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**BRITISH POP ART:  
THE INFLUENCE OF  
DADAISM ON RICHARD  
HAMILTON'S ARTISTIC  
PRODUCTION**

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## INTRODUCTION

This work consists of a study of the influence of the Dada artistic movement, especially Marcel Duchamp, in the production of the British artist Richard Hamilton and the repercussions of his work on the world stage, especially in the matter of printed and digital media. The research starts from the Dada artistic movement of the 20th century as the beginning of an artistic revolution, initiated previously in Cubism, which challenged the models of traditional artistic production. Through iconographic and iconological analysis of the works, with the help of bibliographic sources, this project analyzes the Dadaist contribution to the establishment of Hamilton's work in the Pop Art movement in England.

## DADAISM

### THE MOVEMENT

Dadaism emerged in Europe during the 1st GG, initially in Zurich, later in Germany, France, Poland, USA, Spain, Russia, Yugoslavia, Czechoslovakia, Romania, Italy, reaching even Latin America, creating several artistic strands. Francis Picabia, Hugo Ball, Kurt Schwitters, Raoul Hausmann, Marcel Duchamp, Man Ray, are among the movement's first greats. The First World War created an international crisis, with significant reverberations in the art world. Art, according to the Dadaists, becomes governed by the laws of chance, by nonsense, without formal and/or linguistic rigors, capable of being made with whatever was available and in any way possible. In the midst of a meaningless chaotic world, artistic nonsense proves to be positive<sup>1</sup>. Dada is the nonsense of the existing artistic movements, transforming the previous

conventionalisms adopted in traditional art and affirming itself as anti-art. The movement boils down to pure, unmotivated and gratuitous action, originating solely from intuition, its product being an art only art, an art stripped of aesthetic judgments or classifications<sup>2</sup>. Art detaches itself from the subjective emotions of the artist, as Duchamp explains "the beauty of indifference", without the traditional narrative that was previously preached in the reading of art<sup>3</sup>.

## BERLIN

One of the many facets adopted by Dadaism manifested itself in Berlin, considered perhaps one of the most radical. Despite having appeared in other places in Germany, Berlin became a boiling point in the political and social fields in Europe, creating a favorable environment for the birth of the most active group of the artistic movement, which made use of raw material in the effervescence of the scenery. The object of study of Dada is subject to its affirmative as well as its negative interpretation. It is not intended to reach a conclusion, but a non-conclusion, which opens space for interpretations and possibilities, reaching a "creative indifference", as Raoul Hausmann pointed out. The study of Dadaism in Berlin places itself in the position of a continuous negation carried out in a process of dismantling previous concepts, a process that is cyclical and has no end. What makes the facet of Dada in Berlin characteristic is its relationship of dismantling the current politics, the use of mass communication vehicles, the demystification of the concept of work of art and artist and, finally, the questioning of maturity and writing.

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1. ARGAN, Giulio Carlo. *Modern Art: From the Enlightenment to Contemporary Movements*. Sao Paulo: Co. of Letters, 2016.
  2. DUCHAMP, Marcel. *The creative act*. In: BATTCKOCK, Gregory (org.). *The new art*. São Paulo: Perspectiva, 1975. pp. 71-74.
  3. KRAUSS, Rosalind. *Ready-made forms: Duchamp and Brancusi*. In: *Paths of modern sculpture*. São Paulo: Martins Fontes, 1998. pp. 85-126.

The Dadaist production tactic is based on the destructive-constructive movement of its activities, making the rupture essential for a new form to emerge. A chain of denial and suppression is created, with the ultimate goal of transformation through destruction.

The Dada movement in Berlin had claims very focused on the current political scenario in Germany, the Weimar Republic. In 1919, the so-called Dada Republic was proclaimed, with a series of political and social demands aimed at the country with a socialist nature. The central objective was to establish a unified revolution, aiming at the common well-being of the population through socialist ideals, which would result in the transformation of man into a free being. A notable event was the 1st International Dada Fair, which took place at the Bucharth Gallery in 1920. This occasion was an exhibition of artistic works with a political bias, which took a stand against the authoritarianism established in the government, being another moment of reaffirmation of the Dadaist claims in the Germany.

