

THE HAND IN DIGITAL CULTURE:

Marcel Duchamp, Salvador Dalí and the “Immaterial” Connection



Marcel Duchamp

Marcel Duchamp
(1887 - 1968)

Salvador Dalí

Salvador Dalí
(1904 - 1989)

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CLAP

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Marcel Duchamp
(1887 - 1968)

Ivana Ebel



Salvador Dalí
(1904 - 1989)

Joatan Preis Dutra

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- What is art?

"the products of human creativity"

"the creation of beautiful or significant things"

"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 " (Davies, 1994).

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- What is digital?

In the beginning : "relating to or performed with the fingers" ("Digital at WordNet Search - 3.1," n.d.).

Nowadays: "expressed in discrete numerical form, especially for use by a computer or other electronic device"

- Is the digital a form of art?

The liberty of creation cross the borders of what is previously determinate as art, the conceptualization turned back to a philosophical discussion. One of them is related to the immaterialism.

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- Berkeley and the idealism:

Any of a 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 Berkeleian** (12 March 1685 – 14 January 1753) 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".

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..."

This theory is considered the **first formulation of subjective idealism**



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- Immaterialism

Idealism 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.

Christian theology also refers to the incorporeal and immaterial in reference to God, the Holy Spirit, angels, and demons.

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- The immaterial and the simulacra

The 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).

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- The connection among Dalí, Duchamp and the immaterial

Duchamp is the pioneer of the appropriation art.

Dalí used to understand the art as an creative process.

They represent a rupture with the traditional concept of art and connected it to a more abstract dimension. They made digital art – once working with their hands. They made virtual art – once they work (or appropriate) with the idea of art, not necessarily connected to an art object itself.

- La Fontaine of Duchamp
- The white canvas signed by Dalí
- Their collective creation of the Rainy Taxi, one of the first successful art installation pieces

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• Family & studies

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.

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 wasn't 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.**



Marcel Duchamp

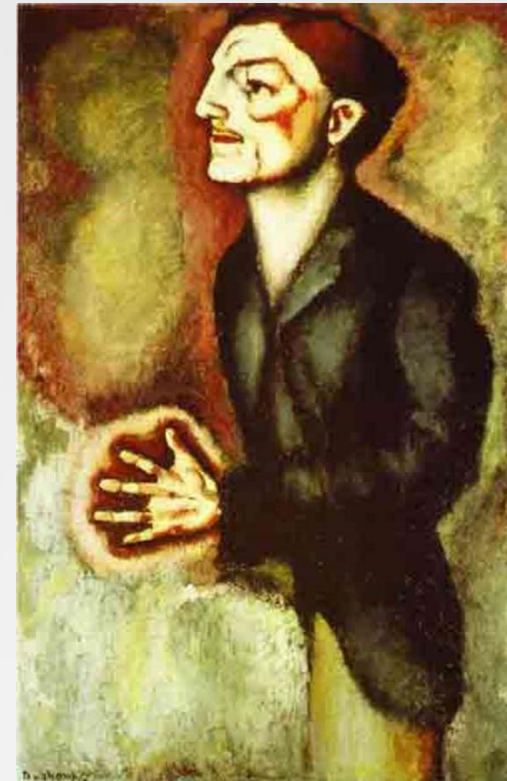
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- First art works

This carefully inflected **Portrait of the Artist's Father** plainly shows 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.

Marcel Duchamp

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- Cubism

In **The Chess Players**

Duchamp 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



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- Cubism and movement

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.**



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- Cubism and movement

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



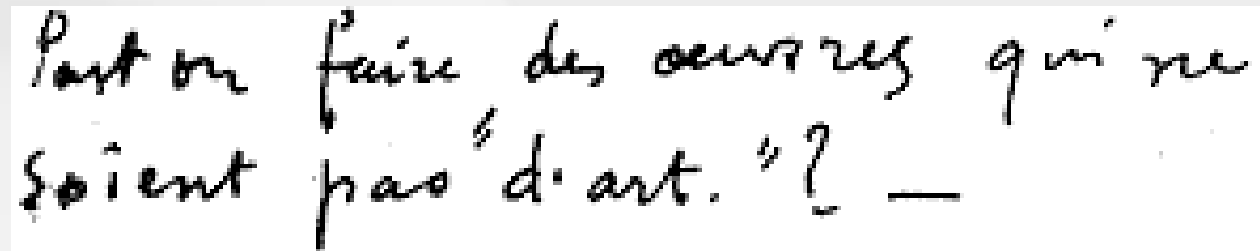
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- Retinal art rupture

After 1912, Duchamp would paint only a few more canvases. He was growing increasingly **disillusioned with what he called "retinal" art** — 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'?**"



Peut-on faire des œuvres qui ne
soient pas d'art.? —

His next work would take Duchamp **far outside existing boundaries of art**, into unnamed territory now called **conceptual art**. Oil painting, to his mind, could no longer claim perpetuity. Duchamp believed that **true art could only be found in the conceptual space of human mind** rather than on the surface of the canvas.

Marcel Duchamp

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- Experiments



3 Standard Stoppages is 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.

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- Readymades

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 stile or manufacturing of an object, referring just to the idea.

“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”

(Marcel Duchamp)

If you want to break all the rules of the artistic tradition, Duchamp reasoned, **why not begin by discarding its most fundamental values: beauty and artisanship.** The readymades were Duchamp’s answer to the question, How can one make works of art that are not “of art”?

Marcel Duchamp

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• Bicycle Wheel

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, Bicycle Wheel has a lot of aesthetic appeal as:

- Idle visual pleasure: Duchamp said he simply enjoyed gazing at the wheel while it spun, likening it to gazing into a fireplace.
- Comic effect: an ordinary unicycle is a comical thing; upside-down and immobile it might be hilarious.
- Juxtaposition of motion and stasis
- Evocation of domestic pleasures: it suggests a spinning wheel, with attendant evocations of the hearth.
- Resemblance to a human form: it suggests a neck and head — or an eye — on a pedestal.



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- Other Readymades

Bottle Rack (1914), a bottle drying rack signed by Duchamp, is considered to be the first "pure" readymade.



Prelude to a Broken Arm (1915), a snow shovel, followed soon after



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- Fountain

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"



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- Fountain

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



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:: Marcel Duchamp

- Tu m'



Part painting and part assemblage, **Tu m'** is more than ten feet wide. The title is a French expression in which the verb is missing (tu m'...), equivalent to “you [blank] me.” The verb must be provided by the viewer. **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.

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.

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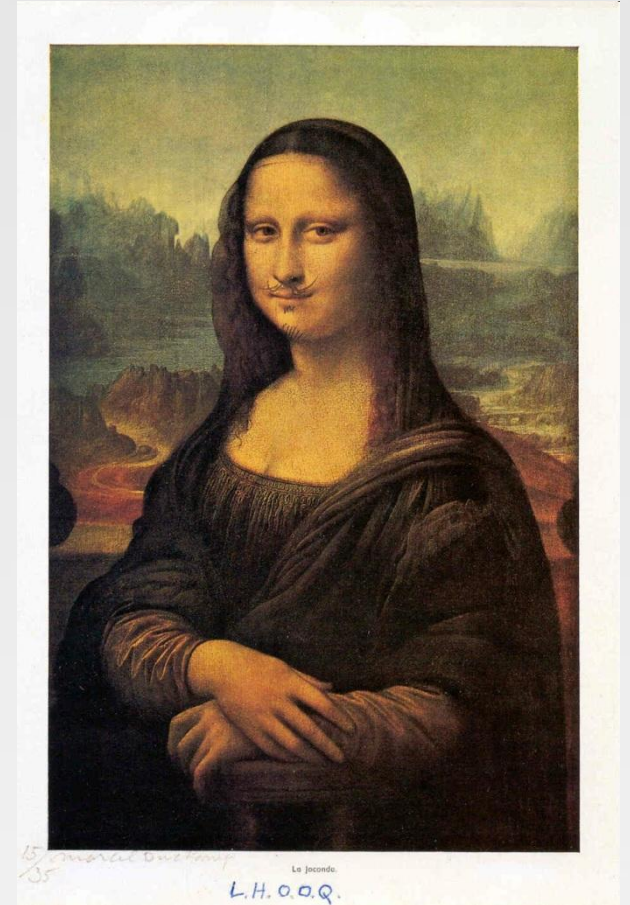
:: Marcel Duchamp

- 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 kœ*, a homophone for **elle a chaud au cul**, which means “**she’s hot in the ass.**” It quickly became an icon of the international Dada movement.

Dada began in Zurich but quickly spawned local varieties. The movement primarily involved visual arts, literature—poetry, art manifestoes, art theory—theatre, and graphic design, and concentrated its anti-war politics through a rejection of the prevailing standards in art through anti-art cultural works. The version Duchamp and his friends brought to New York was full of sarcasm and wit, but free of overt political and social criticism. L.H.O.O.Q. flouted contemporary cultural and artistic conventions, but with humor, not anger.



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- Rose Sélavy

"**Rose Sélavy**", also spelled Rose Sélavy, was one of Duchamp's pseudonyms. The name, a pun, sounds like the French phrase "Eros, c'est la vie", which may be translated as "Eros, such is life". It has also been read as "arroser la vie" ("to make a toast to life").



Sélavy emerged in 1921 in a series of photographs by Man Ray showing Duchamp dressed as a woman. Duchamp later used the name as the byline on written material and signed several creations with it. These included at least one sculpture, **Why Not Sneeze Rose Sélavy?**. The sculpture, a type of readymade called an assemblage, consists of an oral thermometer, and several dozen small cubes of marble resembling sugar cubes inside a birdcage.

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- The Large Glass

Duchamp carefully created a masterpiece, **The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)**, working on the piece from 1915 to 1923. 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.



