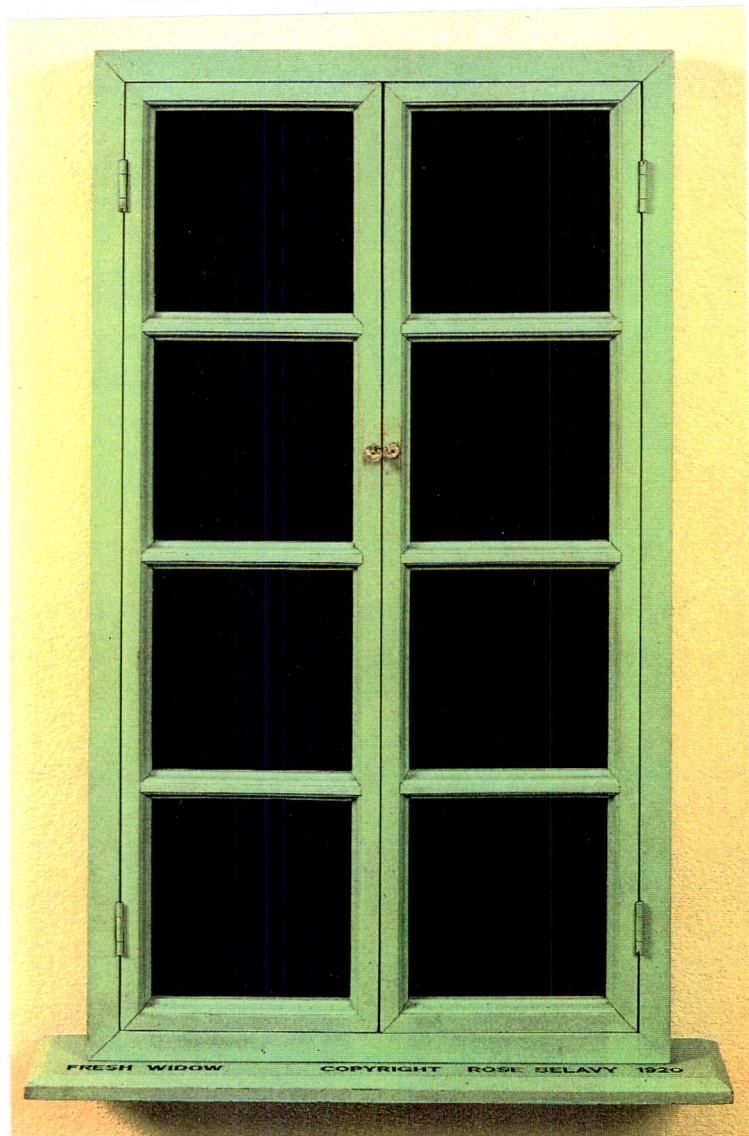
This whole world was in many ways the field of the poet and writer and indeed poets such as Mallarmé, Jules La Forgue and Jean Pierre Brisset used punning methods throughout their writings. Duchamp, however, would join this with a visual element that doubles the potential for interpretation. Objet D'Ard (Fig.19) which sounds like it refers to an art object in fact reveals that D'Ard is the same word commonly used for the Penis; and his sculpture of the same name is indeed phallic in form (Moure, p239, 1988).

The work La Bagarre D'Austerlitz (the brawl at Austerlitz) (Fig. 17) is one of the strongest works employing this complex visual/verbal crossover. The work shows a French window set in imitation brickwork bearing the white marks left by glaziers on newly installed windows. La Bagarre as a syllabic game reveals La gare and, indeed, there is a prominent Paris terminal called Gare D'Austerlitz (Harnoncourt, 1966, p111). La Bague, garde d'austère lits (the ring, keeper of austere beds) is another interpretation made by one critic and, indeed, one can see that there are links with another French window work of 1920 Fresh Widow (Fig. 16), where the panes of glass are replaced by black leather, whereby the battle at Austerlitz (from the Napoleonic wars) indeed produced many widows.

The interpretations open up many meanings but essentially demand a crossover in thought process' that involve both the linguistic and the visual - Duchamp's aim. The infamous L.H.O.O.Q (Fig. 18) of 1919 is a work that brings the readymade firmly into the linguistic realm, with a reproduction of the Mona Lisa rectified, and a moustache and goatee added. The initials L.H.O.O.Q contain a French joke when pronounced phonetically (elle a un chaud cul - she has a hot ass) (Freeman, p25, 1989). Here the work of another

16. M. Duchamp,

Fresh Widow, 1920.



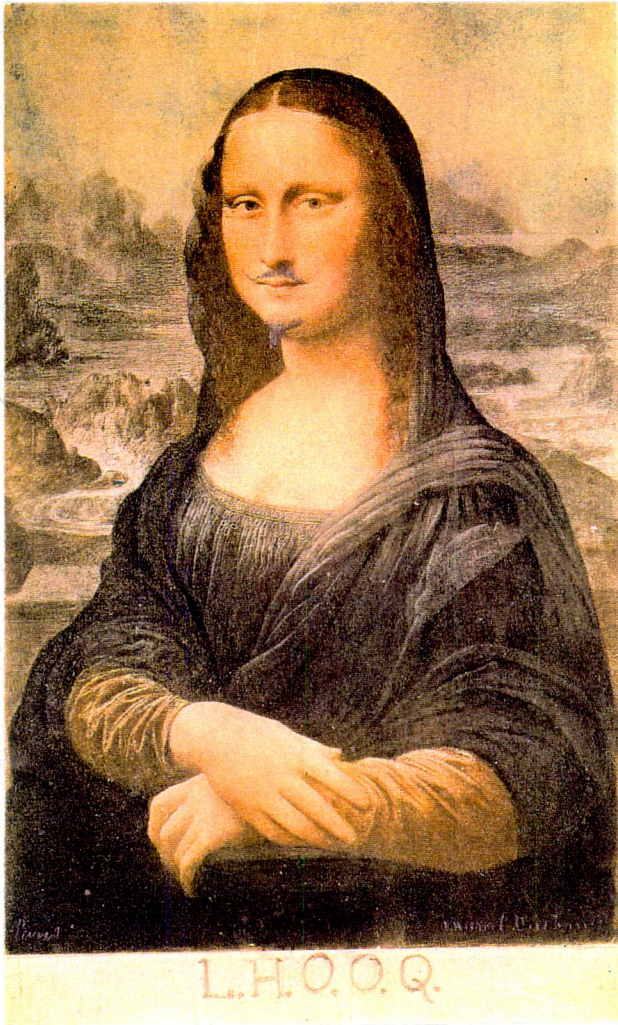
17. M. Duchamp, La Bagarre
D' Austerelitz, 1921.



artist exists only at the service of Duchamp's punning whim. This work received much controversial attention mainly through its defilement of a respected artist's work and the exhibition of this defilement as a work of Art in itself. The work is also inexorably linked with an even more potent later work when L.H.O.O.Q Raseé (shaved L.H.O.O.Q) was exhibited. This showed an untampered reproduction of the Mona Lisa but immediately linked the work to both Da Vinci and Duchamp.

Another work that combines the word and image in one is Gilet (waistcoat), which is a rectified Readymade with five buttons bearing the name of the owner of the coat (Prenet) in reverse, the coat only functioning when the wearer looks at himself in the mirror (Tancock, p161, 1988). With Hidden Noise from 1916 shows a ball of twine fixed between two brass plates containing an unknown object. The plates are inscribed with three short sentences in which letters are occasionally missing - "like in a neon sign when one letter is not lit and makes the work unintelligible" (De Duve, p280, 1991). The secret noise of the title therefore is both a visual one in that the object cannot be seen and a linguistic one in that the sentences on the plates cannot be interpreted because of missing letters. This dual visual and linguistic punning shifts all Duchamp's rectified readymades to another meaning or a hidden title in the work itself.

The 'sculpture' Door, 11 Rue Larry (Fig.20) plays havoc with the French proverb "a door must be either open or closed" creating a typical Duchampian rebuke whereby the door on its corner axis remains both open and closed at the same time (Tancock, p158, 1988). It is important to note that while this level of objective anarchy was welcomed by the Dada movement with open arms, and they regarded Duchamp as one of their prime exponents of their cause, Duchamp had no time for the movement itself. He had great trouble with the term "Anti-Art" because as he saw it "whether you were pro Art or Anti-Art it was two sided of the same thing," and the only way to be truly Anti-Art would be to stop (Ades, p39, 1984).



