

# 1-2-3-DUCHAMP !.....

a visual analysis of the work and the life of Marcel Duchamp (1887-1968)

## **INTRODUCTION**

### **1969-2012**

*(2 analysed works)*

## **les étant donnés – before we begin to play**

Marcel Duchamp wanted us, after his death, to see his work like he did himself. That is what he tells us with 'Étant donnés: 1) la chute d'eau, 2) le gaz d'éclairage'. This is a posthumous work. He worked on it for 20 years, but only wanted it to be made public after his passing away.

Why would anyone want to make a posthumous work? Why is it that something cannot be seen or known during your lifetime? Well... because you feel shame. About something very essential that you would rather keep private, something inappropriate. You have managed to keep it hidden for your whole life. And in such an ingenious way that you are actually proud of it. You do want to be caught, so that your true genius is seen and acknowledged. But only after you are no longer around.

Marcel Duchamp concealed something very essential this way. He made it into a continuous game of chess through his art. And he has won. We never caught on to his smart game. But after his death we were allowed to know. Posthumously he would give us The Keys to his work. A "étant donné" is the given knowledge which you begin to play a game with or the initial situation a detective finds himself in.

In 1969 the deceased Duchamp reveals us two "Étant donnés" at the Philadelphia Museum of Art : "1) la chute d'eau, 2) le gaz d'éclairage".  
What do we see?

An outside wall with a closed door. We have to peep through the planks to see inside. At the inside is an outdoor situation: in a field, under a clear blue sky, we see a woman lying naked, legs wide open, holding a gaslight in her left hand.  
We could interpret this staging of things as a murder, or a rape. Or does the woman lie there willingly? Mysterious.

Now, Duchamp gives us two indications to start from. Given 1 is "la chute d'eau" and we look at that silly waterfall, far away in the landscape. Given 2 is "le gaz d'éclairage" and we look at the gas lamp the woman is holding.

But Duchamp's true meaning here is the waterfall out of the woman and also the gas out of the woman. Her water and her wind. This may sound vulgar or perverse but these are the "étant donnés" that we receive.

Now let us check this by analysing visually a random piece of Duchamp's work, a rather figurative painting: 'Yvonne et Magdeleine déshabillées'.  
Different portraits on one canvas of his two younger sisters "déshabillées", "made ugly".

Marcel Duchamp is 24 years old, this is 1911.

We start in the upper left corner and take a close look at that pale profile through his lens of urine and farts.

In this profile a vagina is hidden, situated between opened legs.

This is already a bit of "chute d'eau".

Further analysis shows that this innocent work is full of erotic scenes! Hidden well, every time. All the lines of the erotic drawings correspond to some lines of different portraits put together. It takes a piece of improbable tinkering to realize this. The method of visual analysis needs tinkering in the opposite direction. Anatomical knowledge will be of use. Also, you need to dare to be perverse, without prioritising your own sexual fantasies. We note only what the lines of Duchamp offer us. It is surprising how the results will not give us coincidental situations, but a very specific erotica.

One could call this shameful all right. Especially in that time. Especially because Marcel Duchamp portrays himself. With his nose near a vagina. Or near an anus with wind surrounding it. Is it him as well, who masturbates and who is being masturbated? The female partner is not an adult woman. There is no pubic hair and no breasts are to be seen. Could they really be the sisters?

Looking back at 'Etant donnés: 1) la chute d'eau, 2) le gaz d'éclairage', we see a grown up body, but again, the vagina shows no pubic hair. And we recognise the posture of the hand now: it is masturbating a man. Moreover it is impossible for a hand to carry a gas lamp in the way it is shown to us. The Auer-lamp should be seen as a metaphor for an erected penis. These are new elements, new Keys, in the visual research.

Let us investigate these results in another work, in one of his very first works: 'Petite fille dormante'.

A schoolish sketch. From 1902. Marcel Duchamp has not reached the age of 15.

Once more we notice the same superfluous lines that clearly have their own different meaning. These lines are the traitors, which we must follow and combine. Again we use Duchamp's glasses and the funny thing is we find the identical erotic results.

Obviously the young Marcel's hormones were just as developed as his creative mind.

So urine and farts appear to be the two shameful, inappropriate, private starting points of Duchamp's visual game, played since 1902.

A game that will cover his complete oeuvre?

"Eau et Gaz à tous les étages" ?

It is 2012 by now. It is time to see, to understand and to accept this game Marcel Duchamp played, in order to appreciate his genius even more.