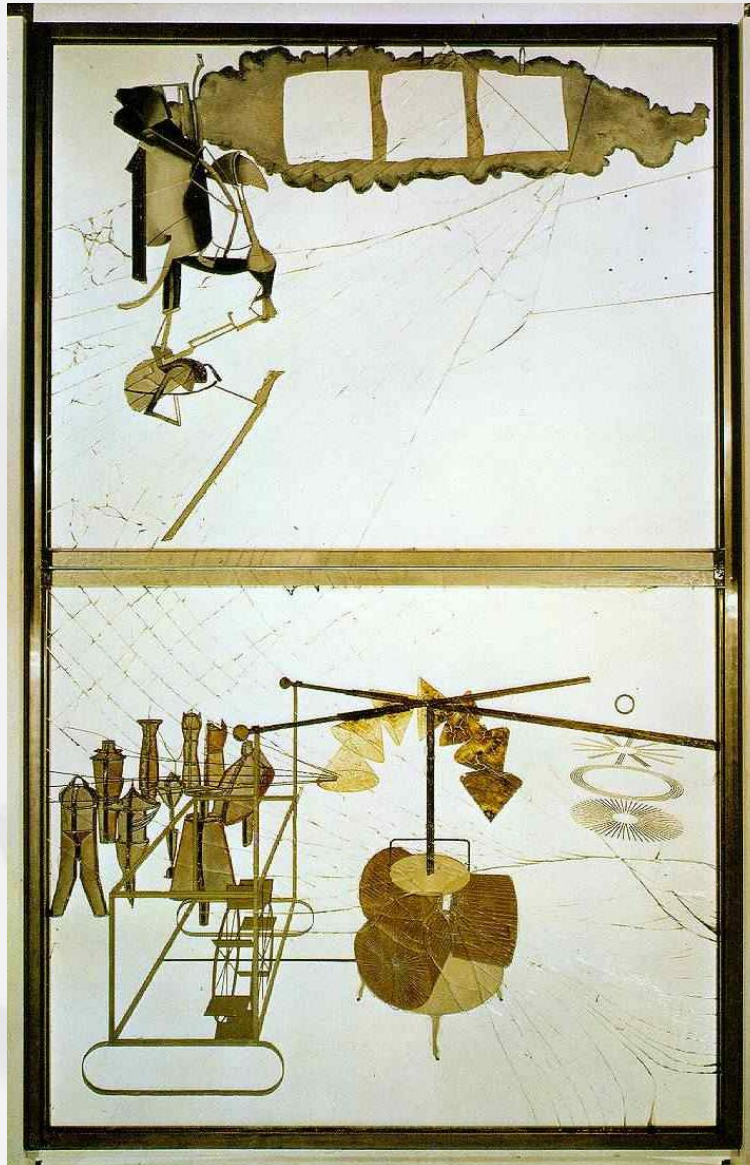
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:: Marcel Duchamp

- The Large Glass



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.

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.

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- The Large Glass - interpretations



- "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.

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- Rotary Demisphere

Rotary Demisphere was a product of Duchamp's interest in optics and motion. He published twelve other rotary designs in 1935, the **Rotoreliefs**. This machine creates an illusion of simultaneous rotation in opposite directions. Two sets of spirals appear to fill the space: a long spiral spins out from the center with clockwise motion, while shorter spirals spin inwards in the opposite direction. The spirals occur only in the mind of the viewer: the pattern is made of concentric circles, placed eccentrically.



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:: Marcel Duchamp

- Chess

For about a decade (1926-34), Duchamp stopped making art to indulge his lifelong passion for chess. He achieved tournament status and wrote a weekly chess column for **Ce Soir**. With Vitaly Halberstadt, he wrote a book which is arcane even in the annals of chess. It is an analysis of the special case in which both players have lost all their pieces except for their kings and a few immobilized pawns. It is a ridiculous case, interesting only as a thought experiment.



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en Box

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.



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Box in a valise is 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.

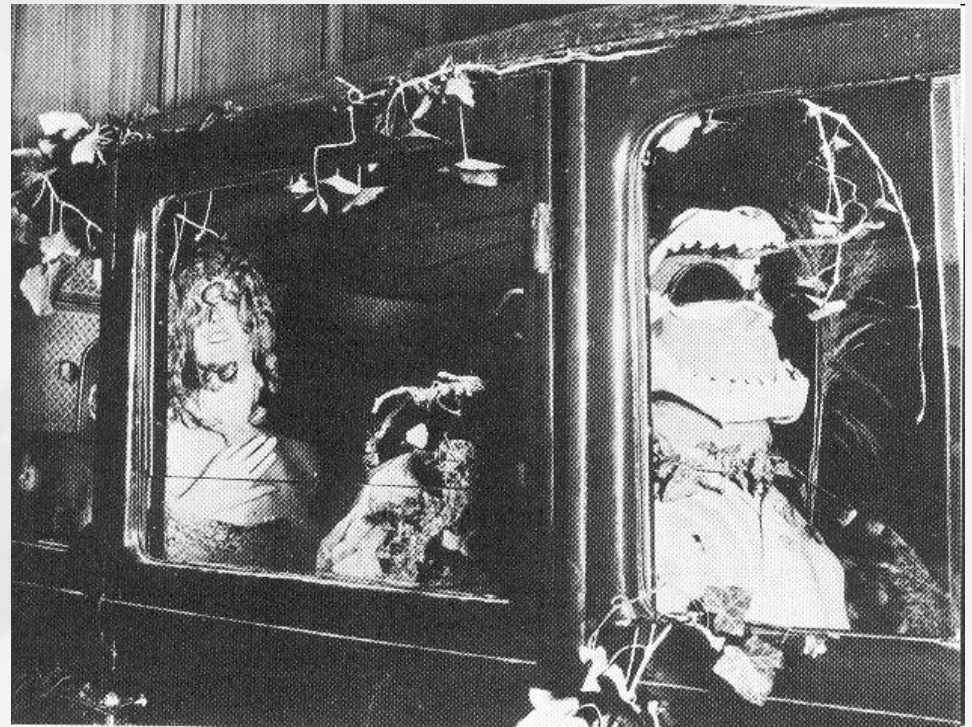
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- Exhibition design

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.

The surrealists wanted to create an exhibition which in itself would be a creative act, and called on Duchamp to do so. At the exhibition's entrance he placed **Salvador Dalí's Rainy Taxi**. This work 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. In this way Duchamp greeted entering patrons, who were in full evening dress.



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- Exhibition design

The Rainy Taxi offers a vast extension of meanings. When Dalí decides to replicate 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?**

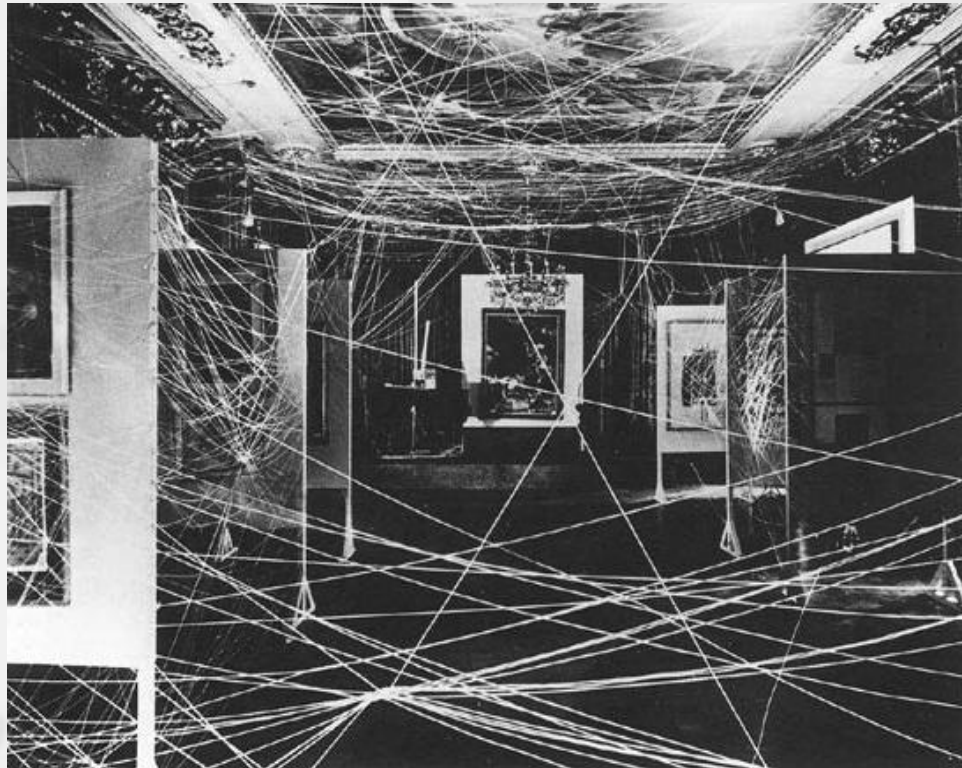


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- Exhibition design



In 1942, for the **First Papers of Surrealism show in New York**, surrealists again called on Duchamp to design the exhibition. This time he wove a three-dimensional web of string throughout the rooms of the space, in some cases making it almost impossible to see the works. When the finely dressed patrons arrived, they found a dozen children in athletic clothes kicking and passing balls, and skipping rope. Duchamp's design of the catalog for the show included "found", rather than posed, photographs of the artists.

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- Etant Donnés

Duchamp 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. If you were curious enough, you might 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.



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• Legacy

Marcel Duchamp showed the way to a **new kind of art**. Compared with the varieties of visual expression that came before, this new art seeks to engage the imagination and the intellect instead of just the eyes, embraces **humor as a valid aesthetic component**, and strives to portray invisible worlds instead of just visible ones.

Duchamp **booked with the saint and sacrum aspects** of the art. Her production can be considering small in number if compared to the influences and the reactions related. He represents more an attitude than an art product itself and nowadays, his position and influences are still innovative.

The Ready Mades can be a position of freedom, a **break moment with the concept of beauty** or author. They are a door open to accept all creations inside the art universe as soon the things could be designate for the artist as art. Some of the most fruitful influences in modern art, from Surrealism to Abstraction to Pop to pure Conceptualism, have a common inspiration in Marcel Duchamp.

