



**D**

*is for* **DUCHAMP**  
*the*  
**DEEP  
DYED  
DECEIVER**

















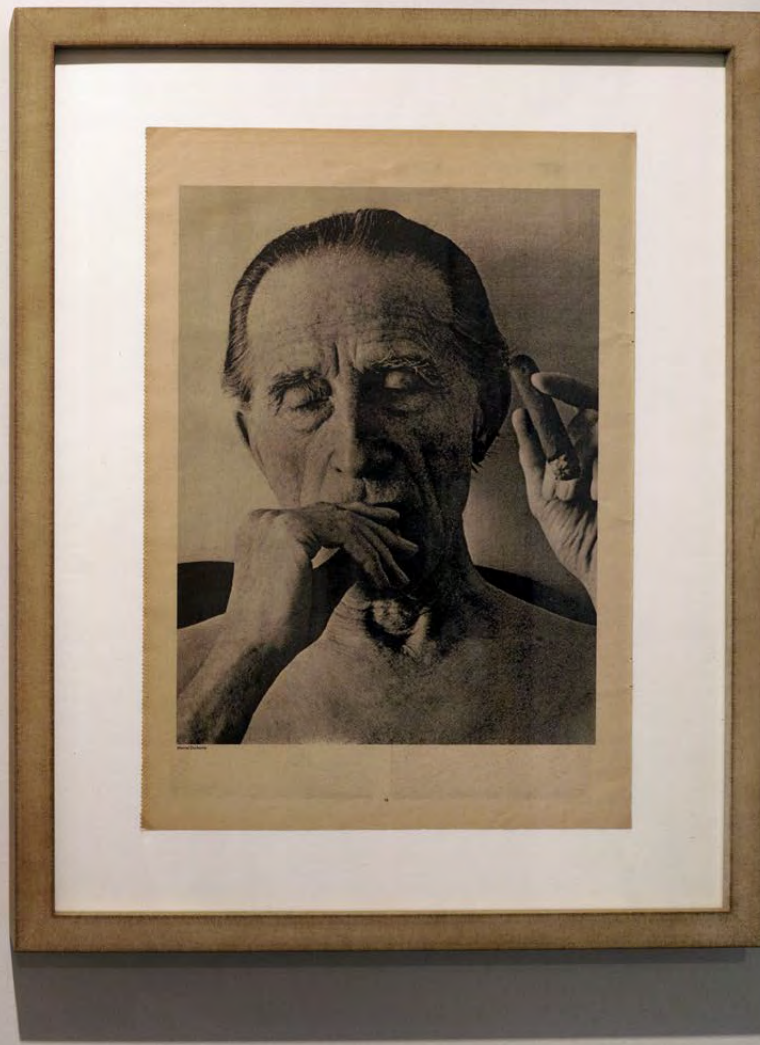