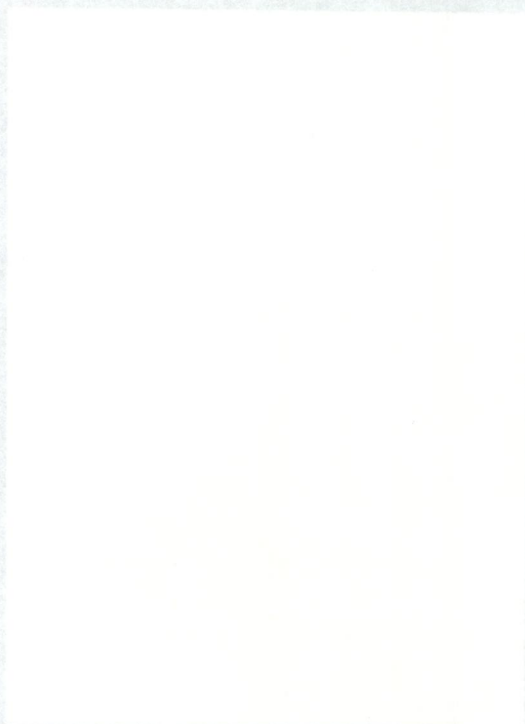
18. M. Duchamp,

L.H.O.O.Q. 1919



19. M. Duchamp,

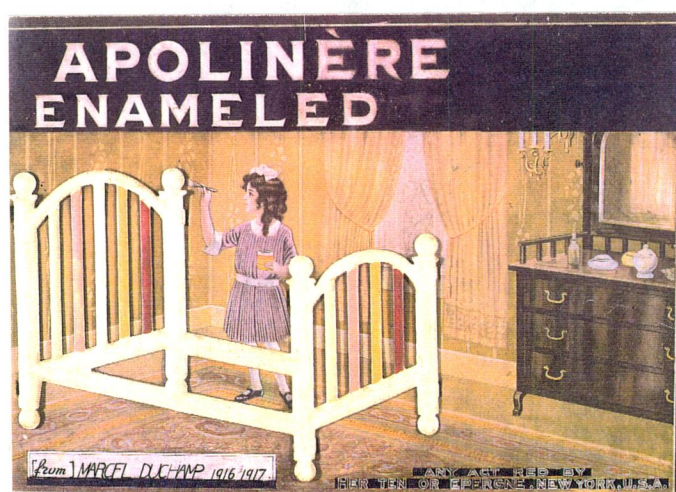
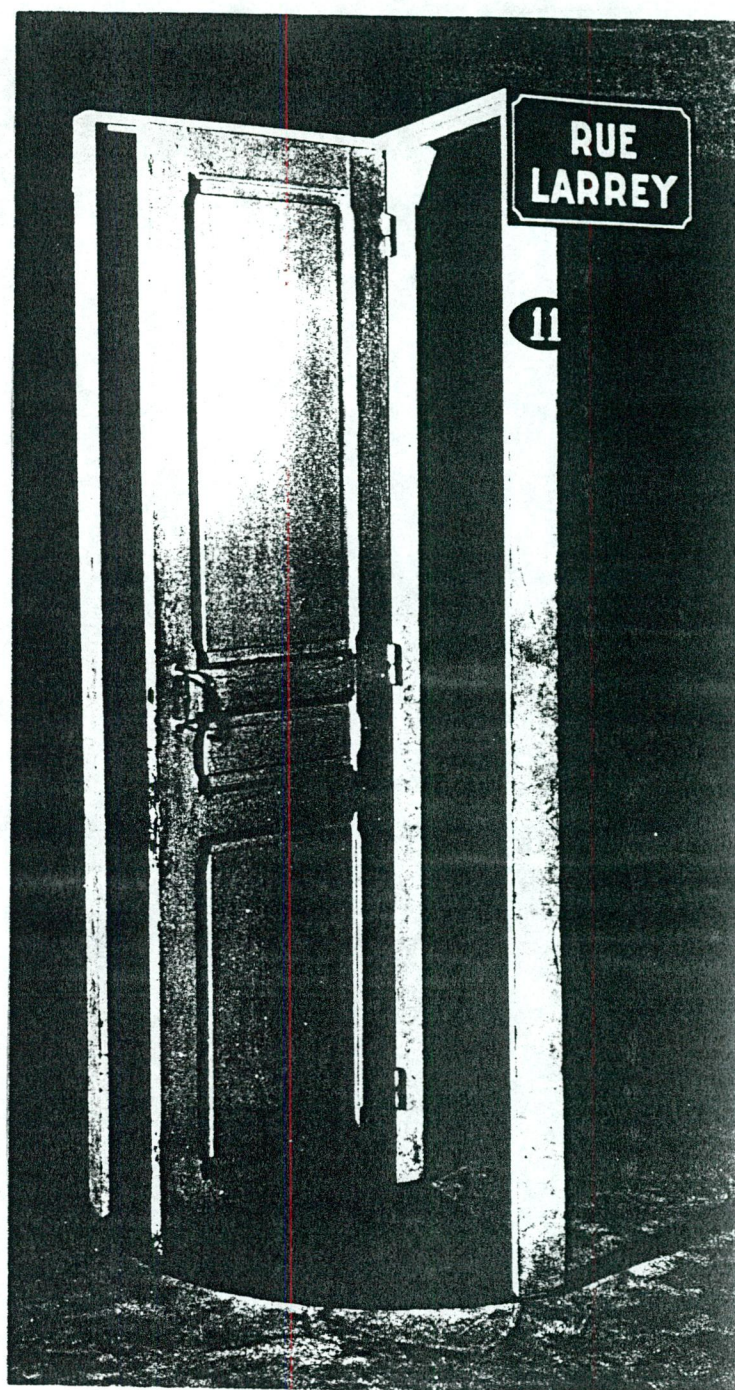
Objet D' Ard, 1951.



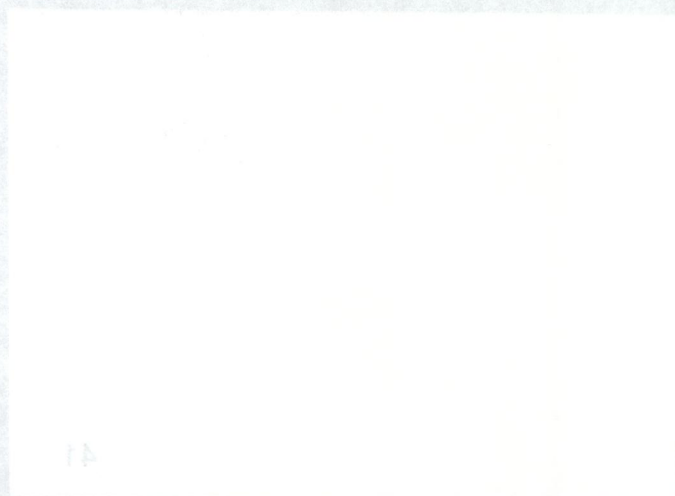
Duchamp took this road in 1924, essentially giving up Art for the rest of his life to devote it to chess.

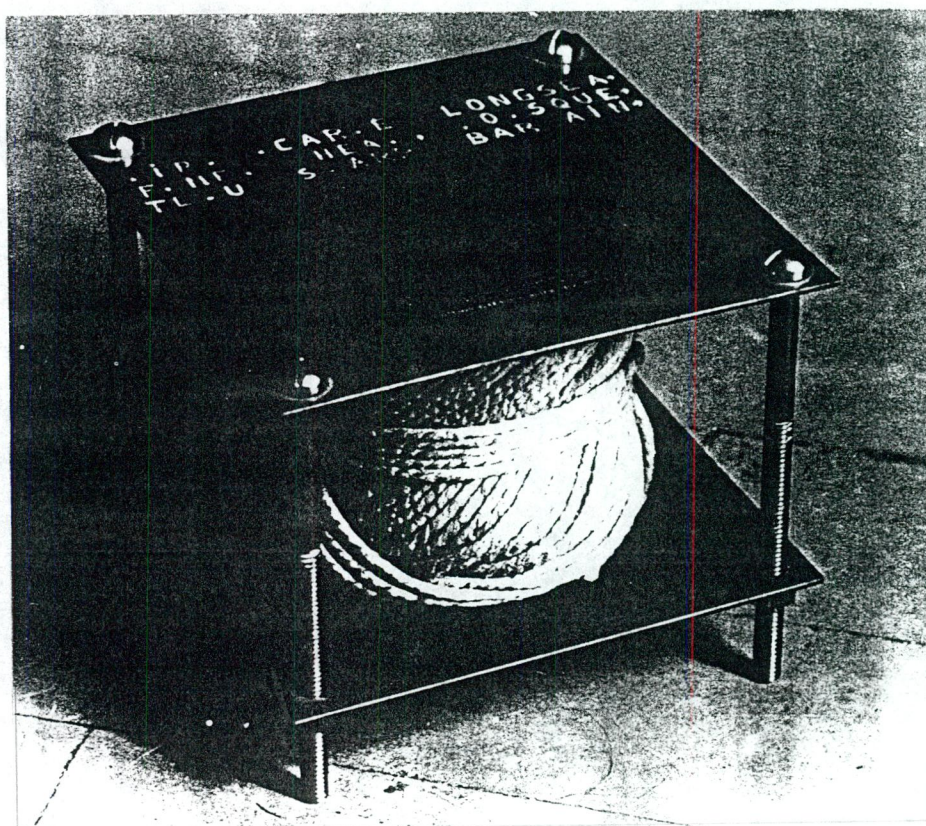
In tribute to the potent influence of Appolinaire upon the artist, Duchamp produced Appolinère Enameled(Fig. 21), a work which was originally an advertisement for Sapolin Enamel Paints. By intentionally misspelling the poet's name, Duchamp alluded to the importance of his influence upon our era (aire replaced by ére ,the French for era ,and with the letters 'e' and 'el ' removed from the word enamel we read 'named')(Sanouillet,p233,1966). It also illustrates Appoinaire's reverence towards advertisements and the language of the everyday, the strength of which was at the centre of Duchamp's visual and verbal work: bringing a new mystique to the everyday object, introducing the poetics of Industry and the low brow humour, but achieving a synthesis that was unique in Twentieth century Art.