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Salvador Dalí

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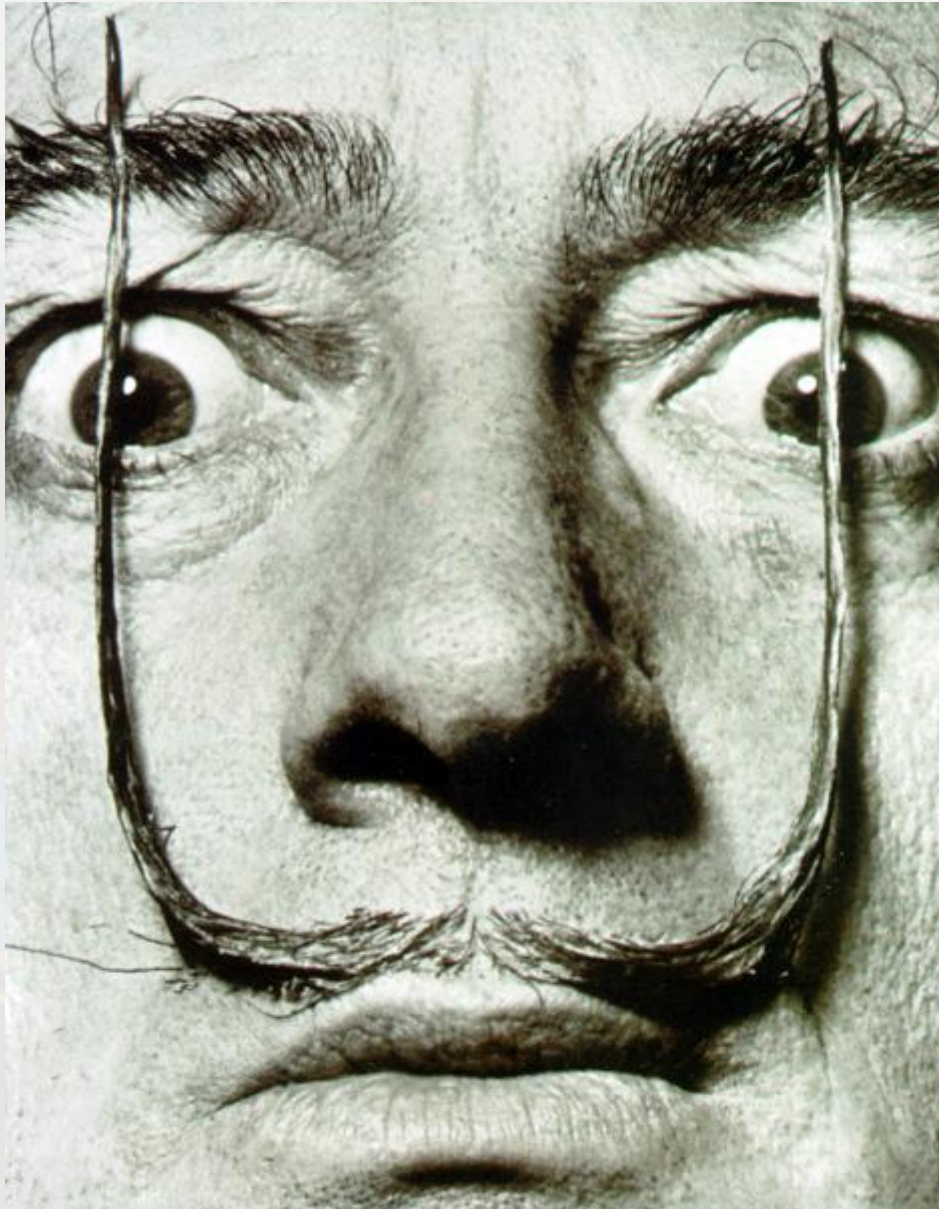
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:: Salvador Dalí



1904: Salvador Felipe Jacinto Dalí was born on May, 11th in Figueras, Catalonia, Spain.

1917: He started to visit the School of Art. First paintings.

1918: First small exhibition in the Theatre.

1921-25: Went to Academy of Arts in Madrid. Conflicts with his teachers.

1925: First stand-alone exhibition of Dalí at the Gallery of Dalmau.

1926-28: Early explorations of the Surrealism. Dalí in Cadaqués 1927

1929: Gala went into his life. Joined the group of Surrealists in 1930 Gala 1927, and Dalí 1929

1934-37: Dalí had his paranoiac-critic-epoch. Dalí and Gala in 1937

1941-44: "Avida Dollars" in America.

1945-49: Dalí the Classic. Dalí and his Daddy in Cadaqués 1948

1950-65: His mystic period. He wrote several books (The secret life of Salvador Dalí).

1963-78: Dalí the Divine - Dalí and the Science.

1979-83: Theory of Disaster.

1982: Gala died.

1989: Dalí, Jan. 23th, died.

Salvador Dalí

Salvador
Dalí

(1904 - 1989)

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:: Salvador Dalí :: multi-artist



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Paranoid-critical method was the invention of Salvador Dalí and is 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 paranoid 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 paranoid-critical activity.

- **Paranoia:** delirium of interpretive association bearing a systematic structure.
- **Paranoid-critical activity:** spontaneous method of irrational knowledge based on the interpretive critical association of delirious phenomena.



Salvador
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(1904 - 1989)

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:: Paranoiac Critical Method

The aspect of paranoia that Dalí was interested in and which helped inspire the method was the ability of the brain to perceive links between things which rationally are not linked.

Dalí described the paranoiac-critical method as a "spontaneous method of irrational knowledge based on the critical and systematic objectivity of the associations and interpretations of delirious phenomena."

Employing the method when creating a work of art uses an active process of the mind to visualise images in the work and incorporate these into the final product. An example of the resulting work is a double image or multiple image in which an ambiguous image can be interpreted in different ways.



Lincoln in Dalivision - 1977

Salvador Dalí

**Salvador
Dalí**

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: The Great Masturbator- 1929



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: The Great Masturbator- 1929

- A nude female figure rises from the back of the head; this may be the masturbatory fantasy suggested by the title. The woman's mouth is near a thinly-clad male crotch, a suggestion that fellatio may take place. The male figure seen only from the waist down has bleeding fresh cuts on his knees. Below the central profile head, on its mouth, is a locust, an insect which Dalí had an irrational fear of.
- The painting represents Dalí's severely conflicted attitudes towards sexual intercourse. In Dalí's youth, his father had left out a book with explicit photos of people suffering from advanced untreated venereal diseases to "educate" the boy.

Salvador Dalí

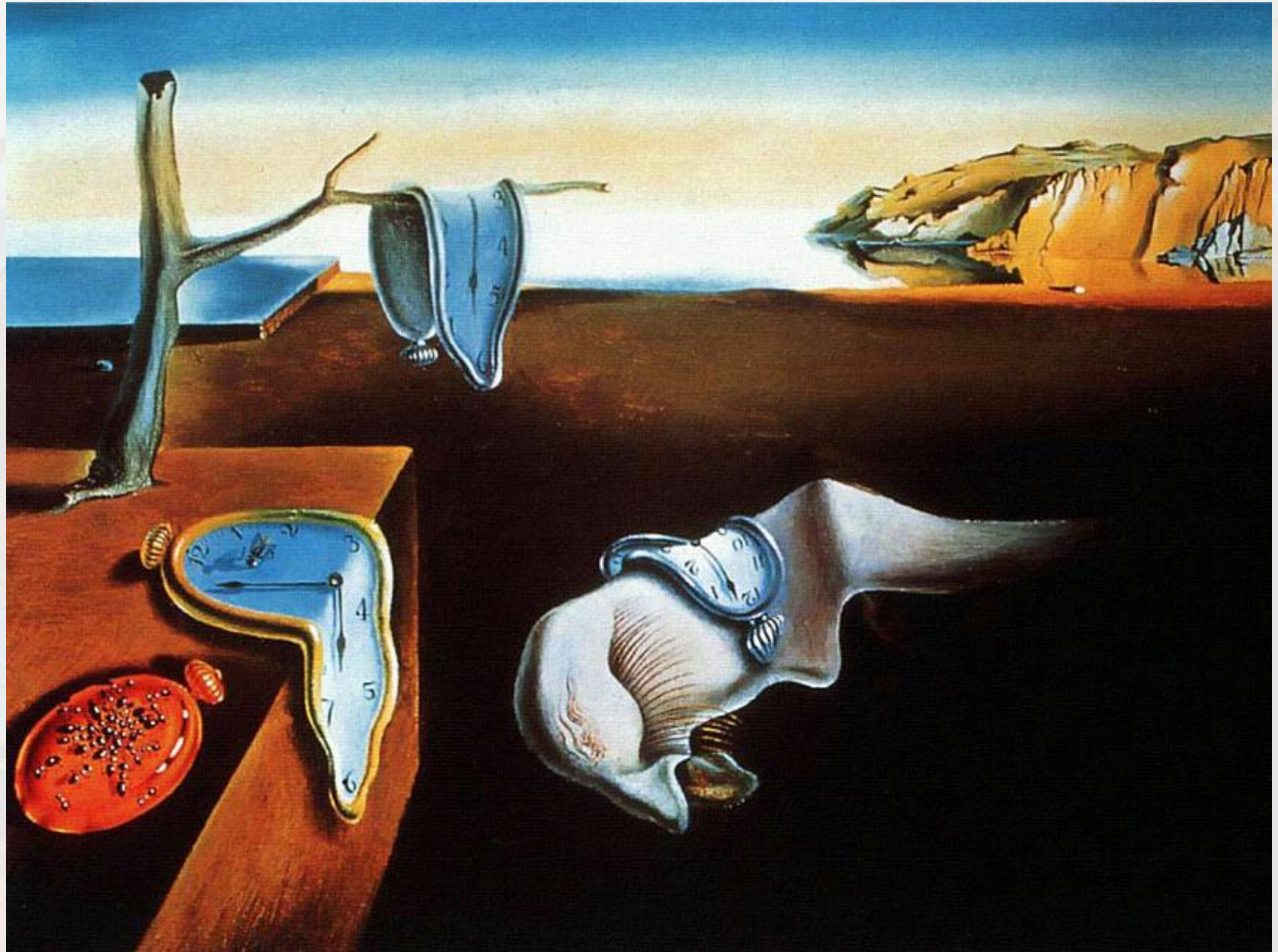
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: The Persistence of Memory - 1931



