

Marcel Duchamp and Salvador Dalí: the eroticism between sculptures and ready-made

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On 15th January 1916, Marcel Duchamp whilst in New York, sent a letter to his sister Suzanne, who had probably been requested to clear out his studio in Paris¹. In this letter Duchamp mentions a bicycle wheel and a bottle rack, with the bottle rack being defined as a readymade sculpture. Referring to these two objects, the artist writes: “Now, if you have been up to my place, you will have seen, in the studio, a bicycle wheel and a bottle rack. I bought this as a readymade sculpture. And I have a plan concerning this so-called bottle rack. Listen to this: here, in N.Y., I have bought various objects in the same taste and I treat them as “readymades”. You know enough English to understand the meaning of “readymade” that I give these objects. I sign them and I think of an inscription for them in English. I’ll give you a few examples. I have, for examples, a large snow shovel on which I have inscribed at the bottom: In advance of the broken arm. [...]. Don’t tear your hair out trying to understand this in the Romantic or Impressionist or Cubist sense-it has nothing to do with all that²”.

About twenty years later, André Breton, in the article *Phare de la Mariée*, published in 1935 in the surrealist magazine “Minotaure” – Marcel Duchamp designed the cover in 1935 as did, in 1936, Salvador Dalí – described the readymade as “*manufactured objects promoted to the dignity of objects of art through the choice of the artist*³”.

A few years later, in 1938, in the *Dictionnaire abrégé du Surréalisme*⁴, again André Breton, wrote an entry about the object: “the readymade and the assisted readymade, objects chosen or composed from 1914 by Marcel Duchamp, are the first surrealist objects⁵”.

It is easy to understand that Breton was referring both to the readymade and to the assisted readymades. In the latter, as the *Bicycle Wheel* (1913) mentioned in the letter to Suzanne, the author intervenes changing the point of view from which the chosen object is usually perceived⁶.

Also in the pages of the aforementioned dictionary, Breton mentions the surrealist objects of symbolic function confirming the paternity of Salvador Dalí.

In 1931, around fifteen years after the appearance of the first readymades, in the article *Objets Surréalistes*, in the third issue of the magazine “Le Surréalisme au service de la révolution”, the Catalan artist theorised the objects functioning symbolically. According to Dalí these objects “lending themselves to a minimum of mechanical functioning are based on phantasms and representations likely to be provoked by the realization of unconscious acts”⁷.

In the objects functioning symbolically, the artist moves from the wonted background some already made items with the aim to express the unconscious and poetic potential of the object itself⁸. The surrealist objects, free from any formal concern, Dalí specifies, “depend solely on everyone’s loving imagination⁹” and “are extra-sculptural¹⁰”.

At the origin of these artworks are the unconscious fantasies and desires of the artist, objectified through the assemblage and juxtaposition of heterogeneous objects and materials, which stimulate and arouse in the observer disturbing and erotic associations¹¹.

Also in the pages of “Le Surréalisme au service de la révolution”, Salvador Dalí lists and describes some examples of objects functioning symbolically, including his own¹². *Surrealist Object Functioning Symbolically - Gala’s Shoe*, which is an assemblage composed of a woman’s shoe, a glass of warm milk, a soft paste the colour of excrement, a sugar lump upon which there is a drawing of a shoe, some pubic hair and a small erotic photograph¹³. Reproduced in the magazine, Dalí’s assemblage expresses strong eroticism: if the shoe, a fetish object par excellence, already evokes a certain sensuality, then the photographic image and the pile of hair explicitly express the sexual character which dominates the work¹⁴. On the other hand, the purpose of the Surrealist object is, as Dalí himself puts it, to “invent an irrational object that as concretely as possible would translate the raving fantasies of a poetic mind¹⁵”.

In the years following Dalí's article, surrealism's interest in the object is manifested through their frequent presence in the group's exhibitions. In these exhibitions, Marcel Duchamp's readymades were exhibited alongside Salvador Dalí's symbolically functioning objects.

In 1933 at the Pierre Colle Gallery in Paris¹⁶ they were, in fact, presented together with the assemblages and collages of, among others, Jean Arp, Max Ernst, Alberto Giacometti, Yves Tanguy, including the Marcel Duchamp's rectified readymade *Pharmacy* and some objects by Salvador Dalí. Among the Catalan's works is *Retrospective Bust of a Woman* (1933): female ceramic bust enriched by two ears of corn hanging from the neck of the figure, and a loaf of bread with an inkwell decorated with the two figures inspired by Jean-François Millet *L'Angélu*, placed on the head of the statue¹⁷.

But it is about three years later, in May 1936 that the surrealist object is explored and investigated in all its facets at the *Exposition Surréaliste d'Objets*¹⁸. Organised in Paris at the specialising in primitive art Gallery Charles Ratton, the exhibition exhibits alongside works by the surrealists, found objects, mathematical tools, African artefacts and natural objects (such as lava formations, cutlery and a bottle which melted after a volcanic eruption), and objects made by alienated individuals¹⁹. In the photographs of the exhibition, you can see, among a wide range of objects, the Marcel Duchamp's readymade *Bottlerack* and assisted readymade *Why Not Sneeze Rrose Sélavy?* (1921) and, hanging on the wall, next to a vitrine, *Aphrodisiac Jacket* (1936) by Salvador Dalí. The latter - expression of the critical-paranoiac method - is a real jacket inside which a brassiere is inserted, and on the outside, there are little cups filled with the liqueur *crème de menthe*²⁰.

In other photographs Dalí's *Monument to Kant* sculpture is also visible, and in another showcase, an assemblage made using a great variety of objects, such as a female shoe, the cast of a foot, some gloves and an explicitly erotic figurine²¹.

Also the well-known work by Dalí *Venus de Milo with Drawers* dates back to the same year: the reproduction of the classical statue preserved at the Louvre *Venus de Milo* was modified through

the insertion in the front, breasts, abdomen and knees, drawers equipped with, instead of the traditional knob, a fur pom-pom²².

As noted by William Jeffett, a scholar and curator of the Dalí Museum in Florida, the absence of the work from the exhibition at the Charles Ratton Gallery is a rather unusual fact²³. *Venus de Milo with Drawers*, in fact, was shown to the public for the first time in 1964 and in previous years it seems to have been presented only by Dalí in 1936 and 1939.

