MARCEL DUCHAMP, NOTES

Préface

PONTUS HULTEN

Présentation et Traduction Arrangement and Translation

PAUL MATISSE

CENTRE NATIONAL D'ART ET DE CULTURE GEORGES POMPIDOU

TABLE DES MATIÈRES TABLE OF CONTENTS

xi xii xv xv xvi NOT	i
xv xv xvi	i
xv xvi	i
xvi	i
NOT	
NOT	-
I - 4	ţ¢
47 - 1	.6
165 - 2	20
208-2	23
	47 - 1 165 - 2 208 - 2

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

© 1980, Alexina S. Duchamp & Paul Matisse

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

ii	
i	
i	Preface
v	Introduction
vi	Translator's Note
ii	Acknowledgments

ΓES

46 Infrathin

164 The Large Glass

207 Projects

289 Word Plays

INFRAMINCE

INFRATHIN

I - 46

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

INTRODUCTION

Among Marcel's papers after his death was a package containing notes that dated from 1912 to 1968. It was from this collection that he had chosen the notes that he published in the "Green Box" of 1934 and the "White Box" of 1964. Virtually all the others now appear in this book with accompanying transcriptions and translations. A few notes from the "Green Box" reappear in order to show their verso or to illustrate how they had originally been part of a larger text. There are notes on "The Bride Stripped Bare By Her Bachelors, Even," otherwise known as "The Large Glass," notes on projects and word plays, and finally notes on a concept that he called "Inframince." In these he explored the elusive and ephemeral world of the very last lastness of things, that frail and final minimum before reality disappears completely.

Apart from a note on the translation there are neither footnotes nor references. Marcel used to say that explanations explained nothing. In fact, he thought so little of them that when others explained his work he usually agreed, even when they were wrong. He knew that even when we are right we only lose the world by explaining it, and that nothing, finally, is better than taking reality just as it comes.

I think that he had found his way out of life's usual conflicts long ago in the course of inventing the universe of The Large Glass. The notes that he made at that time give us glimpses of his gradual movement toward what he called the "co-understanding of opposites." His realization that opposites were ultimately all but identical in value solidified his disinterest in championing one cause over another, in distinguishing between right and wrong, or even in having any beliefs at all.

Released from the world by his own ideas, he gave up making judgements, much preferring to accept both sense and nonsense on an equal basis. I remember our chess games and our conversations, his smile and his laughter, and most of all the feeling that everything that he did came from a resource of absolutely authentic understanding.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Paul Matisse

Lachaleur d'un siège(qui vient d'être quitté) est infra-mince manihe as del

est meap

- 4 La chaleur d'un siège (qui vient/d'être quitté) est infra-mince
- 5 inframince (adject.)/pas nom ne/jamais en faire/un substantif l'œil fixe phénomène/inframince
- 6 l'allégorie/(en général)/est une application/de l'infra mince

The warmth of a seat (which has just/been left) is infra-thin infrathin (adject.)/not noun = never/use as/a substantive the stare infrathin/phenomenon allegory/(in general)/is an application/of the infra thin

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

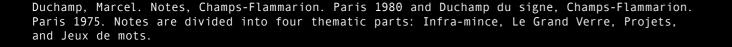
The warmth of a seat (which has just/been left) is infra-thin infrathin (adject.)/not noun - never/use as/a substantive the stare infrathin/phenomenon

allegory / (in general) / is an application / of the infra thin

Sameness/similarity/The same (mass prod.)/practical approximation of similarity.

In Time the same object is not the / same after a 1 second interval - what/ Relations with the identity principle?

gratuitousness of the little weight



KØBENHAVN, D KONGEN AF DANMARK . Inha. wince _ TELEGR. ADR. KONBEHOTEL TELF. CENTR. 174 Toile araignie - par la toile the mais les biles araiquies pur essemblemt Riflesion de rivin - on levore separation - infrahima - micur pre down paraque indique intervalle (pris tay on sens) et cloison (pristy un antre deus) - Separation a ligten 2 Jez nale et femilien more irilis (von Autorfrence, an Palais Dévocente) Portillous la metro - Les gers qui passent au tout dermier homent

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

(recto) Infra thin - / Spider web - not the web (sketch) but the webs which look/ like gray-white cloth -

Reflection from a mirror - or glass -/flat/convex -

infrathin separation - better/than screen, because it indicates/interval (taken in one sense) and/screen (taken in another sense) - separation/has the 2 senses male and female -

watered silk - /iridescents (see interference effects at the Palais Découverte) Subway gates - The people/who go through at the very last moment/infra thin -

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

the provier moinsilyn (verso) The convention of the arrow/sign produces an infra thin/reaction on the 9 (ress) La convention du signe de/la flèche produit une réaction/infra mince sur le sens de déplacement/accepté Velvet trousers -/ their whistling sound (in walking) by /brushing of the 2 lep-Pantalons de velours - /leur sifflotement (dans la) marche par/frottement des 2 jambes est une/séparation infra mince signalée/par le son. (ce n'est **pas** ? un son is an / infra thin separation signaled / by sound. (it is **not**? an infra thin sound The exchange between what one/puts on view [the whole/setting up to pai/or view (all areas)]/and the glacial regard of the/public (which sees and/foreu immediately) / Very often / this exchange has the value / of an infra thin separation / (meaning that the more/a thing is admired/and looked at the los there is an inf_t_/ero. 10 L'échange entre ce qu'on/offre aux regards [toute la) mise en œuvre pour offrir/aux regards (tous les domaines)]/ et le regard glacial du/public (qui aperçoit et/ouble immédiatement) / Très souvent/cet échange a la valeur/d'une séparation infra minee/(voulant dire que plus/une chose est admirée/et regardée moins il y a sépa./inf.m. there is an inf. t. /scp.

ducept: Separation spra more signalie par le ton (le n'art parine tominpe L'uhaye ante cequ'on other my repords toute Cu migen eacher for othis any regards (Tous ly domain et le regard glavial mblic fair approved t ouble immidistement mining Torran cetty eitenge a la vouleur d'im separation Vorlant die open and chose est ou

La convention du signe de la flithe produit un réaction Informinice sur le seus de déplacence Pantatory de velouslaw siffetement (day la marche) par potterient to 2 jambes est ine



(verso) The convention of the arrow/sign produces an infra thin/reaction on the sense of displacement / agreed to

Velvet trousers -/their whistling sound (in walking) by/brushing of the 2 legs is an / infra thin separation signaled / by sound. (it is **not**? an infra thin sound)

The exchange between what one / puts on view [the whole / setting up to put/on view (all areas)]/and the glacial regard of the / public (which sees and / forgets immediately)/Very often/this exchange has the value/of an infra thin separation/(meaning that the more/a thing is admired/and looked at the less there is an inf. t. / sep.

