

The Hand in Digital Culture: Marcel Duchamp, Salvador Dalí and the “Immaterial” Connection



Marcel Duchamp
(1887 - 1968)

Salvador Dalí
(1904 - 1989)

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I – ABSTRACT

There are no more borders to delimitate what is art. The concept is not connected with the aesthetics structures, the physical existence and even to the authorship anymore. Through the work of Salvador Dalí and Marcel Duchamp is possible to check the concept of immaterial, the basis of the mediart.

II – INTRODUCTION

The sociologist Annelie Keil said that *"The human hand is the first tool of culture. It is the model for many other tools, which humans then imitated and developed, in order to survive on earth. The tool is the basis for investigating the world, the starting point of science"* (Keil, Annelie - quotation at Universum Science Center. apud Gere, 2010). It is also possible create a parallel to the art creation: in the same speed that the humans developed tools to the surveillance activities, they started to use that knowledge to made art. Human being is visual in essence and the proof of that proximity with pictorial representation came from the Paleolithic caves. *"They showed us one of the first roots of the history of media"* (free translation from: Giovanini, 1987, p. 25).

To jump from the prehistory to the knowledge era, it is not necessary to make a huge abstraction. Recent discussions about the digital age are following the idea:

"Creativity is one of the highest forms of human energy. It is a defining human trait that enables us to design and to use tools, and it gives us the ability to solve problems. In the modern world, creativity and its outcome—innovation— are credited as the greatest predictors for economic advancement, equal to or surpassing investments. Creativity can be a vehicle for empowerment and fulfillment or, if denied or abused, it can lead to frustration, apathy, alienation, and even violence." (The Vienna Conclusions - Towards a Global Cooperation for Quality Content in the Information Society apud Ronchi, 2009, p. 4)

A simple analysis is sufficient to point the common parameters in both historical moments: the human creativity. *"During long periods of history, the mode of human sense perception changes with humanity's entire mode of existence. The manner in which human sense perception is organized, the medium in which it is accomplished, is determined not only by nature but by historical circumstances as well"* (Walter Benjamin apud Gumbrecht, 2003, p. 80). Along the history – since the first art manifestation to the classical master pieces and the complex mediart installations –, these sense of perception started to be not just related to the simple representation of the daily activities, but to the discernment on the abstract perspectives, refining the conscious of reality to another representative level, as described by Baudrillard.

"... the era of simulation is inaugurated by a liquidation of all referential - worse: with their artificial resurrection in the system of signs, a material more malleable than meaning, in that it lends itself to all systems of equivalences, to all binary oppositions, to all combinatory

algebra. It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real, that is to say of an operation of deterring every real process via its operational double, a programmatic, metastable, perfectly descriptive machine that offers all the signs of the real and short-circuits all its vicissitudes” (Baudrillard, Jean. *The Precession of Simulacra*. apud Durham & Kellner, 2006, p. 522).

That changes happened not only in behavior, but in the perspectives that the humans understand their environment and their relations with others and things. These perception of the changes – if it is not applicable to the things itself, it is, at least the perception they acquire – can reveal some the root of some modifications. Not the improvement of tools, but the act of giving new significances to concepts that can reveal the newest perspectives. That happened with the concept of digital. Nowadays, the definition of digital has also another variance as *"Expressed in discrete numerical form, especially for use by a computer or other electronic device"* (“digital - definition of digital by the Free Online Dictionary, Thesaurus and Encyclopedia.,” n.d.). In the beginning – and still, but not as the main definition – the definition of digital was: *"relating to or performed with the fingers"* (“Digital at WordNet Search - 3.1,” n.d.).

It means that the raw concept of digital art did not belong to the artist that started to product their creations based in the multiple binary sequences. It also belongs to the cave men and their finger prints, in some sense, but started to change with the art, author and meaning concepts changing. When the human digital work – by signing or appropriating – started to be absorbed by the art universe as consequence of the simulacra, as in the Fountain of Marcel Duchamp or the surrealistic touch of Salvador Dalí.

The newest concept of digital art and the future perspectives are connected to the old immaterial philosophy and an overview in the mention immaterialists work will reveal more about the creativity, appropriation and the rupture with the status-quo of the old art. *The Rainy Taxi*, presented first at the surrealist exhibition in Paris in 1938, was a collaborative work organized by André Breton and Paul Éluard, with the cooperation of Salvador Dalí and Marcel Duchamp (Pitxot, 2007) will be present as a vehicle which opens the way and the doors to the new concepts of art in the binary digital era.