A visual analysis is needed.

Every winning chess player loves his game to be analysed.

## **POSSIBLE SCENARIO**

### **1902-1910**

*(18 analysed works / 12 biographical remarks)*

### **the heedless enthusiasm of the young player**

In 1902 Marcel Duchamp, then 15 years old, begins to hide erotic scenes in his drawings and paintings. It concerns a very specific erotica in which urine and farts are important. Sexual parts are drawn from nature and Marcel Duchamp mostly portrays himself. Are these true events? A memory of them or a desire for them? In the beginning the sexual acts are quite innocent but in 1910 they evolve towards a certain adulthood. The whole could be seen as some form of report, an account of Marcel Duchamp's most private fun.

In this situation his head is mostly found between the thighs of a girl. He obviously gets turned on by looking under a girl's skirts at her vagina, seeing her pee and blowing at it, feeling, smelling and tasting the urine. When she stands upright, he prefers to be right underneath her buttocks. He loves urine on his face. He must have had a similar desire for farts. It is clearly visible that he blows against the wind and probably also sucks in wind. The disgusting appears to be of importance. Does he love its warmth? In the meantime he is masturbating or is being masturbated. Or his glans is being licked. It is not clear where the fun lies for his female partner. Only his orgasm seems to count.

The most plausible partner is his sister Suzanne, younger by two years, with whom Marcel has been playing since they were children. Marcel seems to be very much in love with her. He hides her name more than once in his works, and in 1907 – he is 20, she is 18 – “J'aime Suzanne”. It is highly probable that she is also in love with him. Her admiration from when she was a child would have gotten a different meaning once their hormones kicked into action. They played their erotic games semi-clothed, probably in secret. Only the two of them must have shared this secret. It is possible that only she knows that Marcel hides erotica in his drawings. Their own secret dirty erotica. He draws it for her. It strengthens their bond and their game.

Later on they will make this game more interesting, by introducing a mirror, a table sometimes and other furniture and household items. It is all to be found in his paintings, well hidden. Their acrobatics as well: Suzanne hangs under the stairs with her knees on Marcel's shoulders. He is kneeling on the floor, looks up and masturbates. We can also see a finger, in or on a vagina. Not on the clitoris. They are probably making up some rules of the game, to determine what will be their actions. Analysis of the next years will make this clearer. But the full context and the exact where and how can only be contemplated hypothetically.

Do they play their game in the washroom in the cellar? Have they got a rendezvous every Sunday at 11? When their parents are off to mass? Apparently they get caught: in 1907 an adult woman watches in on their activities. The maidservant Clémence? Does she make it into a scandal? Or did this happen in 1904? What could have led up to the sudden firing of his father as mayor and the early departure of Marcel to Paris, placed under the care of Jacques, Marcel's 12 year older brother? In Paris Marcel's desire for Suzanne stays strong. In everyday things he sees her spread thighs and dreams of her urine and farts. In each work he hides this desire with non-diminishing enthusiasm, for her. Or were they only caught in 1907? This might then lead to Marcel's quarantine of sorts in

Neuilly? Which had as its effect a very high production of caricatures, that are full of hidden erotica. This is the sole way in which Marcel can keep showing his love for Suzanne: through the newspaper. Maybe the little scenes he hides are more wish than reality? And does he rashly go even further than they ever did in real life? A man fucks a woman from behind, both of them mostly dressed. True or untrue? If these were actual facts, they would have been plainly scandalous.

At the time, 1902 – 1910, the end of the Belle Epoque with its huge gap between social classes, the bourgeoisie considers itself superior. Sexual abuse is evident, but also heavily criticized. The bourgeoisie is strict, as tight in dress as in manners. A sign of wisdom, of culture. Their children's days and evenings are filled with literature, music, drawing, study, board games, poetry, chess or puzzle games.

Little Marcel was excellent in these puzzle games and very creative. He learned how to play chess, how to draw and paint, everything from his brothers. He was quick in coming up with witty word games, be it in sound, meaning or by turning them backwards. He loved solving the word riddles in magazines. A cryptogram, an anagram or even a "cryptographie circulaire du chevalier". He adored picture puzzles as well and made his own for Suzanne. This is how it must have started: as an innocent child's game.

But in 1910 it is no longer a game played by children. Marcel is 23, the game becomes an obsessive hiding of explicit erotica. His paintings also become more loaded. "As long as they don't see what I am actually occupied with... only Suzanne".