20. M. Duchamp,
11 Rue Larry, 1918.



21. M. Duchamp,
Apolinère Enameled, 1916





22. M. Duchamp, With Hidden, Noise, 1916.

CHAPTER 3
THE INFLUENCE OF DUCHAMP'S SYNTHESIS
and trying to keep the visual/verbal synthesis alive

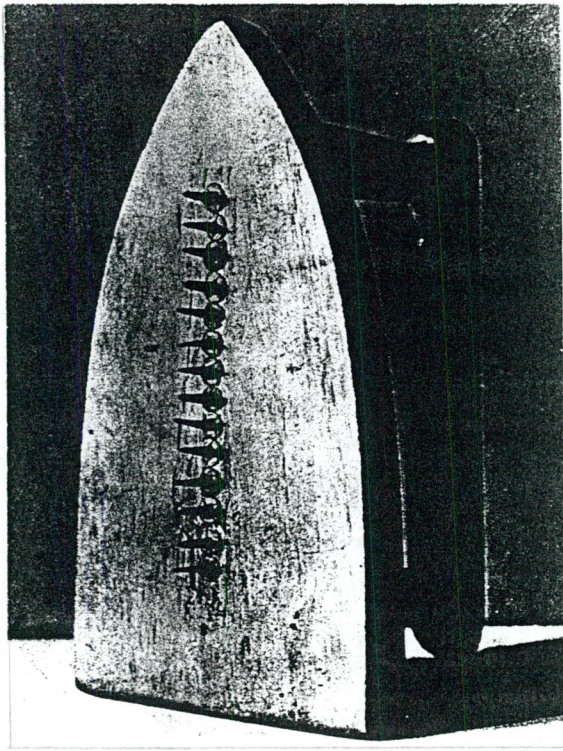
Even from the early days of Nude Descending A Staircase and his subsequent work on the Large Glass the influence of Duchamp's new linguistic and visual synthesis had a profound affect upon contemporary artists. These artists recognised Duchamp's willingness to remain separate from them although he would exhibit along side them and appear in similar magazines. Duchamp remained an individualist throughout, being dissatisfied with the growing Surrealist movement. Although they helped to rid the purely retinal from painting they still didn't go so far in Duchamp's eyes. He felt that they were merely advancing into a 'style ' that made a work Surrealist, where ideas were squeezed from its meaning (Cabanne, 1984). Duchamp's influence was to prove lasting, however, and show its prominence particularly in the Art movements of the 'Sixties and 'Seventies I feel. These movements branched into every field of visual and verbal expression and brought the appearance of a "Total Art" incorporating happenings, Neo-Dada, The Living Theatre, Fluxus, The Judson Dance group and the Art and Language movement.

One of the leading members of the Art and language movement, Joseph Kosuth would state - " all art after Duchamp is conceptual, because Art only exists conceptually" (Ades, 1984). The strength of his presence was apparent even in the 1920s where Picabia for a period began to experiment with the titles in his work and the mechanics Duchamp was inventing to describe his Large Glass. With Duchamp's arrival in New York in 1915 the artist truly sowed the seed for a body of work that would influence a whole continent's creativity in some small way for the rest of the century. A work by Man Ray in 1916 -Gift shows a debt to Duchamp's readymades, and his growing use of the pseudo-collage technique reflected the wish of Man Ray to move away from painting also.

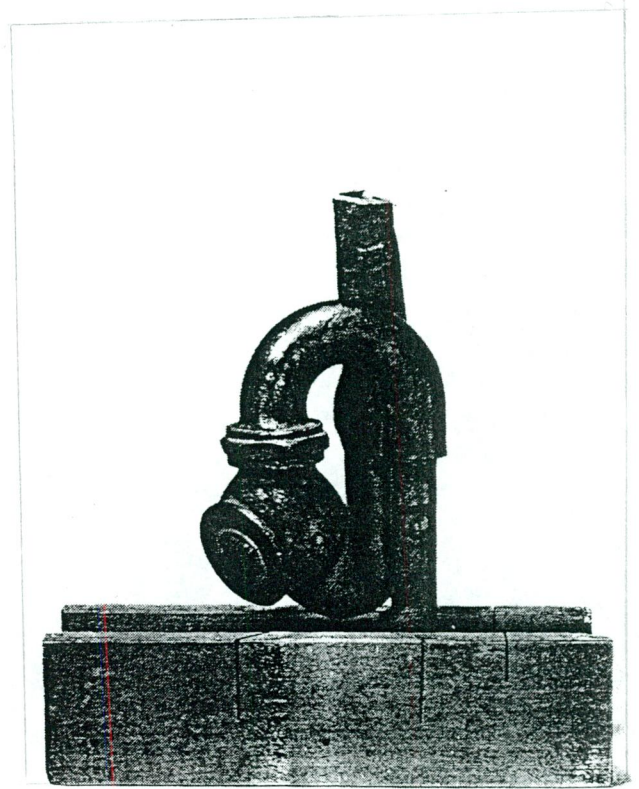
Many early American Artists noted the importance of Duchamp's work. John Covett's Brass Bands(FIG. 25) of 1919 seems an exact copy of the Chocolate Grinder technique. This influence was to spread as an early American movement of the 1920s, Precisionism, where the mechanical interest expressed by Duchamp channeled an American Art scene that was directionless at the time missing out on the great flux of activity in Europe. Under the influence of The Large Glass Joseph Stella flirted for some time with painting on glass during the 1920s but was rooted in purely abstract forms.

The Readymade work of Duchamp was to prove to have the most considerable initial interest, like Morton Schamberg's God of 1918(FIG. 24), obviously influenced by Duchamp's Fountain,(fig,12) employing again the world of the plumber to sculptural affect. However, this initial expression of interest in Duchamp's oeuvre lacked the essential linguistic and idea based structure. This was to change, however, more as Duchamp himself advanced than the artists themselves. This perhaps is the true sign of the strength of Duchamp. America depended upon artists like him and his compatriots for their own work's shape. With time, however, artists such as John Cage, Robert Morris, Merce Cunningham and Robert Rauchenburg were to truly stand out from the shadow of Duchamp and a powerful linguistic development began to emerge.

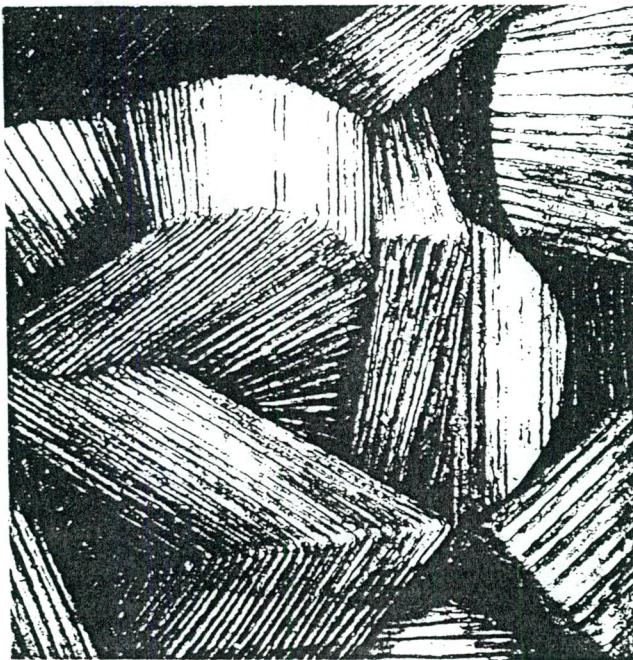
From Duchamp's first visit to America he was constantly flitting between New York and Paris. Though his work appeared in Dada and Surrealist periodicals and exhibitions, he never truly settled into either grouping. Duchamp of course was filled with the passion of revolt as much as his contemporaries in the Dada movements but he found little point in repeating himself and tangling politics into his work, a subject he had absolutely no time for whatsoever (Harnoncourt, 156, 1974). His move onto more complex works such as The Large Glass proved Duchamp was more