The weight of the so-called Dadá-Berlin did not take place in its exhibitions and works themselves, but in the political and social scene, putting less palpable forces on the agenda. The first fundamental point concerns action, the Dadaist action that denies the work and the non-work, denying itself and becoming empty. A second fundamental issue is the mass dissemination of the media, whether the use of technical reproducibility resources.

## **MARCEL DUCHAMP**

Born in 1887 in Blainville, Normandy, Marcel Duchamp grew up in a family where his father was a notary and his older brothers were painter Jacques Villon and Cubist sculptor Raymond Duchamp-Villon. He studied from 1904 to 1905 at the Académie Julian in France.

The beginning of his artistic production is full of paintings that took Matisse and Fauvism as influences, and in 1911 Duchamp becomes more involved with the Cubist movement, transforming his production with more earthy colors, mechanical and visceral forms and a pictorial portrait of the movement. related to both Cubism and Italian Futurism.

After 1912, his paintings became less frequent and, in 1913, he created his first ready-mades. These were everyday objects, sometimes slightly altered, that were taken out of their usual context and inserted into an artistic setting. One of his best-known pieces is the Fountain, from 1917, which he signed "R. Mutt" and submitted the New York Society of Independent Artists exhibition the same year. The work evidently caused a lot of controversy and the ready-mades were then associated with a break from the aesthetic and artistic standard that was in force, as if it were an attack on what was previously believed in the laws of nature and what was the status of art.

Duchamp lived in New York from 1915 to 1923 and stayed in Paris from 1923 to 1942, the year he returned to New York. During his first period in the United States, he worked on the physical work *The Bride Stripped Bare by Her Bachelors, Even*, sometimes entitled *The Big glass*, which is considered his work. most important individual. Duchamp continued to be an artist of great importance in the art world. He maintained an interest in experimentation and continued to participate in and organize exhibitions over the years. He dedicated himself for a period to playing and participating in chess tournaments. In the last twenty years of his life, he dedicated himself to the three-dimensional realization of the work *The Undressed Bride by her Bachelors, Even*, which has the name of *Étant Donnés*, which is in the Philadelphia Museum of Art. His first solo exhibition was in 1937 at the Art

Club of Chicago. He died in 1968 in Neuilly, on the outskirts of Paris.



Figure 1: Marcel Duchamp, Richard Hamilton, 1967.

## RICHARD HAMILTON

The context of Richard Hamilton's artistic production is fully connected to the British scene of the time, with the increase in contact between society and art. Some of his works, already in the 1950s, foreshadow the North American Pop movement. Shocking colors and explicit consumer objects, albeit with the particularities of the English historical-political scenario. His artistic production, in the wake of British artists such as Edoardo Paolozzi and Francis Bacon, assumes that modern history is experienced photographically. Facts and questions reach the public through media vehicles, whether newspapers or television, dynamics that affect artistic production. Hamilton

interprets that the viewer does not imagine himself in the reality behind the images, but rather distances himself and creates images of the images with skepticism, resulting in a highly self-aware set of works that completely change how scenes and subjects are viewed<sup>4</sup>. Hamilton's works reflect the British will to analyze the world through a cynical and realistic view.

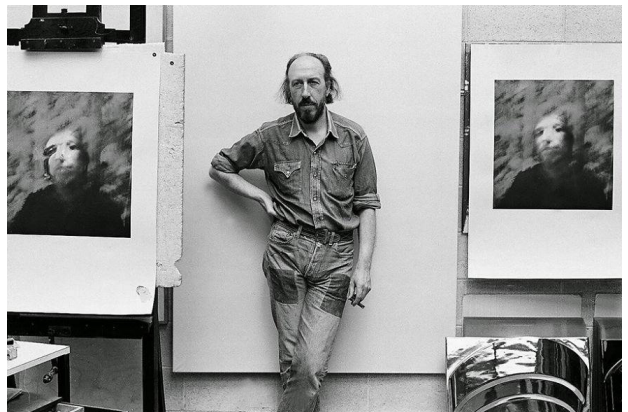


Figure 2: Barbara Picci, Richard Hamilton, 2017.



