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MARCEL DUCHAMP, FRUITS OF NIHILISM.

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# **INTRODUCTION**



## INTRODUCTION.

Throughout all periods of art history particular artists have stood out as innovators, and, or, pioneers of the art of that time. Such artists act in a way as middle men popularizing in their own work perhaps one or two borrowed seminal ideas, and thereby help to form the artistic taste of a period. The french critic Samouillet once said that:,

"The important artist is perhaps like an alchemist whose work, incommunicable to the general public, can nevertheless bring about that process of transmutation in certain especially receptive painters , poets and musicians ". 1.

This description seems, in more ways than one, an appropriate introduction to the character and work of Marcel Duchamp , for he was in this light a central contributor to twentieth - century avant - garde art and culture. My personal introduction to this artist was through an aptly chance encounter with a book of quotes called "Plays and Wins", by Yves Arman , the main contents of which was quotes by or about Marcel Duchamp. It was firstly a certain illusiveness and trickery which attracted my mind, on further study Duchamp corners you into an obsessive game which cannot but (and certainly has in my own case) leave a strong mental impression on the 'viewer'.

On first sight Duchamp can appear as a mass of enigmas and contradictions bringing out in many the cry of 'Charlatan'. This we shall see was in fact one of his fortes, his intelligent, if not cunning use of illusiveness. In the manner in which he lived his life he made himself remote, yet accessible, which undoubtedly helped build a fine myth about him. This myth has also to be questioned.

Duchamp started his career as a quite capable traditional painter, who nonetheless was quick to experiment with each new technique or style that was around. Then, quite all of a sudden, when the Cubists and Futurists among others were pushing forward the frontiers of painting Duchamp turned around and said painting was not for him. At least not painting as it had developed from Courbet up to Cubism;.As he saw it, this was painting for the eye. He was rebelling against the 'glorification of the manual side of painting', The craft aspect that this process created. His own words sum up best his feelings on this matter :.

"All through the last half of the nineteenth century in France there was an expression, 'Bete Comme un Peintre' (as stupid as a painter), and it was true that kind of painter who just puts down what he sees is stupid. In my case I was thinking a little too much, maybe, but I don't care, that's what I thought". 2.

Here we see the emergence of the intellectual in Duchamp, obviously unsatisfied with painting as it was; but what was he going to do about it?. Duchamp felt that even though a revolution had taken place within the Visual Arts, particularly painting, that the emphasis was still essentially a retinal or visual affair. Furthermore he claimed:

"I was interested in ideas not merely visual products. I wanted to put painting once again at the service of the mind". 3..

In order to see these ideas in perspective it will be necessary to take a backward glance to an earlier generation of iconoclasts, particularly the writers Jarry and Roussel. Satie likewise in music had been injecting the "Humour of Absurdity" into his compositions. In the visual arts Picabia and Man Ray as well as the broader Dadaist movement served as an important stimulant and guide to Duchamp's ideas.

The thread which connects all of these figures of the art world of the early twentieth century is a fundamental questioning of what art (among other things) really was. Duchamp has sometimes been called a Dadaist and was later hailed as the 'Grand Dada', but his connections with the movement were nonetheless quite tenuous. We will notice a distinct difference in orientation and intention. However the parallels and tangents are of particular interest in connection with the main argument of Duchamp's nihilism and its effects. One important link for example is the shared belief that art should no longer be an interpretation of reality; It should become, instead, a piece of reality itself.

The best of Duchamp's art as we shall see is about this questioning, this iconoclasts approach to art, which involved turning things upside down and taking a new look. This anarchistic approach seems manifest in his entire character, and his own words best sum up this way he had of being his own devil's advocate:.

"I force myself into self contradiction to avoid following my own taste". 4..

He was constantly looking ways of creating compatibilities between contradictions- did he always succeed?. This essentially will be the main focus of this thesis, to see what exactly were the fruits of Duchamp individual (or not) brand of Nihilism. The approach will follow a line of enquiry from the young Bourgeois Duchamp through his first attempts to paint and then onto the path he took which was aiming at the expansion of the field of art. Reasons for discontent with traditional rules, will be dealt with and the strategy which was offered as a means of breaking with this tradition will be criticized.

Influences and piers will be looked at where significant particularly in looking at Duchamps formative years. Various critical texts will be referred to when any of Duchamps works or theories are being analysed, and particularly philosophical, and alchemical ideas will figure strongly. In brief, it will be necessary to take as broad a look as Duchamp would have us, since he left us finally with the thought that:

"To live and to breathe was my art". 5.



FOOTNOTES

1. Sanouillet M. The Essential Writings of Marcel Duchamp P. 29.
2. Tomkins C. The World of Marcel Duchamp P. 15.
3. Tomkins C. The World of Marcel Duchamp P. 17.
4. Arman Y. Marcel Duchamp, Plays and Wins P. 66.
5. Tomkins C. The Bride and The Batchelors P. 42.



# **CHAPTER ONE**

**A P P R E N T I C E**

## APPRENTICE.

There are some striking similarities between the upheavals of the Renaissance and the Formal Revolution brought about by the modern movement. They are worth noting so as to help see Duchamp within an art historical framework. Both of these periods had the same surge of talent, while freedom for invention of new uses of space and means of conveying movement and brilliance on the picture surface, were primary to both. Also, in both these eras there was one individual who sensed the need to stand back from events, to thereby assimilate the meaning of these changes. Duchamp in this light can well be compared to Leonardo Da Vinci. Both set themselves apart from their contemporaries, and each opened up new avenues for future artists. In the following chapters we shall see how Duchamp through patient and secret endeavour, taken often only as spontaneous iconoclastic work, still causes reverberations in the art world today.

All legends aside, it is necessary to establish some facts firstly about the artist. To start with we have a young man who did drawings of members of his family and painted landscapes, with powerful ease and distinction. At this early stage there is little suggestion of the radical break that was about to come, hardly an essence of nihilism. In hindsight one can see the emergence of future themes and preoccupations:- The way a gas lamp hangs from a ceiling (ILL.2) 1902, a drawing of his sister that tries to capture the instantaneity of a moment (ILL.3). When the break did come it was somewhat a sudden leap into the unknown. Meanwhile as a young man he was already surrounded by art and by artists. His brother Jacques Villon was a painter while Raymond Duchamp Villon was a sculptor, and their grandfathers work filled their childhood home. Thus, as Duchamp himself put it :.

"When you see so many paintings you've got to paint" (Ref.1.). And so he did, between 1907 and 1910 he produced a dozen or so pictures in a variety of adopted styles, influenced by the Impressionists and Odilon Redon and Paul Cezanne among others. Paris was an exciting place to be for an artist in the early part of this century. Between the first retrospective show of Cezanne, Matisse experimenting with vivid colours that gave birth to Fauvism, while Braque and Picasso were creating Cubism. Duchamp accordingly tried out each new style, but was satisfied with none. Here we begin to see the development of his very discerning and demanding mind, his demand for a constant flux of new ideas.

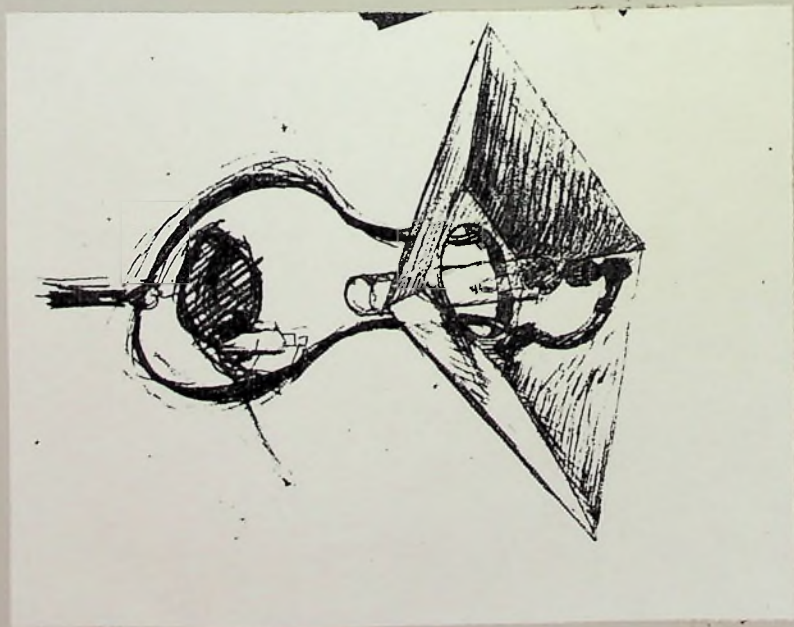
By 1910 Duchamp began that process of setting himself apart from his contemporaries, to forge as it were his own artistic path. This is notable in both his choice of subject matter and a growing originality in his approach. His path would eventually lead him to his goal of 'Transparency' whereby the pigment

would be dematerialized and the artistic gesture would become invisible, or almost so. This shall be looked at more in depth, when we finally look at the "Large Glass". In a work such as "Bust Portrait of Chauvel" of 1910 (ILL.4) the influence of Matisse and the Fauves is evident. Duchamp had no qualms about adopting random colours, such as blood red lips, purple splotched face and blue hair, just like Matisse the pioneer of the Fauve style. However, the first and most important change in Duchamp's painting at this time was a move away from pure representation. There are no more than a few months separating "The Chess Game" (1910 ILL.5) and "Draught on the Japanese Apple Tree" (1911 ILL.6), but in that short space of time we can see a move towards a more translucent method of painting. "The Chess Game" recalls Cezanne in its creation on the canvas of a solidly inhabited space, and this is also quite thickly painted work. "Draught on the Japanese Apple Tree", has a translucence on the other hand that owes more to Opillon Redon (whose influence Duchamp did gladly acknowledge). There is a new sense of movement in this painting, and a lightness created in part by the blurring of outlines; the mood and direction have changed dramatically.

When Duchamp began to explore the cubist style, his colours became characteristically more muted tones. One can see in the paintings of 1911 that Duchamp's interest was not in analysing his relationship with the subject, or the space that qualified that relationship. There is more evidence of a delight in the discovery of the variety of ways to represent a given subject, what Apollinaire called "Traces of Being" (Ref.2), this could have been multiple traces of the same being as in "Portrait of Dusinea" (1911. ILL.7) or a multiple portrait as in "Portrait of Chess Players" (1911. ILL.8). The latter painting is a quite complex and delicate interplay of planes of colour, while visual effects that had previously been unthinkable—such as one object seen through another have become an integral part of the picture. Here we notice that it is what Duchamp called the "Truth beyond the Motif" (Ref.3) which had already begun to obsess him. In a work such as "Draught on the Japanese Apple Tree" are two invisible elements which were of significant interest to Duchamp — the force of the wind and the traces that are left behind. This symbolic content was expressed in a Cubist manner, and soon two further concepts central to Duchamp's development: movement and mechanism were introduced into his painting.

"Sad Young Men In A Train" (1911. ILL.9) is the first picture in which Duchamp clearly tried to represent motion. The five successive profiles which jolt across the canvas from left to right suggest the image of a passenger on a moving train. The colours are still essentially the muted tones of the Cubist palette.





(11) 'HANGING GAS LAMP' 1903 -4, Duchamp M.



(111) PLAY, 1902 Duchamp M.