It appears that Marcel Duchamp also actively participated in the realisation of this work. The French artist, according to Dalí's friend, scholar and collaborator, Robert Descharnes, was involved in the creation of the drawers and he was in charge of the execution of the original maquette²⁴. However, even if the actual participation of Duchamp in the realisation of the work is difficult to prove, it is possible to identify in Dalí's *Venus* a reference to the masculinized playfulness of *L.H.O.O.Q.*

Due to its characteristics, *Venus de Milo with Drawers* can be considered a rectified readymade: just as Duchamp changed the appearance of Leonardo's painting years before, the Spanish artist intervenes, modifying its appearance, on the plaster reproduction of *Venus de Milo*. The drawers that fit into the body of the statue – according to Dalí these drawers were related to the subconscious and they could be opened by the psychoanalysis²⁵ - transform the object and make it a sort of representation of inner desires²⁶. Moreover, the softness of the fur knobs evokes exciting touch sensations that give the work an erotic and sensual dimension²⁷.

Besides the intervention on an icon of the history of Western art, in *Venus de Milo with Drawers* one can also find a common point with another readymade by Duchamp, the assembly *Why not sneeze Rose Sélavy?*.

In 1964 *Venus de Milo with Drawers* was cast in bronze and painted white to emulate the colour of plaster, the material used in the original version of 1936. In this regard Descharnes recalls that Salvador Dalí wanted to realize the work in this way to make it appear lighter and to astonish, with

the real weight, anyone who wanted to lift it²⁸. This anecdote can be traced back to Marcel Duchamp's readymade *Why not sneeze Rrose Sélavy?*²⁹; in fact, in his work, the blocks of marble appear at first to be sugar cubes, however, lifting the cage immediately perceives their true nature. The artist explained in 1964: "This little bird cage is filled with sugar lumps... but the sugar lumps are made of marble and when you lift it, you are surprised by the unexpected weight³⁰".

It is easy to observe that the desire to surprise the viewer through incongruity between the appearance and the true weight of the object is common in the two artworks. Furthermore the realization date of *Why not sneeze Rrose Sélavy?*, 1921, together with the presence of the same at the surrealist exhibitions, suggests that there may be not only a Duchamp collaboration in the realization of the Dalí's *Venus* but also a direct influence of Duchamp's readymade on this artwork³¹.

At first glance it immediately emerges that Dalí's objects functioning symbolically are the composition of heterogeneous objects and materials on a par with the assisted readymade such as the already mentioned *Why not sneeze Rrose Sélavy?*. Duchamp himself states that it in itself is a semi-readymade because it is composed of other already made objects³².

It is therefore the variety of objects and materials with which are composed the tangent point between the semi-readymade and the surrealist objects functioning symbolically; on the contrary the symbolic meaning and references to eroticism of which Dalí's objects are impregnated is the greatest discrepancy. The two ears of corn, a symbol of fecundity, the phallic shape of the loaf – also this one associated with eroticism – and the two figurines taken from the painting by Jean-François Millet *L'Angélu*, that make up the *Retrospective Bust of a Woman*, contribute to an increase in the sexual symbolism of the naked bust. Also, the *Aphrodisiac Jacket* shows eroticism both in the title and in the brassiere inside the jacket and in the glass with a peppermint liqueur, characterised by its aphrodisiac property.

It can also be observed that “the ultra-intellectual aggression³³” of the rectified readymade *L.H.O.O.Q* – it is in this way Dalí defined the Duchamp action on Leonardo’s painting reproduction – has a symbolic substrate and alludes at the same time to eroticism. The letters that compose the sentence written in the readymade, sound in French as “Elle a chaud au cul” (She has a hot ass). Nevertheless, Marcel Duchamp has clarified, talking about this readymade with the French art critic Pierre Cabanne that the only aim of the sequence is to be read phonetically³⁴.

Although the readymades are far from erotic implications or overtones, eroticism certainly overlays an important role in some artworks by Marcel Duchamp. It is actually the common thread of the Duchamp glass masterpiece *The Bride Stripped Bare by Her Bachelors, Even*³⁵, also called the *Large Glass*; described by André Breton, in the already cited paper *Phare de la Mariée* as “a mechanistic, cynical interpretation of the love phenomenon³⁶”. As stated by the artist “eroticism was a theme, even an “ism” which was the basis of everything I was doing at the time of the *Large Glass*³⁷.”

Marcel Duchamp’s *Large Glass* hides and conceals, among the more or less mechanical characters that composed this masterpiece, his interest in eroticism. In fact, as the French artist has clarified, the artwork “was closed-in eroticism [...] an eroticism which wasn’t overt [...] It’s a sort of erotic climate³⁸”.

As we already know, *The Bride Stripped bare by Her Bachelors, even*, is the sum of a series of studies and notes – the latter collected in 1934 in the so-called *Green Box*³⁹ - written and realised between 1912 and 1915.

In 1913 and in 1914 Duchamp painted the two versions of the *Chocolate Grinder*. The two paintings show, with different techniques and styles, a real grinder seen by the artist in the shop window of a confectionary shop in Rouen. Apparently, this tool is not erotic, however, browsing through the Marcel Duchamp *Large Glass* notes it is possible to find some malicious details.

In the papers related to the *Chocolate Grinder* – that in the glass occupied the lower part of the panel, the portion dedicated to the Bachelors – the artist writes: “[...] *The bachelor grinds his chocolate himself- [...]*”⁴⁰. This sentence hides a clear reference to the lonely sexual activity done by the bachelors symbolized by the three rollers of the grinder and its motion.

In the same way, also the *Glider containing a Water Mill in Neighbouring Metals* (1915), other “component” of the Bachelor apparatus, studied firstly as an autonomous artwork on glass, hints at onanism. During the horizontally backwards and forwards movement of the *Glider* - called in the notes also *Sleigh* and *Chariot*⁴¹ - the machine emits some litanies that evoke the repetitiveness of masturbation. In the notes, indeed, Duchamp writes: “*Chariot – Sleigh – Glider the litanies of the Chariot: Slow life. Vicious circle. Onanism. Horizontal. round trip for the buffer. Junk of life. Cheap construction. Tin, cords, iron wire. Eccentric wooden pulleys. Monotonous fly wheel. Beer professor. (to be entirely redone)*”⁴².

Nonetheless also the *Bride*⁴³, settled on the upper part of the glass, is pervaded with eroticism. With reference to this strange being composed by “*the juxtaposition of mechanical elements and visceral forms*”⁴⁴, Duchamp writes: “*The bride accepts this stripping by the bachelors, since she supplies the love gasoline to the sparks of this electrical stripping; moreover, she furthers her complete nudity by adding to the 1st focus of sparks (electrical stripping) the 2nd focus of the sparks of the desire-magneto. Blossoming*”⁴⁵.

The “*visible or conspicuous, or, at any rate, underlying*”⁴⁶ eroticism has an “*enormous*”⁴⁷ role in the Marcel Duchamp’s artwork. The artist indeed, when questioned about it maintains: “*I believe in eroticism a lot, because it’s truly a rather widespread thing throughout the world, a thing that everyone understands. It replaces, if you wish, what other literary schools called Symbolism, Romanticism. It could be another “ism”, so to speak*”⁴⁸.