## **1911-1912**

*(14 analysed works / 10 biographical remarks)*

### **the aggressive exaggeration of the jealous player**

Suzanne gets married in 1911. Marcel Duchamp reacts intensely with an exceptionally wild painting as a wedding gift, filled to the brim with (hidden) memories. The same memories can be seen (hidden) in his next painting, but then applied to his two younger sisters. Yvonne en Magdeleine are "déchiquetées" here! In all the following paintings the visual puzzles become overly crowded and they indeed hide the sexual relationship between an adult man and a much younger girl. The penetration could be no less than rape. True or untrue?

There is a bigger aggressiveness and inaccessibility in Duchamp's work of 1911 and 1912. He must have spend a whole lot of time on his puzzle paintings. He hides perfectly well in the Puteaux group but for him the "Golden Section" has an entirely different meaning. He is not concerned with cubism or futurism, but only with his own jealous self. He takes more and more risks, and maybe the many erections are being noted after all. Maybe he receives comments or questions about them? The bizarre titles are a distraction. An anagram for Suzanne. Someone else will never find out. Because an anagram without a clue or key is impossible to solve. Could Suzanne understand the right message? Would she have noticed if he really abused Magdeleine "à propos"? An even bigger scandal in the family! Or was it mere bluff: a mean threat addressed to her?

Whatever the hypotheses, in both cases Marcel acted in a sick way. Maybe Magdeleine told something? Maybe Marcel Duchamp realized something? He is 25 years old and has a

serious psychological problem. Inner crisis, sexual frustrations, exaggerating in work... possible rape? This is not an amusing game anymore. He wants to be treated by a psychotherapist but doesn't choose one in Paris.

It is to be Munich. He will go to a German psychiatrist. An adept of Freud or Jung? Marcel knew their writings and their healing methods. Possibly it was hypnotherapy. With Albert Von Schrenck-Notzing, for example, the specialist in sexual anomalies. Who can tell? A hypnotherapist works under the oat of secrecy too.

The paintings Marcel Duchamp makes in Munich show, after visual analysis, very precisely the evolution from innocent sex ('Vièrge') to conscious lust ('Mariée'), which agrees with Duchamp's sex life during that last decade. Maybe the series is part of his therapy?

Strikingly little is known about Duchamp's time in Munich. He met the painter Max Bergmann, Marcel had given him a bilboquet early on in Paris. He rented rooms, went to the museums, churches, restaurants, bars... At one point, we are told, he travelled to the Jura to declare his love to the wife of Picabia, and immediately afterwards took a train back to Munich.

Maybe Duchamp met Kandinsky there? Maybe he asked him if blowing at urine between a woman's thighs was part of his sexual desires as well? And if so, did he also hide them in his abstract paintings? Clearly this was the case seen through Marcel's eyes.

Or maybe his stay in Munich was an attempt to escape those pushy Parisian cubists while hiding away in a different style group: 'Die Blaue Reiter'?

Or did he meet Hitler? This has been claimed too!

Marcel Duchamp himself has only said one thing about his months in Munich: that he came back a completely liberated, new person.

The therapy hypothesis seems to make most sense then.

We picture him this way, when in September he is back in his studio in Neuilly: a completely liberated, new person! Gone are the incestuous obsessions, he has learned to take off those sick glasses. He walks along his canvasses and wonders if he still has any business painting. The puzzle-paintings ask too much labour of him. It doesn't suit him. He likes to have fun, he likes games. Then, after a while, a smile appears, his eyes twinkle: he knows what to do. "No, I don't need to paint. But I will continue playing. To play hide and seek was great. Haven't I tricked them? Nobody knows anything. I can continue hiding my disgusting little secrets. But not for Suzanne. For my own pleasure. And I'll be silent again, or I'll lie a little, I'll keep sending them on the wrong track. That is fun. Just like playing chess. Yes, I will have fun playing games, rather without the painting... plenty of ideas. I wonder if they'll ever find out!"

And so, he took his wondrous spectacles again, put them on his nose and stepped into art history.

## 1913-1923

*(22 analysed works / 23 biographical remarks)*

### the unexpected joyful choices of a free player

End of 1912, Marcel Duchamp has found freedom from his own incestuous behaviour, and lives in Paris. Beginning of 1913, Suzanne Duchamp has found freedom from her marital bonds, and comes to live in Paris. Nothing is known about their relationship at that time. But in the works Suzanne paints, erotica is hidden as well.

