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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

22/09 '97 LUN 11:37 FAX 0415286215

PALAZZO GRASSI

001

PALAZZO GRASSI

Mr. Kynaston McShine
Department of Painting
and Sculpture
The Museum of Modern Art
New York

fax 001.212.7089884

Dear Kynaston,

I am in receipt of a letter coming from a colleague of yours
- Mrs. Tone - about the photos of Duchamp's *bôîtes* at Palazzo
Grassi.

As you can see from the enclosed letters signed by my director,
Mr. Bonagura, we sent you copies of the colour photos already
last April by DHL courier.

Please check where they are as we do not have other ones left
and we should ask for more, in case you do not find them.

By separate mail, I'll send you the list of Italian movies
dealing with Venice as you asked me.

With much love,

Clarenza

Clarenza Catullo

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22/09 '97 LUN 11:57 FAX 0415286218

PALAZZO GRASSI

002

PALAZZO GRASSI

il Direttore Attività Operative

1049
Prot. nr.

OH spt. 8/4/97

Mr. Kynaston Mc Shine
Senior Curator
Department Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, NY 10019 USA

Venice, 10th April 1997
Prot.nr. 9420/DO/cc

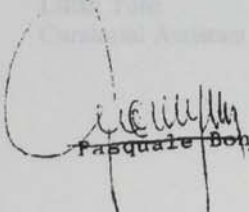
Dear Mr. Mc Shine,

following your enquiry about our exhibition devoted to Marcel Duchamp, please find herewith enclosed the prints of the photos taken in the room where the "boite" were exhibited.

Concerning the lenders, please find herewith enclosed also a list of the addresses that we found in our files.

I hope this material will be of good use to your research.

Best regards,


Pasquale Bonagura

Palazzo Grassi spa
San Samuele 3231
30124 Venezia

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The Museum of Modern Art

September 9, 1997

FAX TRANSMISSION

Department of Painting
and Sculpture

Clarenza Catullo
Palazzo Grassi
San Samuele 3231
Venice, Italy

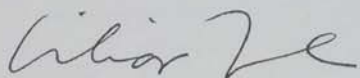
Dear Clarenza Catullo,

I am writing on behalf of Kynaston McShine to follow up on a letter sent to you in February. In the letter, he inquired about installation views that you might have kept in your archives of Marcel Duchamp's *Boîte en Valises*, when they were on view at the Palazzo Grassi on the occasion of the Duchamp retrospective.

Kynaston asked me to send you his love.

Thank you for your consideration of this request.

Sincerely,



Lilian Tone
Curatorial Assistant

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256



FAX TRANSMISSION

February 18, 1997

Clarenza Catullo
Palazzo Grassi
San Samuele 3231
Venezia, Italy

TO: Clarenza Catullo
Palazzo Grassi
San Samuele 3231
Venezia ITALIA
Fax: (041) 528.62.18

FROM: Kynaston McShine
Museum of Modern Art
New York
Fax: (212) 708.9884

DATE: February 18, 1997

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art



February 18, 1997

Kynaston McShine
Department of Painting
and Sculpture
212-708-9640

Clarenza Catullo
Palazzo Grassi
San Samuele 3231
Venice, Italy

Dear Clarenza Catullo,

I am currently doing research for an exhibition which will primarily focus on the works of artists who have treated the concept of the museum as subject matter. I would be grateful if you would provide me with views of the installation of Marcel Duchamp's Boîte en Valise on the occasion of your Duchamp retrospective in 1989. I would also appreciate a list of those who lent their Boîte en Valises to the exhibition.

I hope this request does not represent too much of an imposition. Thank you in advance for your consideration. I look forward to seeing you at Biennale time if not before.

Sincerely,

A handwritten signature in dark ink, appearing to read "Kynaston".

Kynaston McShine
Senior Curator

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MoMA PAINT.&SCULPTURE

ID:212-708-9884

FEB 21 '97 11:34

TRANSMIT CONFIRMATION REPORT

NO. : 007
RECEIVER : 0415286218
TRANSMITTER : MoMA PAINT.&SCULPTURE
DATE : FEB 21 '97 11:34
DURATION : 00'51
MODE : STD
PAGES : 02
RESULT : OK



July 4, 1998

Curry and Jerry Van der Velden
Superintendent
2000 Anthony Drive

Dear Curry and Jerry Van der Velden,

Now that our exhibition The Museum as Muse, Artists Making Sculpture, has just closed to the public, thank you for your great generosity in contributing to the realization of this project.

It was probably one of the wide success of this exhibition. We had an enormous crowd of visitors, but I was also surprised by a large number of positive reactions from visitors. We were especially pleased to learn that a large number of artists involved in the realization of The Museum as Muse, a large number of artists created new works for the exhibition. We had confidence that the exhibition was a great way to introduce the public to the complicated relationship that exists between art and museums. An exhibition of this scope and quality would not have been possible without your cooperation.

On behalf of the Trustees and the staff of The Museum of Modern Art, I would like to express our deepest gratitude for your support of this exciting project.

Sincerely,

Kenneth Tillman

Kenneth Tillman
Public Curator

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The Museum of Modern Art

Kynaston McShine
Department of Painting
and Sculpture
212-708-9640

June 4, 1999

Ronny and Jessy Van de Velde
Ijzerenpoortkaai 3
2000 Antwerp Belgium

Dear Ronny and Jessy Van de Velde,

Now that our exhibition *The Museum as Muse: Artists Reflect* is about to close, we would like to thank you for your great generosity in contributing to the realization of this important event.

You are probably aware of the wide success of this exhibition. Not only was it extremely well received by the press, but it was also enjoyed by a large public and provoked an extraordinary number of positive reactions from visitors. We were especially pleased to have had so many artists involved in the realization of *The Museum as Muse: Artists Reflect*, notably those who created new works for the exhibition. We feel confident that the exhibition enriched critical and popular understanding of the complicated relationship that exists between artists and museums. An exhibition of this scope and quality would not have been possible without your cooperation.

On behalf of the Trustees and the staff of The Museum of Modern Art, may I express once more our deepest gratitude for your support of this exciting project.

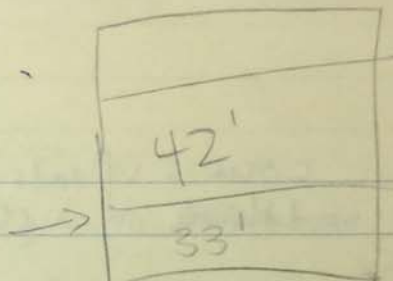
Sincerely,

Kynaston McShine

Kynaston McShine
Senior Curator

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Box display:



Keep out

2 That only have interiors

Renee S+M 9486

20' am 3

6' 6"
each

inside + back = canvas

deluxe box into 6' 6" (78")

Enca
wild say

8 foot candles

Keep out: bottle rack

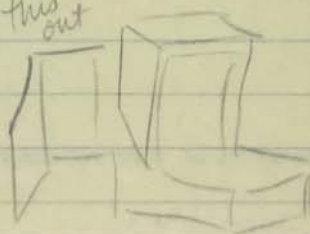
jeune homme triste

2 That fold into themselves

Series F (or s. thing in right
vitrine)

this out

hid up on back

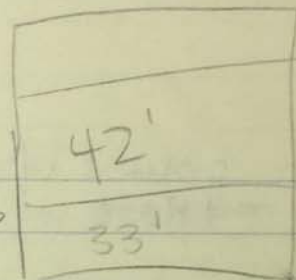


The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Box display:

Keep out

2 that only have interiors



— non-acidic fabric to display
inserts on a slant
Enca + Jerry to discuss.

20' am 3

20' wide divided into 3 = 6' 6" each

inside + back = canvas

deluxe box into 6' 6" (78")

Enca
wid say

8 footcandles

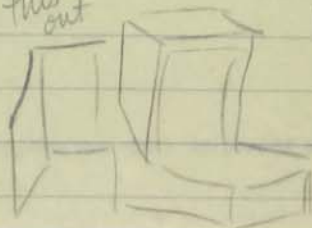
Keep out: bottle rack

jeune homme triste

2 that fold into themselves

Series F (or s.thing in right
vitrine)

this out



lid up on back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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coeurs volants } Van de Velde
 L'HOOQ in night = }

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

Office of the Registrar

May 11, 1999

Mr. Ronny Van de Velde
Ljzerenpoortkaai, 3
2000 Antwerp Belgium

RE: MUSEUM AS MUSE: ARTISTS REFLECT

Dear Mr. Van de Velde

Museum as Muse will close at the Museum of Modern Art on June 1. I am writing to you regarding our return shipping arrangements.

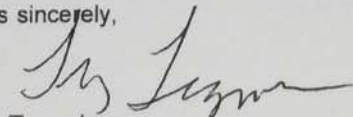
I would like your courier to arrive at the museum on Friday, June 4 at 10 AM to check and pack your loans. We would plan to ship on Monday, June 7.

May we have permission to move your loans from the exhibition case to our secure storage under the direction of our sculpture conservator on Wednesday, June 2? However, we can leave the works in the case until your courier arrives if you prefer.

We will provide 5 days per diem and 4 nights at a hotel. I will be happy to make reservations -please let me know if these arrangements are agreeable to you and the name of the courier. I can be reached at Tel 212 708 9632 or Fax 212 333 1102 should you have any questions or concerns.

With thanks for your kind generosity,

Yours sincerely,


Terry Tegen
Associate Registrar

11 West 53 Street, New York, New York 10019 Tel: 212-708-9634 Fax: 212-333-1102

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Duchamp created the rectified Readymade L.H.O.O.Q. by drawing a moustache, goatee and bawdy pun on an ordinary reproduction of the Mona Lisa. The letters L-H-O-O-Q, when pronounced rapidly in French, fuse together to form the words "elle a chaud au cul" or "she's got a hot ass." He later made a second, larger version and, in 1965, created a related work L.H.O.O.Q. Rasée (L.H.O.O.Q. shaved), an edition of about one hundred playing cards with an unaltered reproduction of the Mona Lisa *sans* facial hair. These were used for invitations to the preview of an exhibition at a New York art gallery.