Allusions to eroticism can also be seen in other works by Marcel Duchamp, such as the optical disks and the kinetic machines realised between 1923 and 1926.

Movement and its representation are always objects of interest for the artist, we just need to think of the paintings of the first decade of the twentieth century such as *Sad Young Man in a Train*⁴⁹ (1911) and the controversial *Nude Descending a Staircase*⁵⁰ (1912) or also the cited readymade *Bicycle Wheel*, made to recall the motion of a lit fire in a fireplace⁵¹.

In the following years Duchamp developed his research on kineticism in more detail: after a ruinous experiment, which originated in the *Rotary Glass Plates* (1920) documented by the photos taken by his friend Man Ray⁵², the artist first created the *Disks Bearing Spirals* (1923), or cardboard discs with spiral patterns to “play” on a turntable, and then *Rotary Demisphere* (1925) another motorised device provided with a sphere on the surface of which spiral shapes are drawn.

The records of 1923 are used three years later, in 1926, in *Anémic Cinéma*⁵³. In the short film Duchamp depicts the movement of the *Disks Bearing Spirals*, alternating with that of other discs on which, always with a circular pattern, are printed fun and enigmatic word games. Some of these, in an ambiguous and enigmatic way, refer to eroticism, alluding to suction, copulation or genitals⁵⁴.

Even the lines of different thickness arranged in a spiral on the discs evoke contraction and dilatation movements due to the pulsation of the organs and to the repetitiveness of that of the sexual act⁵⁵. In general, therefore, also *Anémic Cinéma* and the devices intended to reproduce the movement express the artist’s interest in eroticism in a veiled way.

In 1923 the *Large Glass* is left unfinished⁵⁶; in the following years Duchamp, besides dedicating himself to chess, collaborated in setting up art exhibitions and designing posters and covers for exhibition and magazine catalogues.

Among the expositive events to which Duchamp actively takes part in, includes the surrealist exhibitions of 1938, 1947 and 1959. Among the group exhibitions, these shows have expressed at best, through the original and odd set-ups, the themes dear to the movement such as myth, taboos, transgression and erotic desire⁵⁷.

The circumstances in which Marcel Duchamp and Salvador Dalí met each other is not known. The French artist probably met Gala in 1921 when she was still Paul Eluard's wife, and through his friend Francis Picabia he was introduced into what would later become the surrealist group⁵⁸.

According to Dalí's biographical account the meeting between the two artists took place on 22nd October 1930 during the private screening of *L'âge d'or*, a film shot by the Catalan artist and Luis Buñuel⁵⁹.

The two artists undoubtedly met about three years later, in 1933, when Marcel Duchamp together with Mary Reynolds – his companion and bookbinder⁶⁰ - spent a holiday in Cadaqués, from 13th August to 14th September, near Port Lligat, the fishing village where Salvador Dalí and Gala lived⁶¹. From then on, the association between the two artists became stronger and stronger. In addition, the “underlying eroticism” of Marcel Duchamp, from the moment in which the friendship between the French artist and Salvador Dalí become closer, seems to become more explicit and evident.

In 1938, the two collaborate in organising the *Exposition Internationale du Surréalisme* at the Galerie des Beaux-Arts in Paris⁶². Analysing in prospect the Marcel Duchamp artworks it's intriguing to speculate that from this exhibition something changes.

The organisers of this show were, among others, Marcel Duchamp with the role of generator-arbitrator and Salvador Dalí as special advisor⁶³.

Duchamp designed an original and unusual setting for the exhibition characterised by 1200 coal sacks fixed to the gallery ceiling, he also chose to exhibit the artworks in a dark atmosphere. Dalí on the other hand was the creator of the *Rainy Taxi* installation located in the courtyard in front of the entrance to the gallery. The work is a real taxi, inside which, through holes drilled in the roof, water enters onto the back seat on the almost naked female mannequin covered with live snails and the puppet who occupies the driver's seat with its face covered by a shark-snout mask⁶⁴. *Rainy Taxi*

expresses to the highest degree the interest of the Catalan artist in the surrealist object and the mannequin which was considered by the group as a fetish substitute for the female body⁶⁵.

In the gallery corridor, is the so called “mannequin street”, in which are exhibited, one next to the other, sixteen mannequins “dressed” by as many artists: among them Marcel Duchamp and Salvador Dalí⁶⁶.

Dalí’s mannequin recalls the *Aphrodisiac Jacket*: the artist attached roughly fifty little spoons on the dummy’s body. In addition, he covered the head with a pink knitted helmet on which he placed a headgear that evokes a penguin snout. This mannequin could be considered as a surrealist object: the association of the little spoons with the body of the mannequin express the Dalí principle that bound eroticism with the edible⁶⁷. Near the dummy there is also the *Lobster Telephone*, another Salvador Dalí object with erotic implications⁶⁸.

In line with the simplicity that marks Marcel Duchamp’s nature, his mannequin is the more sober among the sixteen shown. As if he were in a clothes shop window, Duchamp dressed his mannequin with male clothes (shirt, waistcoat, necktie, jacket, hat and shoes) leaving the pubic area and the legs naked. In addition, he wrote near the pubic region the letter RS with reference to his female *alter ego* Rose Sélavy. In this way the mannequin represents an inanimate version of Rose, until now impersonated by the artist disguised with women’s clothes⁶⁹.

This dummy was related to the wide-open doll legs of *Étant donné*⁷⁰ and it has been interpreted as Duchamp’s first attempt in the use of a mannequin⁷¹.

In addition, it was the first time that *Rose Sélavy* was shown naked and the letter of her name written near the pudendum – even if on the mannequin they aren’t clearly reproduced but only evoked – could also underline the hidden meaning of Duchamp’s female alter-ego name, *Eros c’est la vie*⁷².

If we take into account Duchamp’s drawings and paintings realised before 1938 it is possible to notice that the nude figures don’t have any erotic meaning or aspect. *Nude Descending a staircase*

No. 2 or *The King and the Queen surrounded by swift Nudes*, present the nude only as a pretext to analyse movement and speed.

Also, Duchamp's alter ego *Rose Sélavy*, which appeared in 1921, has no malicious features. In the photographs by his friend Man Ray⁷³, Duchamp dresses with a girl's hat and a soft fur neckband appears mysterious and sensual but he doesn't show any titillating or strictly carnal body parts.

It may therefore be assumed that from the mannequin exhibited in the Surrealist show in 1938 forwards, Marcel Duchamp communicates his interest in eroticism in a less indirect way.

Around ten years later, André Breton involved the artist in the International Surrealist exhibition displayed at the Galerie Maeght in Paris called *Le Surréalisme en 1947* (7 July – 30 September 1947).

