“Two Minds on a Single Wavelength:” Timothy Phillips on Salvador Dali and Marcel Duchamp

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LE GRAND VERRE: Visite Guidée

(Paris: l’Échoppe, 1992.)

For a Portrait of Marcel Duchamp:
“The Dedications Speak”

Pour un portrait de Marcel Duchamp: “disent les

dédicaces”

Why Tout-Fait?

Le Picadilly by Erik Satie (1866-1925)

Satie, a French composer, studied music at the Paris Conservatory Schola Cantorum. He was the pupil of Vincent D’Indy and Albert Roussel.

Against the romantic Wagnerian style which was incapable of expressing a French sensibility, Satie developed a controlled, abstract and seemingly simple style. His music, in general, features a removed, unaffected beauty. Although his early works anticipate the harmonic innovations of some impressionists, such as Debussy and Ravel, his later compositions foretell the neoclassicism of the early 20th century.

Erratum Musical, 1913

“One way to study music: study Duchamp.” An impressive line John Cage once mentioned. The friendship between these two creative minds reveals their mutual concern with the conventional perception both on the artistic creation and the spectator’s expectation. To Cage, for instance, silence was a compositional tool, a vivid explanation of what can be music. For Duchamp, however, making music meant going beyond the technical exploration of musical composition. Duchamp explored whether one is able to visualize sound and combine it with language by playing music in a random kind of order, in other words, to create something artistic by chance.

The 1913 “Armory Show” comes ALIVE!