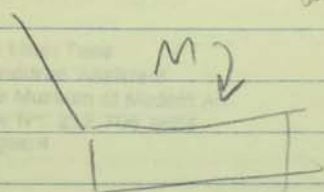
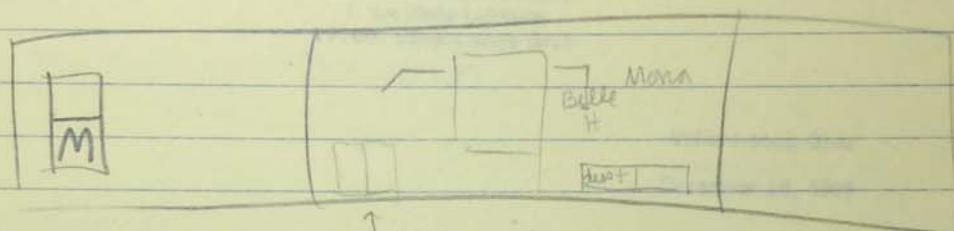
linen covered + stapled

linen top
 - large blue velvet on bottom
 - pedestals/brakes to set
 middle boxes on
 right side - Brackets laid on
 3 sections again
 natural linen back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

9884

P.01



linen stretched + stapled

- Cornell deep
- loose blue velvet on bottom
 - pedestals/blocks to set middle boxes on
 - right side - Berence laid out

3 sections again

natural linen back

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

28-12-1998 20:04 DE J MONNIER

A 0012127089884

P.01

Jacqueline Matisse Monnier
1, rue René Lefebvre
77700 Villiers-sous-Grez

Villiers-sous-Grez

December 28, 1998

To: Lillian Tone
Curatorial Assistant
The Museum of Modern Art
Fax N°: 212 708 9884
Pages: 4

Dear Lillian Tone,

Since you are reproducing several works by Marcel Duchamp you don't have to indicate the copyright after each reproduction but in the acknowledgements please state:

All works by Marcel Duchamp © Succession M Duchamp 1998, ARS, New York, ADAGP, Paris.

I give you my permission to reproduce the excerpt published in Pierre Cabanne, Dialogues with Marcel Duchamp.

You will note that I have made corrections concerning the different series of the Boite en Valise. I would like this work treated as one art work rather than broken up into intentional individual series. Forcibly there were different series as Marcel could not embark on all of them at the same time and he would add modifications as he went along towards completing the 300.

If you have any questions please don't hesitate to fax me. Until Saturday I will be at fax no 33 1 04 93 76 07 14.

Sincerely,

Jacqueline Monnier

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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28-12-1998 20:05 DE J. MONNIER

A 0012127089884

P.02

TRH

X66

212 708 9884

23-12-1998 23:47

The Museum of Modern Art

Department of Painting
and Sculpture

December 23, 1998

Jacqueline Matisse Monnier
1 rue René Lefebvre
77760 Villiers-sur-Gros FRANCE
Via Fax: 011-33-1-64 24 27 36

Dear Jacqueline Matisse Monier,

As you know, the fully illustrated publication accompanying "The Museum as Muse: Artists Reflect" will contain an introductory essay by the director of the exhibition, Kynaston McShine, followed by short entries on the works in the exhibition. A compilation of artists' writings and statements on the topic of the museum, a general bibliography, and higraphies and bibliographies on each participating artist will complete the volume. This scholarly book will be published by The Museum of Modern Art in a print run of around 7,000 copies, including both cloth and paper.

We thank you for granting us permission to publish Marcel Duchamp's Boîte-en-valise in connection with the exhibition. We apologize for bothering you once more, but we would like to ask your permission to reproduce several other works by Duchamp, which I have listed on an attachment to this letter. As was the case in our previous request, we would like to have non-exclusive world-wide rights to reproduce these works in all editions of our catalogue. We also request permission to reproduce these works for the educational and promotional purposes of the exhibition, including the Museum's Website. We will, of course, include with the reproductions the copyright line you previously gave us: © Marcel Duchamp ARS New York / ADAGP Paris 1998, unless instructed otherwise.

We also hope that you will agree that we reprint the attached excerpt published in Pierre Cabanne, Dialogues with Marcel Duchamp (New York: The Viking Press, 1971) as part of the compilation of artists' writings and statements on museums. We request non-exclusive worldwide rights to publish this excerpt in all editions of our catalogue. *I gave you my permission to do so.*

Since our publishing deadlines are upon us, we are anxious to obtain your permission at your earliest convenience. If you are the copyright holder, please indicate your agreement by signing and dating this letter and returning it to us. If you do not own the copyright to this text, we would be grateful if you would advise us of such. Thank you in advance for your consideration.

Sincerely,

Lillian Tone
Lillian Tone
Curatorial Assistant

ACCEPTED AND AGREED TO:

Signature: *Jacqueline Matisse Monnier* Date: *XII 28 1998*

11 West 53 Street, New York, New York 10019 Tel: 212-708-9651 Fax: 212-708-9884
DEC 25 1998 16:37 NO. 028 P.01

NOV 25 1998 16:20 NO. 004 P.01
MOMA PRINT & SCULPTURE ID: 212-708-9884

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28-12-1998 20:06 DE J. MONNIER

0012127089984

P.03

20.02

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212 708 9884

23-12-1998 23:47

List of Works by Marcel Duchamp for The Museum of Modern Art's exhibition *Museum as Muse: Artists Reflect*

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box containing miniature replicas and color reproductions of works by Duchamp (68 items)
15 3/8 x 13 3/4 x 3 1/8" (39 x 35 x 8 cm)

"Boîte" series B, production of series begun in Paris, 1941, and continued in New York, 1942-54;

~~assembled by Joseph Cornell, Yve Klein, Robert Rauschenberg, and others~~

Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box covered in natural linen and lined with gray-blue Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

15 3/4 x 15 x 3 1/2" (40 x 38 x 9 cm)

"Boîte" series C, Paris, 1950, assembled by Ronny Van de Velde

Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box covered in light green linen and lined in light green Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

15 3/4 x 15 x 3 1/2" (40 x 38 x 9 cm)

"Boîte" series D, Paris, 1961, assembled by Ronny Van de Velde

Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box covered in dark green imitation leather and lined in light green Ingres paper containing miniature replicas and color reproductions of works by Duchamp (68 items)

15 3/4 x 15 x 3 1/2" (40 x 38 x 9 cm)

"Boîte" series E, Paris 1963; assembled by Ronny Van de Velde

Ronny Van de Velde, Antwerp, Belgium

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box covered in red leather and lined in red linen containing miniature replicas and color reproductions of works by Duchamp (80 items)

16 5/16 x 15 3/16 x 3 7/8" (41.5 x 38.5 x 9.9 cm)

"Boîte" series F, Paris, 1966; assembled by Ronny Van de Velde

The Museum of Modern Art, New York

Gift of the artist

Marcel Duchamp

de ou par Marcel Duchamp ou Rose Sélavy

Box covered in green leather and lined in green linen containing miniature replicas and color reproductions of works by Duchamp (80 items)

16 5/16 x 15 3/16 x 3 7/8" (41.5 x 38.5 x 9.9 cm)

"Boîte" series G, Paris, 1966; assembled by Ronny Van de Velde

Ronny Van de Velde, Antwerp, Belgium

Cont'd....!

20.02 16:58 No.028 P.02

ID:212-708-9884

MOMA PRINT & SCULPTURE

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28-12-1998 00:05 DE J. MONNIER

0012127089884

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P.04

78%

212 708 9884

23-12-1998 23:48

Page 2

Marcel Duchamp
L.H.O.O.Q. 1919
 Photographic reproduction and pencil
 7 3/4 x 4 7/8" (19.6 x 12.3 cm)
 Private collection

Marcel Duchamp
Monte Carlo Bond, 1924
 Photocollage on colored lithograph
 The Museum of Modern Art. Gift of the artist.

VIA FACSIMILE 21 12 1998 23 48

Dear Jacqueline Kennedy

The Museum of Modern Art is organizing an exhibition, "The Museum of Modern Art, Artists' Edition, 1919-1924", which will open on June 1988. The exhibition will focus on the varied ways in which artists have sought with the subject of modernism in their work, whether confronting the concept and style of modernism, experimenting on their subjects, or drawing their materials specific to their own practice. The accompanying catalogue will contain reproductions of the works in the exhibition, an essay by the catalogue editor, by various authors, and complete form the writings and statements of various artists.

We believe you may have copyright on the following work by Marcel Duchamp, and we are writing to request consideration to include it in the exhibition. The following work is an edition of the work on sculpture.

Marcel Duchamp
 Sculpture (the work by Marcel Duchamp on Monte Carlo Bond, 1924-25)
 Limited edition containing various reproductions, printed text, and color reproductions of work by Duchamp, and also "original" L.H.O.O.Q. (the work)
 15 x 15 x 4" (41 x 38 x 10 cm) (The work is a sculpture on paper, 15 x 15 x 4")
 2000 signed edition
 The Museum of Modern Art, New York, James Thrill Dreyfus Fund

We also would like your authorization to reproduce the work for press and publicity purposes of the exhibition, including the Museum's website. This is a matter of some urgency, as we are already in the process of the press material in reproducing the work. We have a correspondence of the work.

I would ask you to respond at your earliest convenience. In addition to your signature reply to this request, we have included a separate letter. We are sending two copies of this letter so that you may return one to your request. If you have any questions concerning the exhibition or catalogue, please feel free to contact me.

Thank you in advance for your cooperation.