Figure 3: Two men and a woman overlooking a construction site, c.1949–c.1956. Photograph by Nigel Henderson. Black-and-white negative, 5.5 × 5.5 cm. Tate Archive (TGA 201011/3/1/118/5).

4. LUBBOCK, Tom. *Richard Hamilton: Altered images*. The Independent: London, 2 March 2010. Available at: < <https://www.independent.co.uk/arts-entertainment/art/features/richard-hamilton-altered-images-1914214.html> >. Accessed on: September 1, 2020.

## ARTISTIC PRODUCTION

Hamilton's art is preoccupied with the mass media, but this theme is just one of several modern subjects that feature in his works. The artist has a certain obsession with the modern, whether in relation to technology, which he represents in a realistic way, or even to modern life itself and how it develops. In his work, he seeks primarily what is necessarily and precisely contemporary. In the second instance, Hamilton has a remarkable devotion to the new, employing specifically modern techniques and materials in a systematic and demanding way. There was the massification approach, inserted more towards the artist in the exploration of electronic technology, compared to the American focus on mass consumption materials.

The key characteristic that unites Duchamp and Hamilton is their disinterest in repeating themselves, which is demonstrated in Duchamp's quest, more specifically, for renewal, being easily bored by invariability. The predominant dynamic in Duchamp's production was to find varied solutions for different problems and projects that he put to himself. Faced with this, Hamilton had no desire to create his own style, and his goal was always renewal as well, splicing one cycle into the other based on experimentation in his productions. Its development involves the choice of visual communication medium and, later, the theme for the technique is found. Soon, the process precedes, and then, the images emerge in their style exercises.

### **JUST WHAT WAS IT THAT MADE YESTERDAY'S HOMES SO DIFFERENT, SO APPEALING?, 1956**

The original 1956 collage predated the Pop Art phenomenon by a few years, with the movement taking off in the mid-1950s, which defined the rise of the decade's consumer

society. This work is among the most famous of post-war British art.

Richard Hamilton participated in the 1956 exhibition "This Is Tomorrow" at the Whitechapel Art Gallery and worked with the artist John McHale (1922-1978) and the architect John Voelcker. The show consisted of teams of artists and architects who would create zones based on their vision of the future. Hamilton presented with McHale and Voelcker a zone that was a kind of futuristic fairground vision where sensual perception was stimulated and confused and images culled from a variety of sources formed an iconography for the modern world.

Hamilton's contribution to the exhibition catalog was a collage called "Just what was it that made yesterday's homes so different, so appealing? <sup>5</sup>" (in Portuguese: Exactly what makes today's house so different, so attractive?), also turned into a poster. The collage planning consisted of making a list with categories to be incorporated. The images used by Hamilton were obtained from American magazines, and the images must fit into the pre-established categories. Hamilton's interest in popular culture and modern technology is well portrayed in the work. The collage depicts a furnished home interior with household appliances, which, revised in the 1950s, were out of date. The work also includes a comic book framed on the wall, as well as a muscular man in a bodybuilder pose. The man holds a large lollipop with the word "POP" written on it, pointing the object at the half-naked woman sitting on the sofa.