From New York, where he resided, Duchamp planned, together with the architect Frederick Kiesler, to set up the various rooms in the gallery, which was then entrusted to the architect for the realization⁷⁴. The event, which Breton had intended to mark the return of the Surrealist movement in France after the war years, explores the themes of superstition, initiation and myth.

The rain room designed by Duchamp reminds us of, and not only for the name, the *Rainy Taxi* by Salvador Dalí, who was absent from the event because he had been definitively excommunicated by the Surrealist group.

Through the pipes installed on the ceiling, on the figures that make up *Le chemin, l'ombre, trop long, trop étroit*, a bronze sculpture of Maria Martins exposed in the hall, a thunderous rain falls⁷⁵. This, drained through the wooden planks that make up the floor, also irrigating a vase placed next to the sculpture allowing the grass sown inside it to grow during the course of the exhibition⁷⁶.

Although with different characteristics, the unusual finding has many similarities with Dalí's taxi: one can suppose, that the pouring of rain onto a sculpture and the insertion of vegetal elements adopted by his friend in 1938 inspired Duchamp.

In addition to the installation, Marcel Duchamp is also responsible for the creation of the exhibition catalogue, transformed by the artist into a real erotic object.

On the cover of the deluxe edition of the catalogue, Duchamp with the collaboration of the artist his friend Enrico Donati, glued a fake foam-rubber breast. Arturo Schwarz in the catalogue raisonné of Marcel Duchamp classifies as preparatory studies of the cover two plaster models of a bust obtained from the cast of the breast of the Brazilian sculptress Maria Martins⁷⁷.

The initial idea of Duchamp was, in fact, to apply the shallow plaster relief of Maria's breast on the cover; however, this project was abandoned due to the high costs and the length of time required. It was Enrico Donati who suggested that Duchamp use the false foam breasts onto which the two artists painted the missing anatomical details⁷⁸.

In addition to the fake part of the body, the phrase written on the back cover is intended to shock the reader. With the aim to accentuate the tactile quality of the false breast Duchamp prints the text "Prière de Toucher⁷⁹" on a sort of label with the lettering that emulates the characters used in the signs of the French museums of the period in which the public was invited not to touch the exhibited works⁸⁰. Through the label, Duchamp incites the public not only to look at but to caress the breast and its nipple to offer the reader the opportunity to live an intellectual and physical experience at the same time.

In 1959 Marcel Duchamp was involved with André Breton in setting up the *8th Exposition inteRnatiOnale du Surréalisme* held at the Parisian Gallery Daniel Cordier (15 December 1959 – 15 February 1960). As Breton writes in the exhibition catalogue, the theme of the exhibition is eroticism, "a place where surrealism from its origins to today has never failed to make incursions⁸¹".

The first design project proposed by Duchamp, then abandoned for technical reasons envisaged installing a huge rotating disc on the ceiling of the tunnel on the model of his *Rotoreliefs*⁸². The solutions, described by Elena Filipovic, the director of the Basel Kunsthalle, in her recent volume devoted to the extra-artistic activities of Duchamp confirms the "erotic" reading of the *Rotoreliefs*

proposed by Robert Lebel in 1959. However, the idea of suggesting a pulsating movement and rhythm is not completely discarded: the entrance to the gallery is covered with a pink satin fabric and, by means of air blowers the space is transformed into a sort of living, visceral environment.⁸³

The walls of the next room are covered with moss green velvet sheets and the floor with a layer of sand a scent and sounds that evoke breaths and moans pervade the environment⁸⁴. These expedients evoke sensual and carnal forms and contribute through the gallery spaces to highlight the theme of the exhibition.

Even the catalogue is closely linked to eroticism: the luxury edition, called *Boîte alerte!* is a box, which imitates a mailbox (letter shaped box), inside which are inserted letters of an erotic character⁸⁵. In addition to the missives in the twenty copies of the catalogue are also included two readymades by Marcel Duchamp entitled *Couple of Laundress's Aprons*⁸⁶.

This readymade, assembled by the Canadian surrealist painter Mimi Parent under Duchamp's instructions - in the period he was in New York – is composed of two pot holders of chequered red and blue fabric that conceal, inside and behind a small slit and a square of cloth, a caricature reproduction of the male and the female sex organs respectively.

Also, these two objects, like the 1947 catalogue, clearly express the artist's interest in eroticism. In addition, the softness of the materials used - the cloth of the pot holders and the foam of the faux breast – evoke like the fur knobs of Dalí's *Venus*, the light touch, but are at the same time provocative and exciting.

An evident and explicit eroticism not only characterizes the Duchamp artworks realized during the Surrealist exhibitions but also some objects executed in the fifties.

*Female fig Leaf*⁸⁷, *Objet-Dard* and *Wedge of Chastity*, unlike the “characters” painted on the *Large Glass*, show clearly their erotic references and meaning. These artworks, the form of which evokes genitals, as clarifies Marcel Duchamp, are not readymade but “*sculpted things, plaster things*⁸⁸”.

As we know today, but it was unknown until 1969, the three sculptures are related to the last revealed posthumous Duchamp masterpiece *Étant Donnés*⁸⁹. By the way, the French art historian Jean Clair, in 1977, defines these objects as the organs of the mannequin of *Étant Donnés*⁹⁰. This early and awful description, however, it is not totally inappropriate whereas more recent researches on *Étant Donnés* have confirmed a close relationship between this artwork and the three sculptures⁹¹.

From 1946 to 1966 Duchamp secretly elaborated this complex artwork: one of the inspirational sources of *Étant Donnés* is the sculptress Maria Martins who had a passionate and secret relationship with Duchamp roughly from 1943 to 1948⁹². It's with her that the French artist attends the studio of the sculptor Ettore Salvatore with the aim of apprehending the casting technique, then used in the erotic sculpture mentioned above⁹³.

Around the same time as Duchamp works on *Étant Donnés* the contact between him and Salvador Dalí becomes more frequent, especially in Spain and at Cadaqués. Here, from 1958 until his death in 1968, the French artist together with his second wife Teeny spent his summer holidays⁹⁴.

It's in 1959 during his stay in Spain that Marcel Duchamp created the backdrop for his secret work *Étant Donnés*. Highlighted in the recent exhibition focused on the relationship between Marcel Duchamp and Salvador Dalí at the Royal Academy in London, the Catalan artist actively contributed to the printing of this landscape: this fact hints clearly at a closer relationship between the two artists⁹⁵.

In a letter dated 19th March 1950 addressed to Maria Martins, Duchamp writes: "*Saw Dalí the other day at the Sweeney. Hasn't changed, just a little calmer than before.*"⁹⁶. The event which Duchamp refers to, is probably a dinner which took place on Friday 17th March at James Johnson Sweeney's house⁹⁷. Among the guests was also the Catalan artist and the art critic Henry McBride. For this reason, it might be argued that the two artists in spite of their opposite lifestyle, also meet in the United States.

