POSSIBLE SCENARIO part 4 and CONCLUSION
les Duchamps – combined play, cheating or secrets

There are at least 4.071.956 hypotheses about Marcel Duchamp. They are all very interesting. But an intensive, solely visual analysis was never made.

This visual analysis started from the two Keys that Marcel Duchamp gave us: urine and farts. For the first time we were able to see very clearly, black on white, that Marcel Duchamp hid erotica in all his drawings, caricatures, paintings, sculptures and four-dimensional works. And that the erotica is a quite specific one. When the visual analysis also shows us that his sister Suzanne hides the exact same, specific erotica – but from the female position – then we can no longer speak of a coincidence. On top of that we can find in several works of Marcel– also with the help of visual analysis – the words “J’aime Suzanne”. Aren’t we allowed to be a little less hypothetical?

Marcel Duchamp has most certainly had a sexual relationship with his sister Suzanne. They were incredibly in love with each other. At least until Marcel turned 25 in 1912. What a scandal! But the perversities of his acts were even more scandalous. They were a real problem that had to be kept a secret. Most likely there were a few others in on the secret. In any case Duchamp’s family members. But everybody kept nicely silent.

Marcel dealt with his problem in his own way: he cultivated the secret in a visual manner. It meant the problem didn’t exist, neither did the solution to that problem, there was only art. Only his art! Comprehensible only for him, fun only for him. Pure masturbation. Of course others enjoyed it in time. And praised his anti-art, for example. But Duchamp never made anti-art, and never “n’importe quoi”-art. Neither did he make art with a socio-artistic engagement. It was merely always farts and urine, presented four-dimensionally. That was his new contribution to art history: mental art. It was a super-rational art. Every detail was considered thrice. There was a reason and an explanation for everything. Although it was not immediately visible. It was exactly like in chess: the art of the strategy.

Marcel learned the visual hiding and chess playing as a very young boy from his older brothers. They in their turn got it from their grandfather Emile Nicolle. According to this visual analysis the parental house in Blainville must have been filled with the hidden vaginas of gramps. Maybe this is the simple message of 'Etant donnés'? That "urine-and-farts" was a constant given in the Duchamp’s home. What an example it must have been for our little Marcel. Secretly his grandfather was a hero. But he could do better!

‘Les Duchamps’, the exposition that was organised by Marcel Duchamp in Rouen in 1967, must have been terribly interesting. It was part of his outing. A harbinger of 'Etant donnés': Jacques, Raymond, Marcel and Suzanne in visual conversation about their urine-and-farts. Was there work of Emile Nicolle? Marcel was indeed the best. He always was the superlative degree. Especially the joyful period of 1913-1923 is one of hyper-creativity, of many great risks and of a passionate pleasure in the game. This is an unparalleled peak in fine arts.
There are a lot of artists showing erotica in a vulgar way. Pornography (explicit eroticism that incites the viewer/reader to masturbate) existed before the invention of the word. The porn industry grows together with the rise of photography, its home base being Paris. Marcel Duchamp does not do pornography, he hides his explicit eroticism. There are of course a lot of artists who hide eroticism as well. They have been around for centuries. Every artist has done it. Because it is fun, an ‘inside joke’. In the early years of photography this was done on a large scale.

In those times a photograph was the new, disappointingly ugly, but true image of reality, as opposed to a drawing or painting, that could beautify reality. Because photography became a competitor, painters would interpret reality, deform it, abstract it and personalize it. Painting is no longer a craft but a completely free art. A lot of ‘-isms’ come into being. Art theory is at its height, as is art philosophy and art criticism. At their height as well are satirical magazines and the caricature. Good illustrators modify reality in a way photography is never able to do. Moreover their modifications are testimony to their intelligence.

And that is what it is about for Marcel Duchamp, playing his hiding games: the intelligence of looking. To show a reality that is not seen. His creativity will go a long way for it.

The whole family Duchamp was into it. Marcels good friend Francis Picabia also played the game sometimes. And Brancusi did. Maybe all of the Puteaux members hid erotica? Maybe that is why they have chosen the name “Lyrical cubism”?

Marcel Duchamp did it in every piece of art. It was his own personal challenge: to show his perverse and disgusting desire in a fresh and original way. No one has seriously investigated that perverse side, because perversity was never taken seriously. Duchamp knew that of course. Who dared put the blame of perversity on him? That person would get the blame right back at him. So everybody kept at a safe distance and did not want to see it, for sure.

Even when Marcel Duchamp reaches out to us posthumously: "Dear friends, it is always and only about 1) the urine and 2) the farts of a woman, you see?"

Maybe this visual analysis has helped a little?
Then we can finally start looking.

Ref.: Gorik Lindemans (2012): les Duchamps – combined play, cheating or secrets
1-2-3-DUCHAMP! a visual analysis of Marcel Duchamp. onetwothreeduchamp.wordpress.com