According to Hamilton in 1990, the purpose of collage:

"was to throw into the cramped space of a living room some representation of all the objects and ideas crowding our post-war consciousness: my 'house' would have been incomplete without its symbolic life force, so Adam and Eve struck a pose. along with

5. Kunsthalle Tübingen, Zundel Collection

the rest of the gadgets. The collage played a didactic role in the context of a didactic exhibition, *this is tomorrow*, in that it sought to summarize the various influences that were beginning to shape the post-war British. We seemed to be following a path towards a rosy future and our changing world, Hi-Tech, was embraced by dazzling confidence; a wave of optimism that carried us back to the 1960s. While it is clearly an “inside,” there are complications that lead us to doubt the categorization. The ceiling of the room is a space age view of Earth. The rug is a distant view of people on a beach. It is more of an allegory than a representation of a room.”<sup>6</sup>

In 1992, Hamilton produced an edition of color facsimiles of the original *laserjet-printed collage*, the title changed to reflect a retrospective look at the past. The work was produced using a Canon printer. The commission created for the exhibition was an image that satirizes the scenario of society reported in the 1956 collage with the reflection of contemporary consumer society.



Figure 4: Just what was it that made yesterday's homes so different, so appealing? 2004, Tate Modern. (original 1956).

6. Richard Hamilton: *Exteriors, Interiors, Objects, People*, exhibition catalogue, Kunstmuseum Winterthur, Kestner-Gesellschaft Hannover and IVAM, Center Julio Gonzalez. Valencia 1990.

7. *The Bride Stripped by Her Bachelors, Even*

8. *the big glass*

## THE BIG GLASS, 1915 - 1923; RECONSTRUCTION OF 1965 - 1966

### OVERVIEW

“La mariée mise à nu par ses célibataires, même”<sup>7</sup>, or “Le Grand Verre”<sup>8</sup>, is a work by Marcel Duchamp that was made from 1915 to 1923 and had its conceptual beginnings in mid-1912. Its importance is undeniable, whether in the pictorial sense or in the conceptual sense, marking Duchamp’s artistic production as - if not the most - one of his most relevant works. What was achieved with this work, in terms of the complexity of concepts, experiments and techniques, marked the history of art and continue to influence it to this day.

Marcel Duchamp’s “The Big Glass” is currently in the Philadelphia Museum of Art in Pennsylvania. The work consists of a large panel measuring 2.77 meters by 1.75 meters and was composed of oil, varnish, lead foil, lead wire and powder on two glass panels. Carried out between 1915 and 1923, its idealization began, first, on the basis of drawings and texts and then moved on to its spatial idealization. It is a very peculiar work of art, both in its conception and in its shape, and it was thought through thoroughly before it was made.

In 1926, the work suffered damage during transport after being part of the 1927 International Exhibition of Modern Art at the Brooklyn Museum. The repair was made in the 1930s, precisely in 1936, which consisted of assembling the broken pieces between two sheets of glass to increase their strength.

In 1956, British Pop artist Richard Hamilton began the process of producing a replica of “The Big Glass”. Its objective was to carry out a retrospective of Marcel Duchamp’s artistic production and this would not have been possible if such work were not part of it. As the

original work, which was in Pennsylvania, was too fragile to transport, the idea was to rebuild it and for that it was crucial that the panel was understood. Hamilton devoted around eight years of his artistic career to playing Duchamp and specifically six years to the interpretation and reconstruction of “The Big Glass”.

The reconstruction was not just the understanding of the work, but the understanding since its beginnings in 1912, when it began to be thought. The task was only possible after an arduous analysis of all Duchamp’s notes on the work, following his steps to the letter, as faithfully as possible so that the reconstruction was legitimate. It is worth mentioning that the use of the designation “reconstruction” is purposeful, since Hamilton’s proposal was not to make a replica, as it would be impossible to make an exact copy. The reconstruction infers the passage through Duchamp’s entire creative process before reaching the final result. The reconstructed work by Richard Hamilton is currently in the Tate Modern Museum in London.



Figure 5: Detail of damaged lower panel taken on 20 June 2012 Photo © Bryony Bery.

