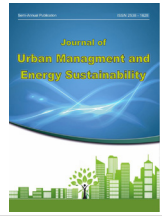


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CASE STUDY RESEARCH PAPER

Society in the face of the metamorphosis of art with a look at the works of Marcel Duchamp

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ABSTRACT

The evolution of artistic practices in the 20th century saw a profound transformation in the understanding of what constitutes art, largely influenced by the works of pioneering artists such as Marcel Duchamp. His radical ideas about art challenged conventional norms and contributed significantly to the avant-garde movement. The aim of the current research is to explain the concepts of artistic reality and its transformation in society from Duchamp's perspective and its representation in the character of Rose Sélavy. The research methodology of the present study is analytical and qualitative, and it is considered development-oriented. The information is gathered through documentary and library methods, utilizing online resources and articles. Initially, the concept of artistic reality is examined and inferred using content analysis, and the works of Marcel Duchamp are analyzed in relation to the underlying concept. Furthermore, philosophical structural critiques of Duchamp's famous works are investigated, and his fictional character is examined based on reports and critiques from critics. Finally, a general conclusion is presented. The findings shows The character of "Rose Sélavy" is often interpreted as a representation of rebellion against conventional artistic standards. Through the creation of this character in post-modernism approach, Duchamp aimed to subvert the established boundaries of art and remind viewers that art exists not only in objects and paintings but also within individual thought processes and perceptions

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INTRODUCTION

Marcel Duchamp was born on July 28, 1887, in Blainville-Crevon, France. A pivotal figure in the development of modern art, Duchamp initially focused on painting, producing notable works during the early 20th century. He was influenced by the late Impressionist movement but gradually shifted away from traditional artistic techniques. Duchamp's most famous early work, *Nude Descending a Staircase, No. 2*, displayed a blend of Cubism and Futurism, which shocked the art world at the 1913 Armory Show in New York. His radical ideas about art challenged conventional norms and contributed significantly to the avant-garde movement. As his career progressed, Duchamp began to question the very nature of art. He introduced the concept of the "readymade," ordinary manufactured objects presented as art, with *Bicycle Wheel* (1913) being one of his first pieces. This innovative approach marked a significant departure from traditional aesthetics, focusing instead on the idea behind the artwork rather than its craftsmanship. Duchamp proclaimed, "I have forced myself to contradict myself in order to avoid conforming to my own taste," reflecting his embrace of paradox and irony (Duchamp, 1967). His later work, such as *Fountain* (1917), which featured a urinal signed «R. Mutt,» sparked debates about the nature of art and the role of the artist. Duchamp's influence extended beyond the Dada movement, shaping a variety of later artistic movements, including Surrealism and Conceptual Art. His challenge to artistic conventions encouraged other artists to explore abstract ideas and non-traditional mediums. Duchamp's work questioned the significance of originality in art and inspired generations of artists to engage with the concept of art itself. His famous assertion that "art is a game between all people of all periods" emphasizes the collaborative nature of artistic expression (Duchamp, 1957). This perspective opened the door for new forms of art that prioritize ideas over material substance. Duchamp's legacy is undeniably profound, as his contributions have had a lasting impact on contemporary art practices. The concepts he intro-

duced have become foundational in discussions about art, aesthetics, and the role of the artist. His provocative artworks continue to challenge and inspire countless artists and viewers alike. Duchamp passed away on October 2, 1968, but his revolutionary ideas about art remain relevant, reflecting a continual evolution in artistic expressions. The dialogue he initiated about the nature and definition of art continues to resonate today, making him a seminal figure in the art world.

MATERIALS AND METHODS

Research Background

The evolution of artistic practices in the 20th century saw a profound transformation in the understanding of what constitutes art, largely influenced by the works of pioneering artists such as Marcel Duchamp. Duchamp, through his concept of the "readymade" and works like *Fountain*, challenged traditional notions of art, encouraging critical discourse on its definitions and the role of the artist within society. This literature review examines the contributions of various scholars to the understanding of Duchamp's impact on artistic reality and societal perspectives.

- Ades (1999) discusses how Duchamp's ready-mades disrupted traditional aesthetic values, arguing that they marked a significant shift toward conceptual art. The author highlights how these works prompted viewers to reconsider the nature of art and the artist's role in society.
- Stallabrass (2013) explores the relationship between Duchamp's work and societal norms, contending that his art acted as a critique of the commodification of culture. The author emphasizes how Duchamp used absurdity to question the value systems within art and society.
- Tomkins (1996) provides a comprehensive biography that contextualizes Duchamp's contributions to modern art. He argues that Duchamp's work straddles various disciplines, fundamentally altering the perception of art in relation to the historical and social environment.