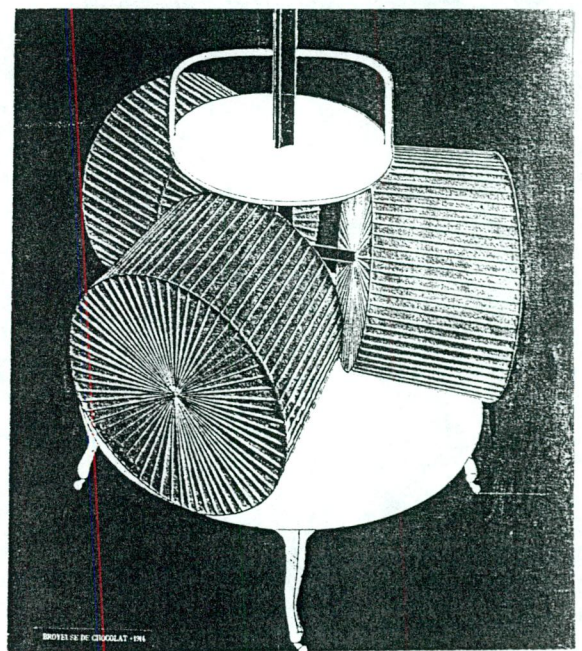
23. Man Ray, Gift, 1921



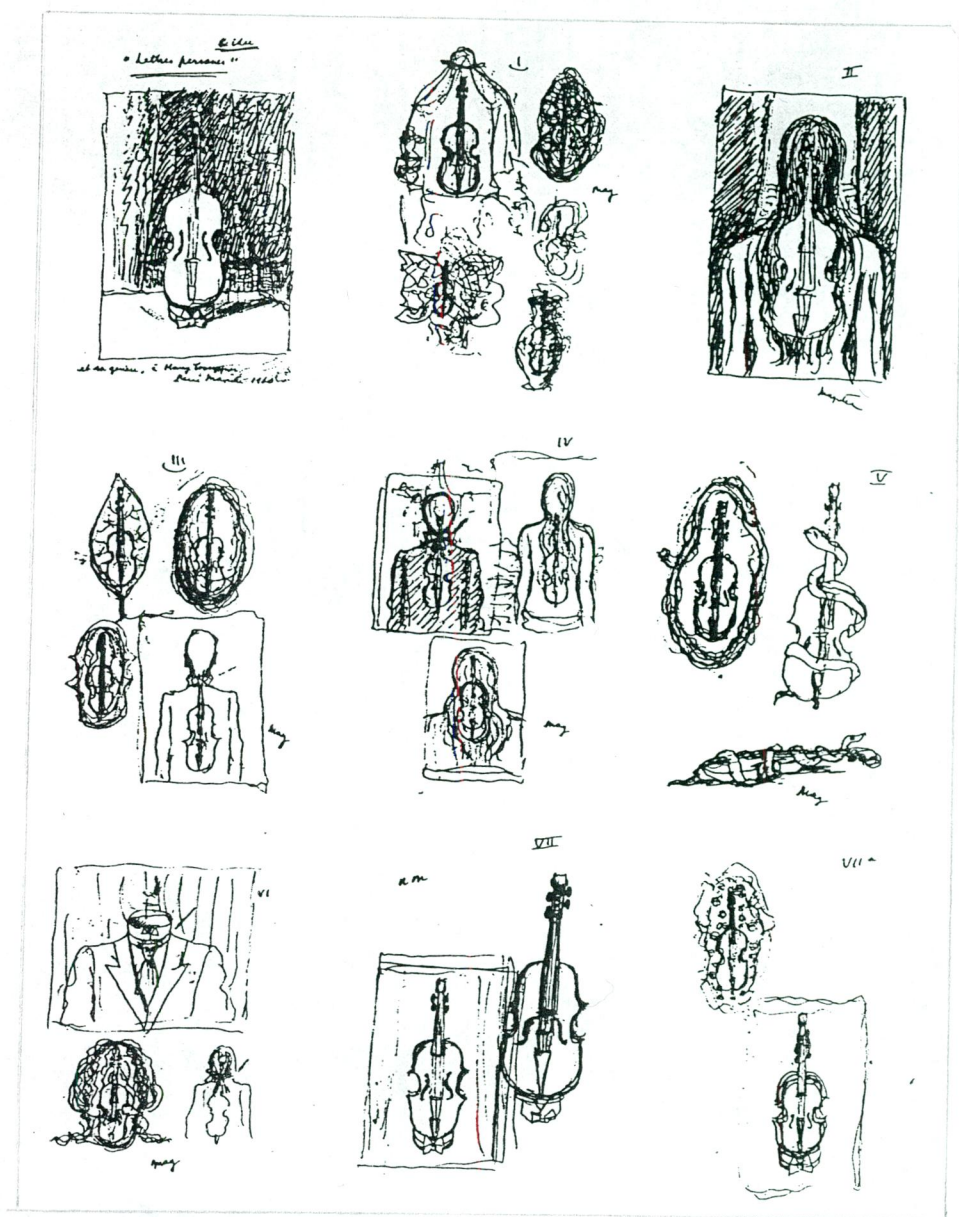
24. M. Schamberg, God, 1918



25. J. Covett, Brass bands, 1919.



26. M. Duchamp, Chocolate
Grinder, 1912



27. René Magritte, A Bit Of
The Bandits Soul, 1960.



interested in pursuing his own experiments rather than being part of the Avant -Garde, in crowd. Duchamp also showed very little interest in psychoanalysis and automatic writing, beginning to grow in popularity at the time, and the visual products this Duchamp found became stylised and repeditive after a time(De Duve,p89,1991). The written experiments he felt were also full of a purely stylistic absurdity that was devoid of ideas and, more importantly, they were primarily being practiced by poets only. Writers such as Phillipe Soupalt, Benjamin Peret, Paul Eluard, Bréton and Louis Aragon were points of inspiration for most of the artists. They looked to them to verbalise the meaning of their works or to seek a lot of the philisophical and psychological elements that formulated their way of thinking .

Very few of the artists themselves tried to combine any mutually textual and imagistic sense, and the two main artists who did try to experiment in this field - Joan Miró and René Magritte did so for only short periods of their life work. Miró, in particular, flirted for only a short period with combining an image/text relationship in the 1920's, the extent of this revolving around the incorporation of letters, numbers or whole words on the canvas (Freeman,p39,1989). A physical synthesis perhaps, but I feel these word images were still a purely visual interest in the word. This would prove popular with many other artists too such as Ernst and Arp.

This physical synthesis stemmed from the Cubistic incorporations of text, and started an interest in the visual form of words, the meaning becoming secondary. The Lettrist movement would be born from this in the 'Fifties and 'Sixties which involved - "a total restoration of language, an ur-language composed of the most basic communication functions" which resolves itself to the destruction of words for letters -"the object we are considering is composed of text/words /symbols on a page". In fact the text is clearly both the object and subject. "As an object it is read, reflected upon, catalogued and then forgotten. As a subject it 'speaks' to us, inspires us, initiates an exchange we may have with ourselves"(Stock,p154,1986).

A form of this language incorporation would also prove to be influential on such artists as Jasper Johns and Robert Rauschenberg, who combined images and text in the one physical form, combined with the individualistic theories of Duchamp and his restoration of ideas in Art, which the Lettrist movement had no true interest in.

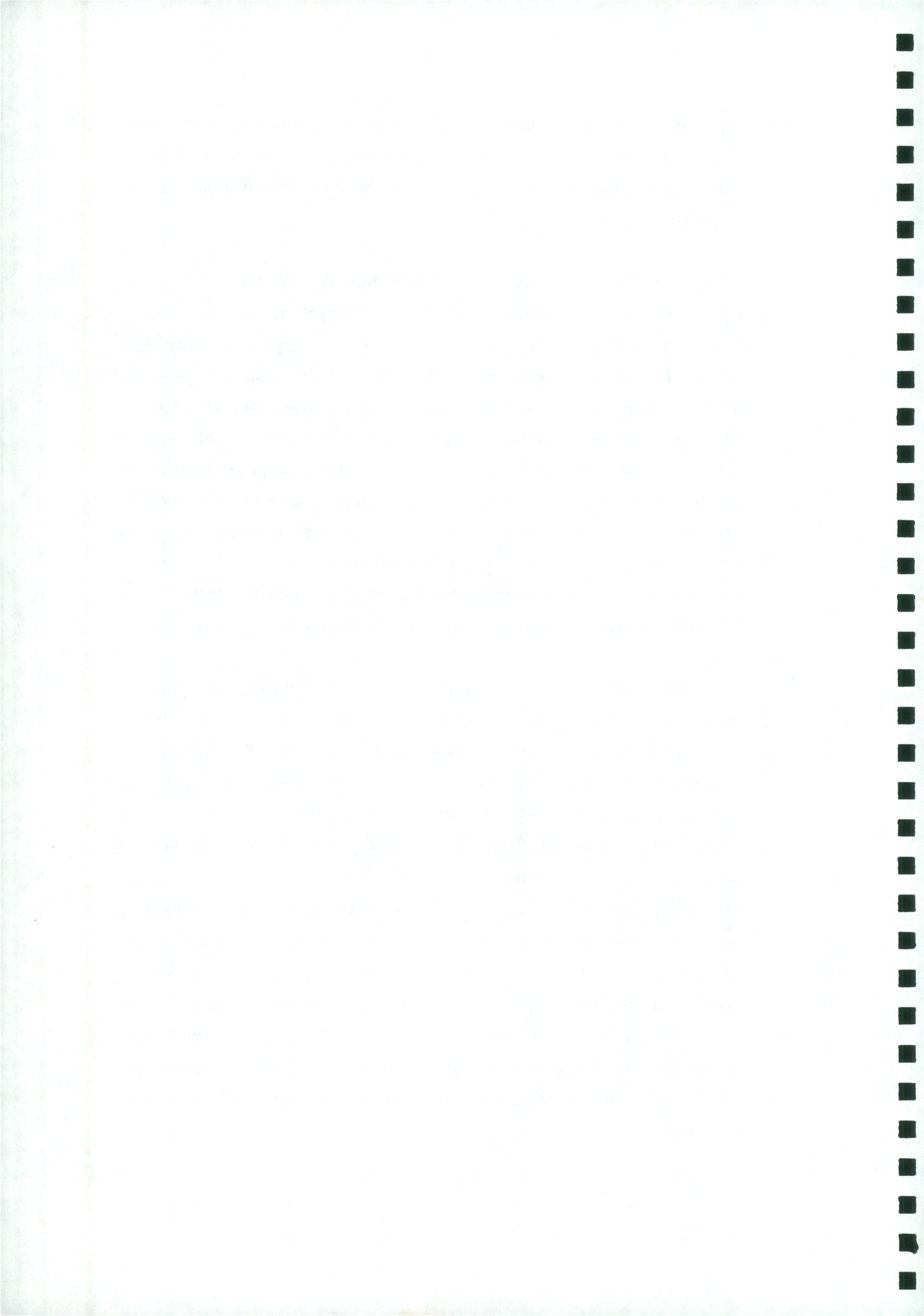
René Magritte, on the other hand, was more profoundly influenced by Duchamp's interest in a linguistic and visual synthesis I feel. Also a loner who shied away from the Surrealists group element, Magritte for a period attempted as diligently as Duchamp to make an image /text Fine Art. This proved to be in a more limited way, however, as Magritte was hemmed in by the physical act of painting. Magritte I feel also concentrated more on the single word and image rather than trying to deal with any narrative or textual approach. Like Duchamp he was interested in analysing the vagueness and ambiguity of language. In many ways he was more interested in paradox than the irony of Duchamp and indirectly questioned the very nature of the image or word, although the pun played an important role in his work also.

The period of this interest in language lasted only from the late 1920s' to early 1930s', producing such works as The use of Words (this is not a pipe), and Magritte's important visual essay on words and their relation to objects. In the painting A Little Of The Bandits Soul (Fig. 27) from 1960, and in the sketches for the work, Magritte reveals the importance of language and meaning in his work. Representing a violin standing on a shirt wing collar, through his doodles for the work his emphasis on the words becomes apparent. Reading them one finds; violin - vipere, veste, vase, vigne and in half of these Magritte toys with ideas he finally discards. He rhymes violin which in French has a queue (tailpiece, prick) with queue (pigtail) as well as with noued (knot) and noué-papillon (bow tie). Thus a whole link of affiliations is set up. Also when looking up violin in the Larousse dictionary one finds each labelled part is lightly suggestive - crose (scroll, butt), chevilles

(pegs,ankles), sillet(nut), touche (fingerboard),ame (soundpost, sole, bore), bouton(tailpin,nipple),ouies(soundholes,gills), eclisses (ribs) and also the third meaning for violin which is a kind of prison adjacent to a guard room or police station(Shattuck,p281-283,1984).