Salvador Dalí

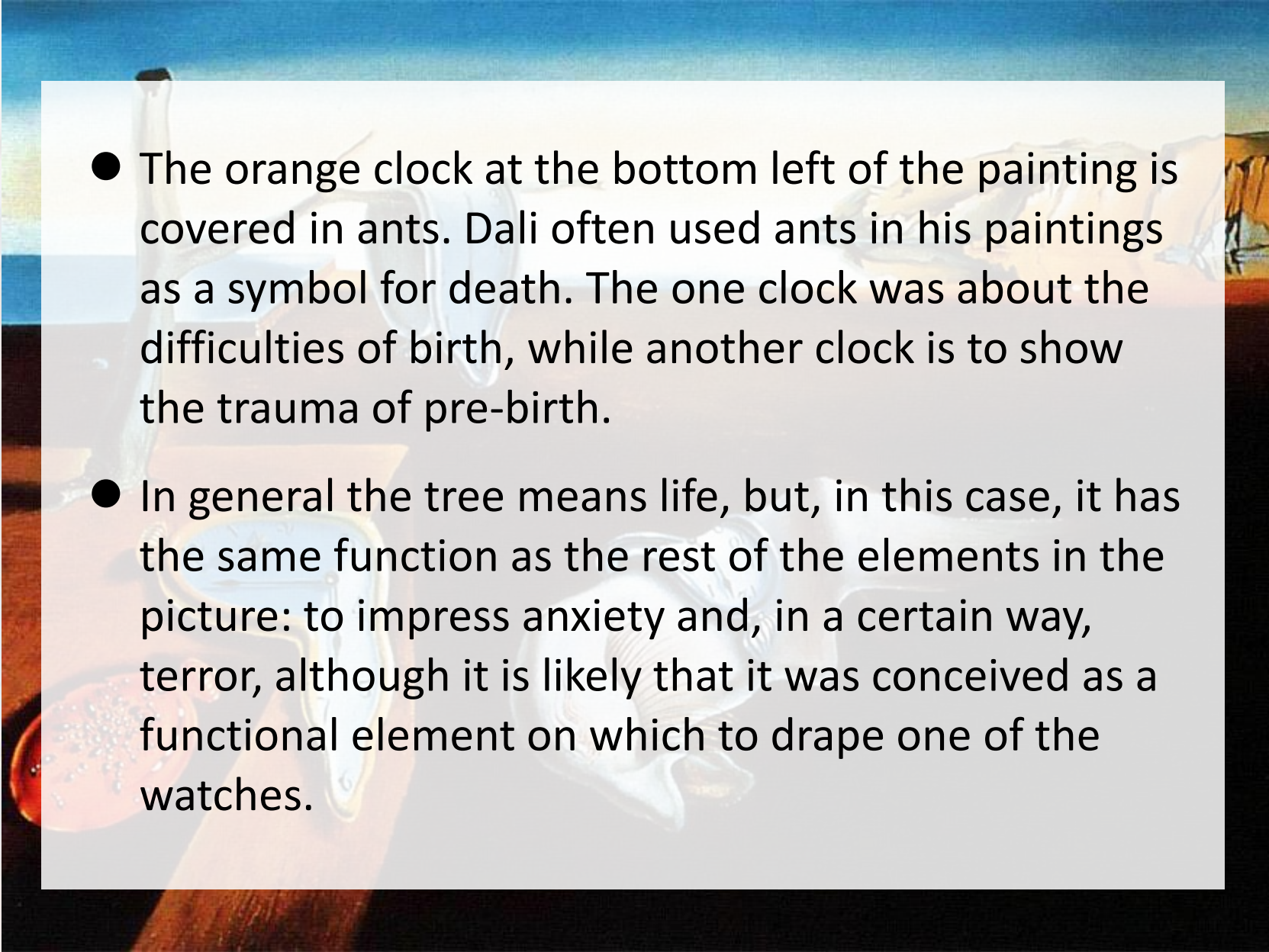
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: The Persistence of Memory - 1931

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- The background of the slide is a reproduction of Salvador Dalí's painting 'The Persistence of Memory'. It depicts a desolate, arid landscape with a few twisted, leafless trees. In the foreground, several pocket watches are shown in various states of melting and distortion. One watch is draped over a small, dead, gnarled tree branch. Another watch is melting onto a surface, and a third is partially visible in the lower left. The sky is a pale, hazy blue. The overall mood is one of surrealism and the passage of time.
- The orange clock at the bottom left of the painting is covered in ants. Dalí often used ants in his paintings as a symbol for death. The one clock was about the difficulties of birth, while another clock is to show the trauma of pre-birth.
 - In general the tree means life, but, in this case, it has the same function as the rest of the elements in the picture: to impress anxiety and, in a certain way, terror, although it is likely that it was conceived as a functional element on which to drape one of the watches.

Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Paranoiac Face - 1935



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Paranoiac Face - 1935

- Dalí explains the origin of this double image, a common technique in works of this period:
"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

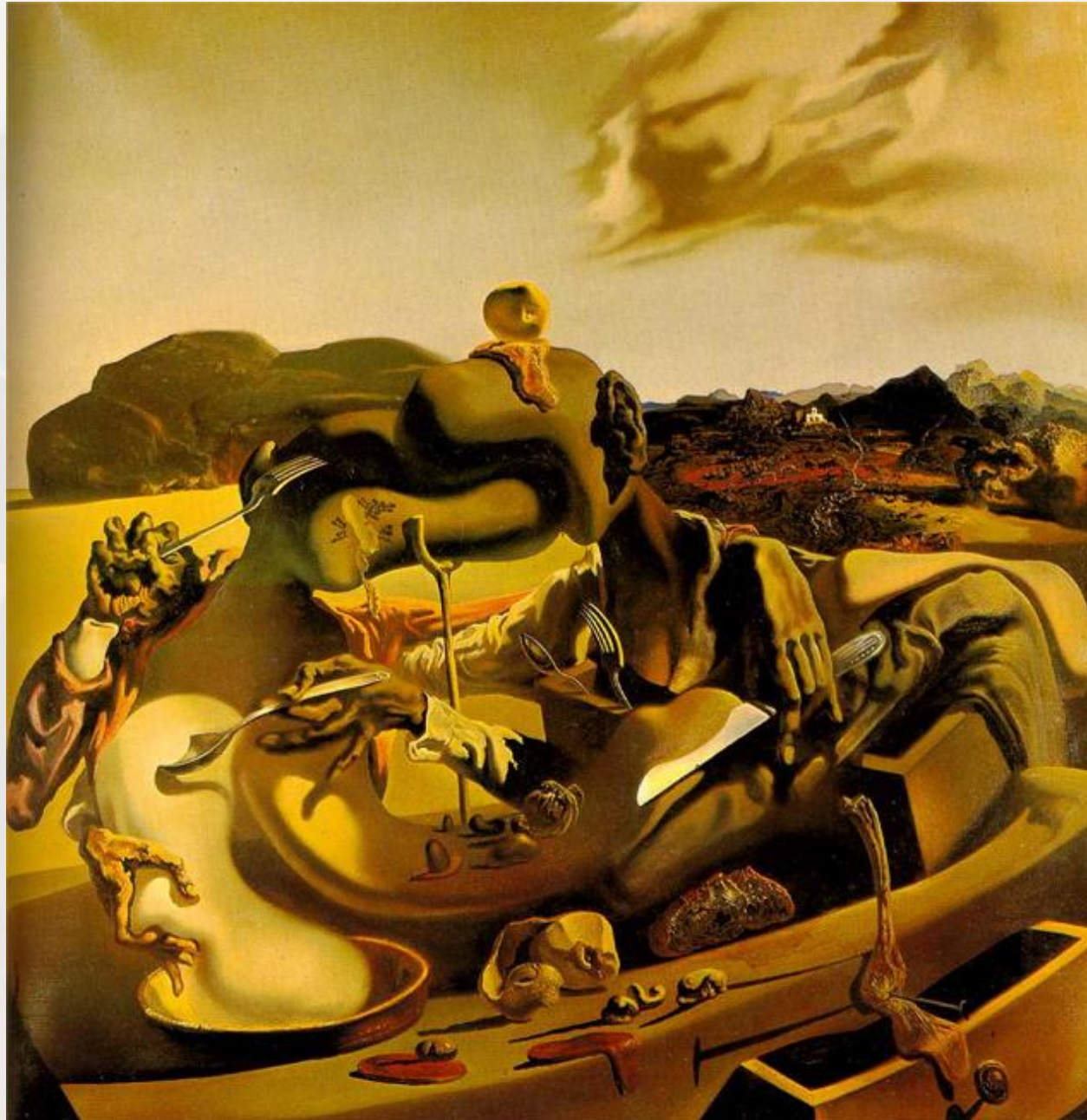
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

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:: Autumn Cannibalism - 1936



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

- ***Autumn Cannibalism*** 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 Dalí 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.



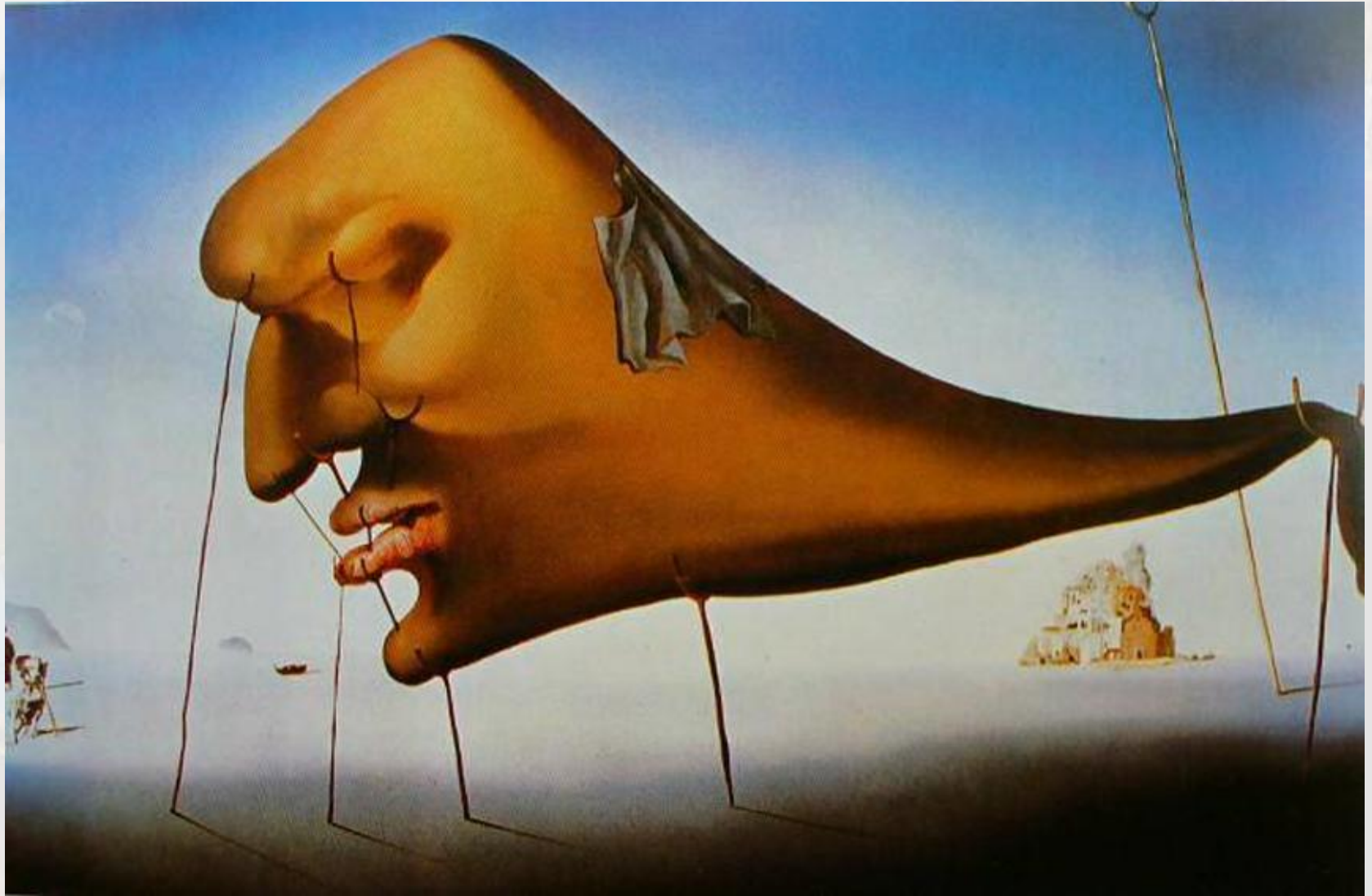
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