## GREEN BOX

In 1934, the “Green Box” was published as a collection of ninety-four documents, each related to some aspect that Duchamp

wanted to be included in “The Big Glass”. They were published in randomly arranged facsimiles with photographs, handwritten notes, diagrams and sketches. Every crooked boundary, every paper quality variation has been described. When published, such a collection of documents was generally purchased by art lovers, and for 30 years or so, its content itself was largely ignored in the academic sense. André Breton was the only one who read the notes in the year of publication and did a study on them, highlighting their importance, but his discoveries were seen as just one more of his fantasies.

The production was a total of three boxes immersed with these documents. The papers do not have a correct order, so the meaning of the work is always in flux. All elements are understood and all parts are annotated to the millimeter and perfectly described. Some ideas that appear in “Caixa Verde” were not included in the final work.

Duchamp’s notes for “The Big Glass” are extremely important. The reason why the notes were published and exist is to give it another dimension. They are not just support drawings for the execution of the main work. Documents are what accompany the glass and bring the work to life. In Hamilton’s view, the texts fill the work with animation and give it its importance. Glass seen separately is an object absolutely inferior to the total work of art, which is the literary text combined with its visual representation. It is impossible to remove all the information and fully understand the work without the help of the “Green Box”.

## THE GLASS

“The Great Glass” is a very unique piece. The work has an adaptive feature. Because it is a translucent glass, the space interferes with the experience that the observer has when finding it, so the work, on each occasion,

becomes different. It is as if the set absorbed the space in which it is inserted, causing different perceptions in the observers, which adds to its meaning in flow.

At the time of the conception of the work “The Great Glass”, Duchamp had worked on two paintings: “The Bride” and “Virgin” (two versions). The names given by him, as in all his notes, have a certain importance in meaning. Therefore, “A Passage from the Virgin to the Bride” (The Passage from the Virgin to the Bride) suggests an intersection promoted with the two previous works, which consists of a superimposition of concepts and an overlap of layers and drawings, in addition to being a transformation metaphysics. The problem highlighted is, in addition to being kinetic, emotional, with a movement of concepts that transforms the elements. Several works by Duchamp are born before The Great Glass, creating a narrative between them.

The work “The Bride” is like the end of painting for Duchamp. Before, his works were related to other movements, such as Cubism or Futurism, but at this moment painting was going to another bias, another path of his art. This work in question is more removed from the current artistic world scene and also from the previous scenario of Duchamp’s productions, thus justifying the idea that a new line of art by Duchamp was born there. At this moment, a new type of art is idealized.

The “Chocolate Machine No. 1”, from 1913, is the beginning of this kinetic movement of the works. Not the literal movement of the elements themselves, but there is the possibility of movement of the objects portrayed, being placed the concept of the pictorial portrait of movement. The desired effect is no longer superimposing concepts and images to give the sensation of movement, but changing the relationship between shapes and the symbolism of movement of such shapes, which are obviously suitable for movement.

9. “In general, it is the bride’s *halo*, the sum of her splendid vibrations.”

The “Bicycle Wheel”, from 1913, has clear connections with “The Chocolate Grinder”. It is an object that symbolizes movement and it also comes to be, in Duchamp’s concepts, almost like a mystical object, something that could be seen not as a work of art, but as a machine in itself.

One of the great events in Duchamp’s life was a trip to Herne Bay with his sister, Suzanne. The trip itself did not produce drawings or paintings, but there was a large production of written documents about a new work that he would start. The work would be “The Bride Stripped Bare by Her Bachelors”, or “The Great Glass”, as a drawing he had done in Munich.

The work had two main elements: the bride and the two bachelors. The graphic arrangement would be a long-standing canvas. The men would serve as the architectural base for the bride, who would position herself at the top of the panel and the other men at the bottom. The bride would be an apotheosis, a divinization of virginity. Men would be like a big robust machine, capricious and eccentric. Sometimes there is a smoke or combustion engine. The machine has ingenuity and electrical desire connections with the bride, who, in turn, also has an engine with cylinders that are propelled by the gasoline of love. Its blossoming, the flowering that emerges from the bride is described as the most relevant part of the work. Duchamp states in his notes “It is in general the halo of the bride, the sum total of her splendid vibrations”<sup>9</sup>. It is interesting to note that the reading and conception of the work are quite poetic.