- Bock (2019) analyzes how Duchamp's choices to present everyday objects as art disrupted established notions of materiality. This shift highlighted a new societal engagement with objects, blurring boundaries between art and life.
- Naumann (1998) approaches Duchamp's art through the lens of humor, suggesting that it challenges serious artistic pretensions. This humor fosters a connection between art and society, reflecting cultural anxieties of the era.
- Rosen (2005) examines Fountain as a profound commentary on the role of the artist and the nature of artistic creation. The study concludes that Duchamp's work encourages viewers to engage in critical dialogue about art's societal functions.
- Danto (1992) provides a philosophical analysis of Duchamp's influence on contemporary art. The author reflects on how Duchamp's ideas have redefined the boundaries of art, allowing for a broader interpretation in relation to society.
- O'Brien (2012) highlights Duchamp's role in the development of the avant-garde. The study investigates how his radical approaches initiated artistic movements that questioned societal norms.
- Elkins (2005) explores how Duchamp's philosophy on aesthetic experience placed emphasis on viewer interpretation over authorial intent, transforming the dynamic between art and society.
- Kuspit (2004) addresses how Duchamp's embrace of absurdism reflects societal disillusionment during his time. The analysis proposes that this engagement advocates for a more intimate relationship between art and societal critique.
- Hickey (1997) posits that Duchamp laid the groundwork for conceptual art, prompting artists to explore ideas over form. This transition impacts societal expectations surrounding artistic production.
- Groys (2010) examines the implications of Duchamp's work on cultural institutions. He argues that Duchamp's challenge to traditional art forms necessitates a reevaluation of the role that cultural institutions play in defining art.
- Bal (2011) discusses how Duchamp's subversion of norms allows for diverse interpretations of identity in art. The findings suggest that Duchamp's work fosters a dialogue between personal and societal identity.
- Freedberg (2003) explores the relationship between medium and message in Duchamp's work. The study concludes that Duchamp's use of non-traditional media invokes critical societal questioning.
- Bürger (1997) discusses the evolving role of the viewer in the context of Duchamp's art. The study finds that the viewer's engagement with the art piece is crucial for understanding its societal implications.
- Jansen (2008) assesses how Duchamp's work critiques capitalist values by elevating everyday objects to the status of art. The author highlights societal reflections on consumer culture.
- Frascina (2004) places Duchamp's work within the historical framework of modernity, suggesting that his art responds to socio-political challenges of the era.
- Jones (2010) tackles the notion of gender in Duchamp's works, considering how his ideas about identity reflect broader social movements and transformations.
- Foster (1996) discusses Duchamp's pivotal influence on postmodern art, examining how his concepts dismantle established norms within a societal context.
- Dewey (1934) interprets Duchamp's view of art as a game, suggesting that this perspective fosters a dynamic relationship between the artwork and the audience, encouraging social interaction. (Tab. 1)

Table 1: research background

Author	Topic of Research	Year	Goal of Research	Conclusion
Ades	Duchamp's ready-mades	1999	To analyze the disruption of aesthetic values	Marked a shift toward conceptual understanding
Stallabrass	Cultural critique through Duchamp's art	2013	To explore Duchamp's critique of cultural commodification	Art challenges societal value systems
Tomkins	Contextualizing Duchamp's contributions	1996	To provide a comprehensive biography	Alters perception of art regarding historical context
Bock	Disruption of materiality in art	2019	To analyze how everyday objects engage society	Blurs boundaries between art and life
Naumann	Humor in Duchamp's work	1998	To examine the role of humor in Duchamp's art	Advocates for dialogue on cultural anxieties
Rosen	Fountain as social commentary	2005	To explore the implications of Fountain	Encourages critical dialogue about artistic functions
Danto	Philosophical analysis of Duchamp's influence	1992	To reflect on Duchamp's redefining impact on contemporary art	Redefines boundaries of art
O'Brien	Contribution to the avant-garde	2012	To assess Duchamp's influence on artistic movements	Initiates questioning of societal norms
Elkins	Aesthetic experience in Duchamp's philosophy	2005	To explore viewer interpretation dynamics	Transforms viewer-artist relationship
Kuspit	Absurdism and societal disillusionment	2004	To address engagement with societal critique	Advocates art's role in societal conversation
Hickey	Conceptual art foundation	1997	To analyze the impact of Duchamp on conceptual approaches	Promotes ideas over form
Groys	Impact on cultural institutions	2010	To evaluate the influence on cultural organizations	Necessitates reevaluation of cultural institutions
Bal	Identity in Duchamp's oeuvre	2011	To discuss diverse identity interpretations	Fosters dialogue between personal and societal identity
Freedberg	Medium and message in Duchamp's work	2003	To explore the relationship in Duchamp's work	Invokes critical questioning of societal norms
Bürger	Role of the viewer in Duchamp's art	1997	To discuss viewer engagement with Duchamp's works	Critical for understanding social implications
Jansen	Critique of capitalism in Duchamp's work	2008	To assess how Duchamp critiques capitalist values	Reflects societal critiques toward consumer culture
Frascina	Historical context of Duchamp's works	2004	To contextualize Duchamp's art within modernity	Responds to socio-political challenges
Jones	Examination of gender in Duchamp's oeuvre	2010	To analyze socio-gender dynamics in Duchamp's work	Reflects broader social movements and transformation
Foster	Impact on postmodernism	1996	To address Duchamp's influence on postmodern art	Dismantles established societal norms
Dewey	Art as a game from Duchamp's perspective	1934	To interpret the nature of art engagement	Fosters dynamic audience-art interaction