To understand this creation – and the concepts behind the immaterialism and the roots of Media Art –, however, it is necessary to keep in mind some steps behind. Since the liberty of creation cross the borders of what is previously determinate as art, the conceptualization turned back to a philosophical discussion. In a common sense, art can be defined as “the products of human creativity” or “the creation of beautiful or significant things” (The “common sense” is based on the summarized definitions found generically by the search engine Google using the tool “define”. at “define: art - Google Search,” n.d.).

"The functionalists believes that, necessarily, an artwork performs a function or functions (usually, that of providing a rewarding aesthetic experience) distinctive to art. By contrast, the proceduralists believe that an artwork necessarily is creating in accordance with certain rules and procedures. At first sight these views appear to be complementary rather than exclusive" (Davies, 1994).

III – THE IMMATERIALISM

Any of number philosophical theories sharing the notion the reality has no objective existence but is produced in some way by the mind. Among these theories are the Bishop Berkeley (12 March 1685 – 14 January 1753) (“George Berkeley - Wikipedia, the free encyclopedia,” n.d.) idealism – called “immaterialism”–, which holds that all matter consists only of ideas in the mind of God (or in the minds of those whom He has created).

Theologically, one consequence of Berkeley's views is that they require God to be present as an immediate cause of all our experiences. This theory, summed up in his dictum, “*Esse est percipi*” (“To be is to be perceived”), contends that individuals can only directly know sensations and ideas of objects, not abstractions such as “matter“. The German philosopher Arthur Schopenhauer once wrote of him: “Berkeley was, therefore, the first to treat the subjective starting-point really seriously and to demonstrate irrefutably its absolute necessity. He is the father of idealism...” (“Arthur Schopenhauer,” n.d.).

Idealism, in its turn, is the philosophical theory that maintains that the ultimate nature of reality is based on mind or ideas. It holds that the so-called external or “real world” is inseparable from mind, consciousness, or perception. Earlier ideas about the immaterial and the incorporeal go back to Plato, Augustine, Plotinus, and many other ancient and medieval philosophers. Plato and Socrates made many references to eternal forms that are immaterial or incorporeal (“Words of Art,” n.d.). Christian theology also refers to the incorporeal and immaterial in reference to God, the Holy Spirit, angels, and demons.

This brief philosophical introduction, allows a connection to the art production of Dalí and Duchamp. Both are active members of the conceptual art universe and more than this, responsible for the creation and diffusion of new concept that brooked the formal concept of art. An overview in the Dalí and Duchamp biography, even without a deep analysis of their work, it is possible to identify the aesthetic rupture and the birth process of the conceptual art.

IV – MARCEL DUCHAMP

Marcel Duchamp was born in 1887 in a town named Blainville-Crevon, in northwestern France. He was the fourth of seven children and used to live in a comfortable house. Family interests included music, art, and literature; chess was a favorite household pastime. The home was decorated with prints by Duchamp’s maternal grandfather, who was successful in both business and art (“Marcel Duchamp - Biografia - UOL Educação,” n.d.).

All four oldest Duchamp children became artists. First-born Gaston, trained in law, became a painter; he used the name Jacques Villon. Second son Raymond, trained in medicine, became a sculptor; he was known as Raymond Duchamp-Villon. Their sister Suzanne painted all her life, but was not allowed any formal training; she became known as Suzanne Crotti after her second marriage. Shortly before his seventeenth birthday, Marcel announced that he too intended to pursue a career as a painter.

After graduating from the local *lycée*, Marcel joined his brothers in Paris. He studied at *Academie Julian*, but by his own account, he preferred playing billiards to attending classes. Meanwhile he eagerly absorbed a variety of influences from outside the academy — Cézanne, Symbolism, Fauvism, Cubism, and popular illustration.

In one of his first paints, *Portrait of the Artist's Father*, it is possible to identify the influence of Cézanne in the freedom of its forms and colors. *Portrait of Dr. Dumouchel* shows influences from Symbolism in its dreamlike atmosphere and Expressionism in its exaggeration of physical characteristics (“Making Sense of Marcel Duchamp,” n.d.).



