

Marcel Duchamp's

The [Creative] Act

Joe Milutis

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Let us consider two important factors, the two poles of the creation of art: the artist on the one hand, and on the other the [noun] who later becomes the [noun].

To all appearances, the artist acts like a [adjective] [noun] who, from the [noun] beyond time and space, seeks his way out to a [noun]. If we give the attributes of a [noun] to the artist, we must then [transitive verb] him the [noun] on the esthetic plane about what he is doing or why he is doing it. All his decisions in the [adjective] [noun] of the work rest with pure [noun] and cannot be translated into a [noun], spoken or written, or even thought out.

T.S. Eliot, in his essay on “Tradition and [adjective] [noun]”, writes: “The more [adjective] the artist, the more completely separate in him will be the man who [verb] and the mind which [verb]; the more perfectly will the [noun] digest and transmute the [noun] which are its [noun].”



Millions of artists [verb]; only a few thousands are [passive verb] or [passive verb] by the [noun] and many less again are [passive verb] by [noun].

In the last analysis, the [noun] may shout from all the rooftops that he is a [noun]: he will have to wait for the [noun] of the spectator in order that his [noun] take a [adjective] value and that, finally, [noun] includes him in the primers of Artist History.

I know that this [noun] will not meet with the approval of many artists who refuse this [adjective] [noun] and insist on the [noun] of their awareness in the [adjective] [noun] - yet, art history has consistently decided upon the virtues of a [noun] through considerations completely divorced from the [adjective] [noun] of the artist.

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If the artist, as a [adjective] [noun], full of the [adjective] [noun] toward himself and the [adjective] [noun], plays no role at all in the [noun] of his own [noun], how can one [verb] the [noun] which prompts the [noun] to react [adverb] to the [noun]? In other words, how does this [noun] come about?

This [noun] is comparable to a [noun] from the artist to the [noun] in the form of an [adjective] [noun] taking place through the [adjective] [noun], such as [noun], [noun] or [noun].

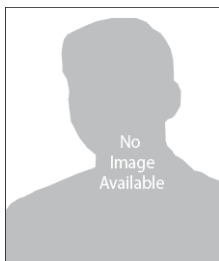
But before we go further, I want to [verb] our understanding of the word ‘[noun]’ - to be sure, without any attempt at a definition.

What I have in mind is that [noun] may be [adjective], [adjective] or [adjective], but, whatever adjective is used, we must call it [noun], and [adjective] [noun] is still [noun] in the same way that a [adjective] [noun] is still an [noun].



Therefore, when I refer to ‘[noun] [noun]’, it will be understood that I refer not only to [adjective] [noun], but I am trying to describe the [adjective] [noun] which produces [noun] in the raw [noun] . . . [french phrase] – [adjective], [adjective] or [adjective].

In the [adjective] [noun], the artist goes from [noun] to [noun] through a chain of totally [adjective] reactions. His struggle toward the [noun] is a series of [plural noun], [plural noun], [noun], [plural noun], [plural noun], which also cannot and must not be fully [adjective], at least on the esthetic plane.



The result of this struggle is a difference between the [noun] and its [noun], a difference which the artist is not aware of. Consequently, in the chain of reactions accompanying the [adjective] [noun], a [noun] is missing. This [noun], representing the [noun] of the artist to express fully his [noun], this [noun] between what he intended to [verb] and did [verb], is the personal ‘[noun] [noun]’ contained in the work.

In other words, the [adjective] ‘[noun] [noun]’ is like a [adjective] [noun] between the unexpressed but intended and the unintentionally expressed.

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To avoid a [noun], we must remember that this ‘[noun] [noun]’ is a personal expression of art [french phrase], that is, still in a raw [noun], which must be ‘[passive verb]’ as pure sugar from molasses by the [noun]; the digit of this [noun] has no bearing whatsoever on his [noun]. The [adjective] [noun] takes another aspect when the spectator experiences the [noun] of [noun]: through the change from inert [noun] into a [noun], an actual transubstantiation has taken place, and the role of the [noun] is to determine the weight of the [noun] on the [adjective] scale.

All in all, the [adjective] [noun] is not performed by the artist alone; the [noun] brings the work in contact with the [adjective] [noun] by deciphering and interpreting its [adjective] [noun] and thus adds his [noun] to the [adjective] [noun]. This becomes even more obvious when [noun] gives a final [noun] and sometimes [verb] [adjective] [noun].