Sincerely yours,
 Jacqueline Kennedy
 Jacqueline Kennedy
 Jacqueline Kennedy

23-12-98
 212 708 9884
 23-12-98

TOTAL PAGE(S) 04

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P.01

99%

212 708 9884

25-11-1998 23:29

The Museum of Modern Art

November 25, 1998

Jacqueline Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grès
France

Kynaston McShine
Department of Painting
and Sculpture
212 708 9884

VIA FACSIMILE 0 11 33 1 64 24 27 36

Dear Jacqueline Monnier:

The Museum of Modern Art is organizing an exhibition, The Museum as Muse: Artists Reflect, that will run from March to June 1999. The exhibition will focus on the varied ways in which artists have dealt with the subject of museums in their work, either by confronting the concept and role of museums, commenting on their nature, or drawing from methods specific to museum practice. The accompanying catalogue will contain reproductions of the works in the exhibition, an essay by me, catalogue entries by various authors, and excerpts from the writings and statements of various artists.

We believe you may hold copyright on the following work by Marcel Duchamp, and we are writing to request nonexclusive worldwide rights to reproduce the following work in all editions of the exhibition catalogue:

Marcel Duchamp
Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy) 1935-41
Leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp, and one "original": Large Glass (69 items)
16 x 15 x 4" (41 x 38 x 10 cm) (The Bride's Domain or upper half)
IX/XX from deluxe edition
The Museum of Modern Art, New York. James Thrall Soby Fund

We also would like your authorization to reproduce the work for press and publicity purposes of the exhibition, including the Museum's Website. This is a matter of some urgency, since we already have members of the press interested in reproducing this work. We have transparencies of the work.

I would ask you to respond at your earliest convenience. In anticipation of your favorable reply to this request, we have included a signature line below. We are sending two copies of this letter so that you may retain one for your records. If you have any questions concerning the exhibition or catalogue, please feel free to contact me.

Thank you in advance for your cooperation.

Sincerely yours,

Kynaston McShine

Kynaston McShine
Senior Curator

Jacqueline Monnier

Signed

26 nov 98
Dated

© Marcel Duchamp ARS New York/ADAGP Paris 1998

Requested copyright line (if any)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

Department of Painting
and Sculpture

November 2, 1998

Ecke Bonk
the typosophic society
Primersdorf
A2095 Austria

Dear Ecke:

Thank you for contributing a text on Marcel Duchamp to our forthcoming exhibition catalogue *The Museum as Muse: Artists Reflect*. All of the catalogue entries have now been edited and adapted to fit the format of the plate section of the book. We are returning a copy of your edited text for your review.

Certain changes to the written material were necessary to lend continuity to a disparate body of information on approximately forty different artists. As a general rule, our editor removed individual titles and epigraphs, and only kept footnotes referring to direct quotations. Notes will appear at the end of the book, and are not included herewith because they are still being edited. Due to space constraints, some texts were shortened.

We hope you will agree to allow us to publish the text in its edited form and, in anticipation of your favorable reply, have included a signature line below. We request non-exclusive worldwide rights to publish the text in all editions of our catalogue. To indicate your agreement, please sign and return this letter.

We are grateful for your invaluable contribution to this publication, and we look forward to hearing from you at your earliest convenience.

Sincerely,

Kynaston

Kynaston McShine
Senior Curator



ACCEPTED AND AGREED TO:

Signature:

Ecke Bonk

Date:

21 nov 1998

(already sent as email on the 15. nov. 1998)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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[Duchamp]

Capital M . . . is for Modern: Marcel Duchamp arrived in New York in January 1920, carrying in his luggage a small glass vial—approximately 125 cc *Air de Paris*—as a present for art collectors Walter and Louise Arensberg, whom he had not seen since his departure from New York for Argentina in 1918. In the early months of 1920, while his first optical machine *Rotative plaques verre* ^(Rotary Glass Plates) was taking shape, Duchamp was involved in discussions with Katherine S. Dreier and Man Ray about founding a new institution concerned with modern art. On April 29th, with preliminary plans agreed upon, a certificate of incorporation was signed by the founders: Marcel Duchamp, President, Katherine Dreier, Treasurer, and Man Ray, Secretary. By New York statute the suffix “Inc.” was added, thus providing a Dada flair to the venture, since S.A. (Société Anonyme) in French business dealings is the English equivalent of Inc. and was chosen as the name of the museum for its literal translation as an “anonymous society.” A subtitle, “Museum of Modern Art,” was added by the founders, and on April 30th, the Société Anonyme Inc. Museum of Modern Art opened with the *First Exhibition of Modern Art* in a townhouse at 19 East Forty-seventh Street. Its corporate logo was the symbol of a chess knight, adopting one of Duchamp’s studies for a set of chess stamps.

Six years later, at The Brooklyn Museum, the Société Anonyme staged the impressive *International Exhibition of Modern Art*, organized by Dreier with significant support from Duchamp. Connecting the exhibition to the Armory Show of 1913 by replicating its official title, Duchamp hinted at the source of his

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celebrity: his notorious painting *Nu descendant un escalier* (*Nude Descending a Staircase*) of 1912, which was first shown at the Armory show in Manhattan. In the Brooklyn exhibition Duchamp was represented by an even more challenging work, the first public showing of the *La mariée mise à nu par ces célibataires même* (*Large Glass*) (*The Bride Stripped Bare by Her Bachelors, Even* [*Large Glass*]) of 1920–23.

It was not until November 1929 that the “other” Museum of Modern Art opened in New York, on the twelfth floor of the Heckscher Building at Fifth Avenue and Fifty-seventh Street. By 1932 the Museum had moved to a converted five-story townhouse belonging to the Rockefeller family, which linked the presentation of modern art to a setting of domestic origin. It would be another ten years before the absence of windows, high ceilings, and well-lit, wide white walls became the standard museum environment for twentieth-century art.

Duchamp’s representation in the Museum’s early exhibitions was at best sporadic. He was first shown with *To Be Looked At (From the Other Side of the Glass) with One Eye, Close To, for Almost an Hour*, a 1918 study for the *Large Glass* in *Modern Works of Art* in 1934–35; this was followed with five works, among them *Nu descendant un escalier*, in the 1936 show *Cubism and Abstract Art*. Then, in the Museum’s *Fantastic Art, Dada, Surrealism* of 1936–37, Duchamp’s seminal role was acknowledged by eleven artworks in the two rooms that opened the exhibition. By 1943 the *Large Glass* was transferred to New York and included the following year in the Museum’s fifteenth-anniversary

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exhibition, *Art in Progress*. It remained at the Museum on extended loan until April 1946. By 1945 The Museum of Modern Art had acquired the painting *La Passage de la vierge à la mariée* (*The Passage from the Virgin to the Bride*) of 1912, and in 1952, as an executor of Dreier's estate, Duchamp added three works from her collection: *3 Stoppages Étalon* (1913–14), *To Be Looked At* (*From the Other Side of the Glass*) with *One Eye, Close To, for Almost an Hour*, and *Fresh Widow* (1920). Duchamp thus created the second largest public representation of his work, after the holdings in Philadelphia.

Capital M . . . is for Monte Carlo: In 1924, Duchamp's enthusiasm for chess had led him to investigate another game in which the player is exposed to institutionalized chance. While in Nice attending chess championships, Duchamp relocated his ambulant research laboratory on game theory, chance, and probability to Monte Carlo, where he began to work on a winning system. He wrote to Francis Picabia: "With very little capital I have been trying out my system for five days. Every day I have won steadily—small sums—in an hour or two. I'm still putting the final touches to it and when I come back to Paris the system will be perfect. I haven't stopped being a painter, I'm drawing on chance now."¹ At the end of 1924, Duchamp issued a homemade bond, the *Obligations de Roulette de Monte Carlo*,^(Monte Carlo Bond) for the commercial exploitation of roulette, offering interested investors a share in his stake. But the fundraising scheme did not prove sufficiently profitable and Duchamp's patience quickly evaporated: "The system was too slow to have any practical value."² Ultimately, the scheme did not fulfill its "obligations."

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By late 1938, Duchamp while engaged in the elaborate production of his new, as yet untitled, thesaurus of facsimiles, he placed an insert of the *Monte Carlo Bond* in the magazine *XXe siècle*. An offprint was to be part of his forthcoming edition of *Boîte-en-valise*. When, in early 1939, The Museum of Modern Art celebrated its tenth anniversary with the opening of a new building, Duchamp sent as a gift the preparatory study for this work. Duchamp's reflection on chance and strategy, on the notion of art-as-stock/stock-as-art, thus became his first work in the collection of The Museum of Modern Art—an institution funded substantially from the stock-exchange profits of a group of wealthy trustees. Duchamp later mused on posterity ^{and} tradition, **and his gift to the Museum:** "Artists of all times are like gamblers of Monte Carlo, and this blind lottery allows some to succeed and ruins others. In my opinion, neither the winners ^{of} losers are worth worrying about. Everything happens through pure luck. Posterity is a real bitch who cheats some, reinstates others (El Greco) and reserves the right to change her mind every 50 years." ³

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address of the nine muses. A plan for the public placement of works by Duchamp was initiated in the 1930s when Dreier contacted the architect and sculptor Frederick Kiesler about a museum for her personal collection and that of the Société Anonyme. Then, after tedious and strained negotiations with several museums, the Arensbergs agreed to donate their collection to the Philadelphia Museum of Art in December 1950. The public opening did not occur until the summer of 1954, after both the Arensbergs and Dreier had died. *by then*

To augment the museum presentation of his oeuvre and as an executor of Dreier's estate, Duchamp gave the *Large Glass* to Philadelphia in 1952. With the opening of the Arensberg Collection the majority of his works of art were installed on permanent view in a museum, an accomplishment unlike that of any other living artist. In 1955, in an interview with James Johnson Sweeney, Duchamp stated: "I never had such a feeling of complete satisfaction. Exhibiting one thing here and another there feels like amputating a finger or a leg each time." ⁴

Duchamp explored the concept of a body of work by metaphorical logic. The strategic input is flawless and the projected maneuvers precise in their choreography through the time-space continuum of twentieth-century art: the concentration of the originals in one or two collections and their subsequent transfer into the care of a museum. And while his "operation museum" was still in progress, Duchamp counterbalanced his efforts by producing a multiplied set of miniaturized replicas housed in a portable and convertible space. He had devised a backup of his system software.