Methodology

The research methodology of the present study is analytical and qualitative, and it is considered development-oriented. The information is gathered through documentary and library methods, utilizing online resources and articles. Initially, the concept of artistic reality is examined and inferred using content analysis, and the works of Marcel Duchamp are analyzed in relation to the underlying concept. Furthermore, philosophical structural critiques of Duchamp's famous works are investigated, and his fictional character is examined based on reports and critiques from critics. Finally, a general conclusion is presented.

DISCUSSION AND FINDINGS

The Concept of Artistic Reality

Artistic reality refers to the relationship and interaction between art and human experience within the cultural and societal context. This concept examines how artistic works are formed and interpreted against social, cultural, political, and economic backgrounds. Eagleton (2005) posits that artistic reality arises from social realities created and acknowledged by art, encompassing cultural reflections, social critiques, and the subversion of outdated norms manifested in artistic works. The past century in art has witnessed significant transformations in the definition and understanding of artistic reality. With the emergence of movements like Dada and Surrealism, artists sought to destabilize conventional meanings and reveal hidden dimensions of social reality (Ades, 1999). These movements prompted new inquiries regarding the nature of art and reality, initiating innovative approaches that profoundly influenced subsequent artistic practices. As technology has advanced, artistic reality has also evolved. Artists began exploring new forms of expression through digital tools and modern media, altering both the concept and presentation of reality. Norman (2018) demonstrates that digital art allows artists to examine multiple realities simultaneously, creating multifaceted experi-

ences for audiences that challenge traditional perceptions of artistic expression. Artistic reality is a dual process that necessitates audience engagement. With the advent of conceptual art and interactive approaches, the viewer's role as an active participant in shaping artistic reality has been emphasized (Foster, 1996). This transformation indicates that artists are no longer solely responsible for presenting reality; instead, audiences play a crucial role in discovering and interpreting it, enhancing the overall experience of the artwork. Interpreting artistic reality involves challenging existing assumptions and monopolies within art. Townsend (2011) examines the impact of critical perspectives on artistic works, arguing that social and cultural critiques can redefine artistic reality and create new spaces for thought. Such criticism serves as a bridge to better understand social and cultural interactions and unveils layers of artistic reality. The future of artistic reality in today's diverse and complex world raises important questions. Given the extensive influences of social media, globalization, and environmental changes on artistic reality, the field of art faces new challenges. Gleeson (2020) notes that artistic reality will not only reflect but will also serve as a tool for social change, positioning art as a key player in shaping new discourses and generating social awareness.

Artistic Reality from the Philosophical Perspective

The concept of artistic reality has long been a central theme in philosophy, where it is explored through various lenses that interrogate the nature of art, representation, and human experience. Immanuel Kant, in his *Critique of Judgment* (1790), explores the idea of aesthetic judgment, positing that beauty arises from the harmony of form and purpose within an artwork. Kant argues that artistic reality is not merely a replication of nature but a transformation that invokes a subjective experience in the observer. He emphasizes the role of the viewer's faculties of understanding and imagination, suggesting that artistic reality transcends mere

representation and creates a unique space for contemplation (Kant, 1790). Through this lens, art becomes a bridge between the sensory and the conceptual, allowing individuals to engage with deeper truths beyond the physical world.