(1V) 'RUST PORTRAIT OF CHAUVEL', Duchamp M. 1910

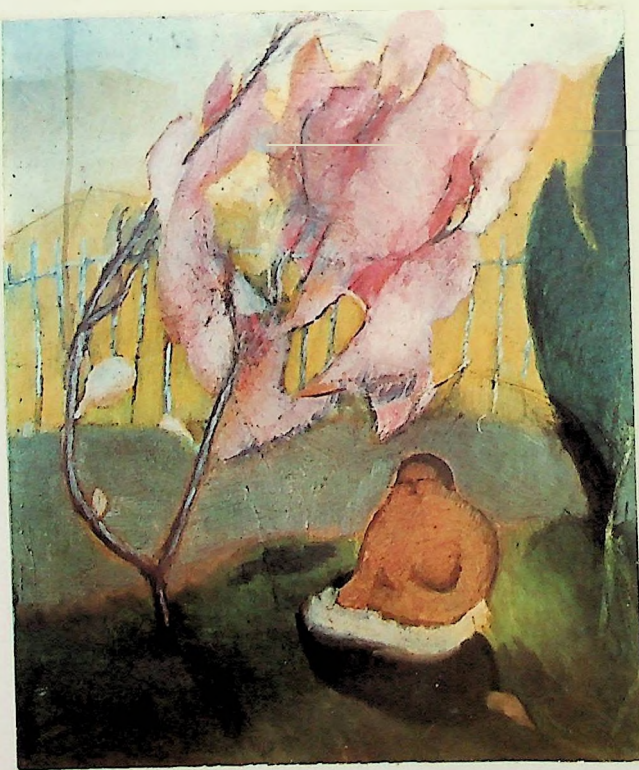


(V) 'THE CHESS GAME', Duchamp M. 1910.





(v11) 'PORTRAIT' or 'DULCINEA', Duchamp M. 1911.

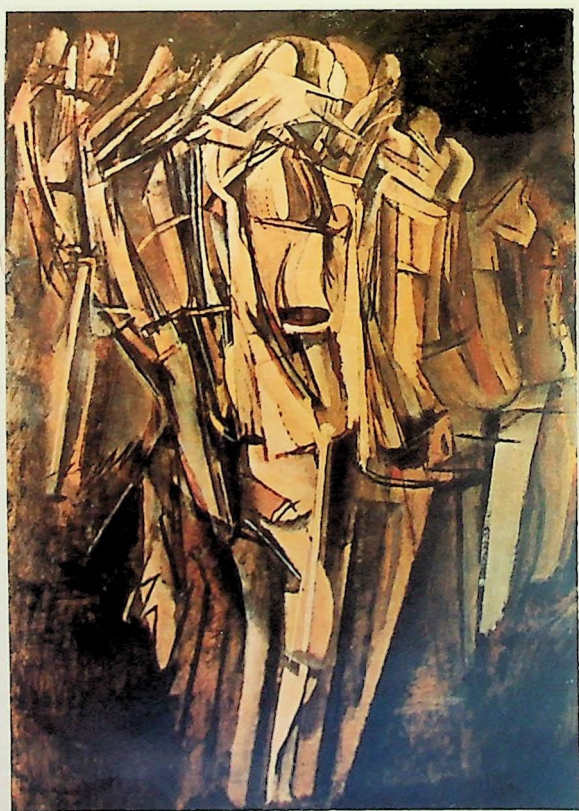


(v1) 'DRAUGHT ON THE JAPANESE APPLE TREE', Duchamp M. 1911.





(V111) 'PORTRAIT OF CHESS PLAYERS', Duchamp M. 1911.



(1X) 'SAD YOUNG MAN IN A TRAIN', Duchamp M. 1911.





1.



2.

(X) 'NUDE DESCENDING A STAIRCASE', Duchamp M. 1912. 1/2



"Nude Descending a Staircase" (1912 ILL.10) again deals with movement, and also shows clearly the influence of Mareys Chrono-photographs which revealed through rapid - fire multiple exposures the true dynamics of humans and animals in action. It is again the successive side views of the figure descending from top left to bottom right of the picture, along with a further element of swirling lines and staccato arcs of dots that combine to create a strong impression of motion in this work. His painting is thus beginning to signify an idea, he has achieved a kind of frozen instantaneity whereby one can view in parallel strata successive steps of the action being performed. These works in a way also foreshadow the "Large Glass", wherein we shall see there exists the same notion of a collection of "captured moments". Besides similarities with Mareys photographic studies of motion, these works have something in common with the experiments of the Futurists, even though they derive from different preoccupations and conditions.

These paintings are self-portraits, the young man is the young Duchamp walking along the corridor of a train immersed in his own thoughts. The predominantly dark tones, the way the silhouette is carefully broken down into its constituent planes give the work a sense of deep mental effort; the idea itself again becoming more prominent. The movement in "Nude Descending a Staircase" takes the form of a descent, differing here from the Futurists who portrayed movement more as a sort of joyful advance. There is a naked human form which appears to be taking on an insect or machine like form. It might also be seen as a descent or farewell to painting for that was soon to come; but a descent to what, to an unknown future?.

What lay ahead for Duchamp was a long preparation for a strange marriage, eight years of work that would remain incomplete. In "Nude Descending a Staircase" NO.2, we see Duchamp at a point ahead of many of his peers. In a single work there are evident elements of the two leading styles of the day - Cubism and Futurism, and a strong essence of Duchamp's conceptualism that was to set him apart in the field of painting. Furthermore the Cubists reacted violently to this latest work, thus marking the end of Duchamp's formal affiliation to any group. The same canvass achieved instant notoriety when exhibited only a year later in the Armory Show in New York, the exhibition which quite literally inaugurated Modern Art in the United States. This was to prove invaluable to Duchamp, because his reputation in America was guaranteed both because of the work's intrinsic power, and equally because of the controversy surrounding it. This brings up a point which we will constantly return to, which is whether Duchamp was influential as a result of the enigma surrounding him. If the silence he created in other words, partly, or to what degree fed people's notion of his importance. In America "Nude Descending a Staircase" was criticised rather scathingly at first, and later came to be recognised as a key work of Modern Art.

Meanwhile Marcel Duchamp took a job at the Bibliotheque Sainte-Genevieve where he had time to collect his thoughts and plan for future works and ideas. Perhaps feeling as an outsider in his own city, Duchamp resolved to dedicate himself to his solitary quest, and accordingly he spent that summer in Munich. The time spent and work carried out while he was there mark a significant point in the artist's career, to which we must return later. To conclude, the significance of this chapter was to show that while Duchamp as we shall eventually uncover, rejected painting, he did nonetheless serve his apprenticeship as a painter. Therein also he set the foundation for his future work, and began to experiment with ideas which as we shall unfold created radical change in traditional notions of what art is, while also leaving many questions unanswered.

"FOOTNOTES"

1. Tomkins Calvin The World Of Marcel Duchamp P.16.
2. Bailly Christophe Duchamp P.22.
3. Bailly Christophe Duchamp P.23.

# CHAPTER TWO

MOMENT OF LIBERATION

The Dada Connection — — — — —



## MOMENT OF LIBERATION.

In the early nineteen hundreds, the critic

Herbert Read used the words "Moment of Liberation" (Ref. 1) to describe the new ground being covered by artists such as Picasso, Kandinsky and Duchamp among others. This phrase seems apt, for Paris in 1912 was the centre of a thousand artistic energies, and art was now free in a sense it had never really been before. Why was this, and what difference did it make to a young artist such as Duchamp is what will partly be of interest in this section. The key lies in patronage, or more precisely independence from this archaic system. The French Impressionists were among the first artists to become largely independent of patrons, and this gave an overall greater freedom to explore and experiment. In this chapter my intention is to take a look at the most significant of Duchamp's influences of this period and the years preceeding it, so as to understand Marcel Duchamp's motivation more clearly.

In 1886 Alfred Jarry broke with the spirit of gravity in French literature with his widely satirical farce drama *Ubu Roi*, and he subsequently adopted the pompously ceremonial speech and mannerisms of his protagonist, Pere Ubu. Following this Jarry founded pataphysics, which he defined as the science of the laws of exceptions. He claimed that so called "laws" of science were not laws at all but merely exceptions that occurred more frequently than others. Pataphysicians accordingly rejected all scientific explanations of any kind, and argued that everything could be its opposite. We will later observe similarities and parallels in Duchamp's adoption of laws of chance in his own work.

The composer Erik Satie had been injecting the humour of absurdity into music even before Alfred Jarry. He created humorous composition with whimsical titles "cold pieces", "three pieces in the form of a pear", and so on. The instructions to the performer are equally amusing - to be sung "Like a nightingale with a toothache", and these were all distillations of a shy quirky personality. Satie also expressed himself in prose, and while this may all be taken as pure self expression, there is an underlying sense that there is within it an attack on the overblown theoretical pomposity of German music, in particular Wagners. The French composers at this time trying to free themselves from this overbearing influence.

Duchamps closest companions during this period were Francis Picabia and Guillaume Apollinaire. Together they carved "A corridor of Humour" as Duchamp called it, through "The Thickets of Art Theory".<sup>1</sup> Picabia and Duchamp set each other off intellectually and their conversations gave credence to every flight and fancy, while being sharpened with the clash of wit and paradox. Picabia's wife wrote that the two "emulated one another in their extraordinary adherence to paradoxical, destructive principles, in their blasphemies and inhumanities which were directed not only against the old myths of art, but against all the foundations of life in general.... better than any rational method, they thus pursued the disintegration of the concept of art, substituting a personal dynamism.. for the codified values of formal beauty".<sup>2</sup> These "Forays of Demoralization" foreshadowed a state of mind particularly on Picabia's part that would later assume a more public form in the phenomenon of Dada, which will be dealt with later.

Duchamp and Picabia were of course well aware of the current of humour which pushed toward the absurd which has just been mentioned. Satie was held in great esteem by the group of young avant-garde composers known as Les Six, while Jarry's influence lived on after his death in 1907. Raymond Roussel's writings for example show the unmistakable influence of Jarry's spirit. Roussel, an eccentric genius, wrote novels wherein improbable events were recounted in a deadpan style while making great use of puns and the totally illogical association of like-sounding words. Duchamps saw a performance of one of Roussel's plays called "Impressions D'Afrique" in Paris in 1911, which had a quite profound influence on the artist. The play itself was quite incomprehensible, and most people present were baffled by it. Duchamp however said that it "showed me the way" and in a direct way was an influence on his conception of "The Bride Stripped Bare by Her Bachelors, Even". He furthered added that this "was absolutely the madness of the unexpected".<sup>3</sup>

#### THE DADA CONNECTION

In this section the crystallization or culmination of the types of ideas and attitudes which we have just looked at will be looked at under the guise of The Dada Movement. Note will be taken of the parallels and contradictions between the work and intentions of Marcel Duchamp and the Dadists in this light. Switzerland was a neutral island in a war besieged Europe, when in Zurich the Cabaret Voltaire was opened in 1916 and one of the most aggressively radical movements in art history began. Tristan Tzara, Marcel Janko, Hans Arp, Hugo Ball, Hans Richter and Richard Huelsenbeck conceived the idea of organizing an international cabaret entertainment - The Cabaret Voltaire. Besides the quite alternative and provocative entertainment, exhibitions were organised and periodicals were published, wherein anything conventional and sacrosanct -

- government, literature, and art were attacked. Furthermore it was a reaction (reactionary being perhaps the key word in Dada) against war, and the society that gave rise to it.

In brief, the Dadists were out to shock, to shock the Bourgeoise (whom they held responsible for the war) and they were ready to use all possible means within the scope of a ghastly imagination - to make pictures out of rubbish or to exalt bottle racks or urinals to the dignity of art objects, therein questioning established values. Duchamp added a moustache to Mona Lisa while Picabia painted machines that had no function except to mock science and efficiency. It is at this point that one can begin to see similarities between Duchamps restlessness with painting (which he basically found to be too much for the eye) and the ideological intent of the Dadaists. George Grosz gave an apt description of the original political motive behind the formation of Dada and its anti-art aesthetic when he stated that:

"Dada was not a made movement, but an organic product originating in reaction to the Head - In - The - Clouds tendency of so called Holy Art, whose disciples brooded over cubes and gothic art, while the generals were painting in blood.....The shooting goes on, Hunger goes on, Lying goes on; why all that art? was'nt it the height of fraud to pretend that art created spiritual values ". 4.