Thus the whole process adds up to a collection of words and images, a layered painted pun in French. Magritte revealed language to be no more than a system of communication. His This Is Not A Pipe painting of 1928 reveals, likewise, the image to be a system of communication not a picture of reality. This form of "pictorial Nominalism" is reminiscent of Duchamp's Fountain and other readymade experiments that toy with the definition of objects and the words we use to define them. In many respects Magritte was involved in the semantics of the word/image relationship whereas Duchamp uses the symbolic relationship of word and image as a basis for a much more complex series of works. For Magritte this interest was essentially summed up in a few words with the rest of his body of work which was then repeated and filtered into more of a purely visual juxtaposition of objects.

Perhaps Magritte's most important work was his essay on the hazards of both pictorial and linguistic systems. Here Magritte lays down the kind of "pictorial Nominalism " Duchamp employed in relation to his painted image, the object, and its relationship to the word designated to describe it. I quote a page from this essay as it serves to also to illuminate many of Duchamp's practices also. These thoughts the philosopher Ludwig Wittgenstein was adding into the accepted philosophical vanguard in his 'Blue and Brown' books of the early 1930s, at the same time Magritte was extolling his thoughts in painting. Both dealt with an analysis of the logical disorders produced by language, and Wittgenstein wrote it is misleading to talk of words "standing for things," or having 'meanings' when they truly depend not on the words we assign them but the way in which we use them (Stock, 1986,p296). This 'pictorial nominalism' was, however, being expressed by Marcel Duchamp some ten years before it came to the attention of any philosopher.



An object is not so possessed of its name that one cannot find for it another which suits it better:



There are objects which do without a name:



A word sometimes only serves to designate itself:



An object encounters its image, an object encounters its name. It happens that the image and the name of that object encounter each other:



Sometimes the name of an object takes the place of an image:



A word can take the place of an object in reality:



28. R. Magritte, Uses Of Words,

(extract), 1935.

29. Art and Language,

Three Brushes(1 of 3), 1970.



Broom (brūm), *sb.* [OE. *brōm* (from WGer. **bruma-*), pointing to OTeut. **bruma-*; cogn. with BRAMBLE.] 1. A shrub, *Sorbarum* or *Cytisus Scoparius* (N.O. *Leguminosae*), bearing yellow papilionaceous flowers. Also the genus to which this belongs, and the allied genus *Genista*, including the White Broom, and Giant or Irish Broom, etc. 2. Any one of various other plants used for sweeping, or fancied to be akin to the broom proper; as BUTCHER'S BROOM, SPANISH BROOM, q.v. 3. Any implement for sweeping, a besom; orig. one made of twigs of broom, heather, etc., fixed to a handle. Cf. BESOM *sb.* 2. ME. Also *fig.* and *transf.*

Duchamp had realised language was not a picture of reality but a tool which has many uses. This can be seen as early as 1914 with his rectified Readymade Pharmacie or his Three Standard Stoppages of the same year where the scientific logic of the measurement of the metre was shattered through ironic interpretation. Also In Advance Of The Broken Arm from 1915 which brings a mystique and personal interpretation to the word and image of the snow shovel exactly the same way Magritte did with his painted objects.

This form of linguistic and visual synthesis was not at the forefront of the Surrealists work at all and the shift in further developments would move to America as the Surrealist movement faltered at the end of the 'Thirties and transgressed into just another painting style .

The first ever Duchamp retrospective was held at Pasadena Art Museum in 1936, a concrete sign of the changing shift of the artistic centres for the latter half of the twentieth century. Europe would still be a strong breaking ground for Duchamp influenced work; the Nouveau Realistes movement particularly showed a potent influence. Jean Tinguely continued Duchamp's experiment with the machine and joined this with the element of the happening, with machines that destroyed themselves. Arman continued to explore the readymade equation, collecting mass produced objects in 'multiple forms' (Harnoncourt, p175, 1974).

The Art and Language movement begun in England in 1968 would prove to be one of the most potent linguistic influenced European movements. Bringing the text and large scale definitions of words directly from the dictionary, they placed their billboard works occasionally in cities where people could see them everyday, dealing quite complexly with the text in its role as information. The French Lettrist Movement would also prove of importance dealing obsessively with the form of the individual letter as object. These movements, however, were relatively small in size and started a wave of Conceptual Art that was overtly intellectual in nature and dealt in

1. The first part of the document discusses the importance of maintaining accurate records of all transactions. It emphasizes that proper record-keeping is essential for the transparency and accountability of the organization. This section also outlines the various methods used to collect and analyze data, ensuring that the information is reliable and up-to-date.

2. The second part of the document focuses on the financial aspects of the organization. It provides a detailed overview of the budget, including the projected income and expenses for the upcoming year. This section also discusses the various financial risks that the organization may face and the strategies used to mitigate these risks.

3. The third part of the document addresses the human resources of the organization. It discusses the current staffing levels and the various roles and responsibilities of the employees. This section also outlines the various training and development programs that are available to the employees, ensuring that they are equipped with the skills and knowledge needed to perform their jobs effectively.

4. The fourth part of the document discusses the various programs and services that the organization provides. It provides a detailed overview of each program, including the goals, objectives, and outcomes. This section also discusses the various challenges that the organization faces in providing these programs and services, and the strategies used to overcome these challenges.

5. The fifth part of the document discusses the various partnerships and collaborations that the organization has established. It provides a detailed overview of each partnership, including the goals, objectives, and outcomes. This section also discusses the various challenges that the organization faces in maintaining these partnerships and collaborations, and the strategies used to overcome these challenges.

6. The sixth part of the document discusses the various achievements and accomplishments of the organization. It provides a detailed overview of each achievement, including the goals, objectives, and outcomes. This section also discusses the various challenges that the organization faces in achieving these goals and objectives, and the strategies used to overcome these challenges.

7. The seventh part of the document discusses the various challenges that the organization faces in the future. It provides a detailed overview of each challenge, including the goals, objectives, and outcomes. This section also discusses the various strategies that the organization is using to overcome these challenges, ensuring that it is well-prepared for the future.

8. The eighth part of the document discusses the various conclusions and recommendations of the organization. It provides a detailed overview of each conclusion and recommendation, including the goals, objectives, and outcomes. This section also discusses the various challenges that the organization faces in implementing these conclusions and recommendations, and the strategies used to overcome these challenges.

pure text and formal Language such as definitions and the physicality of Language rather than its meaning(Fig.29).

This became like a textual Abstract Art I feel, lacking in ideas, and was done with a distinct lack of irony or humour serving only to alienate the viewer to such an extent that it would result in a strand of Conceptual Art élitist and overtly intellectual in nature.

In America, however, the elemental nature of Duchamp's philosophy remained intact right up to the immensely popular Pop Art movement in which Andy Warhol brought Duchamp's readymade experiments up to date with sixties icons. The avid incorporation of everyday products, media personalities, and a bland comic book visual style owed much to Duchamp. However though lacking any linguistic elements it did question the very structure of Art, its rules and vices, and make these visual ideas more accesible to people. A Neo-Dada movement sprang up in the 'Fifties on the West Coast around the Black Mountain College and artists such as Rauchenburg, Jasper Johns, John Cage, and Merce Cunningham. Here Cage introduced a Duchampian philosophy to his music, ideas playing a crucial part in his compositions ,like his Silence Piece of 1957(three minutes of silent piano playing). Merce Cunningham would likewise introduce a Duchampian philosophy to a different mode of expression; experimental dance (Tomkins,p236,1965).

This crossover element, or 'intermedia' would transmute into the events or happenings of the Seventies popularised by movements such as Fluxus and the Conceptual Art movements. Here, the spirit of Dada was rejuvenated again with a more decidedly ideas based Duchampian influence. One of Fluxus' main ideologies revolved around -

The desire to redirect the use of materials and human ability into socially constructive purposes, in other words the applied Arts; Industrial Design, Journalism, Architecture, Engineering

Science, Graphics and Typography...all of which are related to the Fine Arts and offer Fine Artists the best alternative working possibilities(Tisdall, p84, 1979).

This sounds to me exactly like a direct reinterpretation of Futurist philosophies tinged with their vast knowledge of Duchamp's work, making Duchamp's belief that he saw nothing new in 'Seventies Art ring true (Clear water, p121, 1991).

The world of painting had a decidedly more difficult time finding a new direction not totally influenced by Duchamp however. Jasper Johns, known for his Flag paintings of the 'Sixties relied vociferously upon Duchamp's work, going so far as to collect original pieces and incorporate them in his own works. Johns, obsessed with the language in the Green box notes for the Large Glass produced the stylistically similar Sketchbook Notes. Johns' The of 1957 presented the word singularly enmeshed in the canvas, a direct negative of Duchamp's The of 1915 in which the definitive article is missing from a short absurd story and replaced each time by an asterix.

Another prominent artist of this period, Robert Morris was also potentially influenced by Duchamp's linguistic experiments, for his work Litanies he wrote repeatedly for two and a half hours the text Litanies of the Chariot from Duchamp's Large Glass notes. Another Litanies work consisted of a lead box with a ring holding twenty seven keys each bearing the words from the Duchamp work. Having subsequently sold the work but not received payment Morris produced Document, a work made legally valid and denying Litanies aesthetic value(Berger ,p198 ,1989).

Both Morris and Johns in time would break from the heavy influence of Duchamp as expressed in their early works and create new and more individualistic styles, Morris with Minimalism and Johns with his numerical paintings.