Figures 1 and 2: Portrait of the Artist's Father and Portrait of Dr. Dumouchel

The cubist phase of Duchamp came not late. In *The Chess Players*, he explored the possibilities of Cubism. It shows two chess players at a table, in multiple views. In the center of the painting are a few shapes like chess pieces. The players are shown in different positions, suggesting the passage of time. “Duchamp gave Cubism an idiosyncratic twist by introducing duration”. (idem) In 1912 Duchamp would devise a Cubist - inspired technique for depicting motion, then move on to something almost unheard of — abstract painting. Cubist paintings were necessarily static and Duchamp’s *Nude* was rejected by the *Salon des Indépendents* because members of the jury felt that Duchamp was poking fun at Cubist art. In the same year, *Nude Descending a Staircase* was among the earliest attempts to depict motion using the medium of paint. Its conception owed something to the newborn cinema, and to photographic studies of the living body in motion



Figures 3 and 4: *The Chess Players* and *Nude Descending a Staircase*

After 1912, Duchamp ruptured with what he defines as “retinal art” and would paint only a few more canvases. He was growing increasingly disillusioned with “art that appealed only to the eye” and wanted to create a new kind of art, one which would engage the mind. In one of their notes, Duchamp wonders cryptically “Can one make works of art which are not ‘of art’?” (Duchamp, Sanouillet, & Peterson, 1975).

In this time, he started to develop some experiments as *3 Standard Stoppages*, which he describes as “a question in a box”. It asks whether things, which we presume to be absolute — in this case, a standard unit of measure — might be merely arbitrary. Duchamp dropped three threads one meter long from the height of one meter onto three stretched canvases. The threads were then adhered to the canvases to preserve the random curves they assumed upon landing. The canvases were cut along the threads' profiles, creating a template of their curves creating new units of measure that retain the length of the meter but undermine its rational basis.

But the most important step of the definitive rupture came with the *Readymades*. The art objects that took Duchamp far outside existing boundaries of art, into unnamed territory now called conceptual art. Duchamp believed that true art could only be found in the conceptual space of human mind rather than on the surface of the canvas. The *Readymades* strategy referring to uses industrialized objects as art or in and artistically conception, leaving the common and traditional notions of historical art as stilted or manufacturing of an object, referring just to the idea. Marcel Duchamp described the concept himself:

“It is necessary to arrive at selecting an object with the idea of not being impressed by this object on the basis of enjoyment of any order. However, it is difficult to select an object that absolutely does not interest you, not only on the day on which you select it, and which does not have any chance of becoming attractive or beautiful and which is neither pleasant to look at nor particularly ugly” (“The Painting,” n.d.).

If it is necessary to break all the rules of the artistic tradition, Duchamp reasoned that the beginning was discarding its most fundamental values: beauty and artisanship (Duchamp et al., 1975).

The first *Readymade* object was *Bicycle Wheel*, an inverted bicycle wheel mounted on a stool, which Duchamp assembled in 1913. For a simple construction assembled from two everyday objects. *Bottle Rack* (1914), a bottle drying rack signed by Duchamp, is considered to be the first "pure" readymade. However, the most famous *Readymade* was "created" in 1917. His *Fountain*, a urinal signed with the pseudonym "R. Mutt", shocked the art world in 1917. Duchamp submitted it to an art exhibit of the Society of Independent Artists in New York. Although the show did not have a jury, the organizers refused to exhibit *Fountain*. Duchamp responded in defense of his alter-ego, Mr. Mutt, with the following argument:

"Whether Mr. Mutt with his own hands made the fountain or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under a new title and point of view – he created a new thought for the object" (Duchamp et al., 1975).

The original urinal was lost (supposedly thrown away by his sister). There are now a number of "authorized" reproductions. The *Fountain* was selected in 2004 as "the most influential artwork of the 20th century" (Stafford, n.d.) by 500 renowned artists and historians.



Figures 5, 6 and 7: Three different authorized versions of the Fountain

As mentioned before, the rupture with the "retinal art" turns Duchamp away from the paints, but in 1918, he decides to make this broke official with *Tu m'*. Part painting and part assemblage is more than ten feet wide. "The title lends a sarcastic tone to the work, for the words, perhaps short for the French *tu m'emmerdes* or *tu m'ennuies* (you bore me), seem to express his attitude toward painting as he was casting it aside" ("Yale University Art Gallery," n.d.). Like the readymades, *Tu m'* requires viewers to draw their own meaning from its elements. Among these elements is a long array of color swatches, receding into the distance and zooming into the foreground.