Friedrich Nietzsche, on the other hand, approaches artistic reality through the lens of existentialism and the will to power in his work *The Birth of Tragedy* (1872). Nietzsche argues that art is a fundamental expression of human existence, capable of revealing the underlying chaos of life. For Nietzsche, artistic reality provides a means of confronting the absurdities of existence and embracing the creative forces within. He proposes that artworks embody a synthesis of the Apollonian and Dionysian elements, representing order and chaos, respectively. This duality in art enables individuals to navigate their experiences, suggesting that artistic reality serves as a vital means for individuals to grapple with the complexities of life (Nietzsche, 1872).

Arthur Danto, in his essay "The Artworld" (1964), introduces the idea of an "artworld," a contextual understanding of art that shapes its reality. Danto posits that art cannot be understood merely through physical characteristics; rather, it is defined by the framework of interpretation and the cultural context within which it exists. This perspective highlights the constructed nature of artistic reality, emphasizing that the meaning of art is not found solely in the object itself but in the discourse surrounding it. Danto's work invites us to consider how various historical, social, and institutional factors influence our understanding of artistic practices and the realities they create (Danto, 1964).

Moreover, Maurice Merleau-Ponty's phenomenological approach in *Phenomenology of Perception* (1945) offers insights into the embodied nature of artistic reality. Merleau-Ponty emphasizes the importance of perception in experiencing art, arguing that bodily existence plays a fundamental role in shaping our understanding of reality. He explores how art captures the lived experience through gesture and embodiment, allowing viewers to engage with

works on a deeper sensory level. By focusing on the embodied aspects of perception, Merleau-Ponty suggests that artistic reality is not solely an intellectual experience but a visceral one, where the viewer's body becomes intertwined with the artwork (Merleau-Ponty, 1945).

In contrast, Rosalind Krauss, in her essay "The Originality of the Avant-Garde" (1986), discusses the impact of technology and reproduction on artistic reality. Krauss argues that the proliferation of images in contemporary culture has altered our understanding of originality and authenticity in art. She posits that the very nature of artistic reality has shifted due to mechanical reproduction, leading to a reexamination of the values traditionally ascribed to art. This evolution challenges the notion of a singular artistic reality, suggesting that it has become multifaceted and varied, influenced by the dynamics of contemporary society (Krauss, 1986). Krauss's work highlights the intrinsic relationship between art, technology, and the reality constructed around them.

Another significant philosophical perspective comes from Arthur Schopenhauer, who asserts the centrality of the aesthetic experience in understanding artistic reality. In *The World as Will and Representation* (1818), Schopenhauer suggests that art provides an escape from the suffering inherent in human existence. He argues that through the contemplation of art, individuals can transcend their desires and connect with a universal essence. For Schopenhauer, artistic creativity manifests the «will» and represents a deeper reality that unveils the underlying truths of the human condition. This perspective reframes artistic reality as a profound avenue for spiritual insight and relief from existential turmoil (Schopenhauer, 1818).

Additionally, Susan Sontag's essays, particularly "Against Interpretation" (1964), challenge traditional approaches to analyzing art and its meaning. Sontag criticizes a solely intellectual approach that prioritizes textual interpretation over sensory experience. She advocates for a more immersive engagement with art, urging

viewers to appreciate the visceral qualities of artworks without overanalyzing them. Sontag's work envisions artistic reality as a space where emotion and experience take precedence over rigid interpretations, thereby enriching our engagement with art (Sontag, 1964). This perspective reinforces the idea that artistic reality is shaped not only by intellectual frameworks but also by the immediate, lived experience of the viewer.

Further advancing this discourse, Theodor Adorno critiques the commodification of art in *Aesthetic Theory* (1970). Adorno warns that the market's influence on artistic production may compromise the integrity and autonomy of art. He argues that in modern society, artistic reality is often shaped by economic interests, leading to the production of artworks that prioritize commercial appeal over genuine expression. Adorno's perspective emphasizes the tensions between art and capitalism, suggesting that the commodification of artistic reality risks reducing its potential for critical and transformative engagement (Adorno, 1970).

In a contemporary context, philosopher Grant Kester explores collaborative art practices, framing artistic reality as a space for dialogue and social engagement in *Conversation Pieces* (2004). Kester argues that artistic reality is no longer confined to individual expression but is increasingly defined by collaborative endeavors that emphasize community and interaction. He posits that contemporary art functions as a medium for collective reflection and social transformation, thereby expanding the understanding of artistic reality to include relational dynamics and participatory experiences (Kester, 2004). This perspective highlights the evolving nature of art as a tool for fostering communal interactions and addressing social issues.