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Capital M . . . is for Miniature Monograph: Beginning with the re/production of *La bagarre d'Austerlitz* in 1936 and ending with the title and graphic concept used for the subscription bulletin for the edition in late 1940, the intended miniature monograph—comprising sixty-nine items—was realized. Sources tapped for the album project included photographers, several printshops, typesetters, paper merchants, two or three pochoir studios, dye-cut specialists, bookbinders for the standardized cardboard parts and assorted binding materials, carpenters for the framing parts, glassblowers, vitreous china craftsmen, and ceramicists—not to mention oilcloth suppliers and suitcase-makers for locks and leather.

Sixty-nine reproductions, their labels, black paper folders, customized and mitered cardboard strips for the mock-framing of several reproductions of paintings, specially designed wood frames for the replicas of the *Large Glass* and *9 moules málíc*, wood sliding elements, different metal items necessary for the final assembly, small screws, and metal rods (together more than 180 individual pieces) belonged to a single *Boîte*. Each had to be decided on, designed, ordered, and manufactured in advance. The assemblage of a single *Boîte* could easily take ten days or more and certainly involved boring, repetitive work. Between January 1941 and summer 1942, only four or five copies of the new edition were ready.

Finally, on the top of the finished container, four mitered pieces of wood (ready-made parts from the electric hardware store) form an upper-case M—capital M for Marcel. The title itself is printed between the V-shaped element of

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this letter: "de ou par MARCEL DUCHAMP ou RROSE SELAVY."

In September 1942 *Time* magazine wrote under the heading "Artist Descending to America": "Here he is working on his 'Monograph.' It consists of a collection, in cardboard boxes, of reproductions of his work since 1910. Eventually he intends to bind the boxes in beautiful leather cases."⁵ By the end of the year, Duchamp had negotiated a reduced price of \$175 for The Museum of Modern Art to acquire from Peggy Guggenheim's Art of This Century gallery a deluxe copy of his "monograph." Signed and dedicated January 1943, the *Boîte-en-valise* no. IX/XX entered the Museum's permanent collection. Parallel to this effort, Duchamp was instrumental in securing the extended loan of the *Large Glass* for the Museum. Appropriately, the original artwork included in the Museum's *Boîte-en-valise* is a miniature study of the upper half of the *Large Glass*, the domain of the *Bride* (1938). Thus, Duchamp first tested his concept of having an object present in one institution in two formats: the *Large Glass* full-scale and *en miniature*. ~~Years later, Duchamp said:~~ "Everything important I have done, can be put in a small suitcase."⁶

Capital M . . . is for Money: In 1919, Duchamp paid his dentist Dr. Daniel Tzanck with a hand-drawn check, "all by myself—on no bank at all," made out for \$115.⁷ ~~In 1922, he presented his friend Leon Hartl with an assisted Readymade: a glass urine bottle with a \$1 note inside.~~ In 1923, he modified a mock poster: *Wanted/\$2000 Reward*; and in 1924, thirty *Monte Carlo Bonds* were issued at 500 francs each. The *Tzanck Check*, the *Wanted/\$2000 Reward* poster, and the *Monte Carlo Bond* were all re-produced for the *Boîte-en-valise*,

How delete!

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placed in one of the black folders together with a full-size replica of *L.H.O.O.Q.* of 1919. The placement at first seems odd in combination with the featured monetary transactions; but in 1965 Duchamp drew another check: "Pay to the order of Philip Bruno, unlimited \$, on the Banque Mona Lisa." Thus, personal [?] value systems provide multiple exchange rates.

Within the framework of Duchamp's financial operations one reference to money and currency passed unnoticed: the Louis Vuitton Company, a purveyor of travel gear, also supplied money bags: *porte-monnaies* of all kinds and currencies. Their *porte-monnaie* production included, for exclusive gamblers, a small, well-proportioned, polished pigskin suitcase with visible stitching and a rounded handle. The relation between the possible amount of money and the standard size of the largest values made it necessary to supply the gambler with a container both spacious and unobtrusively elegant.

Although not relevant for his particular gambling system, Duchamp encountered these elegant transport cases at the Monte Carlo casinos more ^{HJ} ~~than once~~, and in 1940 he adapted the Readymade *porte-monnaie* as a model for his own purposes. Certainly not lost on Duchamp was the fact that the French word for purse—*porte-monnaie*—had a common denominator with certain of his Readymades of 1914–17: the *Porte-bouteilles*, the *Porte-chapeau*, the *Portemanteau*, and the previously unrecorded *Porte-serviettes*. Duchamp's art purse relates to his statement on posterity—the roulette of fame. The special *Porte-monnaie des beaux-arts* served as his personal instrument of transfer and transport of embossed or imprinted objects of value. For an artist

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who relied on the concept of *hazard en conserve* (canned chance), this Readymade valise—designed for big losses as well as big wins—served as the proper container for his own personal monograph. By no chance, ~~of course~~, the same initials linked *Porte-Monnaie* and Portable Museum.

Ecke Bonk

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Erickson, Kristen

From: Rosenstock, Laura
Sent: Monday, February 22, 1999 2:22 PM
To: 'bonk@wvnet.at'
Cc: Erickson, Kristen
Subject: Duchamp: to be looked at

Dear Ecke Bonk;

Kristen Erickson has forwarded your inquiry about the diameter of the lens of the Duchamp. It was too difficult to measure it exactly because of the glass, however it is between 1 3/8 and 1 1/2". I hope this is helpful.

Sincerely,

Laura Rosenstock
Assistant Curator

Ellen M. Rosenstock
Director of Marketing

cc: Kymberly M. Miller
Stephen Clark

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The Museum of Modern Art

February 16, 1999

Private Collection, Paris

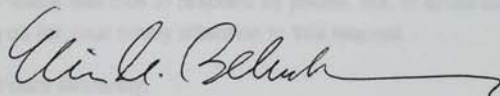
Dear Sir or Madam:

We are currently developing promotional items for the exhibition Museum as Muse: Artists Reflect. We have selected Duchamp's *LHOOQ* as the primary image we will use to publicize the exhibition.

We wish to request your permission to use *LHOOQ* as per the enclosed designs. The layouts include a sample advertisement, banner, and postcard (for a free, promotional card, as opposed to cards for sale in the bookstore).

Please feel free to respond by phone, fax, or email using the numbers on my business card. Thank you for your timely attention to this request.

Yours sincerely,



Elisa M. Behnk
Director of Marketing

cc: Kynaston McShine
Stephen Clark

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The Museum of Modern Art

February 16, 1999

Jacqueline Matisse Monnier
1 rue Rene Lefebvre
77760 Villiers-sur-Grez
France

Dear Ms. Monnier:

We are currently developing promotional items for the exhibition Museum as Muse: Artists Reflect. We have selected Duchamp's *LHOOQ* as one of the images we will use to publicize the exhibition.

We wish to request your permission to use *LHOOQ*, for which I understand you hold the copyright, as per the enclosed designs. The layouts include a sample advertisement, banner, and postcard (for a free, promotional card, as opposed to cards for sale in the bookstore).

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77760 Villiers-sur-Grez
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~~Working with Kynaston McShine, we have selected Duchamp's LHOQQ as the primary marketing~~ *one of the*
image *for our publicizing the exhibition*

We wish to request your permission to use LHOQQ, for which I understand you hold the copyright, as per the enclosed designs. The layouts include a sample advertisement, banner, and postcard (for a free, promotional card, as opposed to cards for sale in the bookstore).

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The Museum of Modern Art

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Marcel Duchamp. **Monte
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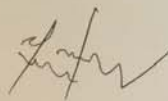
Contents page, top:
William Kentridge. Drawing for
Stereoscope, 1998-99.
Charcoal and pastel on paper,
47 1/4 x 63" (120 x 160 cm).
Collection the artist. Photo
courtesy the artist.

A Note from the Director

As many of you may know, The Museum of Modern Art is merging with P.S.1 Contemporary Art Center in the borough of Queens. P.S.1, the largest noncollecting center for contemporary art in the world, is also among the liveliest organizations devoted solely to contemporary art in this country. The merger has a number of advantages for both institutions. For example, P.S.1 will now have ready access to the Modern's incomparable collections, while MoMA will be able to expand and enhance its contemporary art initiatives through engagement with P.S.1's programming. Look for more information about this exciting partnership in the next issue of MoMA.

Under the umbrella title *MoMA 2000*, we are in the process of planning an ambitious cycle of exhibitions to mark the millennium. Drawn from our own unparalleled permanent collections, these exhibitions will explore modern and contemporary art in fresh and unexpected ways. The planning for these exhibitions is also serving as a preliminary laboratory for the reinstallation of our collections after the completion of the building project.

Our Web site continues to grow in size and depth. One of the most recent subsites to go online is devoted to *Alfred Hitchcock*, a centenary celebration that opened at the Museum in April. The Hitchcock subsite features a biographical profile, a filmography, text from a lecture given at Columbia University in 1939, an interview conducted by Peter Bogdanovich in 1963, storyboards, and numerous stills from Hitchcock's films. It's a fine introduction to the master's work; you'll find it at www.moma.org.