Figure 8: Tu m'

For Duchamp, *Tu m'* was a painting about the end of painting. Coming from an artist who disdained art that appealed to the eye, *Tu m'* had a lot to say about the future of painting, pointing the way to abstraction, pure chromatics, and assemblage. But it was a future that Duchamp would decline to take part in. He never took up his paintbrush again.

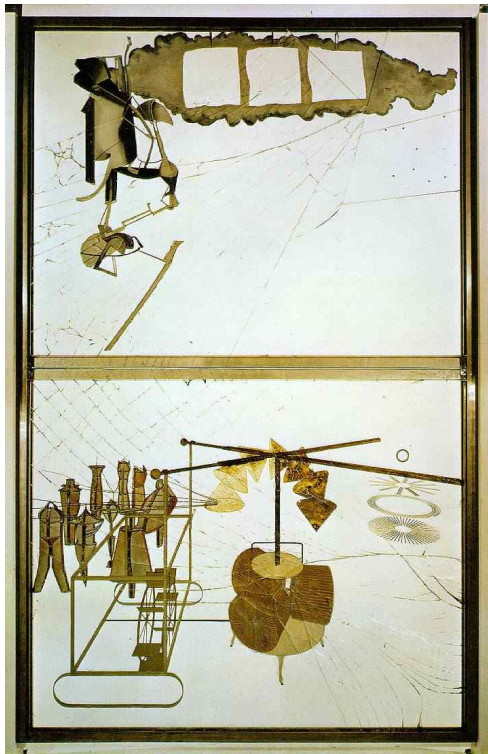
During the period among 1915 to 1923, Duchamp worked developing what he considered his master piece: *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* ("DADA Companion -- Marcel Duchamp | The Large Glass," n.d.). He executed the work on two panes of glass with materials such as lead foil, fuse wire, and dust. It combines chance procedures, plotted perspective studies, and laborious craftsmanship. His notes for the piece reflect the creation of unique rules of physics, and a mythology which describes the work. He stated that his "hilarious picture" is intended to depict the erratic encounter between a bride and her nine bachelors.

"The Large Glass is a complex piece which dominates the space around it. It consists of two glass panels, suspended vertically and measuring 109.25" x 69.25". The entire composition is shattered, but it rests sandwiched between two pieces of glass, set in a metal frame with a wooden base. The top rectangle of glass is known as the Bride's Domain; the bottom piece is the Bachelors' Apparatus. It consists of many geometric shapes melding together to create large mechanical objects, which seem to almost pop out from the glass and ever-changing background" ("NationMaster - Encyclopedia: The Large Glass," n.d.).

There are two versions of it: one in Philadelphia and one in London. The one in the United States (above) is cracked. The actual plate glass was damaged in shipment in 1927 but Duchamp decided that he liked it that way. In 1936 he repaired but did not replace the broken glass.

The *Large Glass* evokes different interpretations ("The Bride Stripped Bare By Her Bachelors, Even - The Art and Popular Culture Encyclopedia," n.d.), such as:

- "playful physics" and traces a quirky Victorian physics out of the notes and *The Large Glass* itself; numerous mathematical and philosophical systems have been read out of (or perhaps into) its structures.
- exploration of male and female desire as they complicate each other.
- modern critics see the painting as an expression of the artist to ridicule criticism.
- the *Large Glass* depicts a chain reaction among abstract forces. That's why Duchamp subtitled it "a delay in glass" — because it shows a sequence of interactions, suspended in time.



Figures 9 and 10: *The Bride Stripped Bare by Her Bachelors, Even*

Duchamp made money from *The Large Glass* for many years by selling 300 copies of a work called *The Green Box* (1934). The box contains 93 documents (copies of sketches and notes) related to the design process. He also created the *Box in a Valise*, a portable museum of Duchamp's works, reproduced in miniature, packed in a customized collapsible case, like a salesman's valise. It debuted in a deluxe edition of twenty copies in 1940.

Duchamp was the designer of the 1938 International Surrealist Exhibition, which was held at the *Galerie des Beaux-arts*, Paris. The show featured more than 60 artists from different countries, including approximately 300 paintings, objects, collages, photographs and installations.

Following a chronological parameter, *The Rainy Taxi* – as will be presented in chapter V, appears in 1938, followed by other pieces of exhibition design. However, to finalize this brief overview, there is important to introduce the last creation of Marcel Duchamp. The artist worked on *Etant Donnés* for twenty years (1946-1966) in secret. Only his wife Teeny knew about it, because it occupied an entire room of his studio. The piece presents the viewer with a massive wooden door.

