

## Intersections

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1933 Marcel Duchamp and Joseph Cornell meet at the exhibition of Constantin Brancusi's works that Duchamp organized at Brummer Gallery, New York.

1933 December – Cornell gives Duchamp a photograph of an unknown image.

1934 January – Duchamp gives Cornell an advertisement from *Art News* featuring the *Large Glass*; Cornell gives Duchamp a copy of his film scenario *Monsieur Phot*.

1934 Cornell meets Duchamp at Julien Levy's gallery in New York.

1935 Summer – Duchamp starts producing *Rotoreliefs (Optical Disks)*. Cornell will acquire a set at an unknown date.

1936 December – Duchamp's and Cornell's films shown together at an evening of film at Levy Gallery, New York. Cornell designs the cover of *Surrealism*, published by Julien Levy.

1936-1937 *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art, New York, includes work by Duchamp and Cornell.

1938 January – Duchamp and Cornell exhibit work in a surrealism show at Galerie Beaux-Arts in Paris.

1942 Duchamp acquires one of Cornell's *Pharmacy Series*.

1942 July – Duchamp has lunch at Cornell's house. Cornell agrees to help him assemble his boxes (Series B).

1942 August – Cornell and Duchamp lunch together seven times this month.

1942 December – Peggy Guggenheim shows Cornell's *Medici Slot Machine* and one of Duchamp's *valises* in her Art of this Century Gallery, New York.

1942 On Duchamp's advice, Peggy Guggenheim purchases Cornell's *Fortune Telling Parrot*, *Thimble Box*, and *Revolving Book with Red Ball*.

1942 December – Cornell visits Duchamp's apartment, and Duchamp gives Cornell his *Gimme Strength* readymade (a Lepage's glue box).

1943 January – Duchamp and Cornell lunch and together visit galleries on Fifty-seventh Street, New York.

1943 January – Duchamp gives Cornell a postcard of an altered *Mona Lisa*.

- 1943 February – Duchamp gives Cornell a signed Waterman’s ink box.
- 1943 Through the Big End of the Opera Glass at Levy Gallery, New York, includes works by Cornell and Duchamp. With help from Duchamp, Cornell designed the exhibition announcement.
- 1943-1945 Duchamp and Cornell are in constant correspondence about the assembly of the *boîtes* and *valises*, exchanging receipts, letters, and small tokens.
- 1944 January – Duchamp gives Cornell a double-portrait collage.
- 1944 December – Cornell visits Duchamp’s studio.
- 1945 Cornell’s *3/4 Bird’s-Eye View of ‘A Watch Case for Marcel Duchamp’* is reproduced in an issue of *View* magazine dedicated to Duchamp.
- 1946 January – Duchamp and Cornell lunch before Duchamp leaves for Paris. They continue a sporadic mail correspondence.
- 1947 Duchamp returns to New York City, where he will remain until his death in 1968.
- 1949 Robert Rauschenberg sees the exhibition of Cornell’s work at Egan Gallery, New York, and Rauschenberg’s parents-in-law buy several boxes.
- 1952 Jasper Johns and Cornell meet accidentally when Cornell comes into the Marboro bookstore where Johns works.
- 1953 Duchamp sees Rauschenberg’s *Music Box* (now in Johns’s collection) at the Stable Gallery, New York.
- 1953 Fall – on a street corner near the Marboro bookstore, Rauschenberg and Johns are introduced to each other by a mutual friend from Black Mountain College.
- 1954 Johns and Rauschenberg meet again and begin to do window displays.
- 1954 Johns makes *Construction with Toy Piano* using some of Rauschenberg’s papers.
- 1954 Rauschenberg ferries Cornell’s boxes from Flushing to Egan Gallery; each has a one-man show there that year.
- 1955 April – Johns and Rauschenberg exhibit together at the Stable Gallery, New York.
- 1955 September – Rauschenberg rents a studio in same building as Johns does on Fulton Street. They see each other daily. Johns and Rauschenberg form Matson Jones – Custom Display to continue supporting themselves with window display. (Matson is Rauschenberg’s mother’s maiden name; Jones is a stand-in for Johns.)