Glenn D. Lowry
Director

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Eckle Bonk

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Marcel Duchamp. *Monte Carlo Bond* (no. 12). 1924. Cut-and-pasted photograph on colored lithograph, 12 1/4 x 7 1/2" (31.2 x 19.3 cm) (irreg.). The Museum of Modern Art, New York. Gift of the artist. © Succession Marcel Duchamp 1999, Artists Rights Society (ARS), New York/ADAGP, Paris

Following pages:
Marcel Duchamp. *Boite-en-valise* (de ou par Marcel Duchamp ou Rosé Sélavy). 1935–41. Leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp, and one "original": *Large Glass*, colotype on celluloid [IX/XX from Deluxe Edition]. The Museum of Modern Art, New York. James Thrall Soby Fund. © Succession Marcel Duchamp 1999, Artists Rights Society (ARS), New York/ADAGP, Paris

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and graphic concept used for the subscription bulletin for the edition in late 1940, the intended miniature monograph—comprising sixty-nine items—was realized. Sources tapped for the album project included photographers, several printshops, typesetters, paper merchants, two or three pochoir studios, dye-cut specialists, bookbinders for the standardized cardboard parts and assorted binding materials, carpenters for the framing parts, glassblowers, vitreous china craftsmen, and ceramicists—not to mention oilcloth suppliers and suitcase-makers for locks and leather.

Sixty-nine reproductions, their labels, black paper folders, customized and mitered cardboard strips for the mock-framing of several reproductions of paintings, specially designed wood frames for the replicas of the *Large Glass* and *Nine Malic Molds*, wood sliding elements, different metal items necessary for the final assembly, small screws, and metal rods (together more than 180 individual pieces) belonged to a single *Boîte*. Each had to be decided on, designed, ordered, and manufactured in advance. The assemblage of a single *Boîte* could easily take ten days or more and certainly involved boring, repetitive work. Between January 1941 and summer 1942, only four or five copies of the new edition were ready.

Finally, on the top of the finished container, four mitered pieces of wood (ready-made parts from the electric hardware store) form an upper-case M—capital M for Marcel. The title itself is printed between the V-shaped element of this letter: *de ou par MARCEL DUCHAMP ou RROSE SELAVY*.

In September 1942, *Time* magazine wrote under the heading "Artist Descending to America": "Here he is working on his 'Monograph.' It consists of a collection, in cardboard boxes, of reproductions of his work since 1910. Eventually he intends to bind the boxes in beautiful leather cases" ("Artist Descending to America," *Time* 60, no. 10 [September 7, 1942], p. 102). By the end of the year, Duchamp had negotiated a reduced price of \$175 for The Museum of Modern Art to acquire from Peggy Guggenheim's Art of This Century gallery a deluxe copy of his "Monograph." Signed and dedicated January 1943, the *Boîte-en-valise* no. IX/XX entered the Museum's permanent collection. Parallel to this effort, Duchamp was instrumental in securing the extended loan of the *Large Glass* for the Museum. Appropriately, the original artwork included in the Museum's *Boîte-en-valise* is a miniature study of the upper half of the *Large Glass*, the domain of the *Bride* (1938). Thus, Duchamp first tested his concept of having an object present in one institution in two formats: the *Large Glass* full-scale and in miniature: "Everything important I have done, can be put in a small suitcase" (Winthrop Sergeant, "One Man Show in a Suitcase," *Life* [April 1952]).

... **IS FOR MONEY:** In 1919, Duchamp paid his dentist Dr. Daniel Tzanck with a hand-drawn check, "all by myself—on no bank at all," made out for \$115 (Duchamp, interview with Sweeney). In 1923, he modified a mock

poster: *Wanted/\$2000 Reward*; and in 1924, thirty *Monte Carlo Bonds* were issued at 500 francs each. The *Tzanck Check*, the *Wanted/\$2000 Reward* poster, and the *Monte Carlo Bond* were all reproduced for the *Boîte-en-valise*, placed in one of the black folders together with a full-size replica of *L.H.O.O.Q.* of 1919. The placement at first seems odd in combination with the featured monetary transactions; but in 1965 Duchamp drew another check: "Pay to the order of Philip Bruno, unlimited \$, on the Banque Mona Lisa." Personal value systems provide multiple exchange rates.

Within the framework of Duchamp's financial operations one reference to money and currency passed unnoticed: the Louis Vuitton Company, a purveyor of travel gear, also supplied money bags: *porte-monnaies* of all kinds and currencies. Its *porte-monnaie* production included, for exclusive gamblers, a small, well-proportioned, polished pigskin suitcase with visible stitching and a rounded handle. The relation between the possible amount of money and the standard size of the largest values made it necessary to supply the gambler with a container both spacious and unobtrusively elegant.

Although not relevant for his particular gambling system, Duchamp encountered these elegant transport cases at the Monte Carlo casinos, and in 1940 he adapted the Readymade *porte-monnaie* as a model for his own purposes. Certainly not lost on Duchamp was the fact that the French word for purse—*porte-monnaie*—had a common denominator with certain of his Readymades of 1914–17: the *Porte-bouteilles*, the *Porte-chapeau*, the *Portemanteau*, and the previously unrecorded *Porte-serviettes*. Duchamp's art purse relates to his statement on posterity—the roulette of fame. The special *Porte-monnaie des beaux-arts* served as his personal instrument of transfer and transport of embossed or imprinted objects of value. For an artist who relied on the concept of *hasard en conserve* (canned chance), this Readymade valise—designed for big losses as well as big wins—served as the proper container for his own personal monograph. Not by chance, of course, the same initials linked *Porte-Monnaie* and *Portable Museum*.

Ecke Bonk is Typosoph and founding member of The Typosophic Society.

The Museum as Muse: Artists Reflect, on view through June 1, was organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture.

The exhibition is made possible by the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. The artists' commissions are made possible by The Bohen Foundation. Additional support is provided by The International Council of The Museum of Modern Art. The accompanying publication is supported by The Andy Warhol Foundation for the Visual Arts. The accompanying Web site and online artists' projects are made possible by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

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MARY LUCIER: *Floodsongs*

Sally Berger

The video and sound installation *Floodsongs* is the first installation at The Museum of Modern Art by Mary Lucier, a pioneer of video installation and one of its foremost practitioners. Lucier has worked with video since 1973. Her work is marked by an unflinching exploration of nature as a metaphor for the human spirit and draws parallels between landscape and the human body.

Floodsongs is based on the stories of residents of North Dakota who experienced a disastrous flood in early 1997. Heavy winter blizzards caused the Red River of the North to flood from Fargo, North Dakota, to Winnipeg, Canada. In Grand Forks and East Grand Forks, North Dakota, the waters overwhelmed fifty-four-foot dikes to sweep through the towns; simultaneously, fire broke out in downtown Grand Forks and destroyed eleven buildings. The flood, which occurred exactly one hundred years after a similar disaster in the area, destroyed homes and left a swath of toxic mud and waste in its wake.

Lucier's installation treats both the violence of this cataclysmic event and the nature of the human response to it. Near the entrance of the gallery hangs a cluster of domestic artifacts salvaged from the flood—a chair, a stool, a lamp—while a large video projection of mud-caked, dank, abandoned homes looms at the other end. The projected images are in constant motion, slowed down or accelerated to emulate the unpredictable floodwaters and to evoke the emotional agitation they wrought. Video portraits of seven survivors of the flood flank the gallery space. As their voices swell and ebb, brief phrases come to the fore. The combination of these individual stories creates a musical texture—an oratorio of speaking voices accented by electronic processing.

The objects, sounds, and video images in *Floodsongs* are unified by a sense that nothing seems to exist in real time; every aspect of the work is suffused with a quality of submersion. The hanging furniture throws elongated shadows on the walls. The projected video images flow languidly or race by, in a continuous loop. In the portraits, facial expressions are sometimes slowed down and speech is interspersed with silence.

Lucier interviewed the uprooted survivors a year after the disaster, when the ravages were still fresh in their minds and manifest in the contaminated homes and personal objects they were forced to leave behind. She shot the interviews in a cavernous dance hall marked by the stains of water damage. For many of those interviewed, the dark space released



All images, this spread and next:
Floodsongs, 1998. Video and sound installation with six monitors; one projector; seven laserdiscs; eight sets of speakers; a stool, a chair, and a lamp. Photos courtesy the artist

The Museum of Modern Art Archives, NY

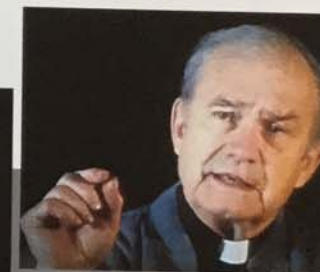
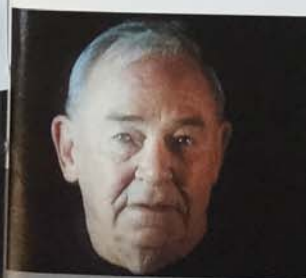
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memories of loved ones and painful feelings of loss, unease, and isolation. A young girl says, "I felt sad and I kind of lost hope," and reveals that she has not made new friends since the flood. A woman displays her mother's tattered wedding veil—and then recalls caring for her as she died of cancer. The echo of their words recorded in the reverberant hall and electronic processing introduced by Lucier and composer Earl Howard layer and transform the individual voices.

In the neighborhoods of Grand Forks depicted in the large projected image, effigies hang in windows and trees, sodden stuffed animals inhabit the yards, and old Christmas decorations adorn the abandoned houses. Graffiti proclaiming "There's no place like home" is written across one facade, the sentence punctuated with a downcast cartoon face. Basements and attics, repositories of the subconscious, have spewed out physical objects and buried histories. Starting from a singular contemporary event, *Floodsongs* evokes the universality of natural disasters throughout time and strikes a haunting balance between loss and renewal.

Sally Berger is Assistant Curator, Department of Film and Video.

Mary Lucier: *Floodsongs*, on view through June 20, was organized by Barbara London, Associate Curator, Department of Film and Video, and Sally Berger. The installation was commissioned by the North Dakota Museum of Art, with funding from the John S. and James L. Knight Foundation, The Henry Luce Foundation, Inc., and Charlene and Shelly Scheldahl. This exhibition is made possible by an anonymous donor and The Contemporary Arts Council of The Museum of Modern Art.



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Projects 68 presents the first screening of William Kentridge's most recent animated film, *Stereoscope*, the eighth in a decade-long series featuring the same evolving character, Soho Eckstein. A possible surrogate for the artist, Eckstein also suggests the archetypal businessman, for he can always be identified by his pin-striped suit.