While Duchamp may not have been politically aligned with the Dadaists, it is the all important sacrosanct and iconoclastic approach to the whole foundation of art that unites them here. There is a difference in motivation perhaps, behind the questioning in either case, but it is this strong dissatisfaction with accepted traditional truths that lead Duchamp and the Dadists to look for new approaches to the broad question of creativity.

Tristan Tzara, in a Dadaist manifesto declared that:

"Dada is this; Dada is that; Dada is this;  
Dada is that; Dada is nevertheless shit. " 5.

This type of black humour is typical of the Dadaists and moreover is prominent in many of Duchamps more iconoclastic works and writings. Humour for its own sake is an important link also, one only needs to pick up any text about Duchamp to see that his replies to questions were often bordering on the flippant; such as

"Isint it amusing" or "I did it (The Bicycle Wheel)  
because it amused me. " 6.

when referring to his work. Behind this wall of humour there was nonetheless some serious and important intentions. Jean Arp summed up what these were for the Dadaists when he stated that:



"The important thing about Dada, is that the Dadaists despised what is commonly regarded as art, but put the whole universe on the lofty throne of art. We declared that everything that comes into being or is made by man is art, Dada served to crystallize a number of ideas and attitudes that had been gaining ground for some time, and which have become very prominent in our time. The most important of those being that art should no longer be an interpretation of reality, it should instead become a piece of reality itself. " 7.

Duchamp once said that:

"Its not easy to be nonsensical, because nonsensical things often turn out to make sense. " 8.

In this way Duchamps Readymades (which shall be looked at later) seem to sum up brilliantly the Dadaist belief that art should be a piece of reality itself rather than an interpretation of reality. The similarities between the sacreligious approach to notions of art of both Duchamp and the Dadaists are striking in the area of the appropriation of everyday objects as alternatives to traditional art objects.

Again, it is a question of origins, this appropriating of objects, or the replacement of them, instead of traditional mediums, in part shows a fundamental doubting and interpretative functions of art. As Duchamp and the Dadaists saw it, they were trying almost to replace art with life. The question of whether this was just some fanciful idea, and also where did it lead to must also be looked at, and shall be dealt with more thoroughly in the next chapter. Back to the notion of replacing the "other worldly" with the "everyday", we see Schwitters with small bits of raw life assembling itself in a picture. Then abstraction in art was denounced as just another form of interpretation. Duchamps Readymades then in one way mark a culmination or peak in this process of reevaluating the basic presumptions inherent in the creative process and the product thereof - the art object. He put in its place, or at least alongside it, his Readymades, the essential and critical difference being that he gave no interpretation at all of these. With this he certainly brought art to the edge of its boundaries, and perhaps if he had gone one step beyond this would have meant giving up art completely. At this point the nihilist in Duchamp is most clearly visible, and one can see in later years why Duchamp came to be called the "Grandada."

To sum up, we have seen that Dada was an extreme protest against the physical side of painting. This is itself a primarily negative reaction, but one it must be seen was followed up with a new criteria in Duchamp's case, even if this may have been somewhat more nihilistic. Dada was a metaphysical attitude, therein alone making Duchamp a perfect bedfellow, since he was a thinker primarily and often functioned more as a philosopher than a painter. As a movement Dada was intimately and consciously involved with literature while rife with nihilism also. This obviously appealed to Duchamp who said:

"It was a sort of nihilism to which I am still very sympathetic. It was a way to get out of a state of mind to avoid being influenced by one's immediate environment or by the past; to get away from clichés - to get free." 9.

So we see here a kind of basic acceptance of the kind of nihilism upon which Dada is founded, and also his personal interpretation of this as a means "To Get Free". But what did he mean "To Get Free"; is he talking here about the restriction imposed on art by a logical reality? It would seem that this was what he referred to, and one of the ways of breaking free from such traditional truths was through what he called "canned chance". Chance played a role also in Dada, although it sometimes appears more contrived than not, but Duchamp used it to go against the rational actuality about him. The amusement factor also figured for Duchamp in chance, as he put it himself:

"It's always the idea of "amusement" which causes me to do things, and repeated three times...." 10.

One must question whether this amusement led to a more inward looking and less critical approach to art for Duchamp or indeed for those who were influenced by him. For the moment we see "chance" beginning to figure strongly in Duchamp's approach, thus becoming a central ingredient in his form of nihilism. That art would as it were 'happen without intention' (to quote the Oxford dictionary) as opposed to coming into being through a more contrived process as is more inherent in the often very theoretical movement in art of his time from Impressionism through Cubism and Futurism. This certainly is in harmony with Duchamp's broader belief that art should become translucent, to transcend the manual process in a sense thereby becoming a more pure form of creation. Here, finally, we see the split that separated Duchamp and the Dadaists.

We have seen that both had reactionary beginnings, but in Dadaism's case this unfortunately, constituted too much of what they were about. They ran the risk that all reactionaries run, that of being subsumed by that which against they react. Indeed, having come full circle, Duchamp was more than just a Dadaist and to the Paris Dada group he became a kind of patron saint, who was no less highly regarded because he chose to remain somewhat elusive.

When the Dada's were subsumed Duchamp partly thanks to his elusive nature, moved ahead to continue in his efforts to transform art. Quintessentially what is of significance here is that Dada in part provided the seeds of nihilism which flowered into many strange inventions and ideas which we shall now explore.



"FOOTNOTES"

1. Tomkins Calvin      The World of Marcel Duchamp      P.31
2. Tomkins Calvin      The World of Marcel Duchamp      P.32.
3. Tomkins Calvin      The World of Marcel Duchamp      P.33,
4.      -----      The Encyclopedia of Visual Art (Vol.5)      P.879.
5. Cabanne Pierre      Dialogues with Duchamp      P. 94.
6. Tomkins Calvin      The World of Marcel Duchamp      P.75.
7. Arman Yves      Marcel Duchamp - Plays and Wins      P.39.
8. Tomkins Calvin,      The World of Duchamp      P. 47.
9. Cabanne Pierre      Dialogues with Duchamp      P. 47.

# **CHAPTER THREE**

MOVEMENT TO READYMADES

### MOVEMENT TO READYMADES.

Following the paintings of 1911 and from there on Duchamp functions more as a philosopher than as a conventional artist. It is interesting to retrace his intellectual ferment, as he moved through the prosaic settings of his life, a traditional bourgeois upbringing in Normandy, a Brasserie in Rouen, a chocolate shop, a street, a room in Neuilly, or Munich a studio in New York. In all these places and more lies the gestation of the "Large Glass" which we shall look at finally.

On reflection it is natural to wonder whether or not the anti - artistic attitudes which Duchamp had taken on at this stage was a reaction, or maybe even a revenge against his beginnings, summarily, a middle class family, and a very conventional artistic education ?. It becomes evident, nonetheless that Duchamp grew more philosophical with age and only then does he begin to show how much he was thinking about the validity of what he was doing. It will also be noted that he employed a greater deal of illusiveness with progress, perhaps serving to help retain his artistic freedom, even if it is sometimes extremely annoying .

The Spring and Summer of 1912 are a key period in Duchamps life. We have seen how he was influenced by Dada, but also how as an artist he began to set out his own personal vocabulary while drawing widely from Mareys chronophotography, cubism and elements of Futurism among others. The important works of the Spring of 1912 are all about speed , and there are four works in which this is a common theme , all dealing as well with something that is happening. An important subsidiary element here is the idea of time relative to motion. The works in question are two pencil drawings (Two Nudes: One Strong and One Swift (ill.11) and The King and Queen traversed by Swift Nudes (ill.12)), a gouache (The King and Queen traversed by Swift Nudes at High Speed (ill.13.)), and an oil painting (The King and Queen surrounded by Swift Nudes). The "Nudes" are as such not evident and really are traces of forms which are based on chess pieces and move with a powerful force giving a feeling of speed. Here the beginning of one of Duchamps main obsessions becomes clearly evident - mechanised sex . The emphasis is categorically on action as opposed to the Cubists who still confronted the image, albeit distorted. This in itself is an important point of separation to be noted.



In the Summer of 1912 Duchamp made a visit to Munich, and this period marks a crucial stage of development in his career. Munich was the centre of the avant garde of the day, and for Duchamp this was to be a highly productive period. Firstly he executed a drawing which bears (in complete form) the title later to be given to the "Large Glass"; First study for the Bride Stripped Bare by the Bachelors (ill.15), it is further described as a "mechanism of chastity-mechanical chastity". The most important aspect to note in the Munich period is the falling in place of two crucial ideas; first the general notion of an apparatus divided by sex, and also the mechanical nature of that apparatus. As we shall see, these both figure significantly in the "Large Glass".

There are several significant works which it is worth taking a look at in which the above mentioned ideas play a part. The drawing entitled "Virgin No.1 (ill.16), and the two paintings "The Passage from Virgin to Bride"(ill.17) and "Bride"(ill.18) show for the first time and in specific detail the corsetted silhouette that Duchamp would later suspend in the upper half of the "Large Glass". These works have an immediacy and urgency about them, that is best summed up as energy, there is no superfluous detail, and as paintings there is already much less emphasis notable on the craft side of their execution. They have a sense that the putting down of an idea is primary, the method or technique used thereby is subjugated to a position of lesser importance.

Duchamp himself describes "The Bride"(ill.18) of 1912 as "The Juxtaposition of mechanical elements and visceral forms"<sup>1</sup>. This is a finished picture in its own right. It is also the first detailed study for what was to become the pendu femelle in the upper section of the "Large Glass". For this alone it is a significant and important work. However, in a sense it is also perhaps the culmination of Duchamp's drive to reach beyond pictorial representation and present forms that can function symbolically, to be neutral to the point where they can serve as mere vehicles for forces of desire. This neutralization of the represented subject would also give the necessary mental space for the conceptual thought that governs these forces. This at least was Duchamp's intention, and it also gives us a clearer view of his restlessness with painting as it was.

While doubtless moving more into the realm of philosophy, Duchamp was still deeply involved in the post Munich period in a careful elaboration of a scheme for "The Large Glass". Importantly too he was defining his own artistic motivation through the creation of a personal vocabulary. On one hand we see that he was taking a nihilistic overview of painting, while continuing to use painting as a means towards an end on the other.

But precisely what was this end, and could it not have been achieved through painting?. What we can see at this time is Duchamp's course taking him further and further away from the preoccupations and problems of his fellow artists.

Fundamentally, Duchamps position was this; retinal art, art for the eye alone, interested him less than ever. He wanted to shake off what used to be called in French "La Patte" the artists style, or literally his "paw". This act alone which would be taken negatively by many, certainly did put in question previous generations of painting along with contemporary traditions. But how would he get away from these well established painterly traditions, and indeed many would ask why should he want or need to do this?. Did painting as it had developed, including perhaps some of the most revolutionary and innovative developments in his period as a young painter, not provide adequate means to communicate any multiplicity of ideas?.

For Duchamp 'La Patte' clearly presented the biggest barrier to progress. Essentially he wanted an art which appealed to the mind rather than to the eye, or a non - retinal art. How would he get rid of the personal style or craft element in painting, to neutralize this so to speak?, working on glass as opposed to the traditional canvas was a start, the inspiration for which was the using of a sheet of glass as a palette. Looking at the colours from the underside, it dawned on Duchamp that perhaps a painting on glass could be sealed hermetically, this would also have the effect he thought, of at least delaying oxidation which causes pigment to fade and change colour. The new medium of glass would also have seemed like a suitable way to begin to get away from painterly traditions. As Duchamp himself later puts it :

"The 'Glass' was'nt a painting : there was lots of lead, a lot of other things. It was far from the traditional idea of a painter, with his brush, his palette, his turpentine, an idea which had already dissappeared from my life" 2.