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:: Sleep - 1937



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

- Dali's "Sleep" of 1937 deals with a Freudian theme of the world of dreams that has fascinated the Surrealists who believed that the freedom of the subconscious within sleep could be tapped into and then realized creatively in their art. This painting is an attempt to duplicate the dream world into canvas.
- In this painting, the act of sleeping was a sort of monster sustained by the crutches of reality. Crutches are a familiar motif in Dali's works. As Dali attests in his book, *The Secret Life of Salvador Dali*, "*I have often imagined the monster of sleep as a heavy, giant head with a tapering body held up by the crutches of reality. When the crutches break we have the sensation of falling.*"



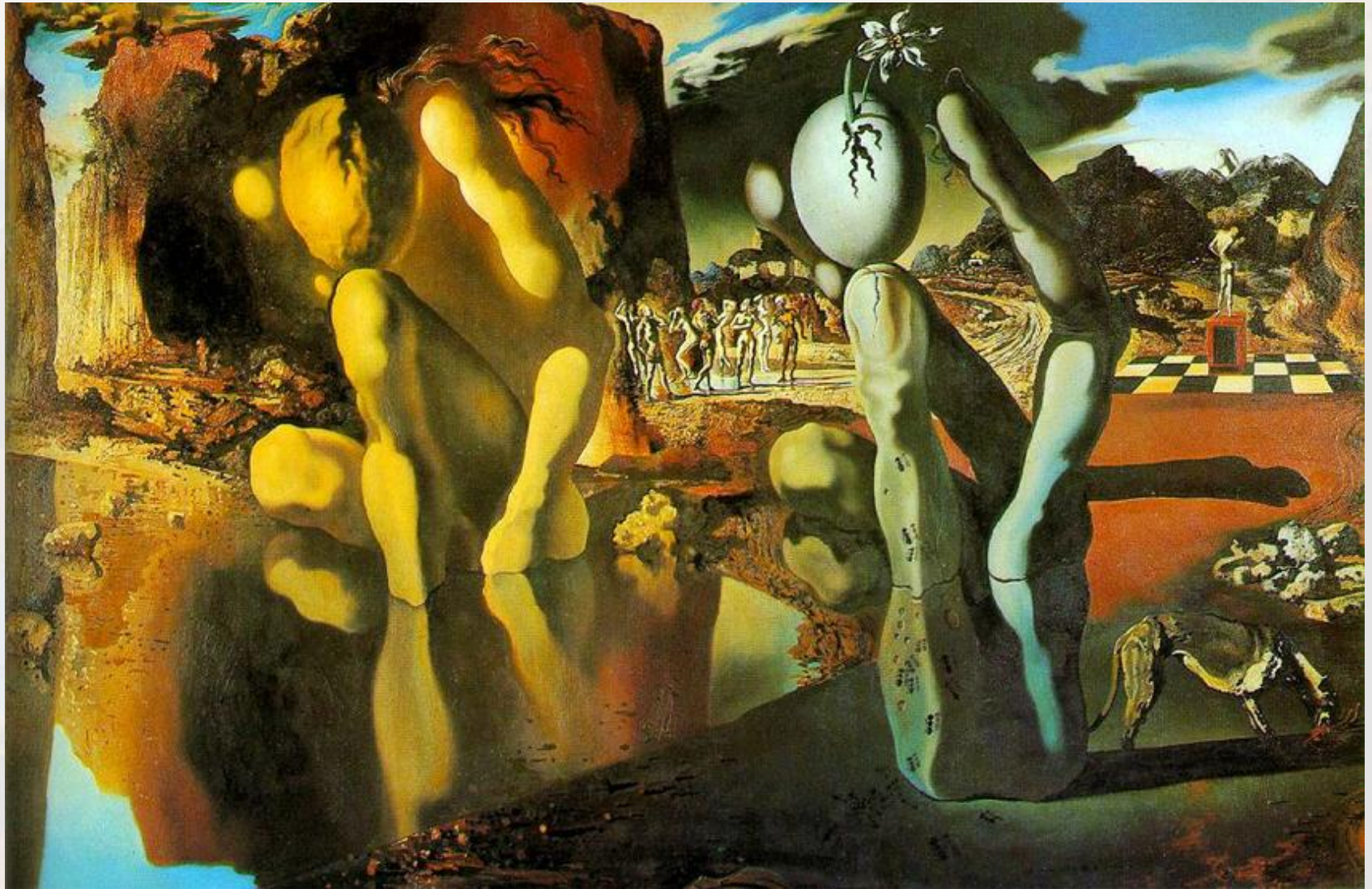
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

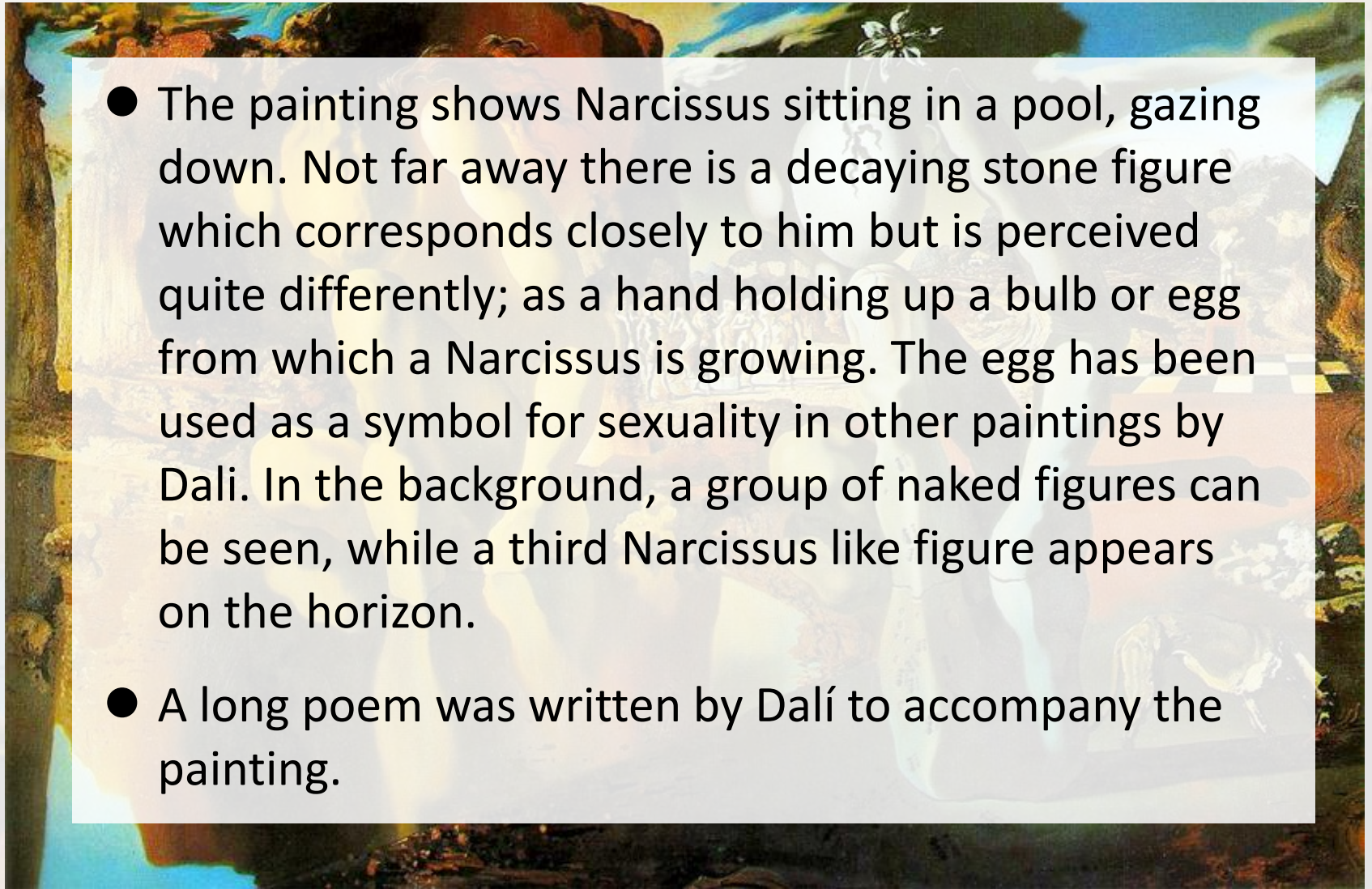
:: Metamorphosis of Narcissus - 1937



Salvador Dalí

Salvador
Dalí

(1904 - 1989)



- The painting shows Narcissus sitting in a pool, gazing down. Not far away there is a decaying stone figure which corresponds closely to him but is perceived quite differently; as a hand holding up a bulb or egg from which a Narcissus is growing. The egg has been used as a symbol for sexuality in other paintings by Dalí. In the background, a group of naked figures can be seen, while a third Narcissus like figure appears on the horizon.
- A long poem was written by Dalí to accompany the painting.