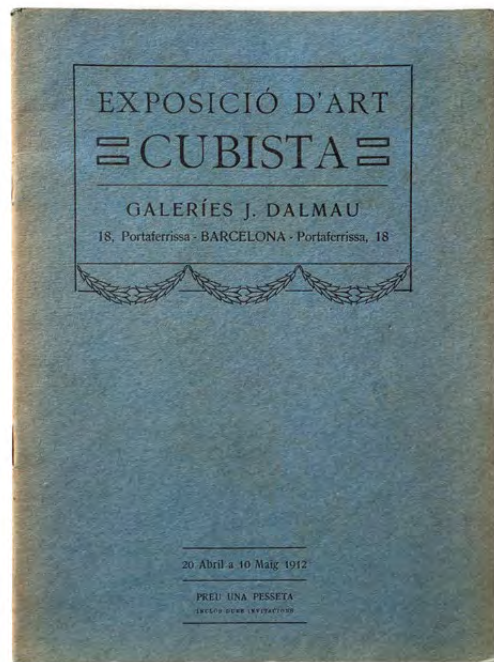




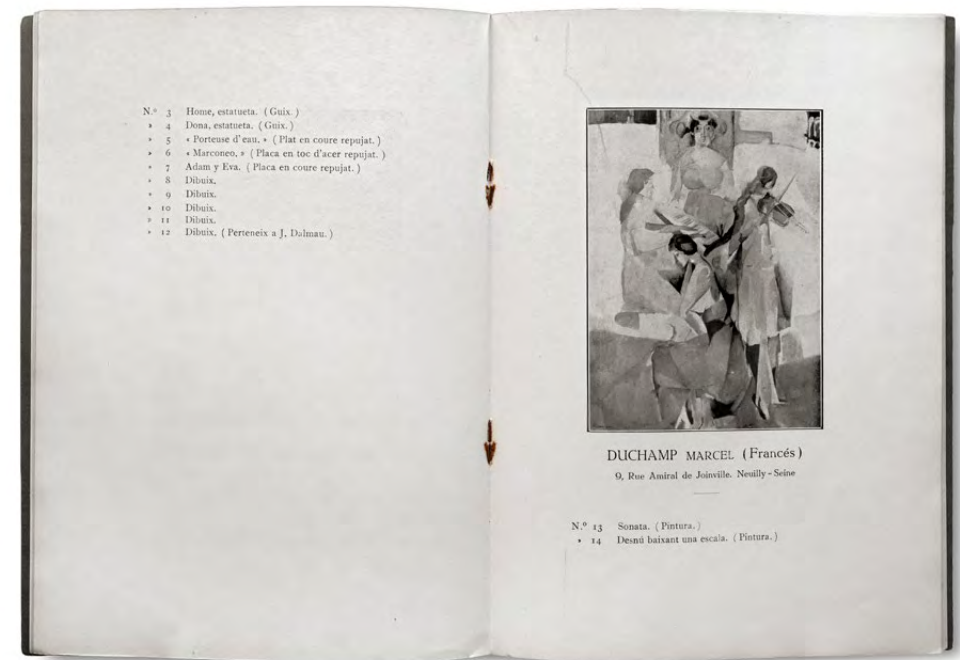


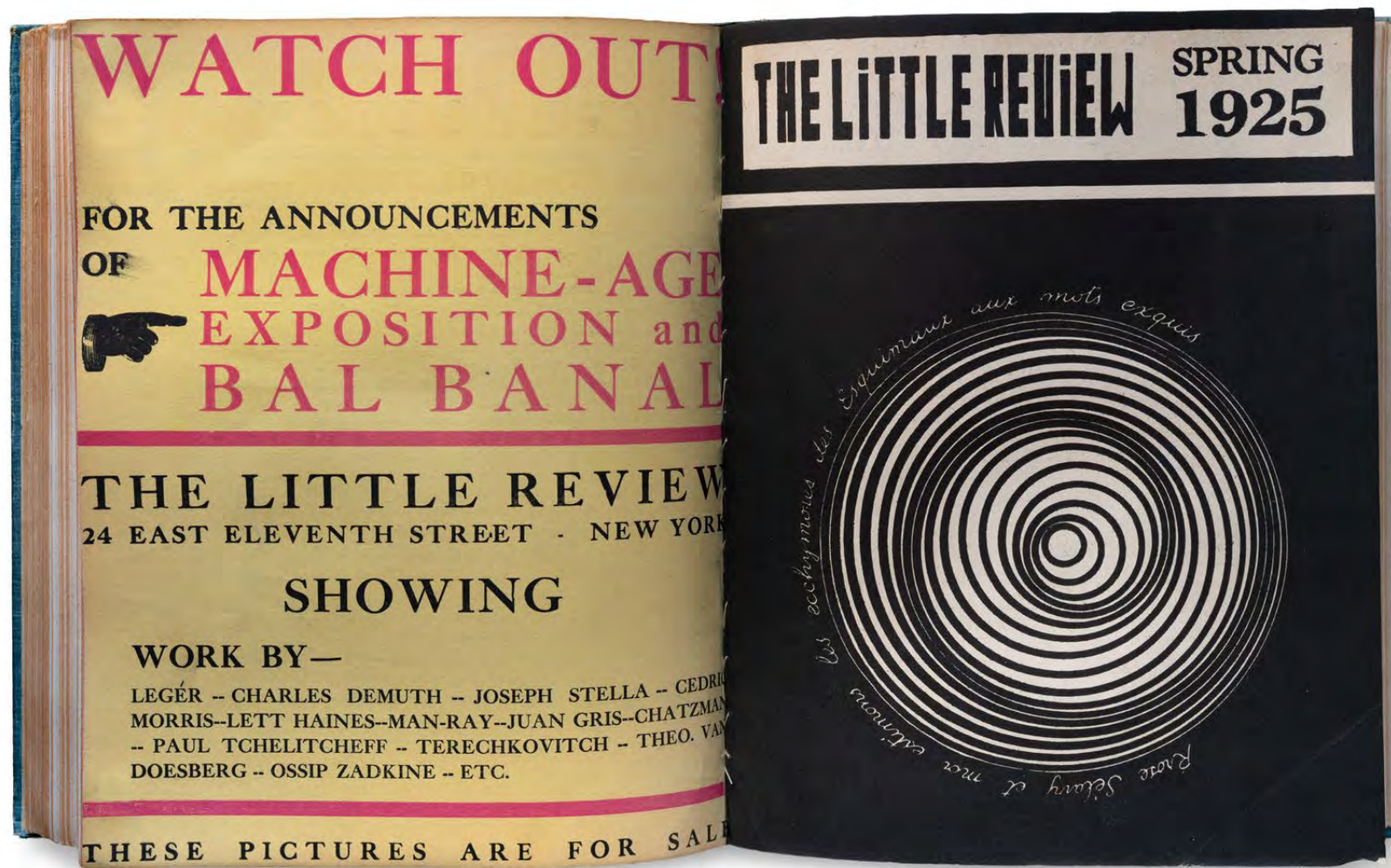






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