This statement gives an important insight into the psyche of Marcel Duchamp. Here one begins to see that clear division between what he thought of the painting tradition ( which he saw as a series of schools of 'visual ' art) and that thing which he wanted in place of it - art as a state of mind. So here we see an act of insurrection that would undermine several centuries of art, and this would be furthered by what was to come - the "Readymades". In summing up it is worth looking to Duchamps own words on his position with regard to retinal art, taken from an interview in 1966 with Pierre Cabanne :-



Cabanne : "Where does your antiretinal attitude come from ?".

Duchamp : "From too great an importance given to the retinal. Since Courbet, it's been believed that painting is addressed to the retina. That was everyone's error. The retinal shudder; before, painting had other functions : it could be religious, philosophical , moral." 3.

So here we see that Duchamp was reacting against the boundaries which had been set up within painting, it had been limited as he saw it, to a degree which was unacceptable to a philosophical minded intellect such as him. His position is unashamedly pompous when he points out that it was everyone else's error to believe that painting is to be addressed to the retina. Nonetheless, it is evident that there were other artists who wanted to appeal to other senses besides the visual. The Dadaists as we have seen, and the Surrealists treated painting with a new and somewhat nihilistic approach which often shocked the minds of spectators. There were also other artists whom Duchamp respected openly such as Seurat of whom he said was :

"The only man in the past whom I really respected was Seurat, who made his paintings like a carpenter, like an artisan. He didn't let his hand interfere with his mind". 4.

So, what do we have : an artist at the age of twenty five, who has assimilated and rejected the most advanced art of his time, but what was he now going to offer as an alternative ?. Before preceeding to answer this, let me first draw upon one of the leading philosophers of the nineteenth century for some illuminating, if pessimistic , insights into the central concern of this thesis, the fact of nihilism as a component of the twentieth century. The following quote is taken from Nietzsche's ; 'The Will to Power' which begins:

"Nihilism stands at the door : whence comes this uncanniest of all guests ?, point of departure : it is an error to consider "social distress" or physiological degeneration " or, worse, corruption , as the cause of nihilism..... Rather it is in one particular interpretation , the christian - moral one, that nihilism is rooted". He continues : "What I relate is the history of the next two centuries . I describe what is coming , what can no longer come differently : the advent of nihilism." 5.



What is significant for us in Nietzsche's writings is not simply that he saw the "Death of God" or the loss of spiritual values in a secular society, as being the primary cause of this nihilistic mood of pessimism and hopelessness. No, what is crucial however is that Nietzsche's preface, by displacing nihilism from the present to the future, made both the problem and its solution a matter for twentieth century concern. Let us retain this knowledge as we continue to explore how Duchamp uses Nihilism almost as a force for change, deliberately turning things upside down to see if he can make a new sense.


The Readymades, are some of Marcel Duchamp's more illusive works and defy easy comprehension, but are they in themselves a useful alternative to an art that seemed in Duchamp's view to over-indulge the visual senses. Is this not simply the beginning (and this has often been said) of an art that would lead to an over cerebral form of communication, or would it on the other hand broaden the avenues of art in a very positive sense? What exactly were the Readymades anyhow, is the first question to answer. They are perhaps the most puzzling of Duchamp's works, and a lot has been written in analysis and explanation of them. Firstly we see a clear parallel in the 'objet trouvés' of the Surrealists, which is a common object chosen for its accidental aesthetic value, but also we find a disparity here as Duchamp claimed that the Readymades had no aesthetic value whatsoever. In one sense the Readymade thus partly serves as a derisive comment on all art traditions and dogmas. This is Duchamp in his most nihilistic state.

The Readymades much like most of Duchamp's work tend to raise more questions than they answer, and their significance thus endlessly debated. In 1934 Andre Breton gave a comprehensible definition of the works when he called them: "Manufactured objects promoted to the dignity of objects of art through the choice of the artist".<sup>6</sup> Nonetheless, this is contrary to Duchamp's idea of the Readymade, as we in the following excerpt from the Cabanne/Duchamp interview in 1966:


Cabanne:- "How did you come to choose a mass produced object, a "Readymade", to make a work of art".

Duchamp:- "Please note that I didn't want to make a work of art out of it. The word "Readymade" did not appear until 1915, when I went to the United States. It was an interesting word, but when I put a bicycle wheel on a stool, the fork down, there was no idea of a "Readymade" or anything else. It was just a distraction. I didn't have any special reason to do it, or any intention of showing it, or describing anything. No nothing like that all that....." 7.


So we see Duchamp here playing his illusive game, but nonetheless affirming that the Readymades were at least partly the outcome of what he himself called a kind of "canned chance". But isn't this still 'retinal art', can one still not simply see and enjoy say the 'The Bicycle Wheel' (ill. 19) aesthetically as (to use Kant's words) a collection of 'perceptual configurations'. To avoid getting into a deeper philosophical argument, not directly relevant here we must accept that this is non or marginally retinal art, since it tends primarily to appeal to our imagination. What in effect we see here is the foundation of a new type of art, and it is interesting to look at Tom Wolfe's words relating to the genesis of this particular phenomenon in this light:

"What about the idea of a permanent work of art at all, or even a visible one? Wasn't the most basic assumption of the old order - that art was eternal and composed of objects that could be passed from generation to generation, like Columbus's bones. Out of that objection came Conceptual Art" 

Perhaps one of the most revealing details of all lies in Duchamp's notes for the 'appropriation of a readymade'; wherein there are also some significant allusions to the photographic process:

"Specifications for "Readymades" by planning for a moment to come (on such a day, such a date, such a minute), to "inscribe a readymade". The readymade can be looked for (with all kinds of delays) the important thing is just this matter of timing, this snapshot effect, like a speech delivered on no matter what occasion but at such and such an hour" 

The allusion to photography is blatant, and it is worthwhile here to look at what Rosalind Krauss has to say on her analysis of the connection between photography and the "Readymades".

"The readymades parallel with the photograph is established by its process of production. It is about the physical transportation of an object from the continuum of reality into the fixed condition of the art - image, by a moment of isolation, or selection". 

What is becoming evident is the sense that Duchamp's art, to use the Dadaist phrase, is instead of being an interpretation of reality, has become a 'reality in itself'. This is done by the process of appropriation, whereby, as in the photographic process, there is a moment in time captured, and with the readymades it is the same sense of timing that is all important. This is of course a conceptual and intellectual act, and one in which the spectator must be involved mentally, with the further addition of a text. The importance of this text is elaborated upon by Krauss when she states that:

"The photograph heralds a disruption in the autonomy of the sign. A meaninglessness surrounds it which can only be filled in by the addition of text". 11.

The texts referred to here are the extensive notes contained in the Green Box for the appropriation of readymades, as well as the meaning of the 'Large Glass'. But why did Duchamp appropriate these 'Readymades' in the first place, was it really all for his amusement as he has sometimes alluded?. For example, of the first readymade 'The Bicycle Wheel' he has said that it:

"came about as a pleasure, something to have in my room the way you have a fire, or a pencil sharpener, except there was no usefulness. It was a pleasant gadget, pleasant for the movement it gave" 12.

Whatever about his amusement the derisive quality of the readymades is immediately evident, particularly so in the work 'Pharmacy' (ill.20). For this he bought several copies of a cheap chromo-lithograph depicting an insipid winter landscape, added two dots of colour, one red and one green and called the result 'Pharmacy'. This was obviously a play on the red and green bottles often seen in a pharmacy window, a visual punning which was one of Duchamp's fortes. This work he has said was "a distortion of the visual idea to execute an intellectual idea". 13

So, finally we begin to see Duchamp willingly using visual ideas as a springboard for intellectual ones, a significant step and movement towards an even more conceptual art. Duchamp's own summing up of his intentions with regards to the readymades also helps clarify these works as:

"relating notions of aesthetic worth to a decision of the intellect and not to a facility or cleverness of the hand, which I have protested against in respect of so many artists of my generation" 14.



So essentially he has begun to give the mind a more significant role to play, in his art at least. While he may have cheerfully undermined several centuries of European Art, he nonetheless replaces it with a set of new and positively demanding questions. This, he achieved by a seemingly simple act - the taking of an object, wresting it into another context of meaning, thereby stripping it of any symbolic meaning, and forcing one to fundamentally reassess and reinterpret the object entirely.

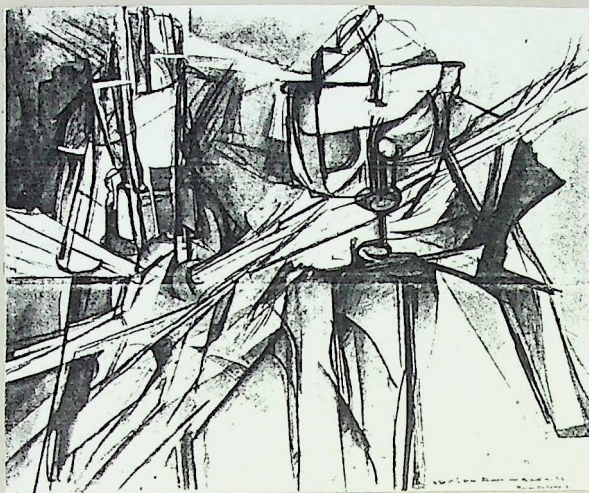


(X1) 'TWO NUDES, 'ONE STRONG AND ONE SWIFT'', Duchamp M. 1912.

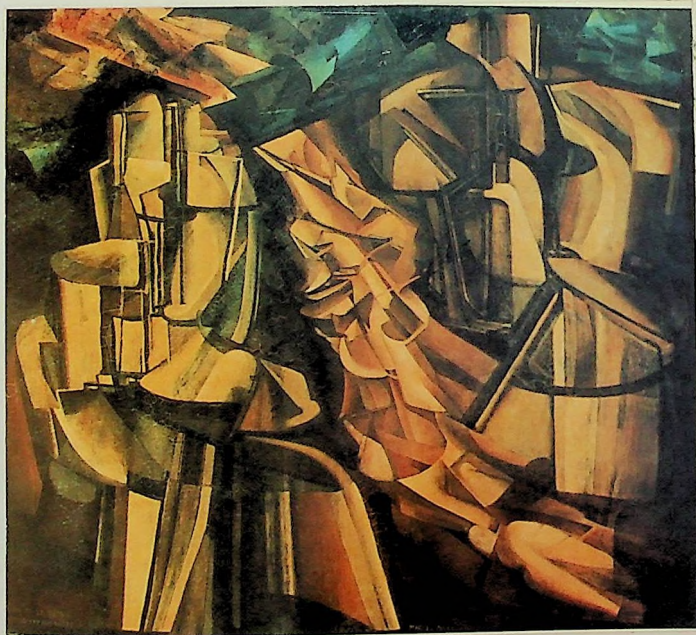


(X11) 'THE KING AND THE QUEEN TRAVERSED BY SWIFT NUDES' Duchamp M. 1912.



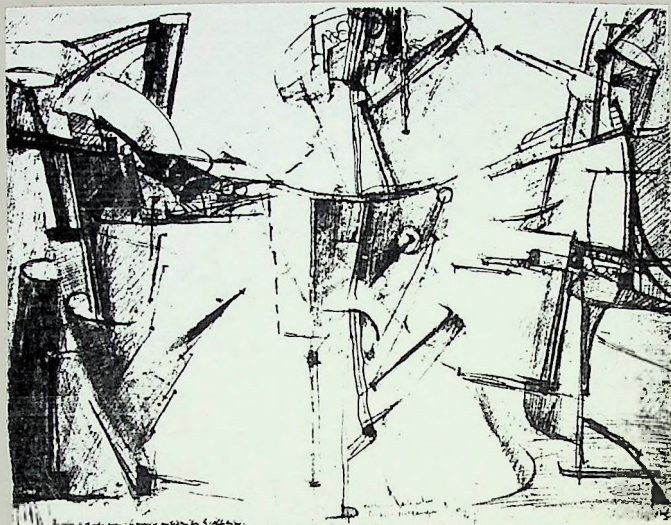


(X111) 'THE KING AND THE QUEEN TRAVERSED BY SWIFT NUDES AT HIGH SPEED', Duchamp M.