- 1956 Cornell and Rauschenberg are shown together at the Stable Gallery together. (Rauschenberg also works as a janitor at the gallery, 1956-1957.)
- 1958 February – Johns and Rauschenberg exhibit in a collage exhibition at the Contemporary Arts Museum, Houston, Texas.
- 1958 March – Johns and Rauschenberg move to Front Street Studios, New York.
- 1958 Johns is given one of Duchamp's *valises* by the collectors Donald and Harriet Peters.
- 1958 Rauschenberg and Johns visit the Arensberg Collection, which includes Duchamp's work, at the Philadelphia Museum of Art.
- 1958 December – Johns and Rauschenberg show work in a collage exhibition at Alan Gallery in New York.
- 1958 December – Duchamp buys one of Cornell's untitled sand fountain boxes from the 1958 *Pittsburgh Bicentennial International Exhibition of Contemporary Painting and Sculpture*.
- 1959 January – Nicolas Calas brings Duchamp to see the work of Johns and Rauschenberg at Front Street Studios.
- 1959 January 30 – Duchamp inscribes Johns's copy of the editioned book *Lettre de M. Duchamp (1921) à Tristan Tzara*. Johns begins to assemble notes and drawings in his Sketchbook, a practice similar to Duchamp's for the notes in the *Green Box*.
- 1959 January – Cornell, Rauschenberg, and Duchamp participate in the *Art and the Found Object* exhibition at Time-Life Building, New York. Rauschenberg buys Duchamp's *Bottle Dryer* from the exhibition.
- 1959 March – Cornell and Duchamp attend the opening of the exhibition of René Magritte's work at Alexander Iolas Gallery, New York.
- 1959 April – Cornell and Duchamp attend the opening of an exhibition of constructions by Mina Loy at Bodley Gallery, New York.
- 1959 Johns quotes the *Green Box* in the catalogue for the exhibition *Sixteen Americans* by Dorothy Miller at the Museum of Modern Art, New York. Rauschenberg is included in the exhibition.
- 1959 Rauschenberg quotes the *Green Box* in *Wager*.
- 1959 October – Rauschenberg and Johns participate, during one evening's performance, in the Kaprow happening at Reuben Gallery, New York.
- 1959 December 25 – Duchamp and his wife, Teeny Duchamp, visit Rauschenberg and Johns in their studio; they all have Christmas dinner in Chinatown.

- 1960 February 16 – Johns, with Rauschenberg and Emile de Antonio, organizes a performance by the Merce Cunningham Dance Company at the Phoenix Theater in New York.
- 1960 Johns acquires and edition of Duchamp's Green Box that he inscribed "To Jasper Johns / Sybille des cibles" [Sibyl of targets].
- 1960 Duchamp asks Johns for work to be included in *L'Exposition Internationale de Surréalisme*. Johns sends *Target with Plaster Casts*; Rauschenberg sends *Bed*.
- 1960 The exhibition *Jasper Johns – Kurt Schwitters* at the Ferus Gallery in Los Angeles was initially to have included Cornell, but Cornell does not want to be shown with others.
- 1960 Johns writes a review of Duchamp's *Green Box* in *Scrap* and reviews the *Large Glass* the same year.
- 1960 November – Duchamp organizes a surrealist exhibition at D'Arcy Galleries in New York City and includes several of Cornell's boxes.
- 1961 Johns quotes the *Green Box* in his drawing *Litanies of the Chariot*.
- 1961 Summer – Johns and Rauschenberg break up.
- 1961 Summer – Johns acquires Duchamp's *Female Fig Leaf* and makes a literal imprint of it in *No* (1963-1964), *Arrive/Depart* (1963-1964), and *Field Painting* (1963-1964).
- 1961 October – *Art of Assemblage* exhibition at the Museum of Modern Art, New York, includes work by Duchamp, Johns, and Rauschenberg; Duchamp and Rauschenberg participate in a panel as well. Duchamp gives Rauschenberg *Untitled* (1961), his doodles made during the panel discussion.
- 1961 At Duchamp's request, Johns donates his *Flag* drawing to a benefit for the American Chess Foundation.
- 1962 Rauschenberg completes the Trophy series of combine paintings: *Trophy II (for Teeny and Marcel Duchamp)*, *Trophy V (for Jasper Johns)*.
- 1962 Duchamp makes *Dart-Objet (Objet-Dard)*, and Johns acquires it at some unknown point.
- 1963 Duchamp makes *Wedge of Chastity*, and Johns acquires it at some unknown point.
- 1964 Johns traces a print (1959, acquired at an unknown date) of Duchamp's profile into *According to What*.
- 1965 At Duchamp's request, Johns donates another piece to benefit the American Chess Foundation.
- 1965 Johns attends the opening of a retrospective exhibition of Duchamp's work at Ekstrom Gallery, New York.
- 1966 Johns and Duchamp attend a performance of the Japanese Bunraku Puppet Theater.

1966 October – Johns makes *Summer Critic* for Shuzo Takiguchi's book *To and From Rose Sélavy: Selected Works of Duchamp*.

1968 Cornell and Duchamp participate in the exhibition *Dada, Surrealism and Their Heritage* at the Museum of Modern Art, New York.

1968 March – Duchamp makes suggestions to Johns about the set for Merce Cunningham's *Walkaround Time* based on the *Large Glass*.

1968 October – During his annual trip to Europe, Duchamp dies in Neuilly-sur-Seine, France, and Johns writes his obituary for *Artforum*. Cornell sends Teeny Duchamp a condolence note; she continues to visit him.

1972 December, Cornell dies.

1978 Johns and Rauschenberg (among others) are exhibited together at Leo Castelli Gallery, New York.