Kentridge's films owe their distinctive appearance to the artist's homemade anima-

tion technique, which he calls "stone-age filmmaking." The animated cartoons of commercial studios use thousands of drawings, and therefore demand carefully integrated teamwork and a preconceived program; Kentridge, on the other hand, makes all of his charcoal "drawings for projection" himself, and allows the film's narrative to suggest itself out of his constant revisions, additions, and erasures to these images. Materializing and transforming onscreen, Kentridge's marks become an unfolding series of events in the life of Soho Eckstein. Embedded in the story is an undercurrent of allusions to the contemporary historical moment in the artist's native South Africa, and the result is an unequivocal sense of presentness, and an uncanny sense of creation and reception happening at once.

The following note, written by Kentridge in December of 1998, some three months before the completion of *Stereoscope*, provides a glimpse into the artist's process:

The drawing is about 85% done. The last crucial section to be finished. Drawing will be finished early February, and editing and music by early March. We are on good track.

The story

An empty telephone exchange. In a deserted city.

A scrawny black cat walks down an empty street. In his empty room SOHO ECKSTEIN tries to make sense of a series of numbers (a code) on a sheet of paper.

The telephone exchange fills with operators and the first calls are made—blue lines connecting different buildings, different rooms. Inside the exchange a call is connected, the blue line of connection splits the space in two. A blotter, a telephone, a typewriter are all split into two almost identical stereoscopic images. Soho and his office are split. Every-

thing is doubled, with only slight differences of perspective between the two images.

At first the two Soho images are in perfect accord. Gradually they get out of sync. The blue line dividing the two images is sometimes porous, sometimes impermeable. Inside the workings of the exchange the black cat scrambles the wires, further disrupting the connections. Soho's large, initially empty room is now doubled too. Inside the line is the whole city. Now heading towards chaos. Crowds on the march, a beating, a shooting. People and bodies in the chaotic center between the two Sohos dissolve into code.

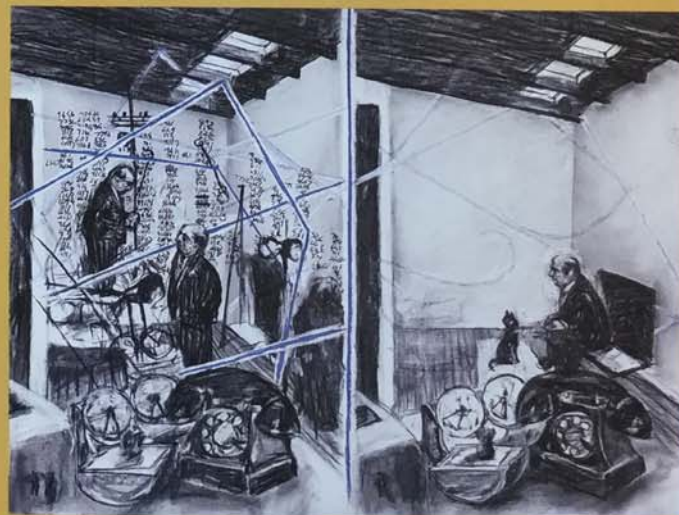
The cat, now disguised as a bomb, stokes the chaos.

The over-filling of his world swallows one Soho, the other Soho is dissolved into the emptiness of his world. The cat's final explosion blows the cables out of the exchange. A neon sign, GIVE... FORGIVE... GIVE... FORGIVE... GIVE... FORGIVE...

I am not trying to give a detailed description of cities in chaos in the middle of 1998, rather to use these references to the collapse of civil coherence as a way of describing the kind of chaos Soho is in. A political economy of the self. Not as simple as a split between the conscious and the unconscious (although I suppose this does come in) but rather the split between different selves we have. But of course this is what the film is if it achieves final coherence.

Projects 68: William Kentridge, on view through June 8 in the Garden Hall Gallery on the ground floor, was organized by Lilian Tone, Assistant Curator, Department of Painting and Sculpture.

The Projects series is sponsored by Peter Norton.



Opposite and below:
Drawings for *Stereoscope*.
1998-99. Charcoal and pastel
on paper, 47 1/4 x 63" (120 x
160 cm). Collection the artist.
Photo courtesy the artist

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1828.256A GIFT OF **Retirement Plan Assets**

I love modern art and have been a member of MoMA for many years. Recently I decided to include the Museum in my estate plans to help it remain the exciting and special place that I have enjoyed so much. As you'll see, I'll be doing this in a different yet really effective way, and I hope that my story will be helpful to others.

Like many of you, I have an IRA account with a considerable accumulation, and I am still some years from being able to make withdrawals. I began to wonder how these assets should be handled under my estate plan, and began asking my advisors some questions. Surprisingly, I learned from my accountant that my heirs might only receive 25% of what I have put aside in this account, while the government could take the remaining 75%, because a non-charitable distribution of an IRA (or other "qualified retirement plan") is subject to income, estate, and other transfer taxes. Since my husband and I were planning to make some charitable bequests under our wills anyway, it became pretty clear that these heavily taxed IRA assets were an ideal property to give away.

I went ahead and requested the beneficiary designation forms from my IRA manager, and made The Museum of Modern Art the beneficiary. In this way, MoMA can use the entire accumulation, free of income and estate taxes, for new initiatives in the next century, and I can provide for my heirs in other ways.

Since I knew MoMA was encouraging planned gifts, I let the Museum know of my plans. I was immediately made a member of The Modern Circle, a special recognition group for members who have included MoMA in their estate plans. Since joining the society, I've had many exciting opportunities to become more involved with the Museum, and am of course delighted that my estate will help support its wonderful programs.

I met Emmett Watson, Director of Planned Giving, at a recent MoMA breakfast with Glenn Lowry. I encourage you to get in touch with Emmett. He and the planned giving staff at MoMA are extremely helpful and will be glad to help you with this process and tell you more about The Modern Circle.

—Ruth Lipper

Emmett Watson can be reached at (212) 708-9404 or by e-mail: emmett_watson@moma.org



Modern Circle member
Ruth Lipper in the lobby
of the Museum.
Photo © The Museum
of Modern Art 1999.
Photo: Rosalieann Agents



Film and Video Programs

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**A Reminder to Filmgoers**

No one is admitted later than fifteen minutes after screening starts. Afternoon film tickets are distributed at 10:30 a.m. and evening tickets at 1:00 p.m. at the Lobby Information Desk. Film tickets are good only until screening time. Latecomers may be admitted according to seat availability. Once a film has been sold out, a limited number of standby tickets are distributed in The Roy and Niuta Titus Theater 1 Lobby thirty minutes before the screening. A limited number of film tickets are available to all members at the Lobby Information Desk, beginning one week in advance of a screening, for a 50-cent service charge.

An infrared listening system to assist individuals who are hard of hearing is provided free of charge for all film and lecture programs. (A deposit is required.) The system was made possible by a generous grant from the General Electric Foundation.

The Museum's film and video programs are made possible by grants from the New York State Council on the Arts, the National Endowment for the Arts, and The Contemporary Arts Council of The Museum of Modern Art. The piano in The Roy and Niuta Titus Theater 1 is provided by Baldwin Piano, New York, NY.

† Film is available for rental from the Circulating Film and Video Library of the Museum

Top: *Suspicion*. 1941. Directed by Alfred Hitchcock.

Cover: *Vertigo*. 1957. Directed by Alfred Hitchcock.

Alfred Hitchcock*Through June 15*

In interviews Alfred Hitchcock spoke of his passion for "pure" cinema in which movement and image provide layers of meaning at once obvious and subtle. Yet the stylistic rigor that permitted no wasted motion and no dead space within a frame did not prevent him from making some of the world's most enjoyable films. Hitchcock may be celebrated as a master of suspense, but his mastery is far more comprehensive; it is of storytelling itself.

Sir Alfred Joseph Hitchcock was born in Leytonstone, five miles from the center of London, on August 13, 1899, and it is on the occasion of the centenary of his birth that The Museum of Modern Art has prepared this complete retrospective of the director's feature films. The son of greengrocers, Hitchcock was educated in Jesuit schools and trained as an engineer specializing in mechanical drawings. He became a technical clerk in a telegraph company, and was soon transferred to its advertising department. In 1920 he shifted from writing ad copy to writing intertitles for motion pictures, and over the next sixty years became perhaps the world's most famous filmmaker. Hitchcock was the complete filmmaker, not only directing his movies but sketching out the shots before they were photographed; working with the cameramen, writers, editors, and composers; casting; often producing; and even shaping the advertising campaigns. He directed his first film, *The Pleasure Garden*, in 1925, and married his assistant director, Alma Reville, who would continue to work with him on screenplays. On the invitation of David O. Selznick, Hitchcock

came to the United States in 1939 to make *Rebecca*. He stayed and became an American citizen in 1955. Four years after making his fifty-third feature, *Family Plot*, Hitchcock died in Los Angeles, on April 29, 1980.

MoMA's relationship with Hitchcock is a long one. In 1939 Iris Barry, the Museum's first film curator, invited the newly arrived Hitchcock to give a lecture on the art of the cinema, and in 1963 Peter Bogdanovich prepared the first complete Hitchcock retrospective in America, *The Cinema of Alfred Hitchcock*.

For this second complete film retrospective the Museum has prepared an exhibition, in The Roy and Niuta Titus Theater 1 Lobby, *Alfred Hitchcock: Behind the Silhouette*. MoMA has also collaborated with Hitchcock scholar Robert Kapsis in making his comprehensive interactive computer program on Hitchcock available at public kiosks at the Museum. Concurrently with MoMA's film exhibition, the Museum of Television and Radio, 25 West 52 Street, presents a complete television retrospective, including the twenty telefilms directed by Hitchcock and rarely seen interviews with the filmmaker.