(recto) Transparency of the infra-thin

Depending on the material employed the infra thin/produces computable transparencies by / an increasingly bright beam of light / as the material goes from/animal to/vegetable and to/mineral (for ex. will a sheet of copper/always be opaque.) - Other ex. is gold leaf/infra thin? Physically is infra thin relatable to a value of μ – ask?

Magnifying glass for "reaching" - infra thin)/find out in which trade one uses/instruments to measure thickness. (sheet copper/dealers) which go to what/thinness? $1/10 \text{ mm.} = 100 \mu = \text{thinness/of/papers.}$

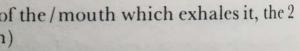
piece of iridescent cloth bought in Grenoble/shot silk - (support for the visible/infra thin/) as opposed to corduroy which when brushing against/itself/ gives an auditory / inf thin

quand la frence de tabas Sent aussi de la bouche qui l'exhale, le 2 oduces S'époujeut par infra suince (impà suince alfactif) Sejarator jupa him enter Le buit Editor tim finit (tripsoche) et la magnete apparition te la marque de \$ a finity . - Tix h pice) o of the/mouth which exhalt

(verso) When the tobacco smoke smells also of the / mouth which exhales it, the 2 odors/marry by infra thin (olfactory/in thin)

Infra thin separation between / the detonation noise of a gun / (very close) and the apparition of the bullet/hole in the target -/(maximum distance/3 to 4)meters - Shooting gallery at a fair)

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.



Printimon vone vne du coté non perus mince.

Pseudo - experience Difeience cute le contract del'ean efection du plonet tonte par ex. on lila & creme. avec le parois du mene heijient remué autour du liquide (eau plane a fur pis inimobile _ atte difference entre scontact, est infa mine. Anguette pseudo experience interview Visco ate - respectite da paris generates

allegorie d'eubli

13 (Photographie de la Sculpture de Voyage)

- 14 Pseudo-expérience
- Différence entre **le contact**/de l'eau et **celui** du /plomb fondu par ex./ou de la. crème./avec les parois du /même récipient remué/autour du liquide (eau, plomb /fondu ou crème) restant /à peu près immobile –/cette différence entre 2 contacts / per infra mine (dans cette pseudo expérience, interviennent/viscosité – rugosité des parois, contacts/est infra mince.
- genre/giroscope du liq. 15 Peinture sur verre/vue du côté non peint/donne un infra/mince
- 16 allégorie d'oubli

(Photograph of the "Sculpture de Voyage")

Difference between the contact/of water and that of/molten lead for ex./or of cream./with the walls of its/own container moved/around the liquid (water, molten/lead, or cream) which remains/nearly motionless =/this difference between 2 contacts/is infra thin. (in this pseudo experiment, intervenes/viscosity = roughness of the walls,

gyroscopic/aspects of the liq-

Painting on glass/seen from the unpainted side/gives an infra/thin

allegory of oblivion

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

(Photograph of the "Sculpture de Voyage")

Pseudo-experiment

Difference between the contact/of water and that of/molten lead for ex./or of cream. / with the walls of its / own container moved / around the liquid (water, molten/lead, or cream) which remains/nearly motionless -/this difference between 2 contacts/is infra thin.

(in this pseudo experiment, intervenes/viscosity - roughness of the walls, gyroscopic/aspects of the liq.

Painting on glass/seen from the unpainted side/gives an infra/thin

allegory of oblivion

Papier creex intervalle in Allerince 2 obits faits dive Itatis

- 17 Papier creux/(intervalle infra-mince/sans qu'il y ait pour/cela 2 feuilles)
- 18 La différence/(dimensionnelle) entre/2 objets faits en/série [sortis du/même moule]/est un infra mince/quand le maximum/(?)/de précision est/obtenu.
- 19 Papier creux/intervalle inframince/papier à lettres pas cartons appareil/de mesure femelle / (croquis) on coupe et on introduit / la chose
- 20 pastel de pellicules/tombées des cheveux/sur un papier/humide de colle.

Hollow paper (infra-thin space/and yet without there being/2 sheets) The difference / (dimensional) between /2 mass produced objects / [from the] mold] / is an infra thin / when the maximum (?) / precision is / obtained.

Hollow paper/infra thin space/letter paper not cardboard female measuring / instrument / (sketch) you cut and you insert/the thing pastel of dandruff/fallen from the hair/onto a paper/wet with glue.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Hollow paper (infra-thin space/and yet without there being/2 sheets)

The difference / (dimensional) between /2 mass produced objects / [from the/same mold]/is an infra thin/when the maximum (?)/precision is/obtained.

Hollow paper/infra thin space/letter paper not cardboard female measuring/instrument/(sketch) you cut and you insert/the thing

pastel of dandruff/fallen from the hair/onto a paper/wet with glue.

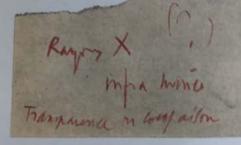
Hollow paper (infra-thin space/and yet without there being/2 sheets)

The difference / (dimensional) between /2 mass produced objects / [from the/same mold] / is an infra thin / when the maximum (?) / precision is / obtained.

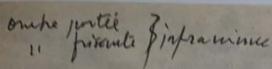
Hollow paper/infra thin space/letter paper not cardboard female measuring/instrument/(sketch) you cut and you insert/the thing

pastel of dandruff/fallen from the hair/onto a paper/wet with glue.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots. Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.



 ombre portée / frisante / infra mince Impression typo / photo/etc. / infra mince
Application du "jour frisant" / λ la production / infra mince.
Rayons X (?) / infra mince / Transparence ou coupaison



Inpression tipo phono in the.