Marcel continues anyway to hide his sexual desires. It has become a principal way of living, a challenge to himself as an artist.

Marcel is having the utmost fun. This is what he likes best: playing with puzzles. And creating puzzles, anagrams and visual games in this very rational if-this-then-that way. First through mathematical constructions, together with an incomprehensible text that works as a diversion. Then through bringing together ordinary everyday things, with explanations that can be interpreted in very different ways. And it is always about his own, very personal, intimate desire for urine-and-farts.

This is the way Marcel Duchamp in 1913 begins to play a really sublime game of chess with us. A chess player hopes his opponent does not see what he is doing. It is the art of the hidden showing. Not only the retina has to see, also the mind. Duchamp leaves the "retinal" art to welcome a "mental" art. Via this visual thinking or rather mental looking he wants to come to a four-dimensional art, in which time plays an important role. The seeing by investigating and puzzling needs to become a new medium in art.

Marcel Duchamp could not actually promote this because then he would have to give away his dirty, secret pleasures and his hidden past, putting himself and his family to shame. So he shut up. He silently made up joyful, visual mind games that were far more comfortable to produce than the painted puzzles. His main camouflage tactic consisted of a continuous change in the type of games. Or he would change the rules. Suzanne probably could keep up; she was wearing the same spectacles after all.

When Kasimir Malevitsj shows his black square in 1913 there is no painting that is more extreme. Marcel Duchamp is then working on something that surpasses the artistic concept of that time: a bicycle wheel on a stool?! And still something so natural, so 'to the point' viewed through Marcel's glasses. Simply an anus and a fart, and even a vagina, and... an erection. A work of genius! But Marcel keeps mum, showing only his thin smile. The Parisian art theoreticians, who in that period gain importance, did not really know what to make of this kind of work. Duchamp was as pleased with the negative comments as with the positive. It was the best diversion. He even counted on it, when plotting his next move in the big game of chess.

To send the connoisseurs into even muddier water. What fun!

But all that speculation was also dangerous. He used to hide himself among the cubists. Now all the attention is on him. Would the critics notice that the titles were anagrams? Would they suspect visual obscenities? And to have his sister so near... Hide! But how and where? World War I will save him.

Like many other artists Marcel Duchamp escapes to America. He is separated from Suzanne in a healthy way, and he is away from the Parisian critics. Duchamp decides to stay in America. Because in this vast English-spoken area he can play with French words undisturbedly. No one looks for a direct double meaning in French. First his words are being translated into English, and only then their meaning is investigated. One thing you don't do

with Duchamp is to translate. On the other hand Marcel used to encourage translation, precisely so he wouldn't get caught. Smart move.

Maybe the Arensbergs were in on him. Those word game specialists may have understood one and another when they viewed 'Nu descendant un escalier' at the Armory Show of 1913. When Duchamp arrives in New York on June 15, 1915, he is introduced immediately to the Arensbergs. Maybe Duchamp confessed, about incest, obsessions, scandal and healing. And explained to them his artistic resolution to keep on hiding erotica in his work. Maybe that is why the Arensbergs found themselves in the very select group of initiates, who kept their mouths shut? Maybe that is what made the Arensbergs decide to be Duchamp's patrons? In exchange for his creations? Who knows? It was a good turn for Marcel. He planned to make a big work about his sexual past, a "big glass" piece. An opportunist for the full 200%. You have to be, as a chess player.

In any case New York, big and vibrant, was the ideal place for Duchamp. He could be anonymous, frequented only the wealthy circles and enjoyed their open minds. Other than that, he was completely unattached. It must have given him such a mental kick, when in that big shop window he sees a urinal. The perfect Duchamp, readily made. Maybe a bit too "straight"? Revealing his sexual preferences: scandalous!

The use of a fake name, then being refused, plus the controversy surrounding it, have overshadowed this scandal. Always coming up with fun strategies...

At one point Marcel Duchamp hides himself in a woman. It was a funny diversion when the idea for his vile "perfume" comes into being. Nobody saw "urine & farts" in it

Every once in a while Marcel meets a real woman. They obviously keep silent about his strange desires. Probably the women he met weren't even aware of the art of hiding that was connected to those desires. Only Suzanne knew about them. Suzanne who wasn't there. But in spite of the distance Marcel keeps her close to his heart. And vice versa. At least until her marriage to Jean Crotti in 1919. After that they share an normal family bond. In the meantime, his 'Grand verre', a tribute to the passionate love between Marcel and Suzanne, has been gathering dust. Marcel is tired of keeping up the fun in something that no longer exists and in 1923 he considers the uncompleted work completed.