Alfred Hitchcock, the film retrospective, was organized by Laurence Kardish, Curator, the Department of Film and Video, The Museum of Modern Art, and *Alfred Hitchcock: Behind the Silhouette*, the gallery exhibition, was organized by Mary Corliss, Assistant Curator, Department of Film and Video. The film retrospective ends June 15, and the gallery exhibition closes August 17.

The retrospective and exhibition are made possible by Banana Republic. The Museum acknowledges the kind support of the National Film and Television Archive, London (Anne Fleming, Curator; Bryony Dixon, Archival Bookings Officer/BFI Films), for arranging the loans of Hitchcock's pre-1939 British films, and is grateful for the courtesy of the two companies who, between them, own the

American rights to most of these: Canal+ Image International, Paris, and Carlton International Media Limited, London.

The Museum also appreciates the assistance of Pat Hitchcock O'Connell.

The retrospective and exhibition are presented with the help of the National Film and Television Archives, London, Milestone Film and Video, Universal Studios, and Warner Bros./Turner Entertainment Co.

The Skin Game. 1931. Great Britain.

Directed by Alfred Hitchcock. Screenplay by Hitchcock and Alma Reville, based on the play by John Galsworthy. Cinematography by John J. Cox and Charles Martin. With Edmund Gwenn, John Longden, Frank Lawton, C. V. France, and Jill Edmond. Galsworthy's play about feuding neighbors had been filmed as a silent in 1921. In Hitchcock's sound remake, Gwenn, who played Hornblower ten years earlier, returns in the same role. A valuable piece of land becomes the focus of a class battle. A woman's reputation becomes the stake between the landed gentry and the newcomer. 88 min. Friday, April 30, 2:30; Sunday, May 2, 5:00. T1

Rich and Strange (In U.S.: **East of Shanghai**). 1932. Great Britain. Directed by Alfred Hitchcock.

Screenplay by Val Valentine, Alma Reville, and Hitchcock, based on the novel by Dale Collins. Cinematography by Jack Cox and Charles Martin. With Henry Kendall, Joan Barry, Percy Marmont, Betty Amann, and Elsie Randolph. Hitchcock noted, "It wasn't a thriller. It was just an adventure story. A young couple (Barry and Kendall) take a trip around the world. I actually sent a crew around the world to cover everything. There is an amusing sequence at the end. The cargo ship is wrecked.... Then, after it's all over, they meet me in the lounge. This is my most devastating appearance in a picture. They tell me their story and I say, 'No, I don't think it will make a movie.' And it didn't." 92 min. Friday, April 30, 6:00; Sunday, May 2, 2:30. T1

Number Seventeen. 1932. Great Britain. Directed by Alfred Hitchcock.

Screenplay by Alma Reville, Hitchcock, and Rodney Ackland, based on a play by J. Jefferson Farjeon. Cinematography by Jack Cox and Bryan Langley. With Leon M. Lion, Anne Grey, John Stuart, Garry Marsh, and Donald Calthrop. Hitchcock considered this assignment a disaster, a cheap melodrama with only a chase at the end to recommend it. In fact, the chase between a train and a bus is sustained and brilliant, while the first half of the film is

Screenings subject to change without notice. For confirmation of film and video schedules, call (212) 708-9400

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Secret Agent. 1936. Directed by Alfred Hitchcock

remarkably fluid and atmospheric to the point of near abstraction. Many of Hitchcock's favorite themes are here, including false appearances and mistaken identities. 63 min. Friday, April 30, 8:00; Monday, May 3, 2:30. T1

Elstree Calling. 1930. Great Britain. Directed by Adrien Brunel in association with Andre Cherlot, Paul Murray, and Jack Hulbert. Screenplay by Val Valentine. Cinematography by Claude Friesse-Greene. With Will Fyffe, Tommy Handley, Lily Morris, Jack Hulbert, and Gordon Harker. Of his contribution to this 1930s musical Hitchcock says it is "of no interest whatsoever." He may be right. British International Pictures wanted an English counterpart to the self-celebrating American studios' musical reviews like MGM's *The Hollywood Revue* (1929) and Paramount's *Paramount on Parade* (1930). A variety film made at BIP's Elstree Studios and supervised by Brunel, Hitchcock's film included popular film personalities "coming on to do their party pieces," music hall sketches, and chorus girls. The compendium was patched together by six segments (directed by Hitchcock) of a frustrated householder, played by the noted comic Harker, trying to fix his television (1930?) in time to catch the acts that the film audience sees. Although these episodes last under ten minutes they were excised completely from *Hello, Everybody*, the 40-minute American release version of *Elstree Calling*. 86 min. Saturday, May 1, 1:00; Monday, May 3, 6:00 (Screened together with *Harmony Heaven*). T1

Waltzes from Vienna (In U.S.: *Strauss's Great Waltz*). 1933. Great Britain. Directed by Alfred Hitchcock.

Screenplay by Alma Reville and Guy Bolton, based on the play by Dr. A. M. Willner, Heinz Reichert, and Ernst Marischka. Cinematography by Glen McWilliams. With Jessie Matthews, Esmond Knight, Frank Vosper, Edmund Gwenn, and Fay Compton. A musical comedy set in nineteenth-century Vienna about Johann Strauss, Senior and Junior, a countess who wants her poems set to music, and the daughter of a pastry cook whose bakery inspires "The Blue Danube." Although in later interviews Hitchcock uncategorically dismisses this film, in 1934 he wrote that *Waltzes from Vienna* "gave me many opportunities for working out ideas in the relation of film and music... Every cut in the film was worked out on the script before shooting began. But more than that, the musical cuts were worked out too." The charming film is made effervescent by the presence of Matthews and Gwenn. 81 min. Saturday, May 1, 2:30; Friday, May 7, 2:30. T1

The Man Who Knew Too Much. 1934. Great Britain. Directed by Alfred Hitchcock. Screenplay by A. R. Rawlinson, Edwin Greenwood, and Emyln Williams (additional dialogue), based on an original subject by D. B. Wyndham-Lewis and Charles Bennett. Cinematography by Curt Courant. With Leslie Banks, Peter Lorre, Edna Best, Nova Pilbeam, and Frank Vosper. In a lecture commissioned by MoMA in 1939, Hitchcock said: "If you can summon up enough courage to select your background and your incidents, you will find you really have something to work out. In *The Man Who Knew Too Much*, I said, 'I would like to do a film that starts in the winter sporting season. I would like to come to the East End of

London. I would like to go to a chapel and to a symphony concert at the Albert Hall.'" So he did, and it was the first of six British films that by 1939 made Hitchcock one of the best known filmmakers in the world. 75 min. Saturday, May 1, 5:00; Tuesday, May 4, 2:30. T1

Harmony Heaven. 1930. Great Britain. Directed by Thomas Bentley. Screenplay by Arthur Wimperis, Randall Faye, and Frank Launder (additional dialogue). Cinematography by Theodore Sparkuhl. With Polly Ward, Stuart Hall, Trilby Clark, Jack Raine, and Philip Hewland. This may be the only film in the retrospective that does not belong. Hitchcock's name appears nowhere but there has been a persistent idea that Hitchcock acted in some advisory capacity to this early color film and British musical. It was produced by British International Pictures around the same time the company was making *Elstree Calling*, another musical on which Hitchcock certainly did work. A young song writer neglects his girlfriend for a titled lady. Preserved by the National Film and Television Archives, London. 61 min. Sunday, May 2, 1:00; Monday, May 3, 6:00 (Screened together with *Elstree Calling*). T1

The 39 Steps. 1935. Great Britain. Directed by Alfred Hitchcock. Screenplay by Charles Bennett and Ian Hay (dialogue), based on the novel by John Buchan. Cinematography by Bernard Knowles. With Robert Donat, Madeleine Carroll, Lucie Mannheim, Godfrey Tearle, and Peggy Ashcroft. Peter Bogdanovich asked Hitchcock why he always has the hero fleeing from both the police and the criminals. He replied, "The audience must be in tremendous sympathy with the man on the run. But the basic reason is that the audience will wonder, 'Why doesn't he go to the police?' Well, the police are after him, so he can't go to them, can he?" *The 39 Steps* is a classic chase film, a fast-moving entertainment that leaps from one incident to another; in many ways it anticipates *North by Northwest*. John Russell Taylor in *The Life and Times of Alfred Hitchcock* observes that the "MacGuffin," the irrelevant but necessary reason for the brouhaha, seemed "to have entered Hitchcock's vocabulary with *The 39 Steps*." 81 min. Tuesday, May 4, 6:00; Thursday, May 6, 2:30. T1

Secret Agent. 1936. Great Britain. Directed by Alfred Hitchcock. Screenplay by Charles Bennett, Ian Hay (dialogue), and Jesse Lasky, Jr. (additional dialogue), based on the play by Campbell Dixon, adapted from the novel *Ashenden*, by

W. Somerset Maugham. Cinematography by Bernard Knowles. With Madeleine Carroll, John Gielgud, Peter Lorre, Robert Young, and Percy Marmont. Already a celebrated stage actor, Gielgud, despite misgivings about acting in films, allowed Hitchcock to woo him for the role of John Brodie, a World War I secret agent, who takes the alias Richard Ashenden and is sent to Switzerland to kill a German spy. Loosely based on Maugham's novel, *Secret Agent* is replete with false and mistaken identities, fatal blunders, and existential crisis. In fact Hitchcock, who loved the theater, appealed to Gielgud by suggesting the actor do his part as a contemporary Hamlet, a man who has difficulty making up his mind between duty and morality. 85 min. Thursday, May 6, 6:00; Saturday, May 8, 1:00. T1