Jean-François Lyotard, in his work *The Inhuman* (1991), interrogates the role of art in post-modern society. Lyotard argues that Western societies have become increasingly dominated by technocratic reasoning and the commodification of art. He posits that this shift undermines

the potential for genuine aesthetic experiences, as art is often reduced to mere products of consumption. Lyotard's critique prompts reflection on the implications of artistic reality in a post-modern context, particularly concerning the tension between art's transformative potential and its entrapment within capitalist frameworks (Lyotard, 1991).

Carlos Jiménez's exploration of the role of art in society brings a social critique to the discussion of artistic reality. In *Art as an Agent of Change* (2015), Jiménez argues that art possesses the power to challenge social norms and provoke critical discourse. He contends that artistic practices can generate new understandings of identity and community, reinforcing the notion that artistic reality is intrinsically linked to social and cultural dynamics. This perspective positions art as a site of resistance, where the realities constructed through artistic practices engage with pressing societal issues (Jiménez, 2015).

Additionally, Rancière's notion of the "distribution of the sensible" in *The Politics of Aesthetics* (2004) offers a framework for understanding how artistic reality is shaped by political and social contexts. Rancière asserts that art is a means of reorganizing perception and challenging established boundaries of visibility and representation. He argues that artistic reality is inherently political, as it has the capacity to give voice to marginalized perspectives and redefine the parameters of what is considered perceptible. This approach invites a critical examination of how art operates within specific socio-political frameworks and the power dynamics that influence its reception and interpretation (Rancière, 2004).

Additionally, Timothy Morton's concept of "hyperobjects" in *Realist Magic* (2013) expands the notion of artistic reality by connecting art to ecological concerns. Morton proposes that some entities, such as climate change, exist beyond human scale and necessitate a rethinking of our relationship with reality. He argues that art can play a vital role in confronting these hyperobjects, encouraging a reevaluation of how we perceive

and engage with interconnected realities. This perspective encourages a fresh understanding of how artistic practices can illuminate complex ecological issues and provoke deeper reflections on the nature of existence (Morton, 2013).

Lastly, in examining the implications of virtual and augmented realities on artistic practice, philosopher Lev Manovich argues in *The Language of New Media* (2001) that digital technologies have revolutionized the ways in which art can be created and experienced. Manovich suggests that the integration of software, databases, and interactivity in artistic practices contributes to a new form of artistic reality. This digital landscape blurs the lines between artist, artwork, and audience, fostering new avenues for engagement and interpretation. Manovich's perspective highlights how digital advancements redefine the essence of artistic reality, offering innovative possibilities for artistic expression and experience in contemporary society (Manovich, 2001).

In conclusion, the philosophical exploration of artistic reality encompasses diverse perspectives that examine its intricacies and implications. From Kant's aesthetic judgment to Nietzsche's existential reflections, the discourse highlights the complex interplay between art, perception, and human experience. Philosophers like Adorno, Kester, and Rancière underscore the social and political dimensions of artistic reality, emphasizing its potential for critical engagement and transformative effects. As contemporary challenges arise, the philosophical inquiries surrounding artistic reality continue to invite reflections on authenticity, identity, and our interconnectedness with the world around us.

Key Works by Marcel Duchamp

Fountain

Fountain is a urinal turned upside down, presented by Duchamp in 1917 as a work of art. This piece represents a profound shift in the concept of art. By selecting an everyday object and re-contextualizing it, Duchamp reminds us that

art is not merely about beauty or technique, but also encompasses philosophical and cultural inquiries. Fountain serves as a symbol of creativity and a challenge to the artistic norms of its time. (Fig. 1)

Bicycle Wheel

This work consists of a bicycle wheel mounted on a wooden stool, created by Duchamp in 1913.

Bicycle Wheel redefines art by separating the object from its primary function. Duchamp presents a piece that transcends emotion and sentiment, engaging in a critical analysis of concepts and ideas. This work dismantles traditional views on artistic creativity. (Fig. 2)

The Bride Stripped Bare by Her Bachelors, Even

Often referred to as *The Large Glass*, this work combines painting and sculpture, created between 1915 and 1923. This piece is a complex narrative that utilizes symbols and geometric forms to explore serious tensions between human emotions and social structures. In light of the avant-garde atmosphere of its time, this work challenges the boundaries of art and offers a deep exploration of love and desire. (Fig. 3)

Chocolate Grinder

This artwork, created in 1914, features a painting of a spinning chocolate grinder.

Chocolate Grinder illustrates changes in the human perception of objects and everyday experiences. By utilizing simple forms and textures, Duchamp invites observers to contemplate the object's essence and hidden meanings, emphasizing a functionalist approach to art. (Fig. 4)

L.H.O.O.Q.