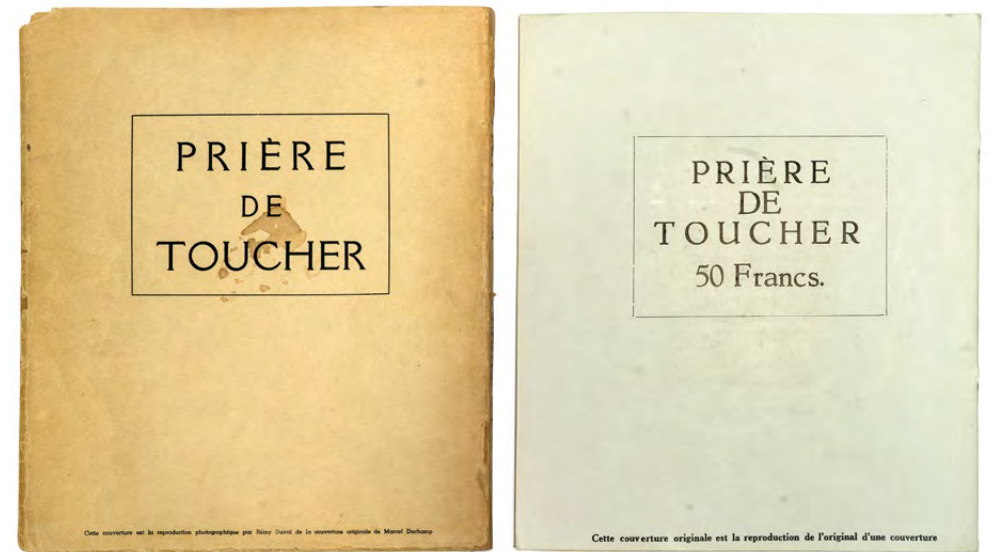
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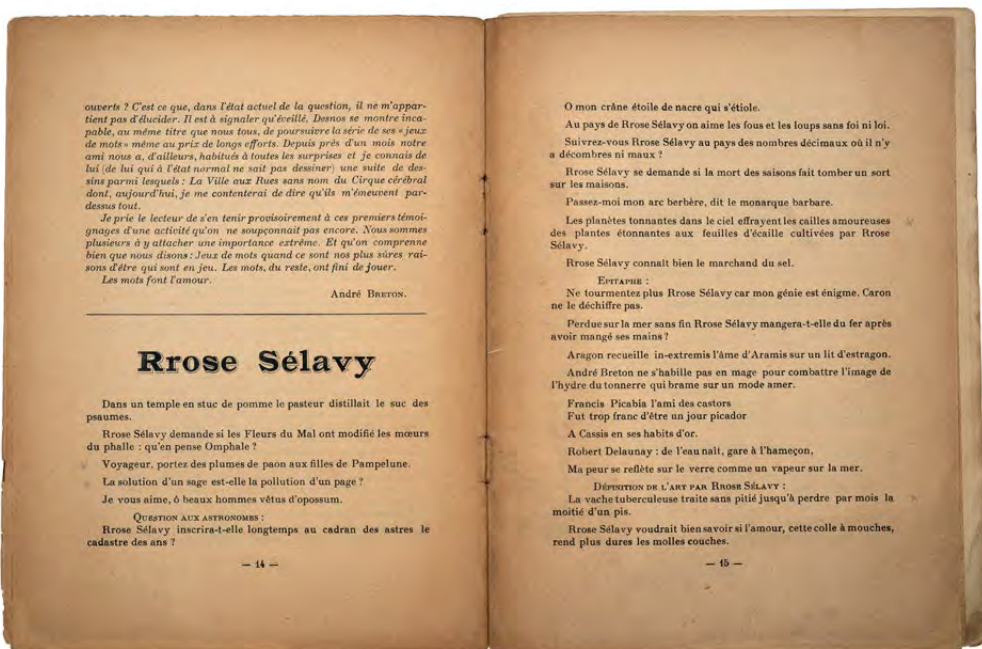