He is 36 years old, and ready for some serious games.

## **1924-1968**

*(12 analysed works / 34 biographical remarks)*

### **1924-1968 – the boring fate of the genius player**

Marcel Duchamp quits his work on the big glass puzzle and at the same time loses his enthusiasm to devise visual search games. Very strange. Does Suzanne have anything to do with this? Or was it his initial plan, to do this for 10 years and then stop?

Meanwhile his joyful game of chess with the art world has delivered a beautiful collection of works. But no one has seen a beautiful collection of works of genius in it. Because no one participated in the game. How could they? He continuously changed the rules in his favour. Easy to win that way, but it is the game of a coward. And also boring for Marcel in the long run.

On top of that he has become his own victim. Everything has to be kept secret. Never give away the real explanation, always leave room for alternative meanings. He had to keep quiet as well about his discovery about the Mona Lisa and about Courbet. That would betray all of his own distasteful games. He could not just step out of his hiding mode and make a completely different sort of art. He had to keep on working on things that could not be seen. But you cannot throw ingenious pearls before swine forever. He was stuck in his own game. He was tired of his masturbations.

After his long and amusing art-chess game from 1913 to 1923 Marcel Duchamp devoted himself completely to the serious and real game of chess. The rest of his life will be filled with "L'échecs et les chèques". He will play chess on a global level, and he will deal in art on a global level. He buys work of befriended Parisian artists, for himself and for his 'Société Anonyme Inc'. Often he travels from Paris to New York and back.

Duchamp sells the works when he needs money for his own publications. With 'Boîte verte' he mystifies 'Grand Verre', with 'Boîte-en-valise' he does the same, but with his own self. He receives the necessary attention and becomes a distinct authority within the art scene of that time. On a creative level, nothing much happens during these 45 years. Marcel Duchamp is busy recycling and promoting himself. 'L.H.O.O.Q.' has seven repetitions, sometimes in edition. He makes numerous "false cheques". And many ready-mades get their own replica, sometimes in different editions. He assembles other "Boîtes" as an edition for galleries. What little new creations there are, these are mostly editions. Marcel Duchamp seals money deals and plays chess. The 'Rotoreliëfs' sold well those years too. (Did those turning things have anything to do with the possibility of hypnotherapy in Munich?)

In 1946 he starts the hidden disclosure of his self: 'Etant Donnés: 1) la chute d'eau, 2) le gaz d'éclairage'. His opinion is that everybody, the (art)world and the (art)history, is allowed to know about it... later, after his ultimate hiding trick.

World War II saw the rise of another critical generation of artists. The neo-dadaïsts in the fifties, in the sixties the pop-Art, the op-art, the Fluxus movement, the conceptual art and the anti-art. Art, like sexuality, knows an absolute freedom. Marcel Duchamp, 70 years old, no longer participates but is honoured as the father of it all. He is the subject of a great number of publications.

The forever silent Duchamp, who has been hiding his whole life, becomes a famous and widely acknowledged artist in the sixties. Through his games Duchamp hid himself in every 'ism'. As a young man he was an impressionist, even though he had nothing to do with it, after that he was a fauvist, cubist and futurist, again, without having anything to do with it. Later a dadaïst, then a surrealist. And in the same way he invented conceptualism, without having anything to do with "conceptualism" as it is. "C'est arrivé malgré moi", was his modest answer: Marcel Duchamp indeed had fun on his own, masturbating, his head in the "urine and fart"-clouds that he kept secret so well.

On the eve of his death, while he was surrounded by friends (Robert Lebel witnesses:), Marcel Duchamp leafed through a recent publication of his work... and sighed: "Ce sont les oeuvres antehumes seulement... les oeuvres posthumes vont suivre, mais qui publiera les autres?" He took a drag from his cigar while looking at his non-comprehending friends. A big cloud of smoke followed, in the middle of it a laughing Marcel.

Marcel Duchamp, the only man ever with the ambition to be seen posthumously. To finally come to life after death!

It is 2012 and still we don't look at his work the way he did. We still overestimate his silence and underestimate his ingenuity.

## **CONCLUSION**

**...-1969**

*(14 analysed works / 13 biographical remarks)*

### **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. Marcel's 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 at the work of Marcel Duchamp.

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2012