The

If you come into ✱ linen, your time is thirsty
because ✱ ink saw some wood intelligent
enough to get giddiness from a sister.
However, even it should be smilable ✱
to shut ✱ hair ~~off~~ ^{whisk} ✱ water
writes always ⁱⁿ plural, they have avoided
✱ frequency, ^{meaning} mother in law, ✱ powder
will take a chance, and ✱ road could
try. But after somebody brought, any
multiplication as soon as ✱ stamp
was out, a great many words refused
to go through. Around ✱ wire's people,
who will be able to sweeten ✱ rug,
~~that is to say~~ ^{that is to say} why must everies patents
look for a wife? Pushing four dangers
near ✱ listening-place, ✱ vacation
had not dug absolutely nor this
likeness has eaten.

remplacer chaque ✱ par le mot: the

30. M. Duchamp, The, 1915.



31. J. Johns, The, 1957.

It would be in the 'Eighties that I feel a more unique linguistic element was incorporated with the visual. Less austere than much of the 'Seventies Art the work of artists such as Bruce Nauman, Jenny Holzer and Barbara Kruger was just the right distance from Duchamp's work to bring something new to his unique visual/verbal concept. Using the form of the Neon sign and the language and form of the graphic arts these artists revitalised the attitudes of Duchamp without having to exclusively bring Duchamp's work in at all.

Bruce Nauman was the first of these new neon artists, discovering Duchamp through the work of Jasper Johns. Nauman found Duchamp's word games of particular interest and began to apply similar linguistic techniques to his own work. His from Hand To Mouth(Fig. 33,1967), a wax cast of the artist from hand to shoulder to mouth was an interpretive pun on the expression "living from hand to mouth," much like Duchamp's cast for With My Tongue in my cheek. As with Jasper Johns, Nauman produced initial works directly in reference to Duchamp. Self Portrait as a fountain became a tribute to Duchamp's fountain, his Wax Impressions of the Knees of Five Famous Artists contained specific instructions -"do not use Marcel Duchamp" paradoxically singling out the artist by this statement (Bruggen, p76,1988); Flour Arrangements showed seven photographs of arrangements of flour on a floor represented much like Duchamp's Dust Breeding photographs for the Large Glass. With works like Love Me Tender/Move Te Lender, however, Nauman began to explore more specific linguistic games. In this work Nauman switches the first character of each word in the Presley song title to create an absurd statement, much like Duchamp's 'Meme' in The Bride Stripped Bare....

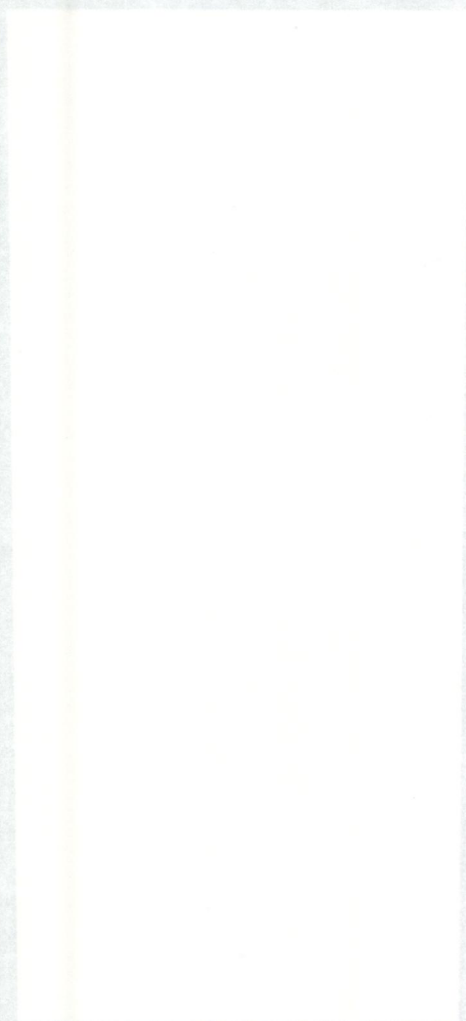
Like Duchamp, Nauman was influenced greatly by literature and in particular the linguistic writings of Ludwig Wittgenstein and the work of Samuel Beckett(Coosje,p237,1988). These contemporary linguistic elements that were not related to Duchamp led Nauman to unexplored linguistic areas in the visual arts which was, I feel, just beginning to accept at last new



32. B. Nauman, Violins,
Violence ,Silence, 1981.



33. B.Nauman, From hand
to Mouth, 1967.

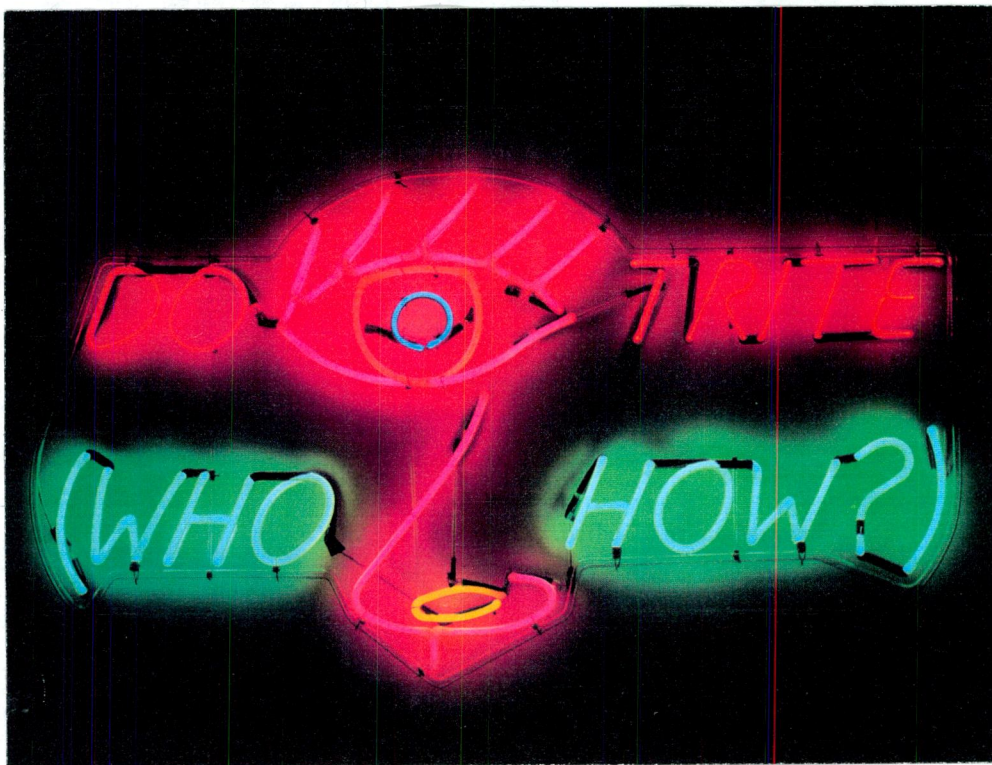


visual modes of expression unrelated to the painted canvas.

Unlike Duchamp, whose large majority of pure linguistic puns appeared more in the Art periodicals of the time rather than on the Gallery wall, Nauman found the Neon Sign the perfect medium by which to work with language. It worked as a visual symbol of the commercial message much like Duchamp's Readymades symbolised commercial objects out of context and used as a linguistic object. Movement, through changing colours and shapes also played a vital role in this new visual form.

The works Run From Fear/Fun From Rear, Eat/ Death, Suck/Cuts and None Sing/Neon Sign create language games that are ambiguous and open to interpretation. Through the neon sign, however, the wordplay toys with the viewer in a visual sense more than it could ever hope to just on paper. Violins Violence Silence (Fig. 32) from 1981 shimmers and pulses, moving about the wall in a triangular pattern highlighting sounds in the individual words themselves (Coosje, p294, 1988). Its meaning though absurdist and open to interpretation becomes more clarified when one realises that the linguistic element works as a crasis (violins + silence = violence) thus creating a potentially absurd and violent story in the mind's eye.

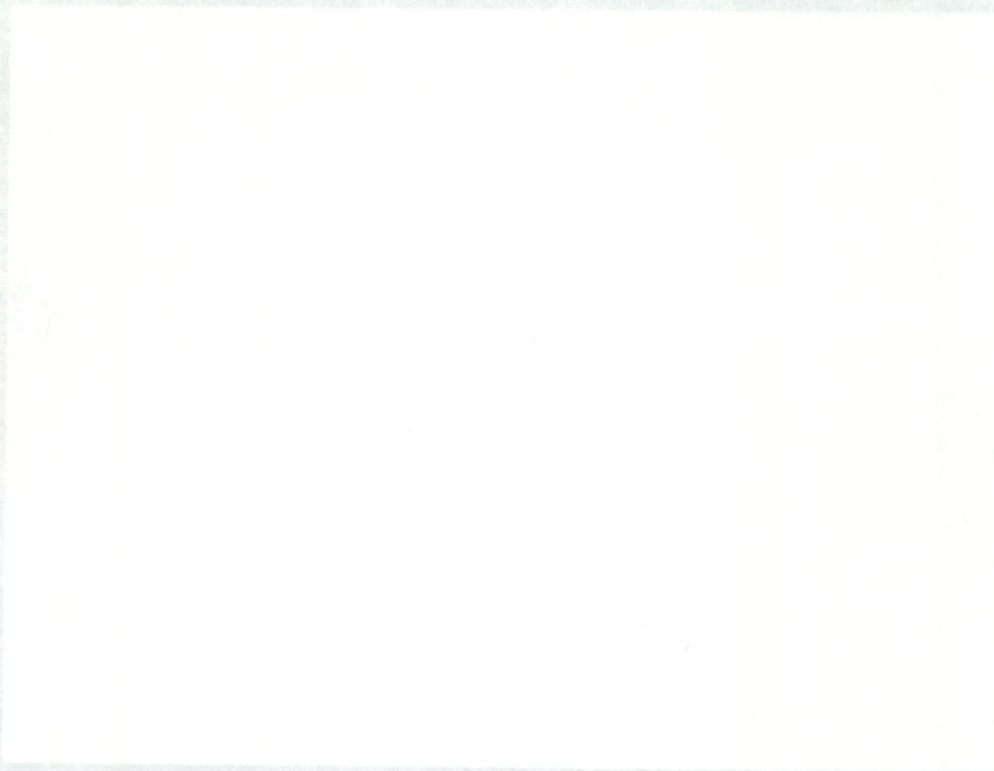
Another work which makes even more potent the visual and verbal link is Do It Right (Fig. 34). Here the linguistic "do it right/who knows how" hides in the visual representation of an eye and nose. The reasoning for this becomes apparent on a re-reading - "do (eye) trite and who (nose) how? "stressing the importance of the representation of body parts throughout Nauman's work and his play with words. Like Duchamp's written puns explained in the last chapter, Nauman broke many of the linguistic rules to humorous and absurdist ends yet made them distinctly visual works. Nauman, however, would turn his linguistic attention away from the word play of the pun and explore new areas of visual and verbal synthesis, in the form of the statement. Here I feel the link with Duchamp had at last been truly severed and new linguistic avenues could be explored without a direct reference to