This work depicts a reproduction of Leonardo da Vinci's *Mona Lisa*, with Duchamp adding letters that playfully denote an obscene phrase in French. Created in 1919. Through this piece, Duchamp critiques the sacredness of art and beauty, merging classical art with irreverent themes. By creating a new meaning through juxtaposition, he undermines conventional views on aesthetics and art. (Fig. 5)

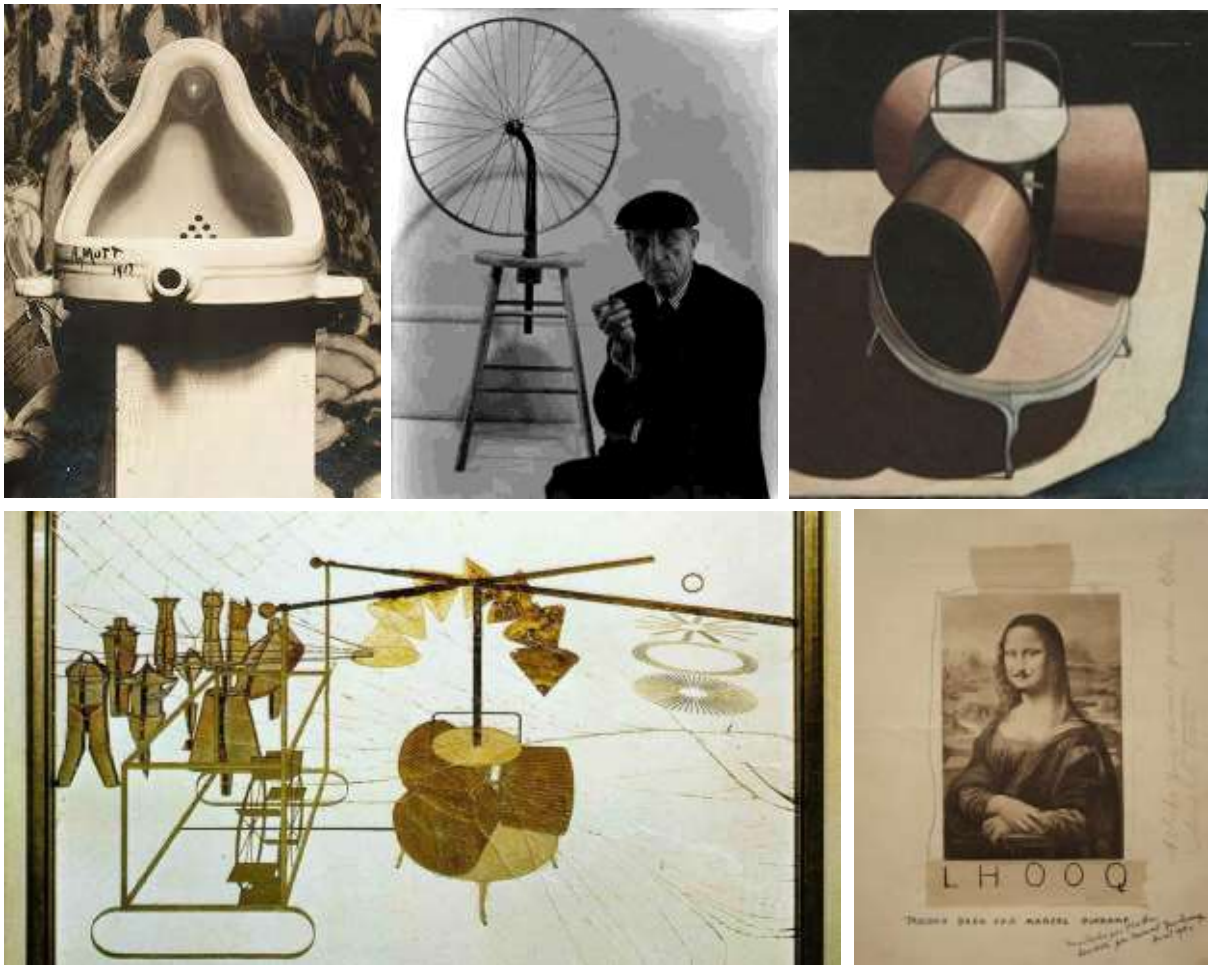


Figure 1 (Top-Left): Fountain, Figure 2 (Top-Middle): Bicycle Wheel, Figure 3 (Top-Right): Chocolate Grinder, Figure 4 (Bottom-Left): The Bride Stripped Bare by Her Bachelors, Even, Figure 5 (Bottom-Right): L.H.O.O.Q.