On the other hand, Duchamp's esteem for Dalí is not a mystery⁹⁸; as it is known the French artist distances himself from André Breton after the quarrel of the 1960 exhibition *Surrealist Intrusion in the Enchanters' Domain*⁹⁹.

In 1961, in fact, questioned by George Charbonnier about André Breton, Duchamp stated: *"I don't recognise myself as a surrealist. I have often argued with him for some questions on which I couldn't agree with him. Breton can change his mind as he changes his shirt"*¹⁰⁰.

Through this brief analysis of the erotic works of Marcel Duchamp, one can identify a change in the way the French artist approached this topic and its representation. It might even be intriguing to speculate that Salvador Dalí, together with the other suggestions coming from the surrealist *milieu* and from his personal experiences, influenced and inspired Marcel Duchamp.

Salvador Dalí did not express his interest in eroticism only in allusive forms and in the juxtaposition of objects of different materials in the objects functioning symbolically, but also in paintings and drawings. In these works, the artist does not hesitate to depict, in the precise and careful style that distinguishes him, naked bodies whose parts, especially the breasts, buttocks, genitals – usually hidden from view – are exalted with exasperated but explicit forms and, especially in graphic works, alternating fine lines with thicker signs. Sometimes Dalí, as if he were a voyeur, illustrates, with great detail and clarity, masculine and feminine figures that show all their excitement during articulated embraces, thus expressing his hidden desires and perversions, often on the verge of pornography.

On the other hand, the Catalan artist attaches great importance to desire and pleasure. In 1932, the Surrealist Yugoslav group wrote a questionnaire to investigate the concept and the facets of desire and also submitted it to some artists linked to the Parisian section of the group: among them Dalí¹⁰¹. From the answers we can understand that for the artist desire is connected to fantasies, clearly of an erotic matrix, the most perverse, vile, infamous and revolting¹⁰². More than thirty years later, in 1965 interviewed by the Russian-born writer Alain Bosquet, Dalí, now at the peak of his career,

firmly reiterates the role of eroticism in his work and states: “sexual obsessions are the foundation of artistic activity. [...] Everything that does not happen from the erotic point of view, is sublimated in the work of art¹⁰³”.

We can therefore hypothesize that Dalí and his work could in some respects be uninhibited Marcel Duchamp, “the most anti-Dalinian being¹⁰⁴”. The most explicit way in which, from around the mid-thirties, Duchamp’s artworks express eroticism and sensuality it may have been determined by the example of Salvador Dalí’s unlimited, explicit and also perverse fantasies.

After all the American musician and Duchamp’s close friend John Cage recalled that on occasion of his stay in Cadaqués, when he and Marcel went to visit the Catalan artist “*Marcel took a listening attitude in presence of Dalí. It almost appeared as if a younger man were visiting an old man, whereas the case was the other way around*¹⁰⁵” and, before Dalí’s “*enormous vulgar paintings*¹⁰⁶” – in this way Cage defined the artworks of the Spanish artist – “*Marcel went in and admired them*¹⁰⁷”.

Notes

¹ In June 1915 Marcel Duchamp moved to New York where he stayed until 1918 when he spent about ten months in Argentina, at Buenos Aires. The artist returned to France in the summer of 1919.

² Letter from Marcel Duchamp to Suzanne Duchamp, New York, 15th January 1915, reprinted and translated in Francis M. Naumann, Hector Obalk, *Affect Marcel. The Selected Correspondence of Marcel Duchamp*, Thames & Hudson, London, 2000, pp. 43-44.

³ André Breton, *Phare de la Mariée*, in “Minotaure”, n. 6, 1935, Albert Skira, Paris, 1935; reprinted in Robert Lebel, *Sur Marcel Duchamp*, Trianon Press, Paris, 1959, pp. 88-94. In the readymade the artist does not intervene on the object but, through the simple choice determined by the absence of taste and an inscription that adds, as Duchamp states, “a verbal color”, the tool is raised to the level of artwork. (Translated by the author)

⁴ This dictionary was published in 1938 in occasion of the *Exposition Internationale du Surréalisme* organised at the Galerie Beaux-Arts in Paris from 17 January to 24 February.

⁵ André Breton, Paul Eluard, *Dictionnaire Abrégé du Surréalisme*, in Marguerite Bonnet (Editor), *André Breton. Oeuvres complètes*, Vol. II, Gallimard, Paris, 1992, pp. 826-827. (Translated by the author)

⁶ The fork of the *Bicycle Wheel* is fixed upside-down on the stool, the *Fountain* urinal is rotated 360 degrees. Among the assisted readymade also includes the ironically called coat *Trébuchet* (1917) studded with nails on the floor of the artist's New York studio. In addition to the assisted readymade, there is another variant characterized by a more incisive intervention by the artist: the rectified readymade. *Pharmacy* (1914) and *L.H.O.O.Q.* (1919) are examples of this category. In these works, respectively, a print purchased in a shop of artistic material depicting a landscape, and a reproduction of Leonardo da Vinci’s painting *Gioconda* (1503), Marcel Duchamp graphically intervenes on the two images, applying a touch of red and green on the

background of the landscape, and drawing moustache and goatee on the face of the lady portrayed by Leonardo. For a detailed and wide analysis of the readymade and the related subgroups see Arturo Schwarz, *The Complete Works of Marcel Duchamp*, Delano Greenidge, New York, 2000, pp. 41-51.

⁷ Salvador Dalí, *Objets Surréalistes*, in “Le Surréalisme au Service de la Révolution”, n. 2-3, December 1931, Paris, pp. 16-17; reprinted and translated in Haim Finkelstein, *The collected writings of Salvador Dalí*, Cambridge University Press, Cambridge, New York, 1998, pp. 231-234.

⁸ See Dawn Ades, *Dal collage dadaista all’oggetto surrealista*, in Adina Kamien-Kazhdan (Editor), *Duchamp Magritte Dalí. I Rivoluzionari del ‘900*, exhibition catalogue, Bologna, 16 October, 2017 – 11 February, 2018, Skira, Milan, 2017, pp. 25-37.

⁹ Salvador Dalí, *Objets Surréalistes*, op. cit., p. 15; in Haim Finkelstein, op. cit., p. 232

¹⁰ Ibid.

¹¹ See Dawn Ades, *Dal collage dadaista all’oggetto surrealista*, in Adina Kamien-Kazhdan (Editor), op. cit., pp. 25-37.

¹² Salvador Dalí, *Objets Surréalistes*, op. cit., p. 17; in Haim Finkelstein, op. cit., p. 234.