Infa mince Applicate to Jour frisant A ila production " infra mince. cast shadow/oblique/infrathin Typo impression/photo/etc./infrathin Application of oblique daylight / to the production / of infra thin. X Rays/(?)/infra thin/Transparency or cuttingness

cast shadow/oblique/infrathin Typo impression / photo / etc. / infrathin

Application of oblique daylight / to the production / of infra thin.

X Rays/(?)/infra thin/Transparency or cuttingness

Un Jayon filmustie (steil) Kednet a un info aniece (protestant perpositie à. (aux du lione)) - Finnie or autre gay longée en tranche refra mince. lend lint Conteurs et infra hime mangarence "attimuant" & contenz en rupa unice "Laninge" pour obtenier iSoler un Infra more - Estre 2 plaguy & sone une prototance qui se solidépée dans adhérer aux plague le serre Pressage - plutote que la minage -Torte l'aratquée comme rymple daisdament d'inakinel" d'une carca/le d'inframinue museuper page géométrique

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

A ray of light (sun)/reduced to an infra thin (probably not possible/because of the "cone") - Smoke or other gas/cut into an infrathin slice.

Colors and infra thin / Transparency "attenuating" the colors / into infrathin "Lamination" to isolate an/infrathin - Between 2 sheets of glass/a substance that solidifies without / adhering to the sheets of glass - / compression - rather than lamination -

Spider web as an example of the "natural"/isolation of a carcass/ (pseudo-geometric) / of infrathin

The state of the s

tôt

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

en infra la infra épaissens Inha - hinces (sur une seule dim at groffice marin renterlage operation lawart hat is to form mode: l'état actif erm par le resultat - l'état actif se donnant ansume interest an seultat - le résultat étaut déficurt site min états est répété. histe : experiences. - lesinitad ne depart por the garde - ne primiter non-echange. Sugere plante por dentitions defectucarse politsage -Smallla lime informance inperio por case tograge du laguelleignent & as opinations toucher 1. inph mince The pearlescent, the moiré/the iridescent in general :/relationships to/the infra thin. (recto) Thicknesses infra The infra-thicknesses. / (like in printing plates) the infra-thins (in a single dimension) /??/ the 2 others/normal/The plane cruinstrument barely getting to the infrathin/relining (operation useful/in the exploitation of the infra thins mode : the active state and not the /result - the active state giving / no interest to the result - the result/being different if the same/active/state is repeated. mode : experiments. - the result not/to be kept - not presenting any/interest non-exchange -Gruyere with fillings for defective dentitions Filing - polishing the infra thin file - /sandpaper - emery cloth/rubbing down lacquer/often these operations reach/the infrathin -

lenadi le moire l'infé an géneral approty area 25 Le nacré, le moiré/l'irisé en général :/rapports avec/l'infra mince. 26 (reto)Épaisseurs infra Les infra-épaisseurs./(genre "mise" de clichés typographiques) les infra-minces (sur une seule dimension)/??/les 2 autres/normales/Le rabot instrument grossier arrivant à peine à l'inframince/rentoilage (opération pouvant/servir dans l'exploitation des infra minces mode : l'état actif et non pas le/résultat – l'état actif ne donnant /aucun intérêt au résultat – le résultat /étant différent si le même état /actif/est répété. mode : expériences. – le résultat ne/devant pas être gardé – ne présentant aucun/intérêt – non-échange -Gruyère plombé pour dentitions défectueuses 27 Limage - polissage la lime infra mince-/papier de verre-toile émeri/ponçage du laque/souvent ces opérations atteignent/à l'infra mince-

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion.

The pearlescent, the moiré/the iridescent in general :/relationships to/the infra thin.

(recto) Thicknesses infra The infra-thicknesses. / (like in printing plates)

the infra-thins (in a single dimension) /??/the 2 others/normal/The plane crude instrument barely getting to the infrathin / relining (operation useful/in the exploitation of the infra thins

mode : the active state and not the / result - the active state giving / no interest to the result - the result/being different if the same/active/state is repeated.

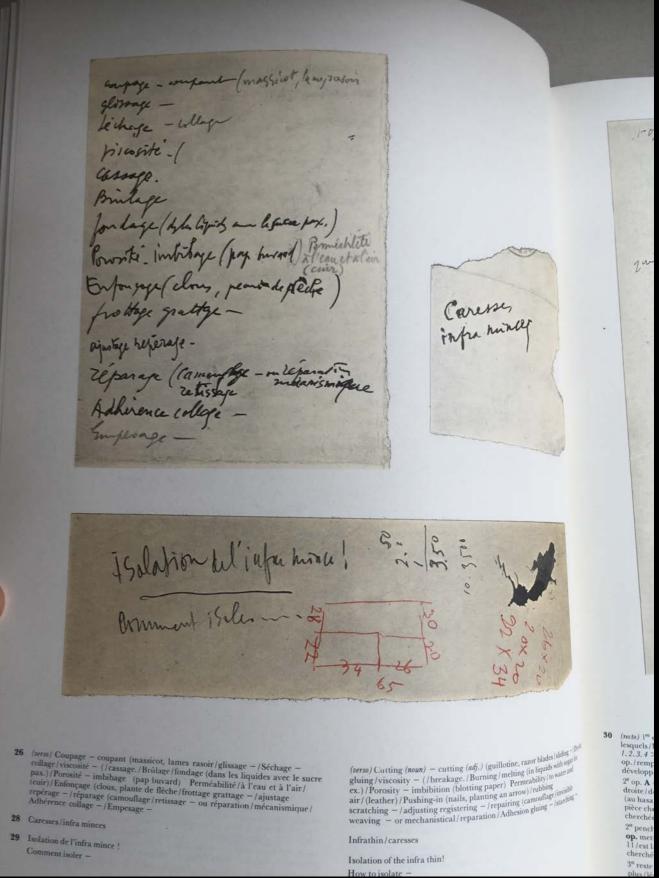
mode : experiments. - the result not/to be kept - not presenting any/interest -

non-exchange -Gruyere with fillings for defective dentitions

Filing - polishing the infra thin file -/sandpaper - emery cloth/rubbing down lacquer/often these operations reach / the infrathin -