To understand the piece, it is necessary to examine it closely.

“If you did, you would find two peepholes. Behind the door is a three-dimensional construction, like a museum diorama. There, in midday lighting a naked woman sprawls on a bed of dry twigs, face turned away, with her legs spread, exposing her vagina. She holds aloft a glowing gas lamp. In the background is a landscape of forests amid mountainous terrain. In the distance, a tiny waterfall shimmers” (Stafford, n.d.).

V – SALVADOR DALÍ

The Catalan artist, born Salvador Felipe Jacinto Dalí I Domenech at 8h45 on the morning of May 11, 1904 in the small town of Figueres, Spain. The city is in the foothills of the Pyrenees, close to the French border, in Catalonia. Dalí was the son of a prosperous notary and spent his childhood in Figueres and at the family's summer home in the village of Cadaques where his parents built his first studio. This scenario is common in his paints and it is possible identify the coast, especially in the nearby of *Port Lligat*, where he lived with his wife Gala.

“His artistic talent was recognized at an early age, and he held his very first exhibition of his work when he was just fourteen years old.” (“Artist Biography: Salvador Dalí,” n.d.). He went to the San Fernando Academy of Fine Arts in Madrid in 1917, but the success was not related to the academic studies. The first one-man exhibition, in Barcelona, in 1925, at the Gallery of Dalmau, leads Dalí to an international career. “He became internationally known when three of his paintings, including *The Basket of Bread*, were shown in the third annual Carnegie International Exhibition in Pittsburgh in 1928” (“Salvador Felipe Jacinto Dalí I Domenech,” n.d.).



Figure 11: The Basket of Bread

Dalí soon became one the leaders of the Surrealist Movement. From this time belongs the painting *The Persistence of Memory* (1931), with the soft or melting watches, one of the most famous Dalí's works until nowadays. In this time, he already meets Gala - whose real name was Elena Ivanovna Diakonova, ten years older than him, and who was the muse and inspiration of the artist.

““I name my wife: Gala, Galushka, Gradya; Oliva, for the oval shape of her face and the colour of her skin; Oliveta, diminutive for Olive; and its delirious derivatives Oliueta, Oriueta, Buribeta, Buriueta, Sulueta, Solibubuleta, Oliburibuleta, Ciueta, Liueta. I also call her Lionette, because when she gets angry she roars like the Metro-Goldwyn-Mayer lion” (“Gala Biography - Fundació Gala - Salvador Dalí,” n.d.).

In a parallel as Duchamp art – where appears the questioning about what art is? –, Dalí deconstruct the art himself compounding layers of meanings and new meanings and references. He defined this method as The Paranoiac-critical, an extension of the method of Simulation into the field of visual play, based on the idea of the 'double- image'.

"It was in 1929 that Salvador Dalí brought his attention to bear on the internal mechanism of paranoiac phenomena and envisaged the possibility of an experimental method based on the sudden power of the systematic associations proper to paranoia; this method afterwards became the delirio-critical synthesis which bears the name "paranoiac-critical activity." Paranoia: delirium of interpretive association bearing a systematic structure. Paranoiac-critical activity: spontaneous method of irrational knowledge based on the interpretive critical association of delirious phenomena." (Morse & Dalí, 1973).



Figure 12: *The Persistence of Memory*

There is many pieces of art from Dalí where is possible to identify clearly the intention of double meanings. When employing the method when creating a work of art, an active process of the mind is used to visualize images in the work and incorporate these into the final product. In the *Paranoiac Face* (1935) is one of the samples and Dalí explained himself about the details:

"After a study, when I was obsessed in a deep reflection on Picasso's faces, in particular those of the black period, I looked for an address in a pile of papers and suddenly I saw myself altered by the reproduction of a face I believe corresponded to Picasso, a face absolutely unknown. Suddenly, this face disappeared and I realized the illusion" ("Salvador Dalí : Catalogue Raisonné of Paingings [1910 - 1939],” n.d.).



Figures 13, 14 and 15: The process and the Paranoiac Face

The historical moment and the political situations did not pass without references: it is possible to translate some tips of the scenario through the Paranoiac-critical. *Autumn Cannibalism*, as one sample, was painted in 1936, the year the civil war began in Spain. The painting is an evocative interpretation of the horror and destruction of war, and also comments on the devouring nature of sexual relationships.