¹³ See Michael R. Taylor, *93. Scatological Object Functioning Symbolically (The Surrealist Shoe)*, 1931, in Dawn Ades (Editor), *Dalí. The Centenary Retrospective*, exhibition catalogue, Venice, 12 September, 2004 – 16 January, 2005, Philadelphia, 16 February, 2005 – 15 May, 2005, Thames & Hudson, London, 2004, pp. 158-161.

¹⁴ Ibid.

¹⁵ Salvador Dalí with André Parinaud, *The Unspeakable confession of Salvador Dalí*, W. H. Allen, London, 1976, p. 119.

¹⁶ The exhibition lasted from 7-8 June 1933.

¹⁷ See Dawn Ades, *102. Retrospective Bust of a Woman*, 1933, in Dawn Ades (Editor), *Dalí. The Centenary Retrospective*, op. cit., pp. 172-175.

¹⁸ This exhibition took place from 22-29 May 1936.

¹⁹ For a wide analysis of the exhibition see Emmanuel Guigon (Editor), *L’objet surréaliste*, Jean-Michel Place, Paris, 2005, pp. 23-35.

²⁰ See Salvador Dalí, *Veston aphrodisiaque, par Salvador Dalí*, in *ibid.*, p. 157.

²¹ This object is merely title *Surrealist Object*. For details of the work, please refer to the site of the Museo Nacional Centro de Arte Reina Sofia in Madrid where it is kept.

<http://www.museoreinasofia.es/en/collection/artwork/objet-surrealiste-surrealist-object> (latest consultation 22 February 2018).

²² See William Jeffett, *156. Venus de Milo with Drawers*, 1936, in Dawn Ades (Editor), *Dalí. The Centenary Retrospective*, op. cit., pp. 258-259.

²³ See William Jeffett, *An Obscure Object of Desire: The Venus de Milo, Surrealism and Beyond*, in Suzanne Ramljak (Editor), *A Disarming Beauty: The Venus de Milo in 20th-Century Art*, exhibition catalogue, St. Petersburg, 28 April – 9 September, 2001, Salvador Dalí Museum Editions, St. Petersburg, 2001, p. 63.

²⁴ See Robert and Nicolas Descharnes, *La Vénus de Milo aux tiroirs*, in *Dalí. Sculptures & Objet le dur et le mou*, Eccart, Paris, 2003, pp. 32-39.

²⁵ Robert Descharnes, in the volume *Salvador Dalí. The paintings*, reports a Dalí statement referred to Sigmund Freud and the psychoanalysis. According to Descharnes the Catalan artist said: “The only difference between immortal Greece and contemporary times is Sigmund Freud, who discovered that the human body, purely neo-platonic in the Greek epoch, is nowadays full of secret drawers that only psychoanalysis is able to open”. See Robert Descharnes, Gille Néret, *Salvador Dalí. L’opera pittorica 1904-1989*, Italian translation by Denise Schmid, Taschen, Köln, 2015. (Translated by the author).

²⁶ Ibid.

²⁷ See Julia Kelly, “*Prière de Frôler*”: *the touch in Surrealism*, in Jennifer Mundy (Editor), *Surrealism desire unbound*, exhibition catalogue, London, 20 September 2001 – 1 January 2002, New York, 6 February – 12 May 2002, Tate Publishing, London, 2001, pp. 79-85.

²⁸ See Robert and Nicolas Descharnes, op. cit., p. 32.

²⁹ The work was commissioned by Dorothea Dreier, sister of Katherine who had ordered from Marcel Duchamp in 1918 *Tu m’*, the last painting done by the artist. Dorothea Dreier paid Duchamp 300 \$ and left

Duchamp totally free to provide whatever he wished. Nevertheless, neither of the two Dreier sisters appreciated the bird cage.

³⁰ As qtd. in Marcel Duchamp, *Apropos of Myself*, reprinted in *The Works of Marcel Duchamp: a catalog*, in Anne d'Harnoncourt, Kynaston McShine, *Marcel Duchamp*, 2nd edition, Prestel, Munich, 1989, p. 295.

³¹ It is also interesting to point out the year of the Marcel Duchamp's declaration on the subject of *Why not sneeze Rose Sélavy?*. Duchamp statement is written in occasion of a lecture happened at the City Art Museum of St. Louis, attended 24th November 1964. The bronze version of the Dalí's *Venus the Milo with Drawers* is dated the same year. Moreover, observing the lists of the works showed in the exhibitions where the two artists jointly participated before 1964 we can notice that Duchamp's readymade is present in 1936 both in the well-known exhibition at the Charles Rattou Gallery and at the MoMA show *Fantastic Art, Dada, Surrealism* and in 1949 at The Art Institute of Chicago in the exhibition organised to celebrate the art collection of Louise and Walter Arensberg, main patron of Duchamp. So, we can hypothesize that Dalí has become aware of *Why not sneeze Rose Sélavy?* in one of these circumstances and we can equally suppose that his *Venus* was realised after 1936.

³² See Arturo Schwarz, *From the Readymade to a Rembrandt used as an Ironing Board (1913-1968)*; 391. *Why Not Sneeze Rose Sélavy?*, in *The Complete Works of Marcel Duchamp*, op. cit., pp. 44-47; 690-691;

³³ Salvador Dalí, *Why they attack the Mona Lisa*, in "Art News", vol. 2, n. 1, March 1963; reprinted in Paul Franklin (Editor), *Marcel Duchamp & Salvador Dalí*, "Étant Donné", n. 5, 2003, Association pour l'Étude de Marcel Duchamp, Paris, 2003, pp. 115-116.

³⁴ See Pierre Cabanne, *Dialogues with Marcel Duchamp*, English translation by Ron Padgett, Thames & Hudson, London, 1971, reprinted Da Capo Press, Cambridge (MA), 1987, p. 63.

³⁵ Original title: *La Mariée mise à nu par ses Célibataires, même (Grand Verre)*.

³⁶ André Breton, *Phare de la Marié*, op. cit., reprinted in Robert Lebel, *Sur Marcel Duchamp*, op. cit., p.92. This definition was taken up and expanded upon by Jean Suquet. In his widely critical interpretation of the *Large Glass* he wrote: "Une machine qui accomplirait l'acte pour lequel l'homme n'a jamais encore consenti à se faire remplacer par une machine, une machine à faire l'amour [...]". See Jean Suquet, *miroir de la mariée*, Flammarion, Paris, 1974, p. 222. (Translated by the author)

³⁷ As qtd. in Pierre Cabanne, op. cit., p. 88.

³⁸ Ibid.

³⁹ Inside this box, the real name is *La Mariée mise à par ses Célibataires même (The Bride stripped bare by her bachelors even)* - the only difference with the title of the work on glass is the absence of a comma between the words bachelors and even - Duchamp collects in a random order 93 notes and drawings made during the elaboration of *Large Glass* reproduced in the same shapes and colours as the originals. The *Green Box* designation derives from the colour of the lid.