Salvador Dalí

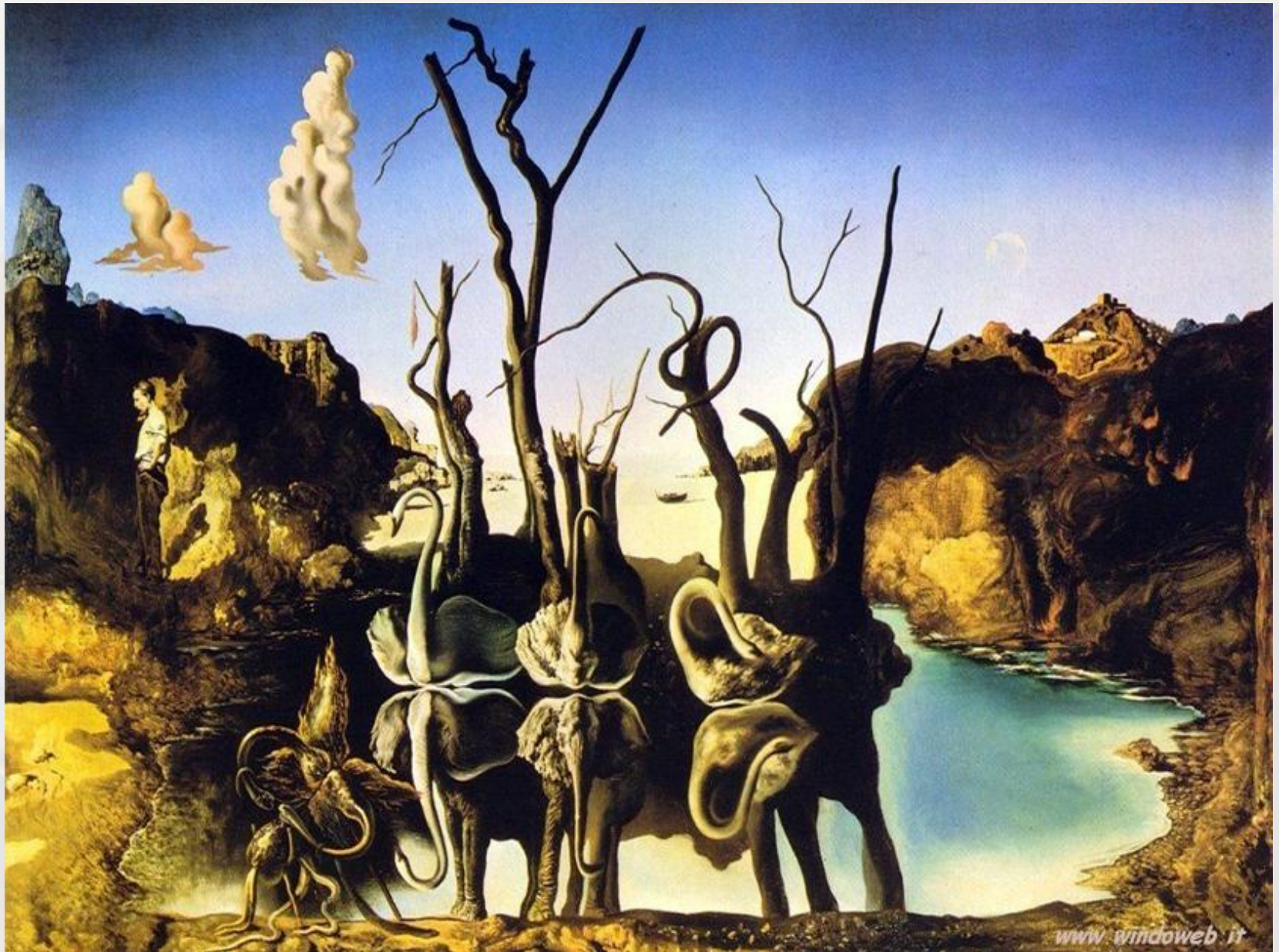
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

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:: Swans Reflecting Elephants - 1937



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Salvador Dalí

Salvador
Dalí

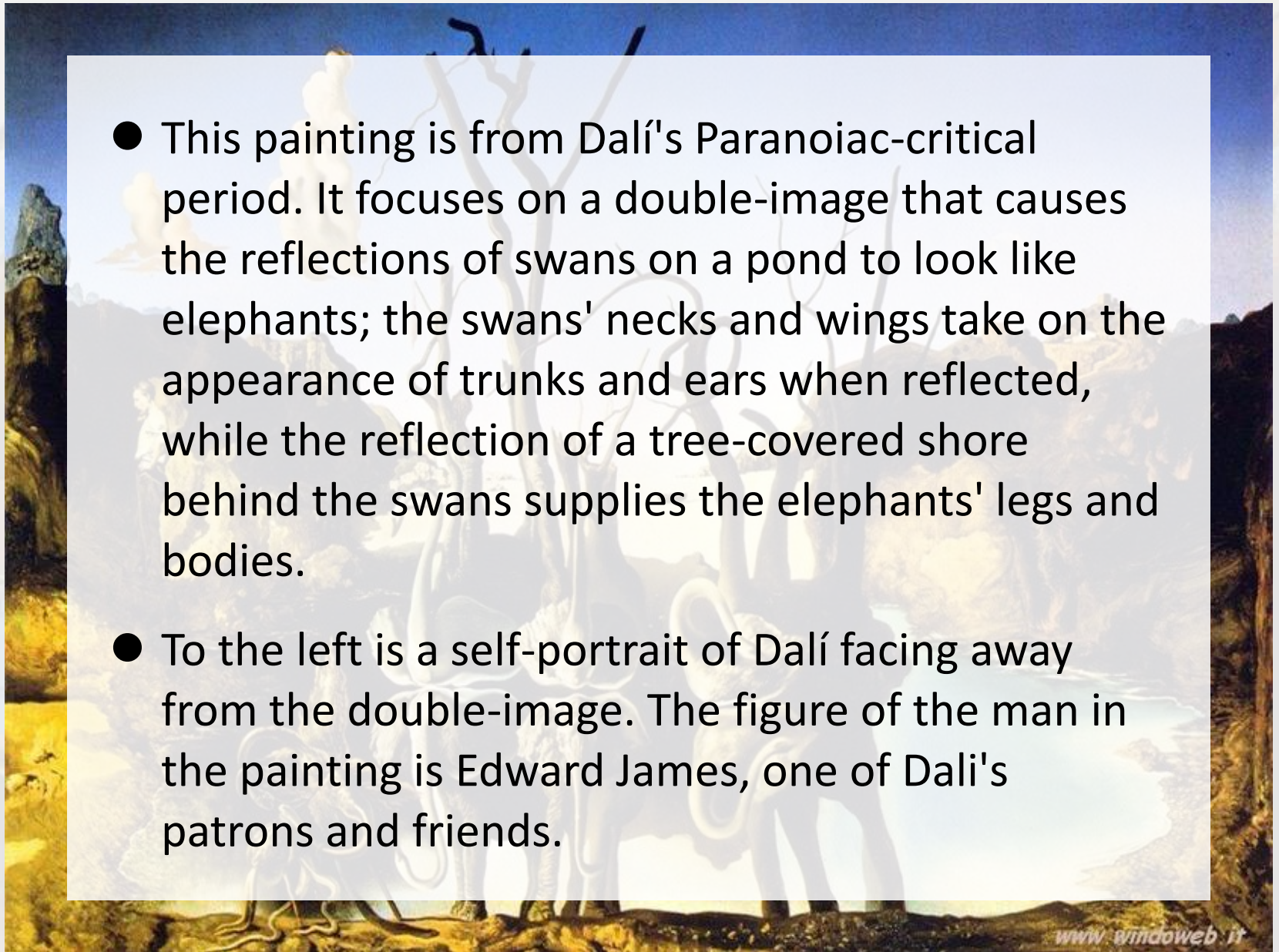
(1904 - 1989)

The Hand in Digital Culture:

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:: Swans Reflecting Elephants - 1937

- This painting is from Dalí's Paranoiac-critical period. It focuses on a double-image that causes the reflections of swans on a pond to look like elephants; the swans' necks and wings take on the appearance of trunks and ears when reflected, while the reflection of a tree-covered shore behind the swans supplies the elephants' legs and bodies.
- To the left is a self-portrait of Dalí facing away from the double-image. The figure of the man in the painting is Edward James, one of Dali's patrons and friends.



Salvador Dalí

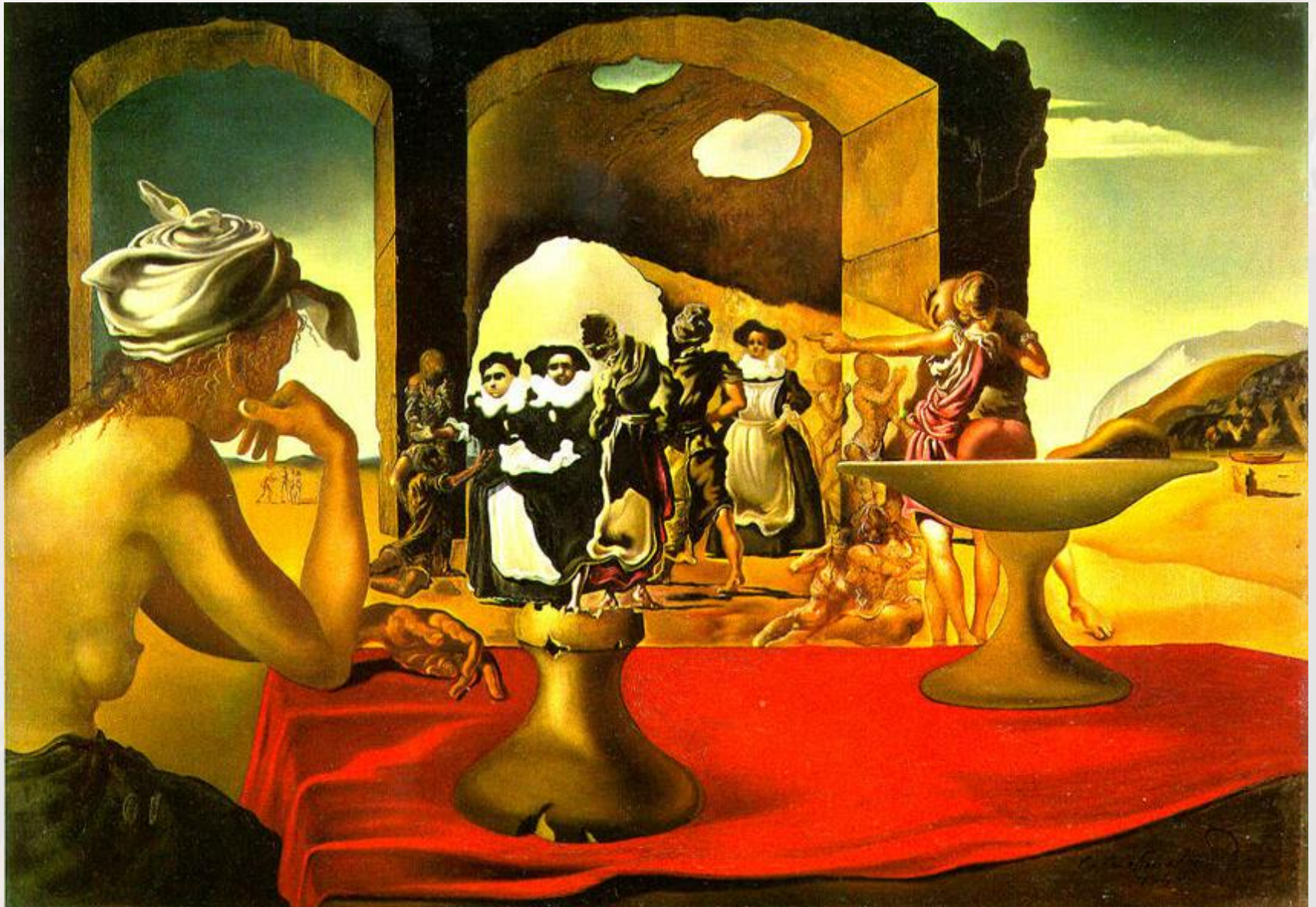
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Slave Market with the Disappearing Bust of Voltaire - 1940