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

picosite asso nence (



28 Caresses/infra minces

29 Isolation de l'infra mince Comment isoler -

(verso) Cutting (noun) - cutting (adj.) (guillotine, razor blades/sliding -/Dryinggluing/viscosity - (/breakage./Burning/melting (in liquids with sugar for ex.)/Porosity - imbibition (blotting paper) Permeability / to water and air/(leather)/Pushing-in (nails, planting an arrow)/rubbing scratching -/adjusting registering -/repairing (camouflage/invisible weaving - or mechanistical/reparation/Adhesion gluing -/starching -

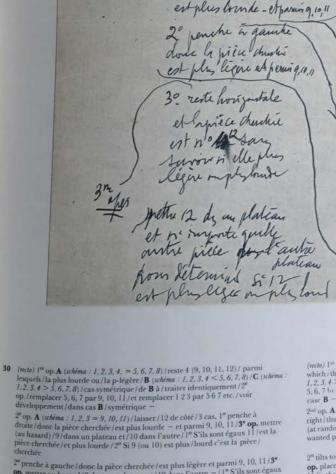
to a most the first the line of a second so the second so the second so the second second so the second sec

Infrathin/caresses

0)

Isolation of the infra thin! How to isolate -

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.



A

10

11

larjer 12 de coté 3 cas 1° peroche à droite

3

guop-

2° penche à gauche/done la pièce cherchée/est plus légère et parmi 9, 10, 11/**3°** op. mettre au hasard/9 dans un plateau et/10 dans l'autre -/1° S'ils sont égaux 11/est la pièce cherchée et/plus légère/2° si 9 ou 10 est plus léger c'est la/pièce cherchée plus légère 3º reste horizontale/et la pièce cherchée/est Nº 12 sans/savoir si elle est plus/légère ou plus lourde /3° opér / Mettre 12 dans un plateau /et n'importe quelle /autre pièce dans l'autre /plateau /pour déterminer si 12/est plus léger ou plus lourd

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Ċ de (B) a hast idents 2 transferer 567 pm 91011 et rensferer 123 pm 91011 bors directopperent kans cas (B) ideat 3=op. pressed as hesard gotto da donc la piece cherchie day in plateau of 10 kg l'antre 1º Lils soutegany 11 entaprile cherthe Sito g (ne 10) est plus tous 1 c'est la pice this ther 3 of methe an hafard 1 on tay un plateau et 10 Sils Sont coping 11 arlapière Chenheiet phyligie 2° 56 31 gon 10 cot plugliger costla piece thenhie the legen (recto) 1st op. **A** (diagram: 1, 2, 3, 4 = 5, 6, 7, 8)/4 remain (9, 10, 11, 12)/among which / the heaviest or / the lightest **B** (diagram: 1, 2, 3, 4 < 5, 6, 7, 8)/C (diagram: 1, 2, 3, 4 > 5, 6, 7, 8)/symmetrical case of **B** to / treat identically (2st op. / replace 5, 6, 7, 1₂, 0, 10, 11/and replace 1, 2, 3 by 5 6 7 etc. / see plan for symmetrical /

2ast op **A** (diagram: 1, 2, 3 = 9, 10, 1))/leave/12 aside/3 cases, 1ⁿ tilts to the right (thus the wanted piece/is heavier - and amongst 9, 10, 11/3^{ed} op. place (at random)/9/in one pan and/10 in the other/1ⁿ If they are equal 11/is the wanted piece/and heavier/2ⁿ if 9 (or 10) is heavier (that is the wanted piece

2° tilts to the left/therefore the wanted piece/is lighter and amongst 9, 10, 11/3r4 **op**, place at random/9 in one pan and/10 in the other $-/1^9$ if they are equal 11/is the wanted piece and /lighter/2° if 9 or 10 is lighter that is the/wanted lighter entry.

3° remains horizontal/and the wanted piece/is N° 12 without/knowing whether it is/lighter or heavier/**3rd oper**/Place 12 in one pan/and any/other piece in the other/pan/to determine whether 12/is lighter or heavier

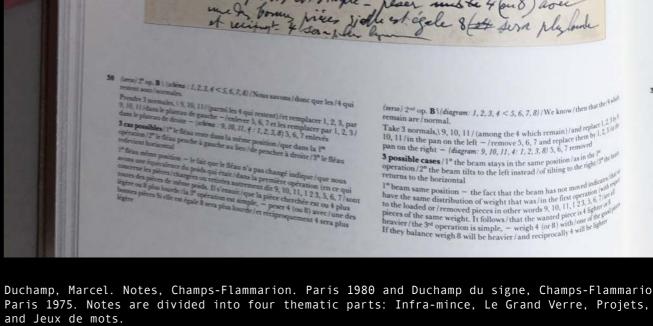
(recto) 1st op. A (diagram: 1, 2, 3, 4 = 5, 6, 7, 8) /4 remain (9, 10, 11, 12) / among which / the heaviest or / the lightest / **B** (diagram: 1, 2, 3, 4 < 5, 6, 7, 8) / **C** (diagram: 1, 2, 3, 4 > 5, 6, 7, 8)/symmetrical case of **B** to/treat identically/2nd op./replace 5, 6, 7 by 9, 10, 11/and replace 1 2 3 by 5 6 7 etc./see plan for symmetrical/ case B -

2nd op. A (diagram: 1, 2, 3 = 9, 10, 11)/leave/12 aside/3 cases, 1° tilts to the right/thus the wanted piece/is heavier - and amongst 9, 10, 11/3rd op. place (at random)/9/in one pan and/10 in the other/1° If they are equal 11/is the wanted piece/and heavier/2° if 9 (or 10) is heavier/that is the wanted piece

2° tilts to the left/therefore the wanted piece/is lighter and amongst 9, 10, 11/3rd **op.** place at random /9 in one pan and /10 in the other $-/1^{\circ}$ if they are equal 11/is the wanted piece and/lighter/2° if 9 or 10 is lighter that is the/wanted lighter piece

3º remains horizontal/and the wanted piece/is Nº 12 without/knowing whether it is/lighter or heavier/3rd oper/Place 12 in one pan/and any/other piece in the other/pan/to determine whether 12/is lighter or heavier

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.