⁴⁰ Michel Sanouillet, Elmer Peterson (Editors), *Salt Seller: The Writings of Marcel Duchamp*, Oxford University Press, Oxford, 1973; 2nd edition, *The Writings of Marcel Duchamp*, Da Capo Press, Cambridge (MA), 1989, p.68.

⁴¹ Ivi pp. 56.

⁴² Ibid.

⁴³ The *Bride* is inspired by the namesake painting that Marcel Duchamp realised in 1912 during his stay in Munich.

⁴⁴ Marcel Duchamp, *Apropos of Myself*, in Anne d'Harnoncourt, Kynaston McShine, op. cit., p. 263.

⁴⁵ Michel Sanouillet, Elmer Peterson (Editors), op. cit., p. 44.

⁴⁶ See Pierre Cabanne, op. cit., p. 88.

⁴⁷ Ibid.

⁴⁸ Ibid.

⁴⁹ Original title: *Jeune Homme Triste dans un Train*.

⁵⁰ Original title: *Nu descendant un escalier*.

⁵¹ See Arturo Schwarz, op. cit., p. 588-589; Pierre Cabanne, op. cit., p. 47.

⁵² See ivi, pp. 681-683.

⁵³ The title of the film is an anagram of the word cinema.

⁵⁴ Among the Marcel Duchamp's more erotic puns written on the *Anémic Cinéma* disks is reported: "Avez vous déjà mis la moelle de l'épée dans la poêle de l'aimée?"; "L'aspirant habite Javel et moi j'avais l'habite en spirale"; "L'enfant qui tête est un souffleur de chair chaude et n'aime pas le chou-fleur de serre chaude".

⁵⁵ See Robert Lebel, op. cit., pp. 51-52.

⁵⁶ In February 1923 Duchamp abandoned *The Bride stripped bare by her bachelors*, even at the time owned by Louise and Walter Arensberg. Having to move to California, they sold the work to Katherine Dreier. The choice of Duchamp is decisive, as the artist explained, from the monotony of the copying operations on the glass surface of the various elements studied in the preliminary drawings.

⁵⁷ Alyce Mahon, *Staging Desire*, in Jennifer Mundy (Editor), op. cit., pp. 79-85.

⁵⁸ See Bernard Marcadé, *Marcel Duchamp. La vita a credito*, Italian translation by Ximena Rodríguez, Johan & Levi Editore, Monza, 2009, p. 231.

⁵⁹ Ian Gibson, *The Shameful Life of Salvador Dalí*, Faber and Faber Limited, London, 1997, p. 267.

⁶⁰ With the collaboration and complicity of Marcel Duchamp, Mary Reynolds realizes, in 1935 and 1936 respectively, the bindings of the books *Ubu Roi* by Alfred Jarry and *Hebdomeros* by Giorgio de Chirico.

⁶¹ See Jennifer Gough-Cooper, Jacques Caumont, *Effemeridi su e intorno a Marcel Duchamp e Rose Sélavy*, Bompiani, Milano, 1993, entries: 13 August 1933; 19 August 1933; 2 September 1933; 5 September 1933; 9 September 1933; 10 September 1933; 14 September 1933.

⁶² The exhibition took place from 17 January to 24 February 1938.

⁶³ See Lewis Kachur, *Displaying the Marvelous. Marcel Duchamp, Salvador Dalí, and Surrealist Exhibition Installations*, The MIT Press, Cambridge (MA), London, 2003, p. 35.

⁶⁴ Ibid pp. 31-36.

⁶⁵ Ibid.

⁶⁶ The sixteen mannequins are realised by fourteen artists.

⁶⁷ See Lewis Kachur, op. cit., pp. 57-58.

⁶⁸ Sharon Michi-Kusunoki, *174. Lobster Telephone, 1938*, in Dawn Ades (Editor), *Dalí. The Centenary Retrospective*, op. cit., pp. 286-289.

⁶⁹ See Lewis Kachur, op. cit., pp. 46-48.

⁷⁰ *Étant Donnés* is the last Marcel Duchamp artwork. It was revealed after the artist's death. Duchamp elaborated and worked secretly on this artwork, a real art installation, roughly from 1946 until 1966. Behind a real door the artist hid the dummy of a headless naked woman laid on grass. This woman held in her hand a gas lamp and in the background, there is a waterfall.

⁷¹ See Michael R. Taylor, *Marcel Duchamp. Étant Donnés*, exhibition catalogue, Philadelphia Museum of Art, 15 August – 29 November 2009, Philadelphia Museum of Art Publishing Department, Philadelphia, 2009, pp. 32-38.

⁷² In English: Eros is life. The character of Rose Sélavy appeared for the first time in 1921 in some pictures shot by Man Ray. Nevertheless, Duchamp had the idea to change identity the year before. To Pierre Cabanne he said: “[...] I wanted to change my identity, and the first idea that came to me was to take a Jewish name. I was Catholic, and it was a change to go from one religion to another! I didn't find a Jewish name that I especially liked, or that tempted me, and suddenly I had an idea: why not change sex? It was much simpler. So, the name Rose Sélavy came from that”. Still to Cabanne Duchamp explained also in what circumstance he added the second R to the name Rose: “The double R comes from Picabia's painting [...] the *Oeil cacodylate*, which is at the *Boeuf sur le Toit* cabaret; [...] it's the one Picabia asked all his friends to sign. [...] I put “*Pi Qu'habilla Rose Sélavy*” – the word “*arrose*” demands two R's, so I was attracted to the second R – “*Pi Qu'habilla Rose Sélavy*”. All of this was word play”. See Pierre Cabanne, op. cit., pp. 64-65.

⁷³ See Arturo Schwarz, op. cit., pp. 692-694.

⁷⁴ Eva Kraus documents in the essay published recently, and related to the symposium *Duchamp als Kurator* occurred in Berlin at the Daimler Contemporary in April 2017, during the staging of the exhibition Duchamp and Kiesler met each other in New York nearly every day. See, Eva Kraus, *André Breton, Marcel Duchamp and Frederick Kiesler in Curatorial Correlation: The Surrealists' Exhibition of 1947*, in Renate Wiehager, Katharina Neuburger (Editors), *Duchamp als Kurator. Duchamp as Curator*, conference proceedings, Berlin, Daimler Contemporary, 25-26 April 2017, Verlag, Köln, 2017, pp. 186-188.

⁷⁵ See Elena Filipovic, *The apparently marginal activities of Marcel Duchamp*, The MIT Press, Cambridge (MA), London, 2016, pp. 182-183; Eva Kraus, op. cit., pp. 190-192.

⁷⁶ Ibid.

