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This book traces the visual and conceptual relationships evident in the works of Marcel Duchamp (1887-1968), Joseph Cornell (1903-1972), Jasper Johns (b. 1930), and Robert Rauschenberg (b. 1925). Although scholars have previously explored the biographical contact between these four artists, this is the first close look at the aesthetic consequences of their interactions. Dorothy Kosinski argues for a notion of dialogic exchange rather than influence, noting a number of shared characteristics in these artists' works including iconography (for example, appropriation of Leonardo's Mona Lisa), process (assemblage and collage), form (boxes), integration of text into the visual field (sardonic subtitles, nonsense inscriptions, etc.), and shared fascination with simple machines.