Changes in Duchamp's Artistic Style

Table 2: Duchamp works transformation up to the artictic reality concept

Year	Artwork	Style	Description
1910-1912	Nude Descending a Staircase No. 2	Cubism	Duchamp explores geometric forms and abstraction, focusing on the movement of the human figure.
1913	Bicycle Wheel	Dada and Innovation	With this work, Duchamp redefined artistic boundaries by presenting an everyday object as art.
1917	Fountain	Dada	By elevating an industrial object to art status, Duchamp engages in a phenomenological critique of art.
1915-1923	The Bride (The Bride Stripped Bare)	Surrealism	Duchamp examines human emotions and societal structures using mixed media and complex forms.
1919	L.H.O.O.Q.	Dada and Iconoclasm	This piece redefines beauty and classical art, connecting popular culture with avant-garde art.

The Responses of Jean-François Lyotard to Marcel Duchamp's Art

Jean-François Lyotard, a prominent French philosopher and critical theorist, is best known for his contributions to postmodern thought and his critique of grand narratives. His insights into art, particularly in relation to Marcel Duchamp, suggest a profound engagement with the nature of aesthetics and the role of art in the contemporary world. Duchamp's innovations challenged traditional conceptions of art, leading to a significant discourse about representations and meanings, themes that Lyotard explored in detail. Lyotard's reflections on Duchamp's work can be linked closely to his broader theoretical framework regarding the postmodern condition. He emphasized the fragmentation of meaning and the decline of meta-narratives, ideas that resonate with Duchamp's departure from conventional forms and representations in art. Duchamp's *Fountain* (1917) serves as a pivotal example; by presenting a urinal as art, he subverted the expectations of aesthetics and artistry, prompting viewers to question the very essence of art itself. According to Lyotard, Duchamp's work exemplifies the concept of the "incredulity toward metanarratives," which is foundational in postmodern philosophy. Duchamp does not offer definitive meanings or stable interpretations in his works. Instead, he engages the viewer in a process of questioning and reinterpretation, aligning closely with Lyotard's belief that art should provoke thought rather than convey fixed ideas. This interaction invites discussions around what constitutes art and the role of the observer in creating meaning.

In his analysis, Lyotard often highlights the tension between the sublime and the ordinary, a theme reflected in Duchamp's choice of everyday objects as artistic statements. The *Bicycle Wheel* (1913) transforms a simple bicycle component into an artwork, compelling the viewer to recognize the aesthetic potential in the mundane. This radical approach prompts a reevaluation of aesthetic values, aligning with

Lyotard's focus on the interplay between high and low culture in postmodern society.

Moreover, Lyotard's notion of "the differend," a situation in which communication breaks down due to irreconcilable differences in language or understanding, can be applied to Duchamp's art. The ambiguity surrounding works like *L.H.O.O.Q.* (1919), which humorously modifies the *Mona Lisa*, illustrates the differend in how viewers interpret art. Some may see it as irreverent, others as a profound commentary on art itself. This multiplicity of interpretations aligns with Lyotard's dismissal of universal truths in favor of localized narratives. Duchamp's manipulation of meaning and context invites critical dialogues about authorship and originality, two key concerns for Lyotard. By displacing the traditional values of originality and authenticity, Duchamp opens up a space for new forms of expression that do not rely on established notions of value. This aligns with Lyotard's idea that in the postmodern age, art reflects a fragmented reality where the author's intentions are overshadowed by the audience's interpretations.

Lyotard also explores the relationship between art and technology, particularly in how Duchamp's use of mechanical reproduction challenges the idea of the unique artwork. Duchamp's readiness to embrace mass production and the mechanical process signifies a departure from the handmade, individualized art of the past. This technological approach aligns with Lyotard's reflections on the impact of technology on the aesthetics and reception of art in contemporary culture. Furthermore, Lyotard's emphasis on the aesthetic experience, as opposed to a didactic one, resonates with Duchamp's art. Where traditional art aimed to convey moral or educational messages, Duchamp's works often evoke a sense of hesitation or discomfort. The viewer is left to navigate their emotions and thoughts rather than receive a clear message, illustrating Lyotard's belief in the importance of the aesthetic experience as a

complex engagement with art. Lastly, Lyotard's thoughts on the role of play in art are particularly relevant to Duchamp's oeuvre. Duchamp often employed humor and absurdity, pushing boundaries and engaging in playful subversions of artistic conventions. This playful aspect invites a reconsideration of the serious nature attributed to art, thereby reflecting Lyotard's assertion that play is essential for understanding the postmodern condition, where the lines between art, life, and theory blur. In conclusion, Jean-François Lyotard's critical engagement with Marcel Duchamp's art reveals a rich interplay between aesthetics, meaning, and the observer's role. Duchamp's radical redefinitions of art challenge stable narratives and invite diverse interpretations, which resonate with Lyotard's postmodern critique. The dialogue between Duchamp's innovations and Lyotard's philosophies underscores a transformative period in art history where traditional boundaries dissolve, emphasizing the multiplicity of meanings and the active participation of the viewer in the process of creation.