- ⁷⁷ Maria Martins in that period had a passionate and clandestine relationship with Marcel Duchamp. She was, indeed, married from 1926 with Carlos Martins Pereira Sousa, Brazilian ambassador in Washington. With reference to the shallow plaster reliefs see Arturo Schwarz, *op. cit.*, pp. 786-787.
- ⁷⁸ See Michael R. Taylor, *op. cit.*, pp. 69-75.
- ⁷⁹ English translation: Please touch.
- ⁸⁰ See Elena Filipovic, *op. cit.*, p. 190.
- ⁸¹ André Breton, *Introduction à l'Exposition Internationale du Surréalisme*, in Marguerite Bonnet (Editor), André Breton. *Oeuvre complètes*, IV, Gallimard, Paris, 2008, p. 806. (Translated by the author)
- ⁸² See Elena Filipovic, *op. cit.*, pp. 190-194.
- ⁸³ *Ibid.*
- ⁸⁴ *Ibid.*
- ⁸⁵ See Francis M. Naumann, *Marcel Duchamp. L'art à l'ère de la reproduction mécanisée*, Hazan, Paris, 1999, pp. 197-198, 203.
- ⁸⁶ These objects are a variation of the readymade: they are called imitated rectified readymade. This type of readymade is composed by a serial object, modified and then repeated.
- ⁸⁷ This sculpture was reproduced on the cover of the Surrealist magazine edited by André Breton "Le surréalisme, même 1". For the occasion the work was photographed upside down and illuminated from below to accentuate the anatomic form. See André Breton (Editor), "Le surréalisme, même 1", n. 1, October 1956, Jean-Jacques Pauvert, Paris, 1956.
- ⁸⁸ Pierre Cabanne, *op. cit.*, p. 88. With reference to these sculptures Duchamp said to Cabanne: "they weren't completely trompe-l'oeil, but, still they're very erotic just the same".
- ⁸⁹ As already known, at the same time Marcel Duchamp joins these exhibitions, he works secretly at *Étant Donnés*.
- ⁹⁰ See Jean Clair, *Erotisme*, in Jean Clair, Ulf Linde (Editors), *Marcel Duchamp abécédaire*, exhibition catalogue, Paris, 31 January – 2 May 1977, Centre National d'Art et de Culture Georges Pompidou, Paris, 1977, p. 55.
- ⁹¹ This definition would seem very pertinent in reference to *Objet Dard*: the sculpture, in fact, derives from a structural element of curved shape, placed inside the mannequin of *Étant Donnés* to recreate the forms of the left breast. See Michael R. Taylor, *op. cit.*, pp. 79-81.
- ⁹² The ardent passion felt by Marcel Duchamp for the sculptress is professed by the *Paysage fautif*, the abstract artwork realised in 1946 that he inserted in the Maria Martins' edition of the *Boîte en Valise (Box in a Valise)*. This artwork is an amorphous shape on a black satin made with the artist sperm. The erotic and sexual meaning of *Paysage fautif* is sufficiently clear, notwithstanding Duchamp did another artwork with organic material and with erotic implication, even if more concealed. Also, this one was put inside a Duchamp's box, those for the artist friend Robert Matta. In this case Marcel Duchamp drew a thin, barely unnoticeable, female profile silhouette to which he added, matching the head, the breast and the pudendum, some head, armpit and pubic hairs. See Arturo Schwarz, *op. cit.*, pp. 784-785.
- ⁹³ See Michael R. Taylor, *op. cit.*, pp. 61-69.
- ⁹⁴ The artistic and personal relationships of Marcel Duchamp and Salvador Dalí in Spain are analysed extensively in the essays: Pilar Parcerisas, *Duchamp en España*, Siruela, Madrid, 2009; Francisco Javier San Martín, *Dalí-Duchamp. Una fraternidad oculta*, Alianza Editorial, Madrid, 2014.
- ⁹⁵ See Michael R. Taylor, Dawn Ades, *Étant Donnés*, in Dawn Ades, William Jeffett (Editors), *Dalí/Duchamp*, exhibition catalogue, London, 7 October 2017 – 3 January 2018, Royal Academy of Arts, London, 2017, pp. 140-142.
- ⁹⁶ *Marcel Duchamp's letters to Maria Martins, 1946-1967/68*, in Michael R. Taylor, *Étant Donnés*, *op. cit.*, p. 417.
- ⁹⁷ Jennifer Gough-Cooper, Jacques Caumont, *op. cit.*, entry 17 March 1950.
- ⁹⁸ To demonstrate the esteem Salvador Dalí had for Marcel Duchamp it is worth mentioning also the strong reply Dalí gave to Alain Bosquet during an interview occurred in 1965. Talking with the Catalan artist about the cinema and the Jean-Luc Godard's movie *Alphaville* (1965), Dalí recalled the Marcel Duchamp's opinion about this film. Bosquet seemed hesitating in this answer but the artist abruptly replied, "I'm more interested in Marcel Duchamp's viewpoint than in yours". See Alain Bosquet, *Entretiens avec Salvador Dalí*, 1st edition, Pierre Belfond, Paris, 1966, reprinted by Éditions du Rocher, Monaco, 2000, p. 164. (Translated by the author)

⁹⁹ The exhibition and the diatribe arising from the choice of Marcel Duchamp to exhibit the work of Salvador Dalí's *La Madone Sixtine*, is illustrated with documents and images in the article of Édouard Jaguer, *À propos d'un écart absolu de Marcel Duchamp (et de l'exposition internationale du surréalisme de New York, 1960-1961)*, in Paul Franklin (Editor), *Marcel Duchamp & Salvador Dalí*, "Étant Donné", n. 5, 2003, Association pour l'Étude de Marcel Duchamp, Paris, 2003, pp. 22-48.

⁹⁷ Citation from the fifth interview of Georges Charbonnier with the artist, broadcast, with the title *Six entretiens avec Marcel Duchamp*, from the French television channel France Culture from 9 December 1960 to 13 January 1961, transcribed and published in Georges Charbonniere, *Entretiens avec Marcel Duchamp*, André Dimanche, Mariselles, 1994, reprinted in Jennifer Gough-Cooper, Jacques Caumont, op. cit., entry 6 January 1961. (Translated by the author)

¹⁰¹ The questionnaire was published in the Belgrade Surrealist Journal "Nadrealizam Dans i Ovde" in the June of the following year.

¹⁰² See Ian Gibson, op. cit., pp. 296-298.

¹⁰³ Alain Bosquet, op. cit., p. 156.

¹⁰⁴ André Parinaud, op. cit., p. 195.

¹⁰⁵ Moira and William Roth, *John Cage on Marcel Duchamp: An Interview*, in "Art in America", November-December 1973, reprinted in Joseph Masheck (Editor), *Marcel Duchamp in perspective*, Da Capo Press, Cambridge (MA), 2002, p. 161.

¹⁰⁶ Ibid.

¹⁰⁷ Ibid.

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