(X1V) 'THE KING AND THE QUEEN SURROUNDED BY SWIFT NUDES', Duchamp M. 1912.





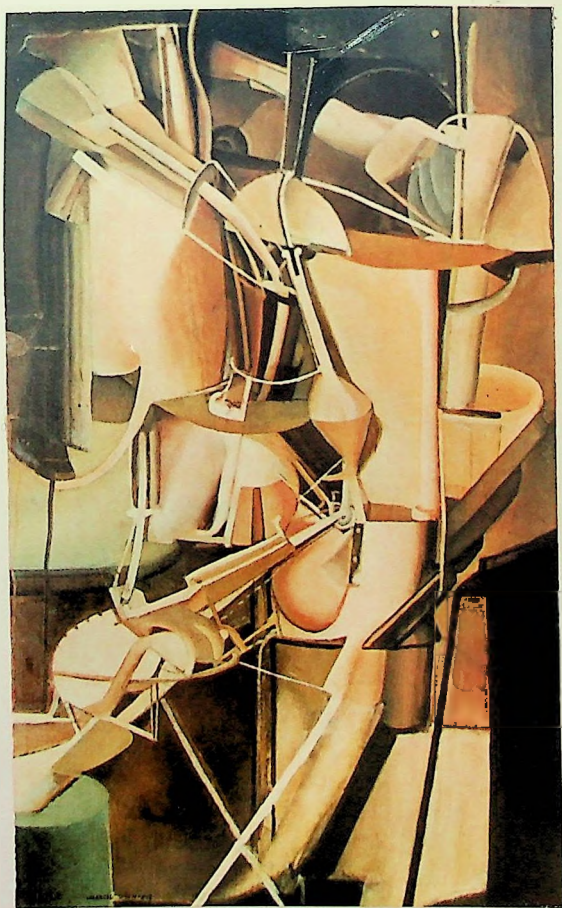
(XV) 'FIRST STUDY FOR THE BRIDE STRIPPED BARE BY HER BACHELORS', Duchamp M. 1912.



(XVI) 'VIRGIN NO. 1, Duchamp M. 1912.



(XV11) 'THE PASSAGE FROM VIRGIN TO BRIDE' Duchamp M. 1912.

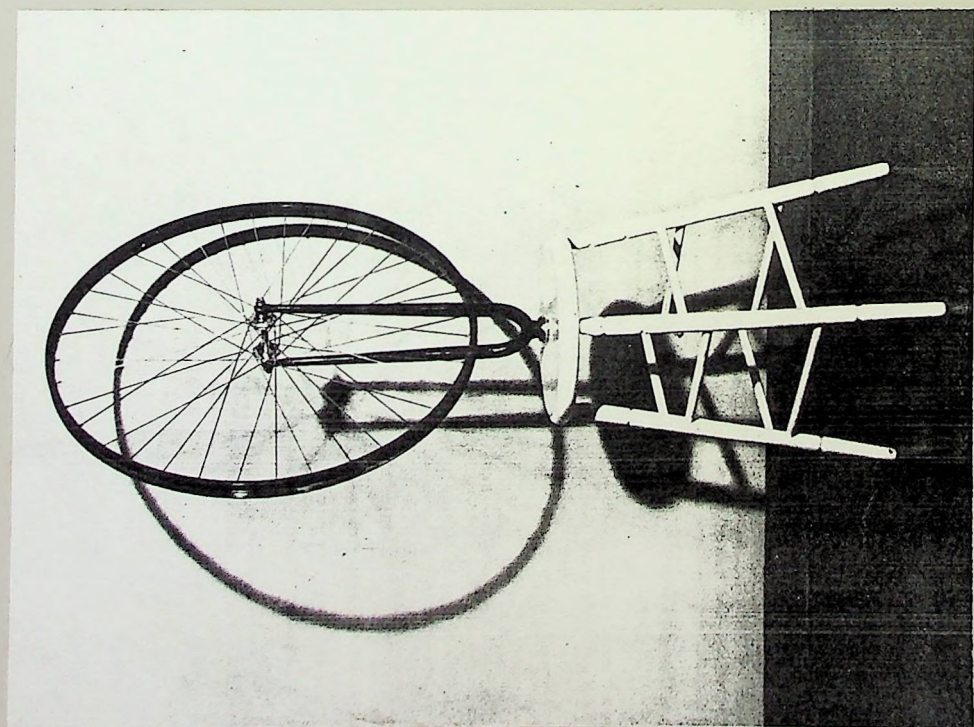


(XV111) 'BRIDE', Duchamp M. 1912.





(XX) 'PHARMACY', Duchamp M. 1914.



(XIX) 'BICYCLE WHEEL', Duchamp M. 1913.



FOOTNOTES

1. Bailly C. Duchamp P. 32.
2. Cabanne P. Dialogues with Duchamp P.67.
3. Ibid P. 43 No intervening reference but different page.
4. Tomkins C. The Bride and the Batchelors P. 24.
5. Gordon D. Expressionism, Art and Idea. P.5.
6. Tomkins C. World of Duchamp P. 42.
7. Ibid P. 47 No intervening reference, but different page.
8. Wolfe T. The Painted Word P.54.
9. Krauss R. The Originality of the Avant Garde and other Modernist Myths P.206.
10. Ibid Note : No intervening reference.
11. Ibid P.205 Note: No intervening reference, but different page.
12. Bailly C. Duchamp P. 64.
13. Tomkins C. The Bride and The Batchelors P. 12.
14. Ibid P.13 Note : No intervening reference, but different page.

# CHAPTER FOUR

GLASS BATCHELOR

S I L E N C E

### GLASS BATCHELOR.

A primary urge to be free from "La Patte", or his own style is what lead Marcel Duchamp to follow his very singular path to an art that became more philosophical and conceptual if not sometimes overly enigmatic, but ultimately extremely significant. The work titled as "The Bride Stripped Bare by Her Bachelors", even; is doubtless one of the most important of these works and is perhaps one of the most revolutionary works of this century. We shall look at it here as the outcome of what we have seen was Duchamp's determined effort to be free from "Retinal Art", by overthrowing various traditions and thus to make room for the mind. In this way Duchamp strikes me as being a kind of "Nihilist with a Cause", but what precisely was this cause, and what have been the repercussions of it is of more interest here.

Having already looked at Dadaism's anti - art violence, one is almost surprised to see Duchamp becoming less and less active within the art world generally from as early as his first trip to New York in 1915. Duchamp explains this by saying that the only way to be truly anti - art is to be indifferent to it. Duchamp played chess, while others tried to actively break down artistic traditions, but in the end they're actions only proclaimed the vitality of art, making Duchamp's act seem profoundly more provocative. Duchamp in every sense preferred to play games, but was this not merely a very contrived way of getting notoriety ?. In other words that it was Duchamp's enigmatic nature that lead to him being so influential. We shall see.

With the Readymades we saw Duchamp's art become distinctively more cerebral, but with this cerebral quality was Duchamp merely replacing the painterly "Patte" with a more philosophical one ?. Perhaps so, but then many of Duchamp's works are deliberately unfinished "The Large Glass" being one good example. This seems to be completely in line with Duchamp's belief that a work of art can only be defined as an intellectual and mental and not a visual fact.

Looking back we have seen the paintings which lead up to the "Large Glass" such as the "Passage from the Virgin to the Bride", as being primarily concerned with the idea of "The Moment of Change". The critic Pach writing in the 1920's recognized that Marcel Duchamp was pursuing the ultimate implications of the intellectual, conceptual aspect of art. He did not discuss Duchamp as a Dada, a style that Pach downgraded but as the "purest" example of intellectual art, saying:-



"Experiments with the painting of motion (such as the "Nude descending a Staircase"), carry him to a complete acceptance of the conception of pictorial space as a thing nonexistent outside the mind". 1.

He further added that Duchamp's use of glass was a material way to "orient his work in the direction of pure idea".

His art was nonetheless not yet at this stage "pure"; it had not been completely freed from the various painterly traditions, and while the use of glass broke with certain traditions, how was Duchamp to shake off other obvious connections with these modes? One major problem was to find a new method of drawing, and his solution to this was quite simple; he adopted the technique of mechanical drawing, in which

"You are directed by the impersonality of the ruler". 2.

So here if not completely free from conventional techniques of drawing (one major component of any traditional painter's ability), he was nonetheless, unlearning to draw.

It is worth taking a look at two studies of the "Chocolate Grinder" which was to become a central organ of the batchelor machine in the "Large Glass", and to see therein how Duchamp refined his drawing to be as economic as possible. The first study of the "Chocolate Grinder" (ill.21) executed in 1913, was a small painting on canvas of an actual chocolate grinder that he had often seen in the window of a chocolate shop in Rouen. He has depicted it as it was and with minimal detail, breaking the background up using a horizontal line and a shadow which gives definition and volume to the machine. The 1914 version (ill.22) is depicted more graphically and the radial lines of the grinding drums, instead of being painted are made by glueing and sewing white thread to the canvas. This along with the flatness of the contrasting colours, orange drums, yellow base and top and blue background mark an economy of drawing that is prevalent throughout the "Large Glass". These works are also as impersonal as those of an architect's technician and have much in common also in 'style' with the paintings of 'machines without functions' by Picabia.

So, where has Duchamp arrived at this point, certainly one where many of the great masters of earlier centuries would have been turning rather uncomfortably in their graves. There are no sensuous brush strokes to be found in the "Large Glass" as we shall see, and the line is reduced to almost pure graphics, something which Ingres would have looked upon with disdain. Duchamp to use a well tried cliché, is here trying to "break every rule in the book".

If this is not Nihilism what is?, but where was it leading, is it indeed any closer to his own ideal of art as 'pure idea'. Moreover on studying the evolution of a work such as "The Bride Stripped Bare by Her Bachelors, Even," (ill.24), one cannot help being struck by the very involved process that went into creating such a work. One cannot but wonder if indeed Duchamp has merely replaced one process ( of painting ) with an equally valid method of construction. We shall now unfold this intricate and patient working of the "Large Glass", with a view to finding possible answers to these questions.

Firstly , Let me refer back to an earlier point regarding Duchamp's willful use of illusiveness as a means of provocation. It was naturally in line with the Dada notion that art should shock complacent minds, but with Duchamp it seems to have a more individual slant, if perhaps too much so. The following is an excerpt from the Duchamp/Cabanne interview of 1966, and the topic of discussion is his rejected 'Fountain' from the Independents of 1912:

Cabanne: Well, since you were looking for a scandal, were you satisfied ?.

Duchamp: It was, indeed, a success. In that sense.

Cabanne: You really would have been disappointed had the 'Fountain' been welcomed ?.

Duchamp: Almost. As it was, I was enchanted. Because fundamentally I didn't have the traditional attitude of the painter who presents his painting, hoping it will be accepted and then praised by the critics . 3.