RESULTS AND CONCLUSION

The character of "Rose Sélavy" is often interpreted as a representation of rebellion against conventional artistic standards. Through the creation of this character, Duchamp aimed to subvert the established boundaries of art and remind viewers that art exists not only in objects and paintings but also within individual thought processes and perceptions. This perspective is epitomized in works like *Fountain* (1917), where he presented a urinal as an artwork, reinforcing the notion that art can transcend traditional notions of beauty and aesthetics. Research into the character of "Rose Sélavy" reveals it to embody the conflicts and tensions that an artist experiences with society and artistic traditions. Duchamp utilized this character to portray a new approach to art that transcends fixed meanings and rigid definitions. For instance, in his painting *Nude Descending a Staircase, No.*

2 (1912), Duchamp employed non-traditional techniques to convey movement and fluidity, highlighting the struggle to recontextualize artistic expression within the evolving landscape of modernity. Duchamp's painting style encompasses a diverse range of characteristics. He utilized abstract techniques while also engaging with representational and realistic forms at times. In *Nude Descending a Staircase, No. 2*, he portrays motion through geometric shapes and broken lines, challenging viewers' sensory experiences of understanding movement and form. This approach vividly illustrates Duchamp's desire to transcend traditional aesthetic values and invite contemplation about the nature of art itself. Furthermore, the character of "Rose Sélavy" showcases Duchamp's inclination to play with language and meaning. The name of this character and the manner in which they are portrayed have been the subject of complex analyses. Duchamp's play with language is especially evident in works such as *L.H.O.O.Q.* (1919), where he humorously altered the *Mona Lisa* to create a subversive commentary on art and authorship. This interplay not only introduces humor but also provokes deep reflection on the position of art and the artist within society. In summary, the fictional character "Rose Sélavy" represents more than just a facet of Duchamp's work; it acts as a symbol of his profound exploration of art and aesthetics. By conceiving and introducing such a character, Duchamp critically engaged with and sought to alter the traditional standards of art, fostering a discourse that encourages reflection on creativity and meaning in art. This approach significantly influenced subsequent artists and contributed to the emergence of innovative artistic movements throughout the twentieth century. By analyzing the character of Rose Sélavy created by Marcel Duchamp, summarizing key aspects, themes, and implications associated with this fictional character ([Tab. 3](#)):

Table 3: Duchamp works aspects for Rose Sélavy character

Aspect	Description
Symbol of Rebellion	Represents defiance against traditional artistic norms and societal expectations.
Exploration of Identity	Challenges conventional notions of identity and gender in the context of art and society.
Conceptual Art	Embodies Duchamp's belief that art transcends physical objects and includes ideas and concepts.
Playfulness	Reflects Duchamp's playful approach, using humor and wit to provoke thought and discussion.
Subversion of Norms	Questions established definitions of beauty and art, embracing the mundane and the absurd.
Multiplicity of Meaning	Facilitates diverse interpretations, emphasizing that meaning is not fixed but subjective.
Interrogation of Art	Challenges viewers to reconsider their perceptions of what constitutes art.
Language and Wordplay	Highlights the importance of language and its role in shaping meaning; name "Rose Sélavy" plays on "C'est la vie" (That's life).
Feminist Undertones	Can be analyzed through a feminist lens, critiquing gender roles and representation within art.
Cultural Commentary	Provides insights into early 20th-century culture, reflecting tensions and changes in modern society.
Impact on Future Artists	Influences subsequent movements and thinkers, contributing to discussions around postmodernism and conceptual art.
Connection to Everyday Life	Elevates ordinary objects and experiences to the level of art, mirroring Duchamp's use of ready-mades.
Emotional Engagement	Engages viewers on an emotional level, provoking feelings of confusion, curiosity, and contemplation.
Critique of Authorial Intent	Questions the artist's role and the relationship between creator and audience, emphasizing participatory meaning-making.
Transcending Boundaries	Encourages breaking down barriers between high art and popular culture.

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