By the end of 1913, the theoretical conception of “The Great Glass” was absolutely complete. Everything was meticulously placed in the form of drawings, diagrams and texts in the “Green Box”. Not only could the work be understood, but the methods and techniques of execution were also described.



“The Big Glass” must be interpreted as a machine that has a diverse range of elements that contribute to its operation. Most of the elements had a separate study for their idealization before being inserted into the glass, with some of these items having more than one detailed study. In addition, it is interesting to note that everything for the work was thought backwards, since the implementation of the elements in the glass must be reversed. “The Chocolate Grinder” is the main element of the celibate machine. The work had two study versions, number 1 and number 2, which are distinguished by the surroundings of the grinder. In the first, the grinder seems to be inserted in an environment, with light and shadow, while in the second, the grinder is just placed in an undefined and abstract space, without any additional spatial reference. The work “The Coffee Grinder”, in turn, seems to anticipate in form and function the chocolate grinder inserted in “O Grande Vidro”. Duchamp, however, states that there is no correlation between the two works in terms of overlap, as seen with the works related to the bride, but it is possible to affirm that the coffee grinder has a certain influence on the final work, since it is inserted in the notes of the “Green Box”. The observation that the coffee grinder and the chocolate grinder somehow appear to be overlapping appears in Hamilton’s studies for his reconstruction.

Another element that had a separate study was the glider, which was initially treated as a semi-circular glass before becoming part of the larger work, being in fact the first study in glass. Initially, Duchamp tried unsuccessfully to experiment with hydrosulfuric acid on glass, which required that some alternative method for outlining shapes in the material be developed. The method found was to attach lead wire to the back of the glass to make the

outlines, almost like drawing on the glass with a pencil. The benefit of copper wire was that it had a certain malleability, so shaping it was simpler, and it didn’t emboss the glass.

By 1915, all elements and aspects of “The Great Glass” were properly written, drawn or painted, with detailed descriptions of each, but the work itself had not yet begun. He started the work in 1915 in New York, starting with the upper part of the glass, the bride’s part, which was basically done when he started work on the lower part of the panel.

On the part of the bride, Duchamp tried to emulate the photographic process as much as possible (to be a virtual copy) to pass the image of the work “The Bride”, but without success. He then resorted to copying an enlarged photograph.

The most important part of the work, according to Duchamp, was the flowering (blossoming), which he represents in the upper part of the panel right next to the bride. This flourishing was to provide an inscription, which would be obtained through draft pistons. There are three irregular square-shaped openings in this flower that blooms from the bride (which also appears in The Bride), which have the function of providing or controlling the inscription that occurs at the top of the painting. Another element that appears above the bride is a letter box that contains a random collection of floating alphabetic units. The three openings serve the same function as the thermionic valve grid, or vacuum tube, in controlling the passage of information from one side to the other. It is a medium of peculiar mysticism, a fantasy about what messages could pass through this space, this limbo, through the flowering of the bride.

The pistons are shaped like an experiment that Duchamp did. He used fabric squares and placed them above the radiator. The distortions caused in the squares have been

recalled and each of the three openings is a square distorted by a factual occurrence. It's a very real shape of a real square that has been modified by chance.

The process worked by Duchamp, in the squares and also in the entire work, was the triple use of chance. The number three is used as a repeat for the elements. The third use of chance was in the shots, in the upper right, where there is a set of nine clustered shots and the position of these holes was determined by projecting a match dipped in paint onto a target. He made the shots with an apparatus such as a cannon (cannon) in trios, each trio of shots being from a different position, totaling three positions. Ideally, there would be only one mark on the panel where the target was, however, due to the imprecision of the action and the inadequacy of the instrument, a result with absolute accuracy was not possible. There were nine points that, according to Duchamp, could become anything depending on the way they were aligned or clustered, thinking of a plan or more. The idea is that you can make something with anything that you started from scratch. It is a matter of starting with molecular units and gradually building more complex organisms, paralleling the life force itself.