34. Do It Right, B. Nauman, 1984.

35. B. Nauman, 100 Live and Die, 1985.



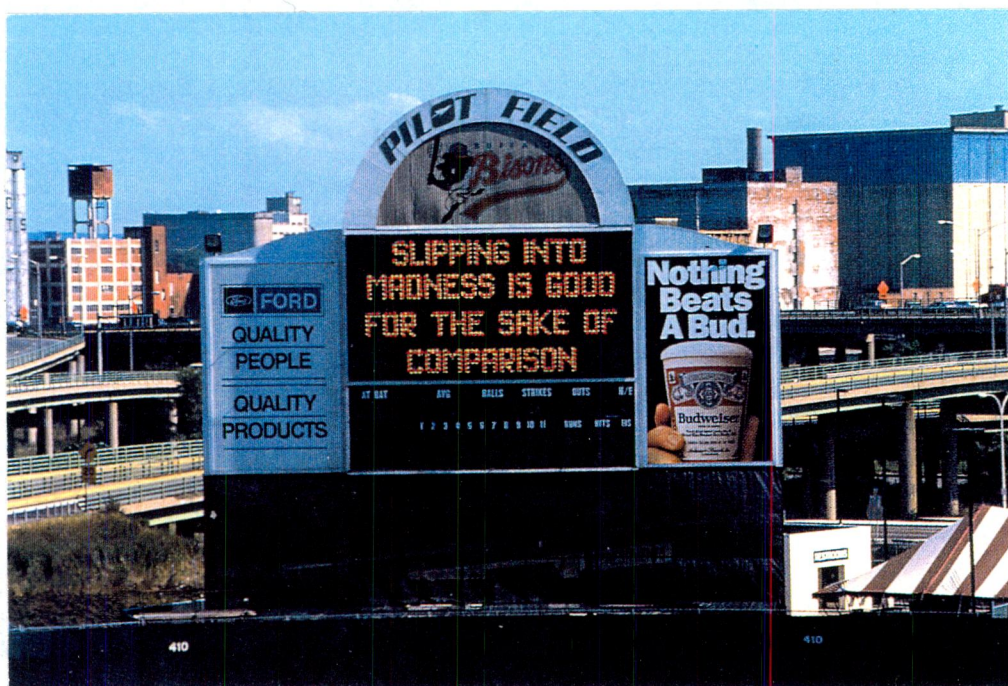


Duchamp. This would affirm the place of a visual and verbal synthesis in Art for good I feel where the purist term 'the visual arts' would no longer be truthful.

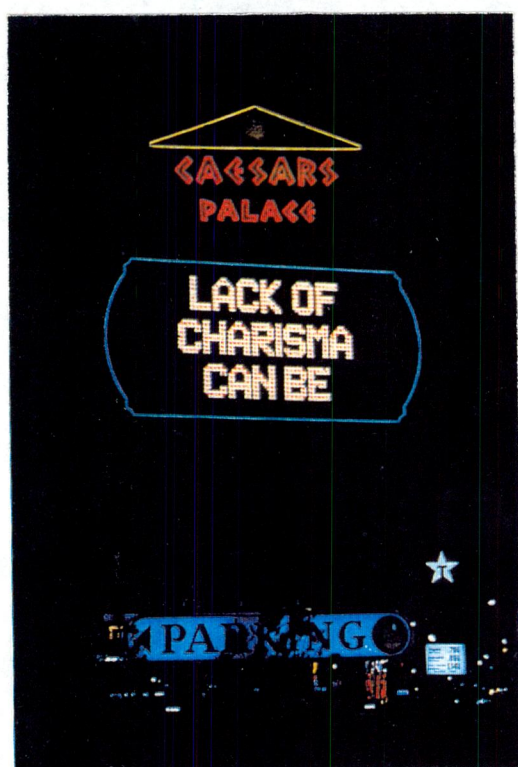
With what I would call 'statement works' like One Hundred Live and Die, Good Boy /Bad Boy and Having fun, Good Life ,Symptoms (1985) Nauman did not so much define a new form but sow the seeds for artists like Jenny Holzer to produce a more cohesive visual /verbal synthesis, vitally contemporary and fresh. In One Hundred Live and Die (Fig.35) One hundred neon statements of everyday activities are coupled with both life and death-scream and die/scream and live,red and die/red and live,smell and die/smell and live...etc. These statements alternate in ryththm creating a pattern that becomes almost conversational as it moves through different combinations. The result of this is a strangely absurd yet real statement that communicates graphically and conceptually with the viewer, but offers no clear cut solutions. The visual element in these works is more arbitrary than the verbal, limited as it is to the medium of the neon .

As I think Nauman discovered, neon had its limits, mainly physical ones that limited it to the gallery space and the way it could be manipulated. With this the artist began to move into more Performance orientated work. Although it proved a massive jump in the visual /verbal synthesis I feel it would be Jenny Holzer who would trully grasp how to link the textual and conceptual with the visual evenly, and preserve Duchamp's unique synthesis.

An artist with a great respect for Duchamp's linguistic strategies, Holzer grasped immediately the potential of his visual/verbal synthesis in a contemporary setting. As Duchamp played with the form of the pun so Holzer would use the statement in both absurd and socially political contexts. Taking proverbial statements like "a stitch in time saves nine" or "time flies when your having fun" as her starting point Holzer incorporates the confessional statement, dictum, and language of the everyday and the



36. J. Holzer, Slipping into Madness Can Be Good.....,1990.



37. J. Holzer, Lack Of Charisma Can be Fatal, 1986.



highpowered, with a potent visual element that I believe makes these works evenly linguistic and visual ; context.

Through context Holzer takes the powerfull linguistic experiments of Duchamp and his relationship between the object and language, and applies these to the limitless visual context of the world around us. Like Duchamp's twisting of the symbolism of the commercial object and Nauman's twisting of the neon sign, Holzer pillages the limitless heights of the commercial message or statement in a crucially modern way. So statements like Slipping into Madness is good for the sake of Comparison or the conversation always turns to living long enough to have fun are experienced by onlookers in contexts normally related to Coca-Cola adverts or supermarket pricings. Holzer's messages appear on everything from benches, sarcophagi, tractor hats, bin lids, the back of supermarket receipts to huge billboards on Times Square(Auping,p89,1992).

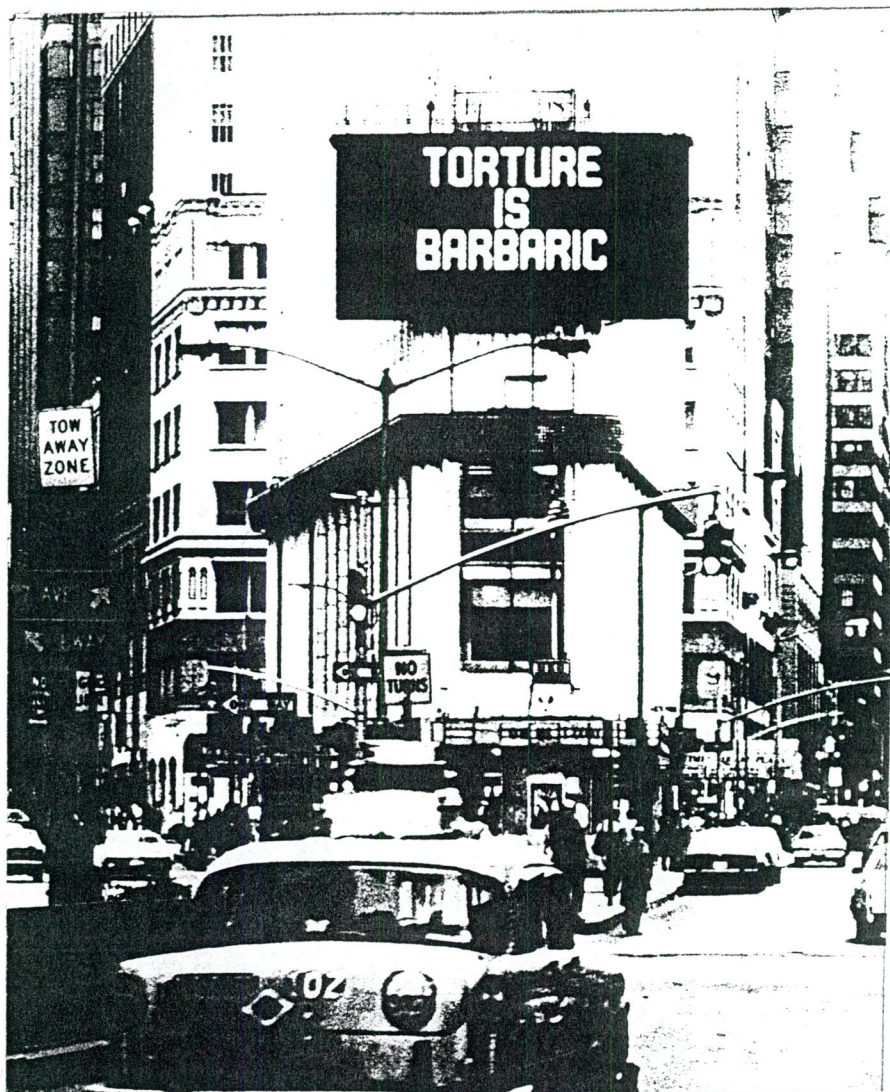
These statements and messages actively involve the viewer in a conversation that challenges them conceptually much like Duchamp's linguistic readymades. Holzer's work, However, talks to the everyday people in the street rather than the Gallery. Influenced I feel by the writings of Gertrude Stein, Holzer's language is ordinary and yet disquietening at the same time, frequently speaking in a voice that seems authoritative and full of solutions. However, Unlike our ability to work out the palindromes and homonym's of Duchamp almost scientifically, Holzer's word games work off the viewers own thoughts and solutions rather than any fixed replies. They play with the rules of **interpretation** rather than construction.