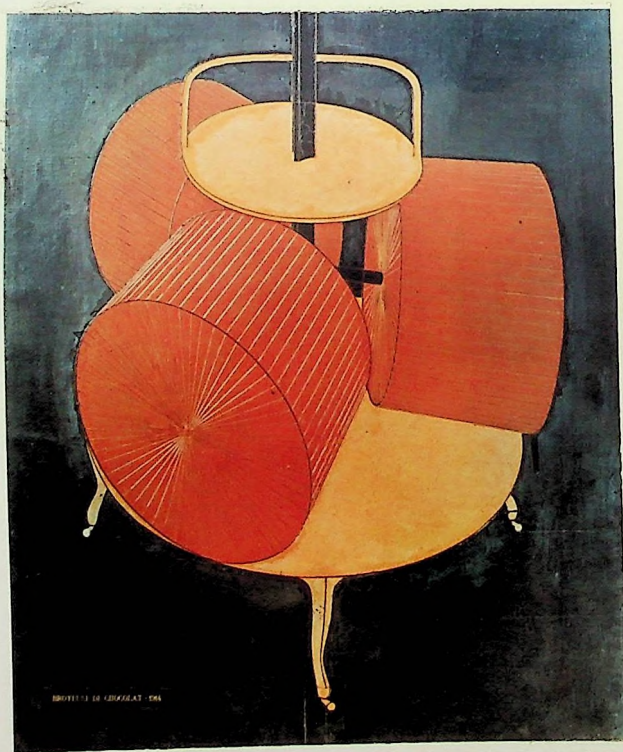
Here we have an open disclosure of the artists clever will for rejection, which might be seen as another intelligent way of provoking reaction, while also bringing out the cry 'charlatan' in many. Perhaps he is merely saying this in hindsight, but either way the significant factor is that he saw the situation and accordingly used it to his advantage , but what of the advantage to art ?.

Back to the "Large Glass", I would now like to observe certain key elements of this curious machinery whose sole function is to 'make love'. There is another Dada connection here which is important to mention, that is with the photographer Man- Ray. An important connection here is with the documentation for the "Large Glass" and with the act of what Duchamp called 'élevage de poussière' (dust breeding ) in particular . The 'sieves ' which are an integral part of the bachelor machinery are coloured in an innovative manner, by the fixing of dust that had fallen on the prone surface of the glass over a period of months. Duchamp saw this accumulation of dust as a kind of index of the passing of time. Man- Ray took photographs of the works surface (ill.23), and these were accordingly included in the notes for the "Large Glass".



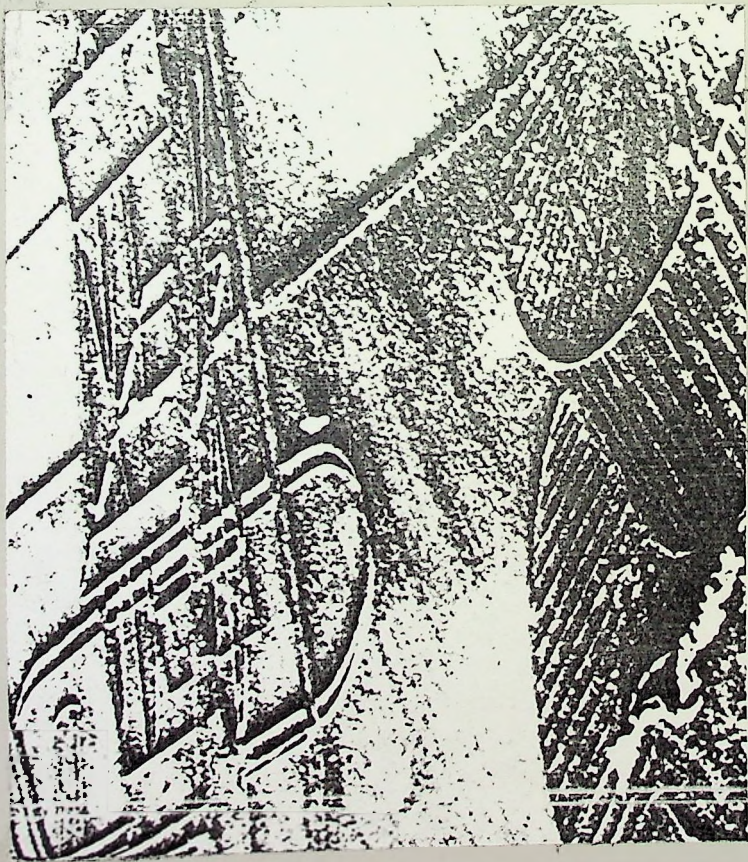


(XX1) 'FIRST STUDY FOR THE CHOCOLATE GRINDER', Duchamp M. 1913.

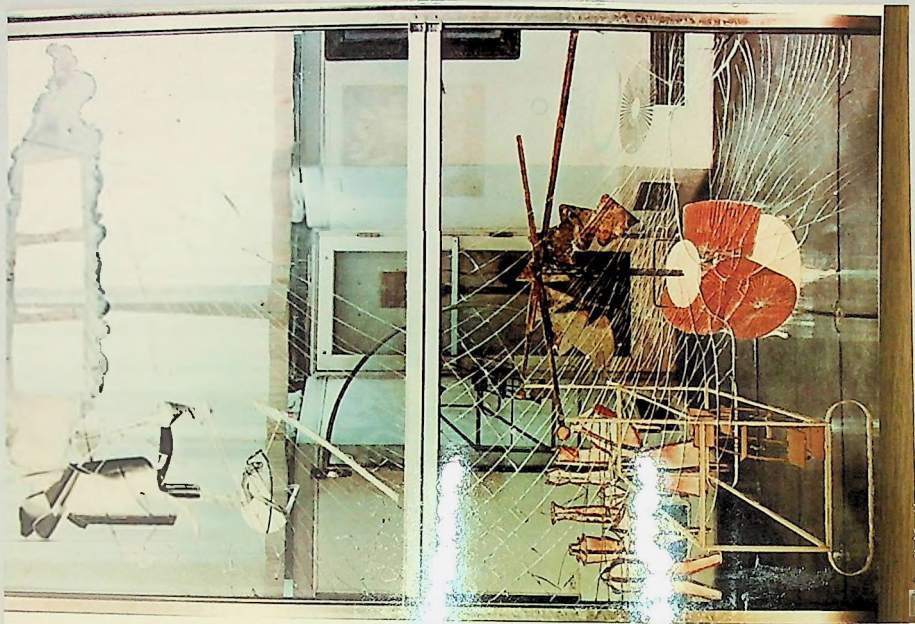


(XX11) 'STUDY 11 FOR THE CHOCOLATE GRINDER', Duchamp M. 1914.





(xx11) 'DUST COLLECTING!'-photo, Ray M. 1920.



(xx1v) 'THE BRIDE SHIPPED BARE BY HER MATCHMAKERS, EVEN' DUCHAMP M. 1915-23.



The photographic significance does however go somewhat deeper and in this connection the preface to the "Large Glass" makes fairly catching text.

It begins:

"Given 1. The Waterfall 2. the illuminating gas, we shall determine the conditions of The instantaneous State of Rest .... of a succession ... of various facts ....in order to isolate the sign of the accordance between...this state of rest ...and ...a choice of possibilities", and there follows two other significant notes: "For the instantaneous state of rest = bring in the term: extra - rapid : and of rest of the extra - rapid exposure..." 4.

The text here openly alludes to the photographic process, the "language" (as Krauss puts it) of :.

"Rapid exposures which produce a state of rest , an isolated sign, is of course the language of photographers. It describes the isolation of something from within the succession of temporality , a process which is implied by Duchamp's subtitle for "La Mariée Mise a nv...." which is "Delay in Glass". 5.

Krauss here puts her finger on an essential part of any understanding of the workings of this complex piece. It is an interesting and convincing analysis of the primary working motifs of the "Large Glass". With this revelation and the knowledge that Duchamp left us with his notes on the "Large Glass", we begin to see an interesting duality between verbal and visual messages. This is one of the end products if you like of Duchamp discontinuing painting. While he turned his back on a rich history of painting, his replacement by it of a new language which involves a combination of visual ~~notes~~ and written text is beginning to bear fruit.

Now to look more directly at the parts of the "Large Glass", which is basically divided in two , horizontally - the bottom half being the bachelor domain , the upper that of the bride. Looking firstly to a word of caution by George Heard Hamilton who translated the notes on the "Large Glass" we are told that: "though Andre Breton described this as 'a great modern legend' Duchamp intended the "Large Glass" to be a 'hilarious' picture ; those who approach it with two reverent an air will miss much, for it is rich in the comic spirit "6.

I wondered about this phrase on first reading it, but having studied the notes and made up of the work and just considering its overall function I am inclined to have a laugh myself. But I hasten to add that with this and with much more of Duchamp's work one is presented with nonsense, which can sometimes be perturbing or simply annoying. This too is a product of Duchamp's nihilistic nature, his rejection of the established order of things, another fruit of his career.

Back to the Batchelor, we find a very rigid and geometric collection of objects, with absolutely no allusion to any emotion, and one might say devoid of any human characteristic, (at least not visually). Let us first look at the "Nine Malic Molds". These are found at the far left hand side, and in a somewhat indirect manner they represent the batchelors. At first glance these reddish - brown forms might be mistaken for chessmen, in fact they are the outlines of hollow molds from which casts could be made (by pouring in lead or some other molten substance) of nine different functionaries. Duchamp describes these as priest, department store delivery boy, busboy, stationmaster, undertaker's assistant, flunky, gendarme and cuirassier. This is an odd and humorous collection of everyday characters. These are drawn in vanishing point perspective, As is much of the male domain, contrasting with the flatter less illusionistic Brides section.

We see here how Duchamp has freed himself from "La Patte", by using alien mediums, working on glass, drawing with fine lead wire (making a line as straight and impersonal as drawn by any ruler) and using dust as a colouring agent. From the 'Nine Malic Molds' the 'Capillary Tubes' lead towards the centre of the 'Glass'. These tubes follow the contours of the 'Standard Stoppages', which are a product of measurement in Duchampian physics. These were devised by a chance method of dropping three one - meter - long threads from a height of one meter and then tracing the random undulations to make three templates. Again this is Duchamp using chance to break with tradition, the frivolity of which is an affront to another traditionally accepted truth - standard measurement.

At the centre we find the seven funnels or 'sieves', which describe an arc in the middle of the panel. The last four sieves are dark and mottled; the end result of six months of dust breeding, being sealed finally with varnish. Then we go just below to the already familiar 'Chocolate Grinder', the function of which we are left to no doubt in Duchamp's notes. This operates independently of the other elements of the Batchelor machine illustrating Duchamp's "adage of spontaneity", which states that "The Batchelor Grinds His Chocolate Himself". The chocolate coming from one knows not where, "is of milk chocolate". I shall now list the rest of the batchelor machine's parts as it will be of more value to look at possible interpretations of the "Large Glass" and



accordingly its significance. Rising vertically from the Grinder is a rod known as the "Bayonet" and it supports a large x - shaped scissors. It should be noted that too literal an interpretation is best avoided at all times. Below the Malic Molds is the "Glider", a sort of carriage on runners, equipped with a "water wheel". The glider we are told is driven by an "imaginary waterfall" (we do not see it) that supposedly falls on the water wheel: This turns the wheel and causes the glider to slide backwards and forward on its runners with a jerky motion. Finally there are the "oculist witnesses", three circular designs to test vision, and these were applied by the process of "silver scratching".

Having worked through Hamilton's translation of Duchamps notes on the "Large Glass" it strikes me as a tiresome and even disconcerting activity to have to deal with so much text in order to appreciate what is essentially a quasi - visual work. Do we have here the prototype of phototext works where a visual image works in conjunction with a given text, which Krauss refers to as an index? Has Duchamp replaced what he saw as an excess of visual baggage with an equally demanding, and one might say distracting emphasis on mental ideas? These are questions that particularly come to mind when looking at the "Large Glass", due merely to the amount of art historical significance it has taken on. There is also something which baffles me with regards to certain texts which talk of the actual act of working on glass as revolutionary itself. Kandinsky was painting on glass from as early as 1911, and he took his influence from Bavarian folk art. While Duchamp made some innovative experiments, and got considerably more out of the medium than any of his predecessors may have, the fact remains he was far from the first or the only person to use this medium. But then, Duchamp in a way covers himself against any such pretensions of uniqueness when he says:

"Art is produced by a succession of individuals expressing themselves; it is not a question of progress. Progress is merely an enormous pretention on our part". 7

Now for a brief summary of the Bride's domain, before dealing with the influence of this and other works of Duchamp on the contemporary art world. "The Bride is basically a motor"<sup>7</sup> Duchamp informs us. On first moving to the upper half of the "Large Glass" one is struck by the wholly different character of the forms there. There is not the same precise geometrical - circles, rectangles, cones and such like which dominate the batchelors machinery. Everything in the Bride seems more imprecise and dreamlike as opposed to being mechanical and repetitive.