In the lower part of the glass, it is possible to say that a process of remaking elements that already had previous studies and perspective drawings took place. One of the elements that had not been made was the group of cones, which Duchamp calls sieve or sieve. He describes the sieve as having a peculiar ink characteristic, being permeable and having a certain porosity. Such porosity was achieved with a dust raising process. This moment is already late in the production of glass in the 1920s and has been described as an episode of the creation of dust in the glass and its accumulation was cultivated for a specific period of months. The varnish would then be

placed on top of the cones, adhering to this aging by the accumulation of dust to achieve porosity. This technique resulted in a peculiar luminous richness, which, in the original work, is mixed with the drawings formed by the fracture of the glass in 1926.

In 1918, when he was in Buenos Aires, he delivered the work "The Great Glass", which then became the property of the Arensberg family collection, although it was only completed in 1923. However, until that moment, all that had been visualized and planned for the work had been done until 1913. No elements were changed or added in the years he was in the US, except the aura of the bride itself. The work ran over a long period of time with ideas that were formulated in an intense phase of activity in Herne Bay and the following year in France.

The period in Buenos Aires, like the period in Herne Bay and Munich, was like a period of voluntary isolation exile that resulted in intense production in each of these experiences. The time in Buenos Aires resulted in studies on optics and in the work "To Be Looked at with One Eye for Almost - Close To - for Almost an Hour" (To Be Looked at with One Eye for Almost - Close To - for Almost an Hour). One of the peculiarities of this work is that the glass was actually a mirrored glass and the reflective part was scraped, leaving only the design in reflective lines. The title is a request for the spectator to actually spend an hour watching with one eye and close, because the objective of the work is achieved this way. The elements introduce optical illusion effects to the viewer. As in "The Big Glass", the ambience changes when the space where it is inserted is different. This painting made in Buenos Aires produced something, which soon after became part of "The Great Glass", the part called "The Oculus Witness", the oculus charts located at the bottom of the glass.

Ownership of the work in 1921 passed from the Arenberg family to Catherine Dryer, when the work was declared too fragile to go to California. There were still two more years to go in production and the dominance shifted.

## THE MACHINE

As previously stated, “The Big Glass” is a work that describes a machine, whose elements and functioning are described in the publication *The “Green Box”* of 1934. Its functionality is not of interest to Duchamp. In the conception of the artist’s work, the machine is an element that acts by itself, without obeying the usual laws of physics. The machine has a mystical functioning governed by its own rules and its understanding until today has not been fully achieved by scholars in the artistic field.

Dew is the element that provides energy for the internal combustion engine, which is the bride. The dew is converted into a material of combustion by the chemical processes of the fire itself, this being the force that activates the bride. It is a force introduced and converted into the gasoline of love. This gasoline of love enters the reservoirs, is introduced into the cylinders, explodes and starts the operation of this internal combustion engine, which is fired by the magnet of desire. From the dew and its conversion, there is a movement that goes from the letter box to the corner of the inscription to the part where the shots and levers are found. It is the importance of the triangular points, which must be arrows that show the movement that crosses “The Big Glass”.

The lower part has two important elements for its operation: the waterfall and the lightning gas. The water wheel rotates due to the power provided by the water, causing

the glider to oscillate and reciprocate aided by the Benedictine bottle <sup>10</sup>, which varies the density and goes up and down. The back and forth movement of the glider allows the opening and closing of the scissors, which are above the chocolate grinder. The rotation of the grinder does not provide any activity for the men’s apparatus. Opening the scissors causes a splash, which is the end of the lightning gas cycle. Gas is like a raw material, which is processed in the factory from the bottom of the glass.