“Pieces of meat are draped about the painting, symbolizing death. The meat also alludes to the temporary nature of life and to the bestial nature of human beings. On one head is an apple, which to Dali represented a struggle between father and son, (the son being the apple, the father William Tell), and beneath the figures is a peeled apple, symbolizing the destruction of the son.” (“Salvador Dali. Surreal years. Art, paintings, and works.,” n.d.)



Figure 16: Autumn Cannibalism

The political aspects are present and marking Dalí's work as they influence his private and social life. The Catalan artist was also famous about his conflicts since the earlier times in the academy of arts and during the Second World War period, their political positions are still controversial. It started during the Spanish Civil War and did not change while the fascists governments dominated the Europe.

“Dalí and Gala were still in London on July 18, 1936, when the Spanish Civil War began. Although Dalí had always tried to refrain from having strong political views, he told his British friend Edward James that he was not on the side of the communists, socialists, and anarchists who were fighting the fascists forces of Francisco Franco. Dalí didn't consider returning to Spain to support them, however, and later, onde it appeared that Franco would be the victor, Dalí refused to take an anti-Franco stance as did Picasso, Buñuel, and Miró. Those artists would soon be exiled from Spain, while Dalí remained free to return to his home and family. In later years, many condemned Dalí for his acceptance of the fascist government of Spain.” (Ross, 2003)

That position, make Dalí clashed with the Surrealists and was "expelled" from the surrealist group, but before this outcome, some remarkable partnerships are embedded to this period of turbulence. The year of 1938 is pointed by the collective installation *The Rainy Taxi*, mentioned before and with about will be detailed latter. However, the chronological overview must be concluding before.

During the Second World War period, Dalí experienced a self-exile with Gala in United States of America. The couple lived there during 1940-48, an these were very important years for the artist: he became a master of exhibitionism and self-promotion. He was the darling of advertisers, who used him to sell every imaginable product. He worked for Disney and created a cinematic sequence for Alfred Hitchcock's, *Spellbound*. The Museum of Modern Art in New York gave Dali his first major retrospective exhibit in 1941. This was followed in 1942 by the publication of Dali's autobiography, *The Secret Life of Salvador Dali*.

The addition of all this elements and situations generated critics from some of his old partners. He made a fortune estimated in 30 millions of dollars. Breton coined the derogatory nickname "*Avida Dollars*", an anagram for Salvador Dalí which may be translated as "eager for dollars". "*Breton was not off the mark in bestowing upon Dalí the anagram of Avida Dollars, in fact Dalí was so venal when it came to wealth that he enthusiastically embraced the anagram as a nickname.*" ("Salvador Dalí, Avida Dollars," n.d.).

After eight years living in the United States of America, Dalí returned to Spain in 1948, but never left the United States entirely. In Europe, he spent the time divided in paintings and writings and developing his mystical associations of math, mythology, science and arts, but every winter he flight back to America. In 1952, we became more famous in USA after a lecture tour on "nuclear mysticism", result of the last studies. Closer to the writings, he spent the next years in Spain and in 1958, finally, married Gala officially in a religious ceremony.

His muse and inspiration is present in all rooms and details of the piece that is the largest surrealist work: the Dalí Theater-Museum in Figueres, Cataluña, Spain. The museum, itself, is a surrealistic creation. "*A singular space, a model for museums based on the conception of an artist to boost the*

semantic possibilities of creation; an outstanding work, arranged in such a way to give priority to the concepts and ideas (...)” (Pitxot, 2007). The process for creating the museum began in 1961, after the acquisition by Dalí the burned theater of Figueres’ city. A legal decision of the local council turned it official in 1968 and then, Dalí spent the most part of his time projecting, collecting, producing exclusive pieces and coordinating all the museum conception and execution of the inside and surround area. In the basement of the building, he projected his own crypt, where are the ashes of his body since his death, in January of 1989, of a heart attack, while living in the Torre Galatea.

The last paint of Dalí, *The Swallows Tail*, is dated on 1983 – one year after Gala’s death. Salvador Dali was seventy-nine years old when he created his last painting.