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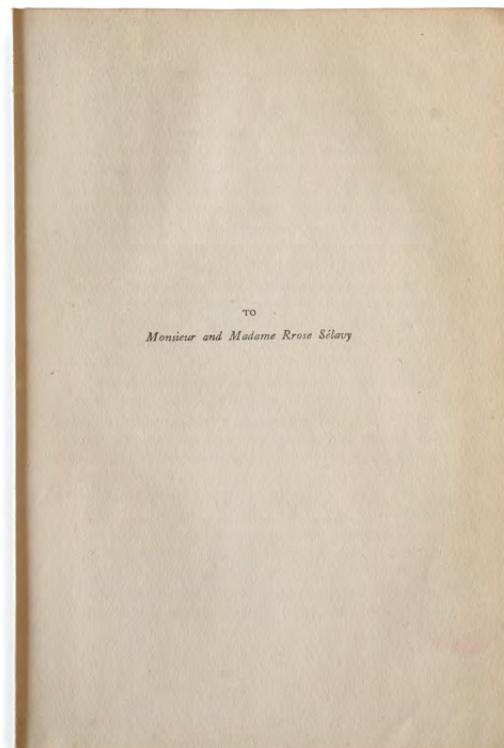


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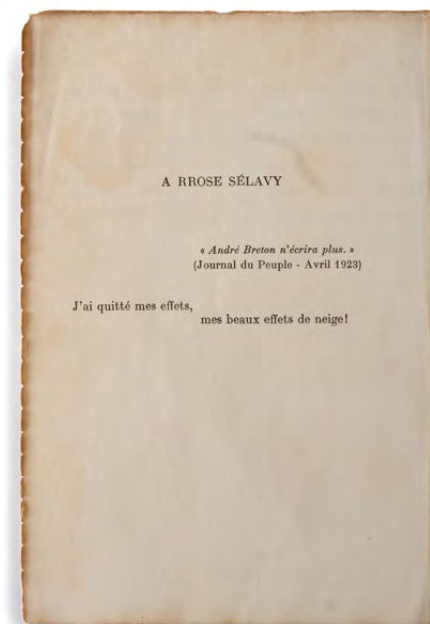




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KAY BOYLE: *Avalanche*. (NY, Simon & Schuster, 1944). ANDRÉ BRETON: *Clair de Terre*. (Paris, 1923).





Marcel Duchamp was not enigmatic.

He articulated his theoretical understanding of art with utmost clarity, and maintained this position consistently for more than half a century.

At its core, he believed that the spectator gives meaning to the artwork, while the artist is merely a “mediumistic being”, not cognizant of what his intuition brings forth. Significance is a societal yield. Authorship, accordingly, resides in reception.

The Arsenale Institute’s project takes this concept seriously, transforming the way Duchamp’s oeuvre and legacy are understood.



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