Initially, the gas is included in the nine malic molds, which mold the same. The molds have different formats from each other. The gas then passes through the molds and then through the capillary tubes, which are the lines below the sieves. Inside the tubes, the gas is forced to harden into solid needles which, below the sieves, break. As they are described as less dense than air, they rise and pass through the sieves, which causes a change in direction. In this passage, a process takes place in their psyche that makes them liquid and the opening of the scissors causes the splash. It is worth noting that the splash is not necessarily in the final work. This splash is witnessed by the oculus witnesses, which ascend through them to the division of the two panes of glass. A mirror reflection of the splash is allowed to pass and meets the shooting area.

## IMPORTANCE OF THE WORK

The artist André Breton, the first to read academically all the notes in the “Green Box”, says about the work: “No work of art seems to me up to this day to have given as equitable scope to the rational and the irrational as *La Mariée Mise à Nu*” <sup>11</sup>. The work is quite rich, containing a complex artistic literary process that is not seen in any other artist, which makes it one of the most influential works of

10. Benedictine is an herbal liqueur produced in France.

11. “No work of art seems to me to have given such a fair scope to the rational and the irrational as *La Mariée Mise à Nu*”

the 20th century. The mastery and delicacy that are applied by Duchamp in terms of content and technique are inexplicable.

“The Great Glass” was a long work, initially conceived in 1912 and later with its production, which lasted from 1915 to 1923. For the time, Duchamp overcame barriers not imagined before, using extremely unusual materials for the shape. artistic. What is achieved with the work is not only great complexity and exotic mystical and literary results, but it also leverages what could be seen and used in art. Evidently, Duchamp’s reach is not limited to what he did in this single work, even because the ready-mades were quite striking pieces in modern society and in the artistic world.

Duchamp creates a new way of art and shapes the surroundings of the art scene, whether in production or in his market. “The Great Glass” was one of the countless times that Marcel Duchamp shocked his audience with his technique and, honestly, this work continues to amaze to this day.



Figure 7: The Bride Stripped Bare by her Bachelors, Even (The Big glass), reconstruction by Richard Hamilton, 1965-6, Tate Modern.



Figure 6: The Bride Stripped Bare by her Bachelors, Even (The Big glass), Marcel Duchamp, 1915-1923, Philadelphia Museum of Art.

## RESULTS

After analyzing bibliographic materials, it is noted that influences in the artistic environment are quite fluid and non-linear, opening space for stipulations and different interpretations. The Dada movement was evidently a watershed in the art scene that had diverse repercussions, always with the name of Marcel Duchamp at the center as the most influential artist. The influence of Dadaism for Richard Hamilton was less direct than initially stipulated, focusing on a more direct connection with Duchamp’s productions and lines of investigation. It is also notable that the historical scenario in which Hamilton was inserted was of great weight in its expressions, having a consistent focus on social and political reflections in its production, always with deep analyzes and not so tied to aesthetics.

## CONCLUSION

The survey of bibliographic and documentary references showed a complex web of junctions and artistic influences that became essential for the analysis of the pop art movement in England. In addition, as initially planned, there was a conversation between pop art movements in different locations and the artistic production of each one varied according to the location and the previous context. In the case of Richard Hamilton, it is possible to notice a predominance of productions that are more regularly involved with social and political theses, distinguishing themselves from the more widespread pop movement that had an impact more linked to the aesthetic bias.

The connection between Hamilton and Duchamp exists, but it does not appear to be direct and evident. Marcel Duchamp did not have a strong stylistic production; what is immensely relevant in his involvement with art are the acts of experimentation and non-repetition, which bring out his greatest artistic contribution. The idea or concept behind a work was at the heart of both Duchamp's and Hamilton's production, challenging the conception of art at its core. The art itself is placed in a psychological setting for its complexity, ceasing to be just visual and aesthetic.

The two artists' career paths intertwine in a number of events, whether producing replicas or interpreting works, making Hamilton an artist with an in-depth level of knowledge and understanding of Duchamp's works. The works produced by both are evidently different and were bathed in different external social and political references, however what keeps the two artists connected are their proposals of vision and artistic interpretation that differed and challenged the way of producing art.

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