Rather than give an inventory of these parts in this section it would be more valuable to look at some possible interpretations of the work including what we know of Duchamp's intentions. Duchamp gives both parts of the machine human attributes such as desire, individuality, dizziness and so on to the point that one begins to feel a strange and quite strong allusion to the notion of the human being as machine. Phrases combining notions of human and mechanical attributes such as "timid - power", "reservoir of love gasoline" and "desire - magneto" go a long way to reinforce this. One reading of the "Large Glass" is that it was some kind of a satire on the deification of the female. This interpretation seems far too logical but one can see clearly why it may have been concluded. The,

"Batchelors have not got a life centre"

Duchamp tells us, while

"The Bride Has". 8.

The Batchelors are said to live on raw material from their "not them". We see the Bride commanding, the batchelor obeying. Desire, even, is activated by the Bride, who gives the signal to the "Malic Molds" to receive the "illuminating gas". This commences the Batchelors' love making operations.

One of the most humorous excerpts from the notes in the "Green Box", if also slightly puzzling is the sound emitted from the "Glider" which is driven by the "imaginary waterfall" "Slow Life". Vicious circle, Onanism, Horizontal, Round trip for the buffer. Junk or Life. Cheap construction, Tin, cords, iron wire. Eccentric wooden pulleys. Monotonous flywheel. Beer professor" 9. This causes the illuminating gas to flow through the "Capillary Tubes" from the top of each of the "Malic Molds" towards the "sieves" and so commencing the love making process. So, we see a kind of subservient batchelor, the above quoted litany might even be taken as being descriptive of the batcheloric state. In the final analysis the interpretation of this machine as a derisive comment on the 'deification of Woman' strikes me as the most boring and unadventurous interpretations possible of this work.

Moving on directly to an interpretation of the "Large Glass" in connection with Alchemy is to me a far more lively and useful look at this 'love making machine', however keeping the question of the nihilistic act in mind, we must ask in what, if anyway, the glass can be interpreted within this context?. Firstly, let me refer to two texts which deal with the notion of Duchamp as an alchemist.

In the first of these texts Maurizio Calvesi opens with the line:

"Alchemy is one of the fundamental keys to understanding the art of Marcel Duchamp". 10.

This in itself sounds like an interesting proposition, however after this Calvesi seems to bring the reader around in a circle only to show you where you started from.



He proposes that:

"The alchemical was clearly present in Marcel Duchamp and that any reference was absolutely intentional, within the framework of that interest in the esoteric that characterized the Surrealist movement," 11.

That there are definite crossing points between Duchamp and the Surrealists there is no doubt, but as with the Dadaists these connections are tenuous. In this way one cannot see Duchamp as being characteristic of the Surrealist movement. Furthermore, Calvesi, while stating categorically that "the alchemical was clearly present in Marcel Duchamp and that any reference was absolutely intentional" he provides no evidence to qualify this view. He seems almost to be playing a kind of 'Double Duchamp' saying "I know something about Duchamp and alchemy, but that's my secret.

A far more worthwhile text on Duchamp "Alchemist of The Avant Garde" is written by John F. Moffitt and included in the catalogue for the Los Angeles exhibition catalogue on 'Concerning the Spiritual in Art'. His opening is more modest and almost misleading in this, but there is no false fanfare.

"There is a general preception that buried somewhere in his apparently anomolous works there is a connective link, some hidden subject matter that suggests a larger motivation. Accordingly one of the main lines of interpretation now taken when considering Duchamp's works deals with hypothetical involvement with various kinds of occultism", 12.

He moves on to say that Duchamp borrowed specific ideas from alchemy and that he used esotericism as a basis for his iconography, expressing specific alchemical motifs both pictorially and textually. Moffitt puts in at an early stage what seems to be a warning stating that:

"Since the documentation needed to establish his working bibliography on alchemical ideas and iconography seems irretrievable, one can only reconstruct this knowledge hypothetically", 13.

Moffitt does reconstruct in a very stimulating way, and with some striking evidence aswell as intellegent speculation, the notion of Duchamp as a twentieth century alchemist. He points out the alchemical iconography in specific works and ventures to say where Duchamp may have come in contact with alchemical texts; such as during his time working as a librarian in the Bibliotheque Sainte Genevieve. One of the most striking pieces of evidence is the connection shown between Poisson's *Theories et Symboles des Alchimistes*, and Duchamp's notes for the "Large Glass". The roots of the division of the glass into two sections;



The female above, the male below becomes clear in this comparison. It is a fundamental aspect in alchemy that the male is below, without wings and fixed to the ground, while the female is said to be volatile and above. But what of Duchamp's own confession of his position with regard to alchemy. In 1959 he stated that:

"If I have practiced alchemy it was in the only way it can be done now, that is to say, without knowing it". 14.

Interestingly here Moffitt refers to Calvesis view that this did not constitute an outright denial that in fact it might just aswell imply without "knowing it" fully. By 1963 Duchamp was more frank about this matter, and when the conceptual artist Robert Smithson said to him :

"I see you are into alchemy" his reply was simply:  
"yes". 15.

Perhaps you are asking yourself at this point, what has this got to do with nihilism ?. Well, essentially the connection lies in the open use of esotericism as a basis for most of Duchamp's iconography. To be esoteric in this way Duchamp was willfully putting himself outside the established order in another way, thus, one might conclude, he was deciding to be more nihilistic in his approach. From early in his career we saw his single mindedness develop and noted how he avoided groups and developed an individual vocabulary with which to work. Alchemy must certainly have attracted him in part from the point of view that it is generally unknown of, little is spoken of it, and yet these very factors combine to create a strong impression on the minds of many. One might argue nonetheless that it seems by the very fact of its esoteric nature, that it becomes an elitist field, and specialist area. Furthermore, I put it, that such esotericism can have a very negative impact, from the point that it can be inward looking and may thus only propagate a small elite following. But then of course Duchamp did subdue the alchemical connections, the allusions to it in fact (if not ironically) are quite hidden and do not have to be known about. That is to say one can look for example at the "Large Glass", and take meaning from it without knowing about Duchamp's use of alchemy.

#### SILENCE.

Well, having followed the progress of the batchelor so far, it is an appropriate time now to move more up to date and see how Duchamp has influenced the world of art whether negatively or for the better. Firstly, let us refer once again to Krauss and her text "Towards Postmodernism". In it you will remember the allusion made between Duchamp's approach to his work in a photographic way.

The case of the Readymades and the "Large Glass" having been dealt with. Krauss goes on to conclude that there is a strong link, which is argued well, between Duchamp and Post Modernism and that the connection is the use of photography (used broadly) as a kind of index. She states that:

"If we are to ask what the art of the 70's has to do with all of this, we could summarize it very briefly by pointing to the pervasiveness of the photograph as a means of representation. It is not only there in the obvious case of photo - realism, but in all those forms which depend on documentation - earthworks, particularly as they have evolved in the last several years, body art, story art, and of course video". 16.

She then follows with a significant and important note that:

"It is not just the heightened presence of the photograph, but the photograph combined with the explicit terms of the index". 13.

She continues then to point out the quite pervasive connections of this in the art of the 80's. Her final conclusion is as follows:

"Many contemporary works make use of this type of 'captioning', sometimes as a visual and formal effect, implying therein a necessity to add a surfeit of written information to the depleted power of the painted sign". 17.

So we are shown here a direct line from Duchamp's experiments with the Readymades and his use of a kind of intellectual photographic process of 'appropriation', and contemporary art. This also encompasses Duchamp's fundamental rejection of painting as being purely a retinal matter. Finally this means that the importance of this influence has both formal and intellectual aspects, for art in the 80's.

Other noticeable connections can be seen in one of the most radical movements of this century, namely, Fluxus like Dada, it was disruptive and anti - authoritarian, but much more mobile and international. They denied that artificial barriers could be created between the various fields of the arts, and extended this to state that there should equally be no distinction between art and life. This recurring strain in twentieth century art was formulated in John Cage's desire to consider everyday life as theatre (a view also forwarded by Shakespeare). Duchamp's connection here is blatant from early on in his career, particularly when he began to reject the traditional role of the 'olfactory painter'. He said of this type of artist that:

"From the olfactory need to the retinian pleasure there is only a small gap to bridge and often with the painter it does not go any further!" 18.

Quite a derogative comment, but on analysis it would have held and still does apply today, to many painters. Duchamp further added, and this is worth looking at in connection with Fluxus, that:

"I consider painting as a means of expression among many others and not a goal meant to fulfil an entire life". 19.

This fundamentally is in line, (although Duchamp did not push this point) with the Fluxus idea to attack the notion of specialist and reduced areas of creativity. Furthermore Fluxus threatened the idea of the artist as a separate kind of being, and they placed more emphasis (following Duchamp) on the activity of art rather than on an actual end product, namely the art object.

One particularly significant figure in the art world, of the latter half of this century, is the German Joseph Beuys. He in some ways fits into the line of the use of 'strategy in art', continuing with it the belief in art as a political, unifying, or releasing force. His work can be seen in a way as an evolution from Duchamp's primary rejection of the over emphasis on the retinal aspect of art. The excerpt from an interview by William Furlong on the occasion of Beuys's installation 'Plight' (ill.25) at the Anthony d'Offay Gallery, clearly indicates a striking comparison between these artists:

"I am not interested in staying with the idea of visual art, but in pointing at the necessity to determine an idea of art relevant to us all, to use the senses existing in human beings and even to develop new senses. If people are trained and really interested in art, they could develop more senses". 20.

So we see a similar conceptual and demanding approach, whereby Beuys wants to cultivate 'new' senses and the visual aspect of art is played down. Having seen plight myself, I must say it was more something you want to touch or even bounce off of, and there was the grand piano which struck me as particularly amusing when I noticed the thermometer and blackboard on top of it. The felt rolls which lined the walls also gave an actual and mental feeling of warmth, thus the thermometer is a cue. This then can be seen as an important extension of Duchampian strategy in art. Beuys summed up his own outlook aptly when he said:

"I try to use a material that is transformable into psychological powers within the being who is not aware nowadays of his or her creativity potential. So I try to change the understanding of art, and that's what I call anthropological art". 21.



Later in this interview Beuys while elaborating on his theory of an 'anthropological art' came upon the topic of Duchamp. He is talking about the fact that certain artists were aware that the possibility existed in every human being of creating their own world:

"It is especially interesting to look at a person like Marcel Duchamp who tried to destroy the rule or tradition and hinted towards something else with this is an art work only when it is shown in another special context he missed the point completely". 22.

Beuys goes on to say that the real creator in this case was the worker who made the urinal, and he felt that Duchamp should have enlarged his idea to take in this notion of 'Human kinds Labour' from this point of view, what Beuys is trying to get at is that he feels that Duchamp let something important slip by him, and suggests that Duchamp did not reflect adequately on his own work. Beuys continues fervently saying of Duchamp that:

"He wanted to become a hero in silence or in saying nothing or resigning his whole idea of art and this is even of the defenders of the ideology of modern art. Marcel Duchamp is also art. So the silence of Duchamp is over-rated". 23.

Having tried to remain impartial up to this point, the following point is simply too much of a simplification, while also being quite inaccurate.

"He (Duchamp) was really interested in the transformation of art, but he did not transform it, he showed some pieces that shocked the Bourgeoise, and from that point of view he belongs to Dada". 24.