182700 Prondre 3 normals pame & 4 gui restant et romplacer 1,23, par 9,10,11 des le plateau de gauche _____ enlever 56,7 et les remplacer par 1,2,3. das le plateau de droite ______ 3 car possibly . 1° lifleau reste la la mine position 2° le fléan pendhe à gampe aulieu dependers à droite 3. le plean redessent houspital flan hieropoils - lefast que le flean n'apas change indique que nous wonsome equivalence des poids qui était te la primier operation les ceçui concerne la pièces chargies in retries autenuit dit 9, 10, 11, 1 23, 56.7 hast take to piece & mine poids - Il Jennet prehpice cherchie est on 4 plustegore on 8 plustourde la zue operation est simple - reaser muste 4 (ou 8) aver une & bonning prices sjelle est égale 8 (24 surs ply loud 31 (zersa) 2nd op. B1(diagram: 1, 2, 3, 4 < 5, 6, 7, 8)/We know/then that the planeau de gauche – (enlever 5, 6, 7 et les remplacer 1, 2, 3, par de dmite – (enlever 5, 6, 7 et les remplacer par 1, 2, 3) de dmite – (enlever 2, 10, 11, $\frac{4}{2}$; 1, 2, 3, $\frac{3}{2}$) 5, 6, 7 enlevés remain are/normal. Take 3 normals, 9, 10, 11/(among the 4 which remain)/am pan on the right – (diagram: 9, 10, 11, 4: 1, 2, 3, 8) 5, 6, 7 removed **3 possible cases** (1) 10, 11/in the pan on the left - /re 3 possible cases / 1° the beam stays in the same position/as in th operation / 2° the beam tilts to the left instead / of tilting to the right returns to the horizontal 1° beam same position - the fact that the beam has not have the same distribution of weight that was/in the first have the same distribution of weight that was/in the line to the loaded or /removed pieces in other words 9, 10, 11, pieces of the same weight. It follows/that the wanted piece heavier / the 3rd operation is simple, - weigh 4 (or 8) with If they balance weigh 8 will be heavier/and reciprocally 4

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion.

(verso) 2nd op. B \ (diagram: 1, 2, 3, 4 < 5, 6, 7, 8) / We know / then that the /4 which remain are/normal.

Take 3 normals, 9, 10, 11 / (among the 4 which remain) / and replace 1, 2, 3 by 9, 10, 11 / in the pan on the left - / remove 5, 6, 7 and replace them by 1, 2, 3/in the pan on the right - (diagram: 9, 10, 11, 4: 1, 2, 3, 8) 5, 6, 7 removed

3 possible cases / 1° the beam stays in the same position / as in the 1st operation /2° the beam tilts to the left instead / of tilting to the right /3° the beam returns to the horizontal

1° beam same position - the fact that the beam has not moved indicates/that we have the same distribution of weight that was/in the first operation (with respect to the loaded or / removed pieces in other words 9, 10, 11, 123, 5, 6, 7/are all pieces of the same weight. It follows / that the wanted piece is 4 lighter or 8 heavier / the 3rd operation is simple, - weigh 4 (or 8) with / one of the good pieces If they balance weigh 8 will be heavier / and reciprocally 4 will be lighter

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

a anche an lan de droite Come dylam operation ce changement hoflin indique d'abord que la pièce dorchée est parmi les 8 des la blance or nous Savous que q10, 11 Sout normales mirror operation of que 4 et 8 n'ont pas chouse de place donc n'out pas ai de an changement du flean. Le this changement In flian est done to an pords d'une des pièces 1,2,3 et par conségnant aussi cette pièce charchée (12 on 3) est plus liegne puisque le flian monte "tomme il montait Dyambe de la operation quand 12,3 it ment a sampe : In zone operation consiste done à pelar 1 et 2 et i tomme to 2 art plus light c'art infrite they this legin Si de Sout igales upoits 3 sera la pice chercher of pluy legin_ 3 miles printhe liftear rederiant horizontal ale indemant intigre le pière thorstie Sen-parmi les pièces réjeties 5.6.7 Diaprola repristo 5.6.7 staint & coti Diaprola repristo 5.6.7 staint & coti pliestourd donce la prise cholding 5.6 and form for the gue pliestourd donce la prise cholding parathe 200 for the month plus tourde (hur, arms site of 1.5.1.4. 12.38 Southours

2° Caspotible To flean finte

31 2º op. B/Suite/2º cas possible (schima : 9, 10, 11, 4 > 1, 2, 3, 8)/Le fléau penche/à gauche au/lieu de droite/comme dans la lº /opération Periché/a gauche au /lieu de droite /comme dans la 1^{re}/operation Ge changement de fléau indique d'abord que /la pièce cherchée **est** parmi les 8 dans la balance/or nous savons que 9, 10, 11 sont normales (voir 1^{re} opération) / que 4 et 8 n'ont pas changé de place donc /n'ont pas aidé au changement du fléau Le changement du fléau est donc dù au /poids d'une des pièces 1, 2, 3 et par conséquent/aussi la pièce cherchée (1, 2 ou 3) est plus legère? puisque le fléau monte à droite, comme il montait/à gauche dans la 1^{re} opération, quand 1, 2, 3 étaient/à trauche. nt du fléau. /

La 3° opération consiste donc à peser 1 et 2/et si une des 2 est plus légère c'est/la pièce cherchée (plus légère) – Si elles sont/égales en poids, 3 sera la pièce cherchée et/plus légère –

Successe et/plus légère – **3° cas possible** le fléau redevient horizontal (*uchéma* : 9, 10, 11, 4 = 1, 2, 3, 8)/cela évidemment indique la pièce cherchée / est parmi les pièces rejetées 5, 6, 7/D'après la l[®] opération 5, 6, 7 étaient du côté/plus lourd donc la pièce cherchée 5, 6, ou 7 la r[®] opération 5, 6, 7 étaient du côté/plus lourd donc la pièce cherchée 5, 6, ou 7 la sera /plus lourde (nous avons déterminé par cette 2º opération que /9, 10, 11, 4, 12 38 sont normales /ct 12 est normale d'après la 1^m opération – D'où 3^e op. peser 5 et 6 si une des 2 est plus lourde, c'est la/pièce si égales/c'est 7

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

19 3 11

 $2 \approx \text{op. } \mathbf{B}$ /Continuation/possible case 2^{∞} (diagram: 9, 10, 11, 4 > 1, 2, 3, 8)/ The beam tills/to the left instead/of the right/as in the 1st operation. This movement of the beam indicates first that / the wanted piece is among the 8 in the scale/thus we know that 9, 10, 11 are normal (scc 1st operation)/that 4 and 8 have not changed places therefore/have not contributed to the movement of the beam. /The movement of the beam is thus due to the / weight of one of the pieces 1, 2, 3 and consequently/also the wanted piece (1, 2, or 3) is lighter/since the beam rises on the right, as it rose/on left in the 1st operation, when 1, 2, 3 were/on the left.