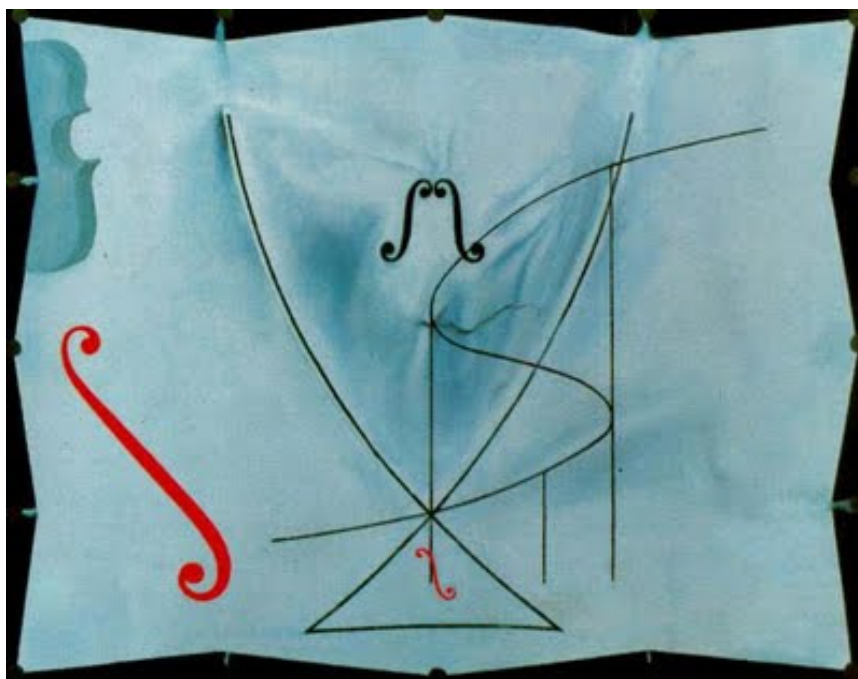


Figure 17: The Swallows Tail

The piece belongs to the Figueres’ museum collection and divides space with expressive titles of the artist’s collection, among it is possible to remark *The Rainy Taxi*.

VI – THE RAINY TAXI

The Rainy Taxi is the heart of the Dalí’s museum, occupying the room named Courtyard. The installation was integrated in a huge combination of sculptures, ornamentation in a composition that allows the visitor to identify some of the main partnerships of Dalí during his work career. “*This garden exposed to the sky is the old stalls section of the city theatre. It is dominated by the installation made up if the imposing Cadillac*” (Pitxot, 2007). The car is a frequent icon in Dalinian creation.



Figure 18: *The Rainy Taxi in Figueres*

This specific Cadillac, used above all in the United States was a gift to Gala from Dalí, who confirmed that only six models had been made. “(...) *And perhaps ironically, awarded one to Al Capone, the reason why the model on show in this museum has the windows broken by a supposed act of vandalism*” (Pitxot, 2007).



Figure 19: *Dalí and The Rainy Taxi in Figueres*

The model in exhibition is the only one of the fourth still existing, made since its first creation for the surrealist exhibition in Paris in 1938, at the Galerie des Beaux-arts. The result was a collaborative work organized by André Breton and Paul Éluard, with the cooperation of Dalí and Marcel Duchamp. The show featured more than 60 artists from different countries, including approximately 300 paintings, objects, collages, photographs and installations. *“The first one was shown at the surrealist at the exhibition in Paris and caused a real stir. The second one was at the new York World Fair and the third at the surrealist retrospective at the Museum of Modern Art in New York”* (idem).

More than a surrealist piece, the Rainy Taxi is the physical connection between Dalí and Duchamp and a bridge to understand the immaterialism as a practical experience. The surrealists wanted to create an exhibition which in itself would be a creative act. The installation consisted of a taxicab rigged to produce a drizzle of water down the inside of the windows, a shark-headed creature in the driver's seat, and a blond mannequin crawling with live snails in the back.