While Duchamp did not, in a complete sense, 'transform art' neither was he simply a Dadaist or a Surrealist, he drew from too many sources to be so neatly packaged; in the end he appears as a kind of 'one man movement'. During a 1963 public seminar on Pop art at the museum of Modern Art, a conservative critic, called Duchamp "The most over-rated figure in modern art". I will conclude this chapter with Duchamp's reply when asked how he felt about this Diatribe, his only comment being that it had been:

"perhaps insufficiently lighthearted". 25.

"FOOTNOTES".

1. Platt. Modernism In The 1920's P.72
2. Tomkins C. World of Duchamp P.34.
3. Cabanne P. Dialogues with Duchamp. P55.
4. Krauss R. The Originality of The Avant Garde and other Modernist Myths P.205.
5. Ibid Note: No intervening reference.
6. Tomkins C. World of Duchamp P. 90.
7. Arman Y. Marcel Duchamp Plays and Wins P.23.
8. Tomkins C. World of Duchamp P. 91.
9. Ibid Note: No intervening reference.
10. La Fundcio Wiro Duchamp P.84.
11. Ibid. Note: No intervening reference.
12. Weisberger E. The Spiritual in Art P.257
13. Ibid. Note No intervening reference.
14. Weisberger E. The Spiritual in Art P. 258.
15. Ibid Note: No intervening reference.
16. Krauss R. The Originality of the Avant Garde P 208.
17. Ibid Note : No intervening reference.
18. Krauss R. The Originality of the Avant Garde P. 219.
19. Arman Y. Marcel Duchamp, Plays and Wins P.54.
20. Ibid Note: No Intervening reference.
21. Furlong W. "Plight" Art Monthly December 1988. PP.7.
22. Ibid Note: No Intervening reference.
23. Ibid P.8. Note: No intervening reference but different page.
24. Ibid
25. Ibid Note : No Intervening quote.
26. Tomkins C. The Bride and the Batchelors P.66.

# **CONCLUSION**

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M E T A I R O N Y



## CONCLUSION - 'META - IRONY'

Marcel Duchamp has been called many things, from being an accomplished trickster, to being the most overrated figure of modern art, among many other more flattering remarks. From the view I have taken here we explored many of the myths and facts about his career and enigmatic character, and where possible uncovered his connections with regard to nihilism in particular.

At the outset Duchamp appeared as a remarkably quiet and far from radical young painter. His first introduction to painting was essentially a family affair, his two brothers and sister being artists themselves. There was also his grandfathers works which adorned the walls of the Duchamp household. His family was Bourgeois and his education was very formal and accademic. His career as a traditional painter was short, from about 1902 to 1923, when he is reputed by many 'to have givan up art for chess'. This itself is noted by most adversaries as pretty well his ultimate act of nihilism, yet they perhaps know little of Duchamp's patient and underground work both for himself and for colleagues in the mainstream. Wesaw how Duchamp quickly assimilated the main 'Styles' of his day and moved ahead of them, and how he gradually became more and more disheartened with the 'state of painting'. He saw the fixation of the painters of his day on the 'retinal' or visual aspect of painting as leading no where, but to a very dead end.

But where was Duchamp going to take art: what was his solution to balance out this monopoly on the visual sense? He quickly knew that what was needed was something for the mind, some other point of focus. The question was how much would he acheive this; how, in effect would he break down the many barriers of tradition in his way? Perhaps part of his answer for his 'going underground' lies in this need to 'break away'. One can understand that he may have seen that this would be the only way he would have the freedom to explore new areas in the hope of transforming art. This then stands as his first (and thus one of the most important) acts of nihilism; his basic rejection of the established order within art.

The parallells with the Dadaists were noted, but the dissparities were made no less apparent. Dada set out to 'shock', to shock the Bourgeoise. Duchamp although often acclaimed as a Dada, and addmitting the obvious similarities in given works and approaches, he rather intelligently kept a distance from all groups and movements. Yes, Duchamp did want to undermine the foundations of an art world that was dying on its feet, but he also wanted to replace this edifice with anew and stimulating structure. How did he go about just that?

With the introduction of the readymades Duchamp brought his own brand of humour into art, which he liked to call "Meta - Irony". This played a highly significant role in most of his work, and one has absolutely no chance of coming to any understanding of Duchamp without seeing and coming to terms with this aspect of his work. Linda Hicks has written a stimulating piece on 'Humour as a Stratagem' in Duchamp's readymades which explores with indepth analysis both the actual humorous content in these works and connected philosophies. On speaking of the significance of the readymades as art works she declares that:

"With these Readymades, Duchamp passed an oblique commentary on objects as means to gratify desire, which is crucial to capitalist values of exchange. As far as utility or function goes, these objects are useless, they operate purely as signs, and in that, have much in common with commodities generally." <sup>1</sup>

It is also worth noting that Duchamp often had editions made of these readymades thus breaking with the sacred tradition of the individual 'unique' art object. Hicks also refers us to an observation by Baudrillard on the readymades:

"In this sense Duchamp's readymades provided a critique of the object as an ideological sign. The problem, the trap, or trébuchet, was the question of how long it would take before the nihilistic gesture would be subsumed into, and displaced by the ideological code, or indeed whether it could ever substantially subvert it." <sup>2</sup>

The readymades were nihilistic, and full of a sense of absurdity, but the point that Baudrillard makes must be considered. However, a more crucial point is to ask whether or not this process of appropriation of objects by Duchamp, was any different (or in what way) from a said painter choosing to use a certain type or brushstroke or to treat a particular subject? In other words, one might assume that the connection with the traditional role of the artist as decision maker, aestetichian, and priest all rolled into one, and Duchamps basic approach to the readymade may not be at all so tentative as it would first appear. Nonetheless there is that overriding sense of scepticism about these works that does in a strange way appear to distance their maker or 'appropriator' from them. One of the more interesting connections with philosophy is one Hicks made with Nietzsche whenshe says that:

"Nietzsche's theories of the mask are very close to Duchamp's use of it and the development of Rose Selavy. Nietzsche's idea of laughter was aligned with his nihilistic existentialism." <sup>3</sup>

Nietzsche was of course already referred to, and the connections between Duchamp and the philosophy of existentialism continue to intrigue me, especially when 'nihilism' appears as the common denominator. The following words of Heidegger help to tie the connections between nihilism, Duchamp and this century more clearly than any others. Heidegger is here speaking of notions of 'what is it to be ', in this case for humankind in the 20th century:

"We have anxiety because we have a technological nihilistic understanding of being, and that is a distressing and ruthless and anxious making understanding of being". 4.

This certainly makes sense when one just looks back to the turn of the century and the industrial revolution and plot even the movements in art to see how much reaction was caused by this new technology. Kandinsky saw it as a negative aspect of life and he set about trying to create a more 'spiritual art'. The Dadaists saw that it was one of the factors which propagated World War one, and reacted violently against it and the forces behind it. The futurists on the other hand rejoiced in it seeing it as a break from dead history, and it gave them visions of a fast new age, and so on. Duchamp of course is synonymous with technology and machines also, and while his complete use of this is extremely difficult to define, nihilism certainly plays a key role in his use of this.

The "Large Glass" is of course his most important use of technology or more specifically, the machine. How does he use it, as a derogatory comment, or an elaborate joke on technology itself?. We saw that the "Large Glass" is rife with humour, scepticism and ambiguity, yet with his refined irony he manages to imbue a provocative conceptual dimension into this work. It was through patient and hidden work that Duchamp brought this to fruition, years after he had decided painting as it was, had nothing for him. He did, following this, greatly undermine many of the precepts upon which art was raised and did it with irony. Irony served effectively as his most useful nihilistic tool, and if there is one unequivocally consistent factor that recurs in his work it is his "meta - irony".

Taking a look back say over the last fifteen years a polarity is immediately evident, whereby art at both its extremes moves between mandatory changes of style and instant innovation. There is firstly, that art which takes a passive role, showing the world just as it is. Then there is the idea of art as strategy, continuing in the process set up by Duchamp. The latter constantly runs the risk that Duchamp took; that of growing inward.



This brings us to the question did Duchamps art then transform art or was he merely the pioneer of an inevitable stage in the development of art history. He certainly upended many values and was a primary force in establishing the situation we have now, whereby, there are no clearly defineable boundaries in painting. The distinction I want to make is that his brand of nihilism was more consistent, than the attempts many others made to use negative reaction as a kind of stimulus for change. Essentially this is to say that Duchamp legitimates insurrection, by showing us that this can reveal truths other than the traditional models.

Guillaume Appolinaire once said:

"It might be the privilege of an artist as freed of estethical preoccupations and as preoccupied by energy as Marcel Duchamp was, to reconcile art and the people". 5.

This is a lot to expect of any artist, and while Duchamp did not do anything so profound as this, he certainly braodened the scope of art and caused much positive influence and probably even more discourse, which also serves its purpose. Behind all attempts to expand the field of art lie the symptoms of a discontent with its traditional role, and obviously it takes more than just strategy to bring about change. Strategy nonetheless remains a vital ingredient for any transformation and as such Duchamp as a twentieth century nihilist can be seen to have made room for the many extended forms of art such as performance, conceptualism, and photographic documentation that we have today. While the visual sense which he originally reacted against still (and always will) plays its role, art now encompasses many other senses and this is without doubt partly thanks to Marcel Duchamp.

Joseph Beuys, is as we have seen one of the most significant and inventive innovators in the avenues which Duchamp can be said to have opened up. He too tried to transform art, and to conclude with a phrase by him, noting many echoes from Duchamps basic principles would be quite apt. In these words Beuys is referring to his multiples which themselves have striking paralells with the readymades of Duchamp:

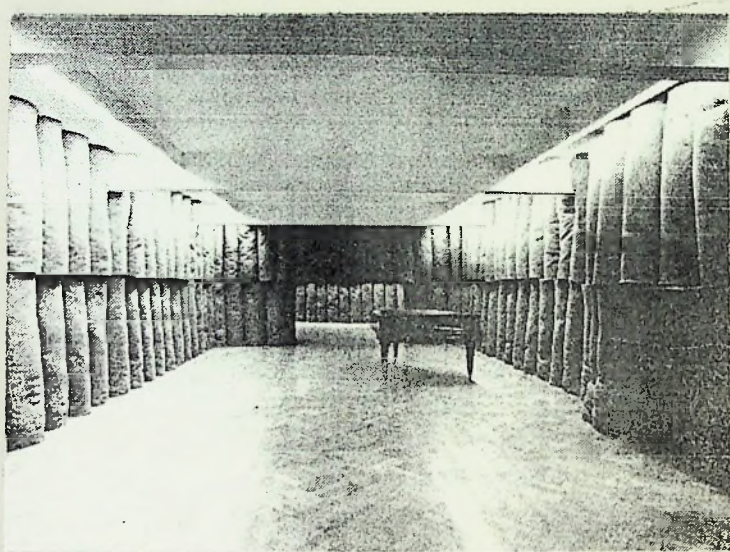
"Art is not there to provide perceptions in direct ways. It produces deepened perceptions of experience. More must happen than simply logically understandable things. Art is not simply understood, or we would have no need for art". 6.

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"And then there is that one-man movement, Marcel Duchamp for me a truly modern movement because it implies that each artist can do what he thinks he ought to - a movement for each person and open for everybody".

William de Kooning 1951.



(XXV) 'ELIGHT' - Installation, Beuys J. 1985.



FOOTNOTES

1. Hicks L. "Humor as a Stratagem" Art - Network P.36.
  
2. Hicks L. "Humor as a Stratagem" Art - Network P.40.
  
3. Hicks L. "Humor as a Stratagem" Art - Network P.41.
  
4. Dreyfus P. "The Meaning of Existentialism" Modern Philosophy B.B.C. Nov.'87.
  
5. Tomkins C. The Bride and The Batchelors P.19.
  
6. Furlong W. "Plight" Art Monthly P.8.

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