The 3^{sd} operation therefore consists of weighing 1 and 2/ and if one of the 2 is lighter that is /the wanted piece (lighter) – If they are/of equal weight, 3 will be the wanted piece and /lighter –

the wanted piece and / lighter - **3rd possible case** the beam returns to the horizontal (diagram: 9, 10, 11, 4 = 1, 2, 3, 8) / this clearly indicates that the wanted piece *i* is amongst the rejected pieces 5, 6, 7/By the 1th operation 5, 6, 7 were on the heavier (side therefore the wanted piece 5, 6, or 7 will be / heavier (we have established by this 2^{sd} operation that 9, 10, 11, 4, 1 2 3 8 are normal/and 12 is normal by the 1th operation - from which 30^{sd} op, weigh 5 and 6 if one the 2 is heavier, that is the / piece if equal/it's 7

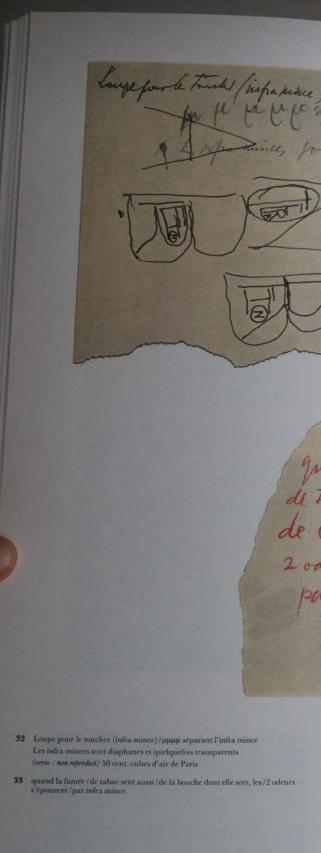
2nd op. **B**/Continuation/**possible case 2°** (diagram: 9, 10, 11, 4 > 1, 2, 3, 8)/The beam tilts/to the left instead/of the right/as in the 1st operation

This movement of the beam indicates first that/the wanted piece **is** among the 8 in the scale/thus we know that 9, 10, 11 are normal (see 1st operation)/that 4 and 8 have not changed places therefore/have not contributed to the movement of the beam./The movement of the beam is thus due to the/weight of one of the pieces 1, 2, 3 and consequently/also the wanted piece (1, 2, or 3) is lighter/since the beam rises on the right, as it rose/on left in the 1st operation, when 1, 2, 3 were/on the left.

The 3^{rd} operation therefore consists of weighing 1 and 2/and if one of the 2 is lighter that is/the wanted piece (lighter) – If they are/of equal weight, 3 will be the wanted piece and/lighter –

3rd possible case the beam returns to the horizontal (*diagram* : 9, 10, 11, 4 = 1, 2, 3, 8) / this clearly indicates that the wanted piece/is amongst the rejected pieces 5, 6, 7/By the 1st operation 5, 6, 7 were on the heavier/side therefore the wanted piece 5, 6, or 7 will be/heavier (we have established by this 2nd operation that 9, 10, 11, 4, 1 2 3 8 are normal/and 12 is normal by the 1st operation – from which 3rd op. weigh 5 and 6 if one the 2 is heavier, that is the/piece if equal/it's 7

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.



ground la frimée Les be de tabar den onfe à vola à la 1 34 habitants de/l 35 (recto) Séparati Magnifying glass to reach it (infra thin)/µµµµ separating the 2 formes ember séparative infr The infra thins are diaphonous and occasionally transparent Tous les "id (verso: not reproduced) 50 cubic cent. of Paris air Deux hom d'une diffé the /2 smells marry /by infra thin. 36 Les buées on peut des vapeur d'e 37 odcurs plus

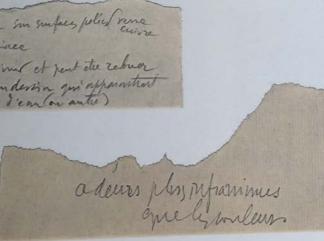
Magnifying glass to reach it (infra thin) / µµµµ separating the infra thin The infra thins are diaphonous and occasionally transparent (verso: not reproduced) 50 cubic cent. of Paris air

when the smoke / of the tobacco smells also / of the mouth from which it comes, the/2 smells marry/by infra thin.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Les buées _ sur surfaces pelies rence - Infra minec on feut degsime et peut être rebuer à volonte un dessin qui apparentent à la vapeus d'ean (ou antre)

habstandstr 1'infra kince Jaine ants



34 habitants de/l'infra mince/fainéants

- 35 (recto) Séparation infra-mince 2 formes embouties dans/le même moule (?) différent/entre elles/d'une valeur séparative infra/mince –
- Tous les "identiques" aussi /identiques qu'ils soient, (et/plus ils sont identiques) se rapprochent de cette /différence séparative infra /mince. Deux hommes ne sont/pas un exemple d'identité/et s'éloignent au contraire/ d'une différence évaluable/infra mince – mais
- 36 Les buées sur surfaces polies (verre/cuivre/infra mince on peut dessiner et peut être rebuer/à volonté un dessin qui apparaîtrait/à la vapeur d'eau (ou autre)
- 37 odeurs plus inframinces/que les couleurs

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Separation ; refra - mistree . 2 formes embouting day le nome Frinley ?? d'féraut fime tof mute entre elly I'me ralene separative infra nince - "identiques" augos identique, qu'ils twent let plus its but ; dentiques) be rapprehent de cette différence te féparative infra nuince. Deux hommes ne sont pas un exemple I'dentrité et g'élriquent au contraire d'une difference évaluable infra nime en mais

inhabitants of/the infra thin/do-nothings

(recto) Infra-thin separation

2 forms cast in / the same mold (?) differ / from each other / by an infra thin

All "identicals" as/identical as they may be, (and/the more identical they are)/ move toward this/infra thin separative/difference. Two men are not/an example of identicality/and to the contrary move away/from a determinable/infra thin difference - but

Condensing vapors - on polished surfaces (glass/copper/infra thin one can draw and perhaps re-condense/at will a picture which would appear/by the application of water vapor (or other)

smells more infrathin / than colors.

inhabitants of/the infra thin/do-nothings

(recto) Infra-thin separation

2 forms cast in/the same mold (?) differ/from each other/by an infra thin separative/amount -

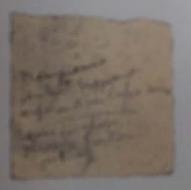
All "identicals" as/identical as they may be, (and/the more identical they are)/ move toward this/infra thin separative/difference.