Unlike Duchamp's manipulation of actual advertisements in Appol-inere Enameled or his Belle Haleine perfume bottle, Holzer has taken control of the actual medium of advertising itself, transforming it into a new artistic medium. Rather than introduce the ordinary into the gallery space (Duchamp's readymades) and play with it linguitically, Holzer does the opposite and introduces the linguistic into the enviroment of the ordinary.

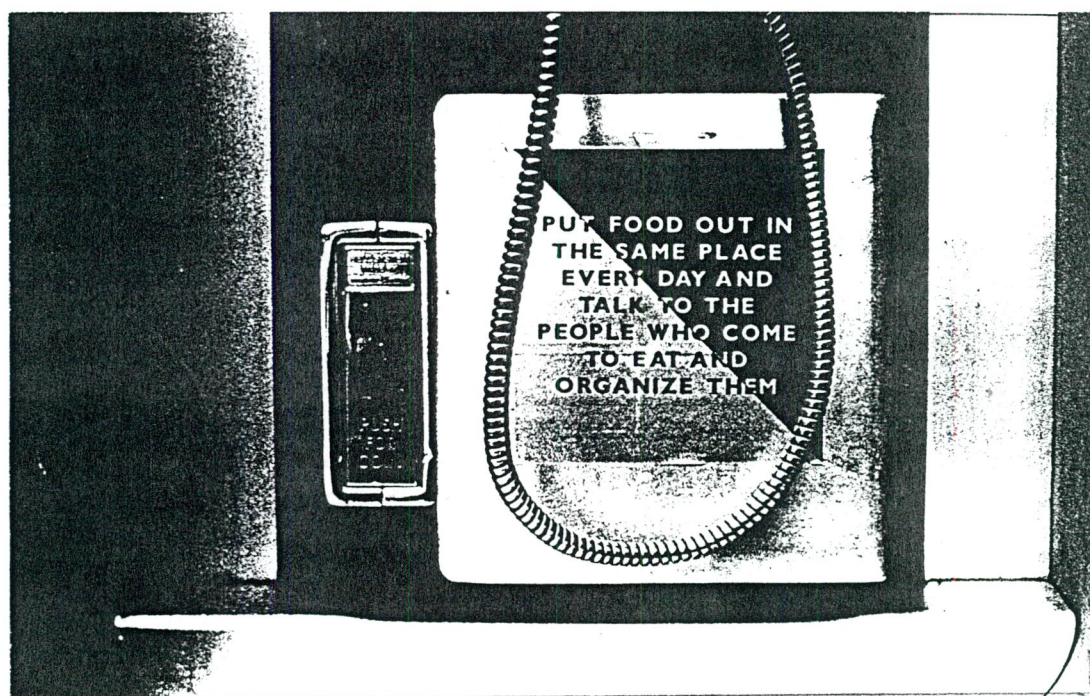
When a statement like Lack of Charisma can be Fatal(1986, Fig. 37) appears on the electronic signboard at Caesars Palace in Las Vegas it is shaped visually and conceptually by the environment it moves in, and this becomes as important as what the statement says. Through the LED sign colour, movement, typeface, and images are open for the artist to use with absolute freedom and then be applied to any environment, including the gallery space.

Statements scream from the very Cityscape itself, anonymous but unavoidable, whether it be shorter ones like Torture is Barbaric(Fig. 38) in Times Square and forty foot high, or longer statements like Put Food Out in The Same Place Every Day and Talk to the People Who Come to Eat and Organise Them (Fig. 39, 1984) stuck on a telephone box. These are scratched out or added to by the general public(Auping, p46, 1992), welcoming both conceptual and physical participation. The interpretation of each statement becomes unique depending on where it is viewed, when it is viewed, the social or emotional state of the viewer, And even the weather in which it is viewed.

The work of Jenny Holzer I feel marks the point where Duchamp's linguistic and visual synthesis has reached new and exiting areas without having the heavy influence of Duchamp's own work hanging over it, as seen with previous artists. By introducing her own preferred themes of "sex, death and war," (Auping, p11, 1992) the statement rather than the pun - (that puts more emphasis on interpretation than construction), the importance of context, and a whole new visual language, Holzer I believe marks the survival of Duchamp's Synthesis in the erratic flux of Modern Art. With this it has transcended movements and time to become a potent artistic medium.



38. J. Holzer, Torture is Barbaric, 1984.



39. J. Holzer,
Put Food
out....., 1985.

CONCLUSION

"The retina is only a door that you open to go further." (Tomkins, p72, 1985)

Marcel Duchamp's work ultimately revolves around freedom. Trapped in an environment where lines were drawn between the modes of expression; writer, painter, musician, and then again between artists, plumbers, or scientists, Duchamp felt hemmed in creatively. At its most fundamental he felt there was a "bias of communication" (Ades, p301, 1984) towards the purely visual. Previously Duchamp saw this wasn't always so - paintings could be moral, religious, philosophical; they could even be scientific (Da Vinci).

And so Duchamp sought to introduce language and ideas into his work, an element that had in the past been acceptable but "since Courbet" (Cabanne, p42, 1983) had been non-existent. This was, as I have shown encouraged by The influential poet Guillaume Apollinaire.

From this Duchamp laid the foundations for his major work The Bride Stripped Bare By Her Bachelors, Even, a painting on Glass that works as a visual/verbal novel of high complexity. Subsequent works that I have dealt with also demanded a crossover in thought process', ideas for which came largely from Duchamp's linguistic experiments under the pseudonym of Rose Sélavy.

As I have explained the synthesis of these visual and verbal elements was paramount to all of Duchamp's work and had a huge influence on both the artists of his time and subsequent artists. This, however, manifested itself as sheer imitation rather than rejuvenation and artists though they would incorporate everyday object in their work as a direct response to his work, they failed to combine any linguistic/visual sense. One artist who did attempt to unify these elements for a period was Magritte. This surfaced

only rarely, however, as the artist was hemmed in by the act of painting and a purely retinal visual style.

In this final chapter I dealt with Duchamp's synthesis in the context of its survival through subsequent artists. This I believe could only be insured if artists reinterpreted his ideas rather than imitated them directly. This I found to be particularly evident in the use of puns and word games. If the synthesis is to be kept alive I believe it must extend to areas of linguistic and visual expression other than the readymade or pun. This will insure the place of language in Art.

It would be in America as I have shown that a more non derivative synthesis would emerge. Artists like Bruce Nauman started under the influence of Duchamp's puns but soon diversified into other exciting areas. I found the work of Contemporary artist Jenny Holzer to be the clearest example of this new exciting synthesis. She extended the synthesis through ; new visual media that still kept the break with the canvas, the element of the statement rather than the pun, and a new potent use of context.

ILLUSTRATIONS

1. Nude Descending a Staircase, M. Duchamp, 1911.
2. Untitled, G. Severini, 1914.
3. Calligram, G. Appolinaire, 1913.
4. Poémé Banal, F. Picabia, 1914.
5. Three Standard Stoppages, M. Duchamp, 1913.
6. The Large Glass, M. Duchamp, 1915-23.
7. Guide to the Glass, Jean Suquet, 1981.
8. Sketch of Glass as Machine, M. Duchamp. 1926.
9. Air De Paris. M. Duchamp, 1919.
10. In Advance of the Broken Arm , M. Duchamp, 1921
11. Trébuchet, M. Duchamp, 1927.
12. Fountain. M. Duchamp. 1916.
13. Why Not Sneeze? Rose Sélavy, M. Duchamp, 1921.
14. Tu'm, M. Duchamp, 1918.
15. Spiral puns, M. Duchamp, 1926.

16. Fresh Widow. M. Duchamp, 1920
17. La Bagarre D' Austerlitz, M. Duchamp, 1921
18. L.H.O.O.Q., M. Duchamp, 1919
19. Objet D'Ard, M. Duchamp, 1922
20. 11 Rue Larry ,M. Duchamp,1918.
21. Appolinaire Enameled,M. Duchamp, 1919
22. With Hidden Noise, M. Duchamp, 1916
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24. God, M. Scharmerg, 1918
25. Brass Bands, J. Covett 1919
26. Chocolate Grinder, M. Duchamp, 1912
27. A Bit of The Bandit's Soul, Magritte, 1960.
28. Sketches for Bandit's Soul, Magritte, 1960.
29. Three Brushes, Art and Language, 1970
30. The, J. Johns, 1957
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32. Violins ,Violence, Silence, B. Nauman,1981

- 33. From Hand To Mouth, B. Nauman, 1967
- 34. Do It Right, B. Nauman, 1984
- 35. 100 Live And Die, B. Nauman , 1985
- 36. Slipping into Madness..., J. Holzer, 1986
- 37. Lack of Charisma..., J. Holzer, 1990
- 38. Torture is Barbaric, J. Holzer, 1990
- 39. Put Food Out in the Same Place..., J. Holzer, 1988

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