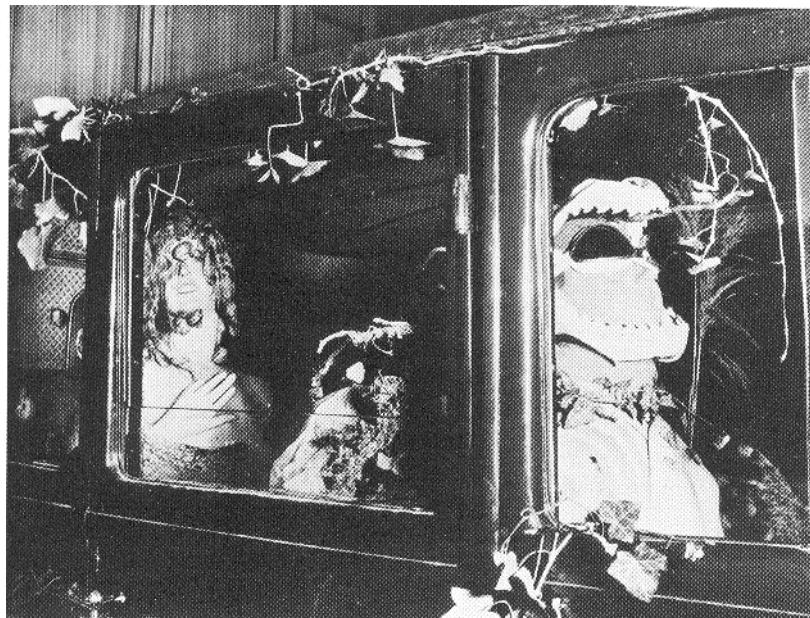


Figure 20: *The original Rainy Taxi*

The Rainy Taxi is not the only Duchamp's work in the Dalí Theater-Museum in Figueres. The Catalan selected himself one of the numerated L.H.O.O.Q. . In 1919, Duchamp drew a moustache and goatee, graffiti-style, on a postcard of the Mona Lisa and added the caption L.H.O.O.Q. — pronounced in French *l äsh o o kæ*, a homophone for *elle a chaud au cul*, which means “she’s hot in the ass”, an icon of the international Dada movement. Also there is an exemplar of the *Box in a Valise*, a portable museum of Duchamp's works, reproduced in miniature, packed in a customized collapsible case, like a salesman's valise.

VII – CONCLUSION

When the philosophy concept of immaterialism crossed with the irreverence of artists as Marcel Duchamp and Salvador Dalí, the definition from Bishop Berkley - all matter consists only of ideas in the mind of God – gain new contours and perspectives. The priest, in the earlier century 17th describes the basis of the idealism, which can be understood as the reality is based on mind or ideas or the real world cannot be separated to the mind, consciousness and perception.

To translate it to the art universe, it is necessary to perceive that the classical concept that art is a manifestation specially developed to be pleasant and beauty. The application of the immaterialism – and the idealism – generates the questioning about what belongs to the domain of art. It is the creation itself (the realization) or the intention of art? Art is a simulacrum: an abstraction itself of the something's abstraction. As the binary codes that represents the complex and modern media art productions: they are, but they did not exist itself as art: just as a perception of art.

That is the point when is possible converge Duchamp and Dalí: what are in common among the Readymades and the Paranoiac-critical paints? Both surrealists – at least in some phases of his careers – had the opportunity to work together. *The Rainy Taxi*, an installation that decompounds the significance of its elements, is one sample of the collaborative and creative production. Inside a cab, where the passengers could suppose find the protection, there is the unstop rain, that can be comprehended as a moving of the wild exterior to inside. In the same time, inside, can be interpreted as the peace of a crescent forest in a space where just the modern life supposes to have chance.

The Rainy Taxi offers a vast extension of meanings. When Dalí decides to replicated it and install by his own hands as the heart of the museum he projected, new meanings were added to the piece. Despite the time since the first presentation of the *Rainy Taxi*, in 1938, the installation is always up to date. New significations and meanings can be creating by each visitor of the museum: the installation is not interactive, but the indifference is not a possible position considering the importance Dalí gave to the old Cadillac in the museum. Can the Cadillac be considered itself a Readymade?

The commercial object receives a new treatment, dislocated of his original use and context. As *The Fountain* or the *Bottle Rack*, among other pieces, the cab was not designed or produced to be art. It was turned in art changing the reality and the perception, what leads the analysis back to the Bishop fundamentals.

Dalí and Duchamp had a physical intersection, but in the sphere of the ideas, the connections were stronger. Since they play with the meanings and interpretations, they generate a review in the concepts of arts. Nowadays, the conceptual art does not have the necessity of a label to be classifying as art. If there are no clear boundaries, conventions or a clear formulated idea about the meaning of art, the acceptance belongs no more to the representation, but to the intention to represent something and the meaning it can achieve in different levels.

Since the Readymades or the Paranoiac-critical, art is a matter only of ideas. Bishop Berkley could not predict the advance of his thoughts, but, away to the religion, in another context, he was right.

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