Salvador Dalí

Salvador
Dalí

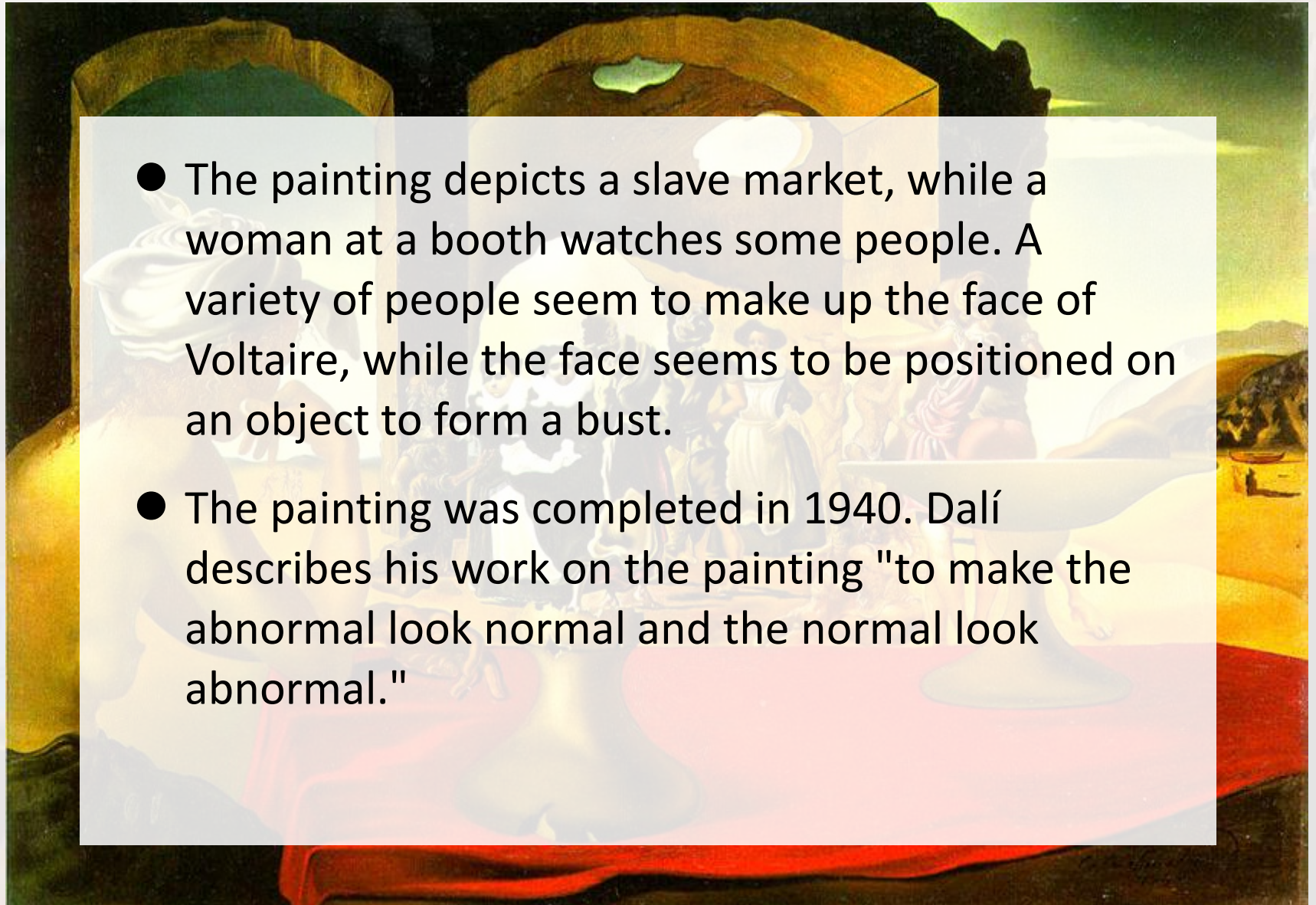
(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Slave Market with the Disappearing Bust of Voltaire - 1940

- The painting depicts a slave market, while a woman at a booth watches some people. A variety of people seem to make up the face of Voltaire, while the face seems to be positioned on an object to form a bust.
- The painting was completed in 1940. Dalí describes his work on the painting "to make the abnormal look normal and the normal look abnormal."



Salvador Dalí

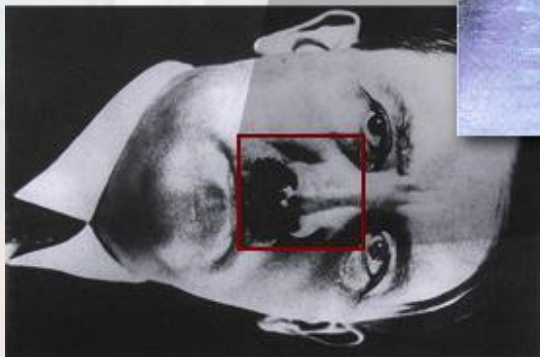
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Metamorphosis of Hitler's Face into a Moonlit Landscape with Accompaniment - 1958



Salvador Dalí

Salvador
Dalí

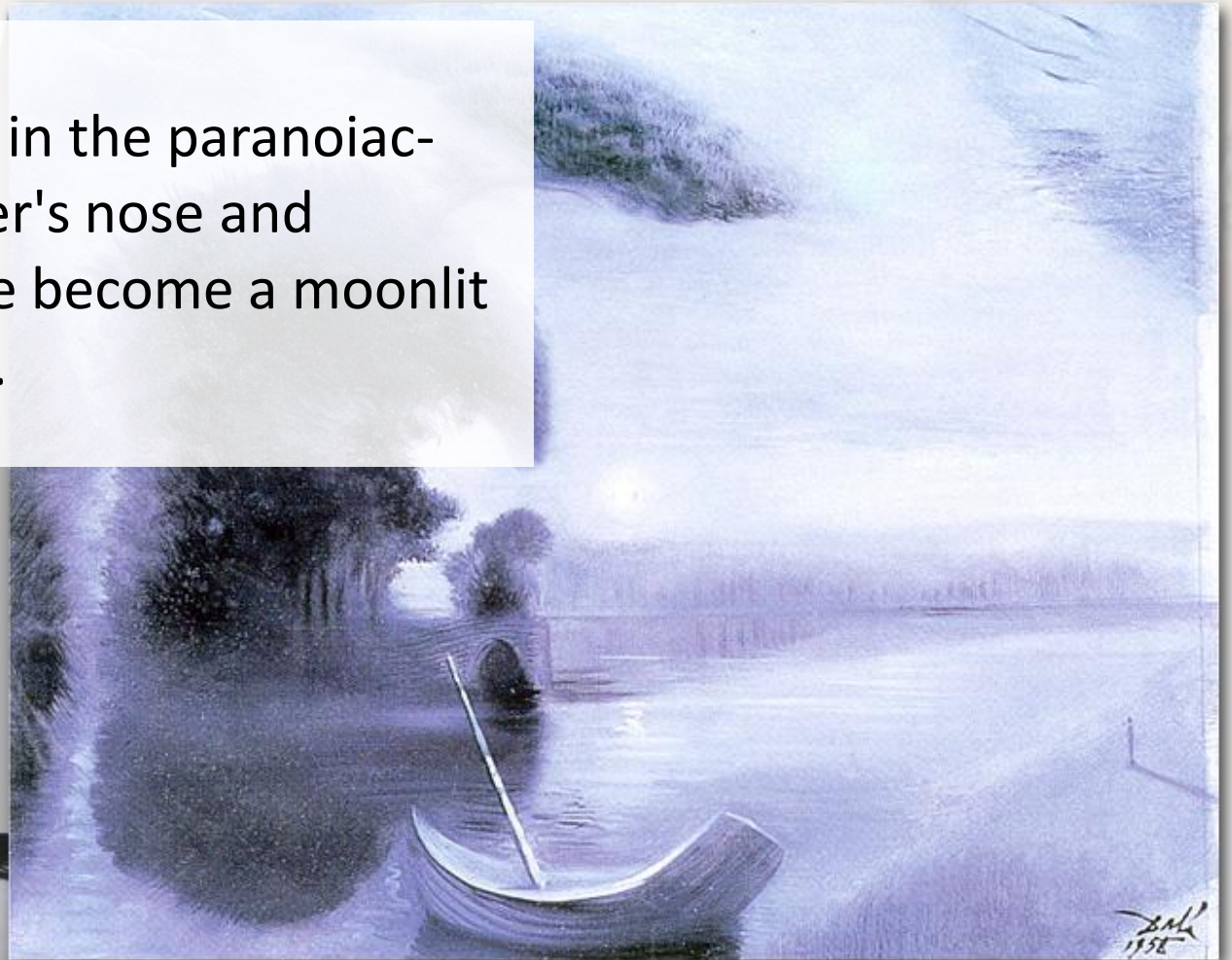
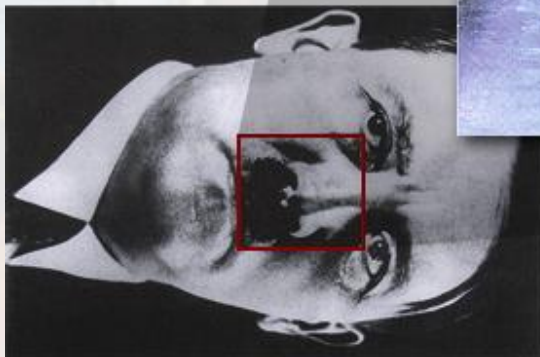
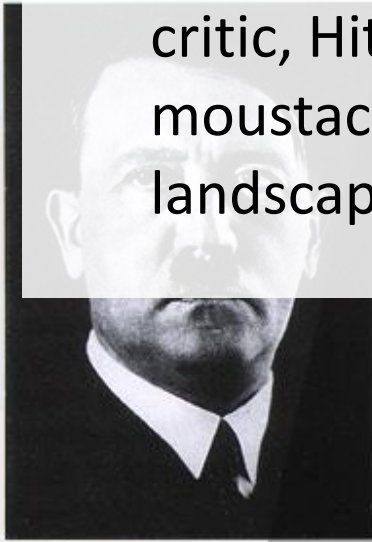
(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

:: Metamorphosis of Hitler's Face into a Moonlit Landscape with Accompaniment - 1958

- Immersed in the paranoiac-critic, Hitler's nose and moustache become a moonlit landscape.