Two men are not/an example of identicality/and to the contrary move away/from a determinable/infra thin difference - but

Condensing vapors – on polished surfaces (glass/copper/infra thin one can draw and perhaps re-condense/at will a picture which would appear/by the application of water vapor (or other)

smells more infrathin/than colors.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots. it exists to unseption you rely In diga so qui mitas de groupoment gener sque 12 artres & Fallacon ens also identifying on If southast ming prom 11 mintered A Area and. 2. Il good organs assigned promoder & your ateration vortage fait rannahler 14 mm g Mary goutte Acan man harring

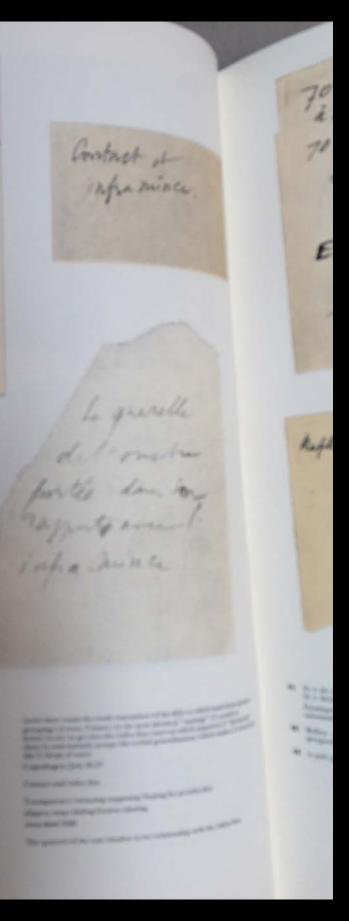


Second construction of the second second

M. Complex Selector

Strangener with spiral spiral strange

· Separate in Calific And States of Calific Advances



(verso) there exists the crude conception/of the déjà vu which leads from/generic grouping/(2 trees, 2 boats)/to the most identical "castings"/It would be better/to try/to go/into the/infra thin/interval which separates/2 "identicals" than/to conveniently accept/the verbal generalization/which makes/2 twins look like 2/drops of water.

Copenhagen / July 29,37

Contact and / infra thin

Transparency/imitating supposing/hoping for an infra thin slippery soap/sliding friction/skating (verso dated 1938)

The quarrel/of the cast/shadow in its/relationship with the/infra-thin



70+40 - 110. à haute toiz a vir bane (surtout énoncé 70+40 font plus de 110 - pos infre-ming anna Extationes esthetiques (sic) Reflets - jus astady bois lumpice jonant sur mertace. infra-mine ma for la perspective 70 + 40 = 110 / out loud or softly (especially make more than 110 - (through infra-thin) ially pronounced/mentally)/70 + 40 41 70 + 40 = 110/à haute voix ou à voix basse (s 70 + 40 font plus de 110 - (par infra-mince) Aesthetic ecstatics. (sic) adjective noun Extatiques esthétiques. (sic) substantif adjectif $\label{eq:Reflections} Reflections = on certain woods/light playing on/surfaces, infra-thin brough about/by the perspective$ 42 Reflets - sur certains bois/lumière jouant sur/surfaces, infra-mince mu/par la perspective the polished/phenom/of infra/thin 43 le poli/phénom/d'infra/mince

70 + 40 = 110/out loud or softly (especially pronounced/mentally)/70 + 40make more than 110 - (through infra-thin)

Aesthetic ecstatics. (sic) adjective noun

Reflections - on certain woods/light playing on/surfaces. infra-thin brought about / by the perspective

the polished / phenom / of infra / thin

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Moules en plis. day le ca, tu conder exitype - pantala porté et très marqué di plis. (donnant une expression (auleturale de l'individu qui l'ay porté) at dont il le fait de porter le partala, le post du pantalon est comparable à l'exicution manuelle d'une Scalpture originale apostant le partielles, un renversement te chnique. la jambe travaille comme la main du Sarpetard et product un monte fan " un prontage) et un moule 84fmmant S'exprime in pli; atapter al question & conservation des etile me has ly solidifier - pentetic day certainstay Rent anty exemply And in 45 Crease molds./in the elbow's case/(right elbow) Mold type ex. - worn trousers and very creased./(giving a sculptural) individual who were them) / the act of wearing the treasers, the near is comparable to the hand/making of an original sculpture With in addition, a technical inversion :/ while wearing the inversion like the hand of the /sculptor and produces a mold (instead/of a se-solation individual) mold in cloth / which / expresses itself in creases = /adapt to the infini-iridescent (Abai question of conservation of materials = (moths)/don't solidic their methods and certain cases certain cases Look for other examples

44 Moules en plis./dans le cas du coude/Moule (à coude droit)

ex. type - pantalon porté et très marqué/de plis. (donnant une expression sculpturale/de l'individu qui l'a porté)/le fait de porter le pantalon, le port du/pantalon est comparable à l'exécution/manuelle d'une sculpture originale Avec en plus, un renversement technique :/en portant le pantalon/la jambe travaille comme la main du/sculpteur et produit un moule (au/lieu d'un moulage) et un moule en étoffe/qui/s'exprime en plis -/y adapter l'infra mince/gorge de pigeon

question de conservation des étoffes - (mites)/ne pas les solidifier - peut être dans certains cas

Chercher autres exemples -

Crease molds. / in the elbow's case / (right elbow) Mold

type ex. - worn trousers and very creased. / (giving a sculptural expression of the individual who wore them) / the act of wearing the trousers, the trouser/wearing is comparable to the hand / making of an original sculpture

With in addition, a technical inversion : / while wearing the trousers/the leg works like the hand of the / sculptor and produces a mold (instead / of a molding) and a mold in cloth/which/expresses itself in creases - /adapt to this infrathin/of iridescent fabric.

question of conservation of materials - (moths)/don't solidify them - maybein certain cases

Look for other examples -

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

en essayant de mettre 1 sur face, laner à fleur d'une autre du face plane on passe par des moments impra minces. Inframitive Reflets alsongente dif Surfaces My my uning polies -Reflets dejulis domant un effet de réfletion minoir en Hustern - primained for not de l'infra univer comme "conduction" de la 2 a la 2 m dimension_ Izisting en land que Carparticuling d'au reflet. - Minn Ariflerion de le Minois maximune de ce parage dela me à la gen dimenjum - (ind humant pourgin & geits accomoday ils day in missoir?) just touching. While trying to place 1 plane surface/prec surface/you pass through some infra thin moments – 45 à fleur, en essayant de mettre l'surface plane /à fleur d'une autre surface plane / on passe par des moments infra minces -Infrathin

46 Inframince Reflets/de la lumière sur diff. surfaces/plus ou moins polies -

Reflets dépolis donnant un / effet de réflexion — miroir en / profondeur — pourraient servir / d'illustration optique à l'idée / de l'infra mince comme / "conducteur" de la 2° à / la 3° dimension Irisations en tant que/cas particulier du reflet. Miroir et réflexion dans le/miroir maximum de/ce passage de la 2^e à la
^{3e}/dimension = (incidemment/pourquoi les yeux "accommodent"/ils dans un miroir 2)

Reflections / of light on diff. surfaces / more or less polished -Matte reflections giving an /effect of reflection — mirror in /depth/could serve/as an optical illustration to the idea/of the infra thin as/"conductor" from the 2nd to/the 3rd dimension

Iridescences as a/particular case of reflection.

Mirror and reflection in the / mirror maximum of / this passage from the 2nd to the 3rd / dimension — (incidentally / why do the cycs "adapt" / in a mirror?)

just touching. While trying to place 1 plane surface / precisely on another plane surface/you pass through some infra thin moments -

Infrathin

Reflections / of light on diff. surfaces / more or less polished -

Matte reflections giving an/effect of reflection - mirror in/depth/could serve/as an optical illustration to the idea/of the infra thin as/"conductor" from the 2nd to/the 3rd dimension

Iridescences as a / particular case of reflection.

- Mirror and reflection in the/mirror maximum of/this passage from the 2nd to the 3rd/dimension - (incidentally/why do the eyes "adapt"/in a mirror?)

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

INTRODUCTION

Among Marcel's papers after his death was a package containing notes that dated from 1912 to 1968. It was from this collection that he had chosen the notes that he published in the "Green Box" of 1934 and the "White Box" of 1964. Virtually all the others now appear in this book with accompanying transcriptions and translations. A few notes from the "Green Box" reappear in order to show their verso or to illustrate how they had originally been part of a larger text. There are notes on "The Bride Stripped Bare By Her Bachelors, Even," otherwise known as "The Large Glass," notes on projects and word plays, and finally notes on a concept that he called "Inframince." In these he explored the elusive and ephemeral world of the very last lastness of things, that frail and final minimum before reality disappears completely.

Apart from a note on the translation there are neither footnotes nor references. Marcel used to say that explanations explained nothing. In fact, he thought so little of them that when others explained his work he usually agreed, even when they were wrong. He knew that even when we are right we only lose the world by explaining it, and that nothing, finally, is better than taking reality just as it comes.

I think that he had found his way out of life's usual conflicts long ago in the course of inventing the universe of The Large Glass. The notes that he made at that time give us glimpses of his gradual movement toward what he called the "co-understanding of opposites." His realization that opposites were ultimately all but identical in value solidified his disinterest in championing one cause over another, in distinguishing between right and wrong, or even in having any beliefs at all.

Released from the world by his own ideas, he gave up making judgements, much preferring to accept both sense and nonsense on an equal basis. I remember our chess games and our conversations, his smile and his laughter, and most of all the feeling that everything that he did came from a resource of absolutely authentic understanding.

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.

Paul Matisse

lepossible est La possibilité de plusieurs Tales de conclus de brown me devot est "I explication" tous connite "porteur d'ombre" société anonyme is porteus l'our tre représentée par toda du possible comme inpa minte. 4 prosible impliquant læderenir - lepassege k Vun à l'ante a lieu daz le infra mince. les Sources de la micro (Soleil lune striles borgies, for -) Tineidement: Rea difficuts anu! the reaproute allegoriesn l'oubli fen - humière Clumicie noire, to Comicie feu-Samifumée = certaines la portenso d'ouche ant fin donne trasaillant day 1 mils e possible est/un infra mince – /La possibilité de plusieurs / tubes d le /devenir un Seurat est /"l'explication" concrête / du possible comm infra /mince The possible is/an infra-thin -/The possibility of several/tubes of case becoming a Seurat is/the concrete "explanation"/of the possible as infra thin le devenir – le passage de /l'un à l'autre a lieu /dans The possible implying / the becoming - the passage from / one to the of place / in the infra thin. allégorie sur l'oubli" analogic inframince allegory on "forgetting" "porteur d'ombre"/société anonyme des porteurs/d'ombre/représ-toutes/les sources de lumière/(solcil, lune, étoiles, bougies, feu –) infrathin analogy at : / differents aspects / de la réciprocité – association / feu-are, / feu-san-fumée = certaines / sources de lumière "shadow-caster" / a company of shadow / casters / represented by all /de* light / (sun, moon, stars, candles, fire -) incidentally - / data incidentally :/different aspects/of reciprocity - association/fire-light/0^{bb} light,/fire-without-smoke = certain/sources of light the shadow comnt dans l'infra mine the shadow casters/work in the infra-thin

Duchamp, Marcel. Notes, Champs-Flammarion. Paris 1980 and Duchamp du signe, Champs-Flammarion. Paris 1975. Notes are divided into four thematic parts: Infra-mince, Le Grand Verre, Projets, and Jeux de mots.