Salvador Dalí

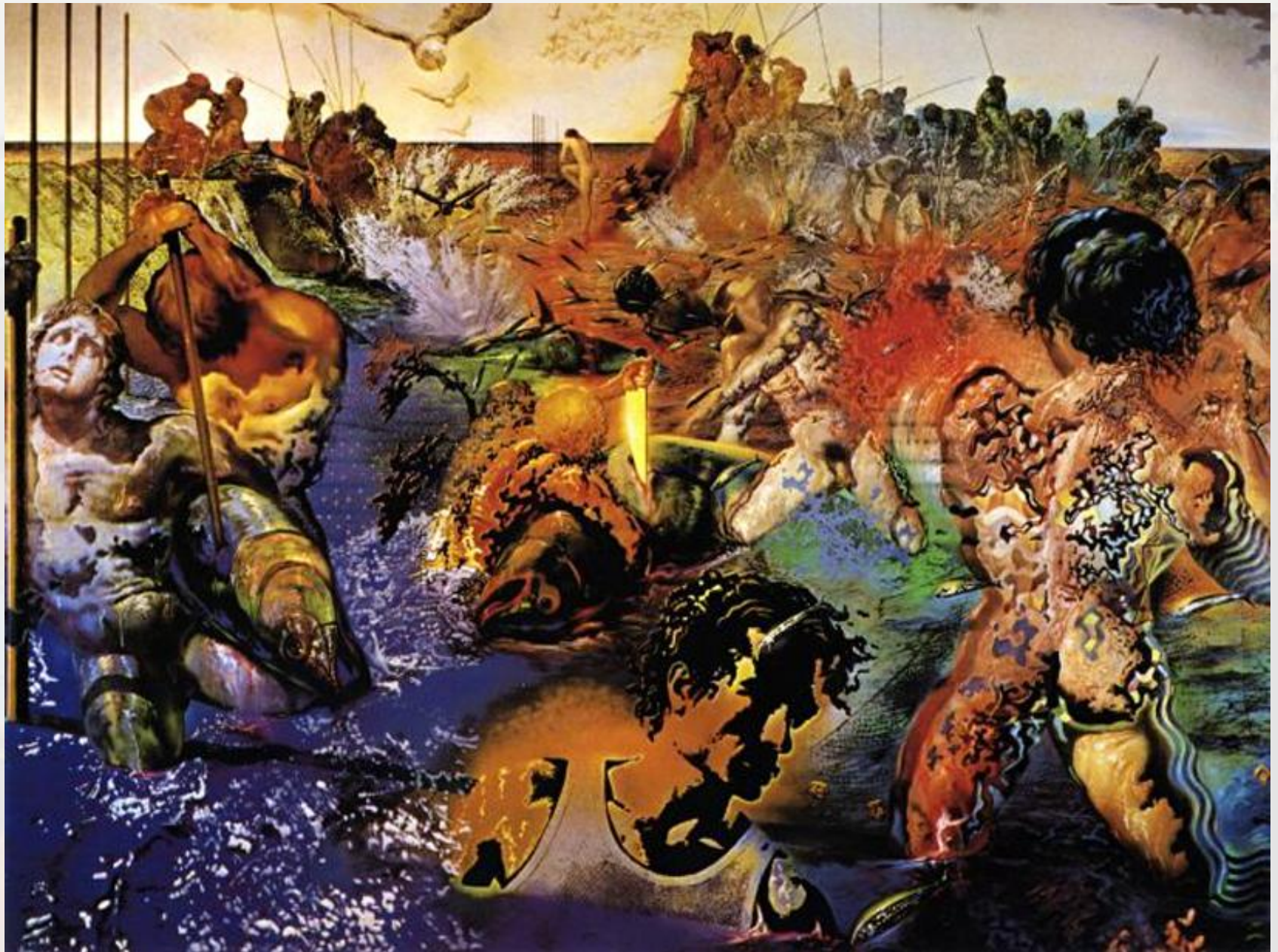
Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

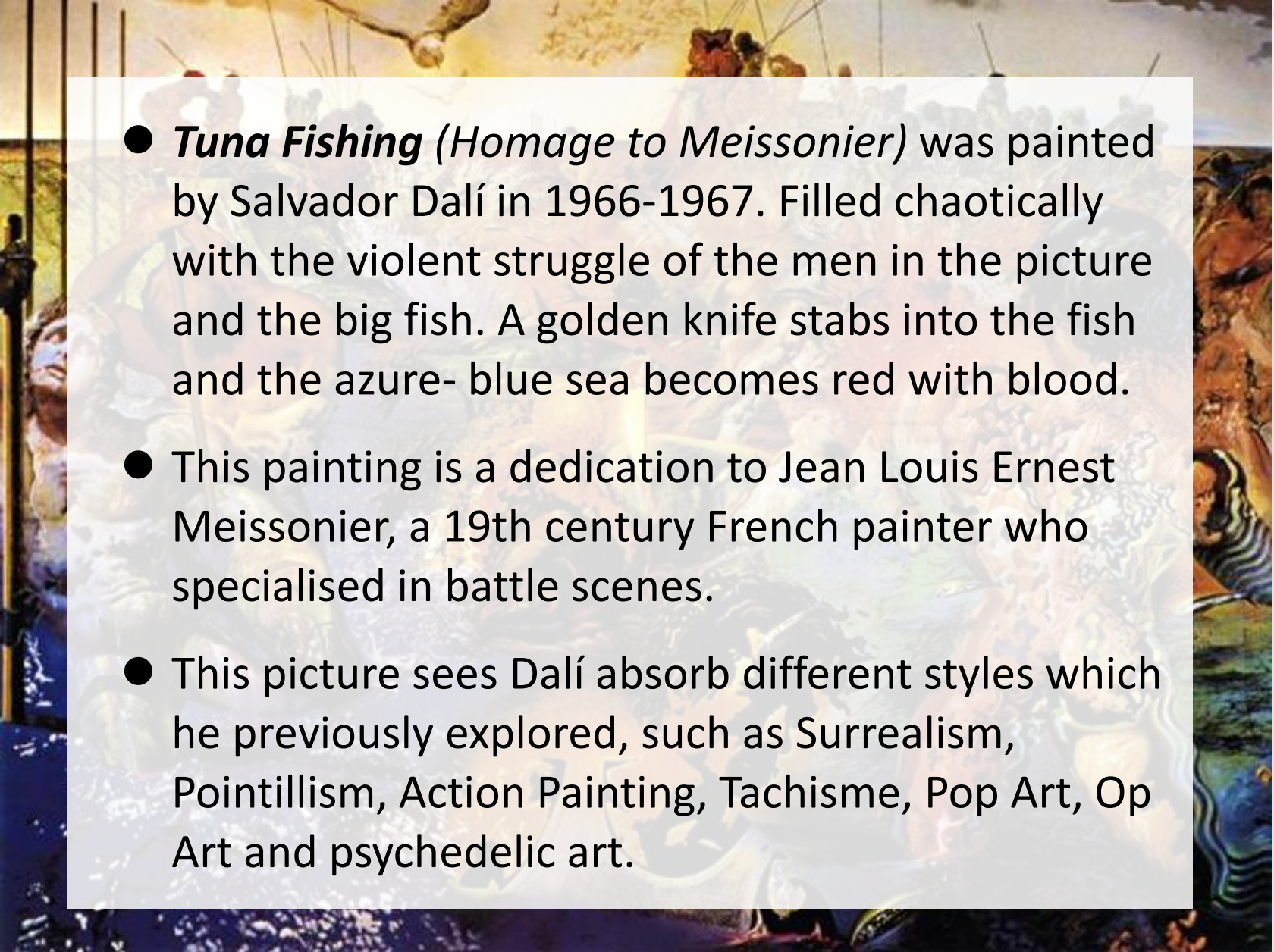
:: Tuna Fishing - 1967



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

- 
- ***Tuna Fishing (Homage to Meissonier)*** was painted by Salvador Dalí in 1966-1967. Filled chaotically with the violent struggle of the men in the picture and the big fish. A golden knife stabs into the fish and the azure- blue sea becomes red with blood.
 - This painting is a dedication to Jean Louis Ernest Meissonier, a 19th century French painter who specialised in battle scenes.
 - This picture sees Dalí absorb different styles which he previously explored, such as Surrealism, Pointillism, Action Painting, Tachisme, Pop Art, Op Art and psychedelic art.

Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture: :: Final Considerations

Marcel Duchamp, Salvador Dalí and the "Immaterial" Connection

The idea behind this small selection of Dalí's works, is to show the way that Dalí, with his enigmatic imagery, was able to raise in our vision, hidden or forgotten meanings, with appearances of deeply symbolic structures associations.

Through the Surrealist movement, and his Paranoiac-Critical method, Dalí dove in the depths of the unconscious, the dreams in which, however distressing appears to us, represent the imaginative realization of our desires, no matter what may be.



Salvador Dalí

Salvador
Dalí

(1904 - 1989)

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the “Immaterial” Connection

:: Final considerations

According to the classical concept, **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.**

Marcel Duchamp

Salvador Dalí

The Hand in Digital Culture:

Marcel Duchamp, Salvador Dalí and the “Immaterial” Connection

:: Final considerations

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).

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. Also when Dalí just choose white canvas to sign and sell: were those all readymades? **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. **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.

The Hand in Digital Culture: :: References

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THE HAND IN DIGITAL CULTURE:

Marcel Duchamp, Salvador Dalí and the “Immaterial” Connection



Marcel Duchamp

Marcel Duchamp
(1887 - 1968)

Thank you!

Salvador Dalí

Salvador Dalí
(1904 - 1989)