Sabotage (In U.S.: *The Woman Alone*). 1936. Great Britain. Directed by Alfred Hitchcock. Screenplay by Charles Bennett, Alma Reville (adaptation), Ian Hay (dialogue), and Helen Simpson (additional dialogue), based on the novel *The Secret Agent*, by Joseph Conrad. Cinematography by Bernard Knowles. With Sylvia Sydney, Oscar Homolka, Desmond Tester, John Loder, and Joyce Barbour. Although *Sabotage* is freely adapted from Conrad's novel *The Secret Agent*, it should not be confused either with Hitchcock's previous film *The Secret Agent* nor his later American work *Saboteur*. As a vocation, the Verlocs (Homolka and Sydney) run a small cinema, but as a political avocation Mr. Verloc builds

bombs. Mrs. Verloc's young brother carries a package across London; he doesn't know what the audience does—that it is timed to explode. He dawdles, he boards a crowded bus... For this extended sequence Hitchcock built London "in a field.... True I still had my traffic and pedestrians but I could control them...." 76 min. Friday, May 7, 6:00; Sunday, May 9, 5:00. T1

Young and Innocent (In U.S.: *The Girl Was Young*). 1937. Great Britain. Directed by Alfred Hitchcock. Screenplay by Charles Bennett, Edwin Greenwood, Anthony Armstrong, and Gerald Savory (dialogue), based on the novel *A Shilling for Candles*, by Josephine Tey. Cinematography by Bernard Knowles. With Derrick de Marney, Nova Pilbeam, Percy Marmont, Edward Rigby, and Mary Clare. In his book on Hitchcock, John Russell Taylor writes: "*Young and Innocent* is a sheer delight, a perfect Hitchcockian demonstration that less is more. The featherweight plot... is a simple chase.... It is perfectly crisp and clear and pure and to the point...." The police believe Robert (de Marney) is a murderer. While pursued, he gets help from the chief constable's daughter, and together they try to find the killer. And in one of Hitchcock's most memorable tracking shots—a bravura cinematic moment—they do. 82 min. Friday, May 7, 8:00; Sunday, May 9, 2:00. T1

The Lady Vanishes. 1938. Great Britain. Directed by Alfred Hitchcock. Screenplay by Sidney Gilliat and Frank Launder, based

on the novel *The Wheel Spins*, by Ethel Lina White. Cinematography by Jack Cox. With Margaret Lockwood, Michael Redgrave, Paul Lukas, Dame May Whitty, and Googie Withers. In late 1938 Hitchcock, who had won the New York Film Critics' Award for his direction of *The Lady Vanishes*, announced that this "will be the last secret agent picture I shall make for a very long time." The film, whose action takes place on and around a train, was one of François Truffaut's favorites. He admitted to seeing it sometimes twice in one week since it was (and still is) often shown in Paris. "Since I know it by heart I tell myself each time that I'm going to ignore the plot, to examine the train and see if it's really moving, or to look at the transparencies, or to study the camera movements inside the compartments. But each time I become so absorbed...." 98 min. Saturday, May 8, 3:00; Monday, May 10, 6:00. T1

Jamaica Inn. 1939. Great Britain. Directed by Alfred Hitchcock. Screenplay by Sidney Gilliat, Joan Harrison, and J. B. Priestley (additional dialogue), based on the novel by Daphne du Maurier. Cinematography by Harry Stradling and Bernard Knowles. With Maureen O'Hara, Charles Laughton, Leslie Banks, Robert Newton, and Emyln Williams. This is the last film Hitchcock made in Britain, and he did it while waiting to begin his contract with David O. Selznick in mid-1939. Like his first American film, *Rebecca*, it was adapted from a novel by du Maurier. This tale, set off the wild Cornish coast in the mid-1800s, concerns "wreckers" who with false lights entice ships to break onto rocks so that their cargo becomes booty. Their headquarters is Jamaica Inn, and their ring-leader is a shadowy figure whose identity is supposed to be secret. The film was produced by Charles Laughton who plays the village parson. Hitchcock thought an audience would immediately calculate that you can't fit a big actor into a small role. "You see, this was like doing a who-done-it and making Charles Laughton the butler." Approx. 108 min. Saturday, May 8, 5:45; Monday, May 10, 2:30. T1

Rebecca. 1940. USA. Directed by Alfred Hitchcock. Screenplay by Robert E. Sherwood, Joan Harrison, Philip



The Lady Vanishes. 1938. Directed by Alfred Hitchcock

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MacDonald (adaptation), and Michael Hogan (adaptation), based on the novel by Daphne du Maurier. Cinematography by George Barnes. With Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson, and Gladys Cooper. In his first year in America, Hitchcock made two films, *Rebecca* and *Foreign Correspondent*, both of which were nominated by the Academy of Motion Picture Arts and Sciences for Best Picture Oscar. *Rebecca* won, and Hitchcock immediately became one of Hollywood's leading filmmakers. Hitchcock did not consider *Rebecca*, a lush David O. Selznick production, really his, but thought it "a Brontë thing really, a romantic Victorian novel in modern dress." The film was a tremendous success

with the American public and critics alike. 130 min. *Tuesday, May 11, 2:30; Saturday, May 15, 3:30. T1*

Foreign Correspondent. 1940. USA. Directed by Alfred Hitchcock. Screenplay by Charles Bennett, Joan Harrison, James Hilton (dialogue), and Robert Benchley (dialogue). Cinematography by Rudolph Maté. With Joel McCrea, Loraine Day, Herbert Marshall, George Sanders, and Edmund Gwenn. "When I am given a locale—and this is very important in my mind—it's got to be used, and used dramatically. We're in Holland. What have they got in Holland? Windmills..." Hitchcock originally offered the title role to Gary Cooper and felt he was turned down

because Americans treat the "thriller-suspense" film as second-rate, while in England "it's part of literature." McCrea got the role, and the location work was done in Amsterdam. Getting there from London during wartime was hazardous and the first shipment of equipment was torpedoed by the Germans. 119 min. *Tuesday, May 11, 6:00; Saturday, May 15, 1:00. T1*

Hitchcock, Selznick & the End of Hollywood. 1999. Produced by Susan Lacy for American Masters. Written and directed by Michael Epstein. Cinematography by Michael Chin. Edited by Bob Eisenhardt. Music by Richard Einhorn. Narrated by Gene Hackman. A sterling and illuminating documentary that takes

off from John Russell Taylor's perceptive observation that when Hitchcock's contract with David O. Selznick was fulfilled in late 1947 it marked an "end of an era" for Hitchcock, Selznick, and Hollywood. Selznick, the tycoon producer, could no longer maintain a studio, and Hitchcock, the director, "ever cautious," would become his own producer. Epstein's film traces the personal lives of and the working relationship between the two filmmakers from *Rebecca* to *The Paradine Case*. It places their conflicts, satisfactions, accomplishments, and failures within the context not only of the changing culture of Hollywood but of American society itself. 85 min. *Thursday, May 13, 2:30; Friday, May 14, 8:00. T1*

Mr. and Mrs. Smith. 1941. USA. Directed by Alfred Hitchcock. Screenplay by Norman Krasna. Cinematography by Harry Stradling. With Carole Lombard, Robert Montgomery, Gene Raymond, Jack Carson, and Philip Merivale. In spite of its stiletto edge this screwball comedy is an atypical Hitchcock film. A Park Avenue couple, prone to bickering, learn that a legal technicality has voided their marriage. The man (Montgomery) and the woman (Lombard) try to redefine their relationship before they become man and wife. Hitchcock said he made the film "as a gesture to Carole Lombard. The script was already written (by Norman Krasna), and I just came in and did it." 95 min. *Thursday, May 13, 6:00; Friday, May 14, 2:30. T1*

Suspicion. 1941. USA. Directed by Alfred Hitchcock. Screenplay by Samson Raphaelson, Joan Harrison, and Alma Reville, based on the novel *Before the Fact*, by Francis Iles. Cinematography by Harry Stradling. With Cary Grant, Joan Fontaine, Sir Cedric Hardwicke, Nigel Bruce, and Dame May Whitty. Fontaine plays the loving wife of a man (Grant) who she grows to suspect is a murderer and whose next victim may be she. Fontaine won an Academy Award for her performance. Hitchcock thought *Suspicion* to be the second English picture he made in Hollywood because "the actors, the atmosphere, and the novel on which it's based were all British." 99 min. *Friday, May 14, 6:00; Monday, May 17, 2:30. T1*

Shadow of a Doubt. 1943. USA. Directed by Alfred Hitchcock. Screenplay by Thornton Wilder, Alma Reville, and Sally Benson, based on an original story by Gordon McDonnell. Cinematography by Joseph Valentine. With Joseph Cotten, Teresa Wright, MacDonald Carey, Patricia



Spellbound. 1945. Directed by Alfred Hitchcock

Collinge, and Henry Travers. Wilder worked on the script—along with Hitchcock, Reville (his frequent collaborator), and Benson—about an adoring niece (Wright) who destroys her uncle (Cotton). "She has to," admits Hitchcock. "Wasn't it Oscar Wilde who said 'You destroy the thing you love'?" [This] was a most satisfying picture for me—one of my favorite films—because for once there was time to get characters into it." *Shadow of a Doubt* is a meticulous representation of small town life and also portrays the dread flowing beneath the picture postcard surface. 108 min. *Saturday, May 15, 6:00; Tuesday, May 18, 2:30. T1*

Saboteur. 1942. USA. Directed by Alfred Hitchcock. Screenplay by Peter Viertel, Joan Harrison, and Dorothy Parker, based on an original subject by Hitchcock. Cinematography by Joseph Valentine. With Robert Cummings, Priscilla Lane, Otto Kruger, Alan Baxter, and Clem Bevans. A munitions worker is falsely accused of sabotage. On the run in handcuffs he meets a girl, and together, pursued by both the FBI and fascists, they try to stop further sabotage. Circus performers, a crowded dance hall, the Brooklyn Navy Yard, and the Statue of Liberty are all swiftly thrown into the mix. Hitchcock felt this chase film "too full of ideas." The original idea was his, a little of the dialogue was Parker's, and none of the principals were the filmmaker's first choice. He preferred the villain to have been the neighbor next door but was obliged, much to his disappointment, to use a "conventional heavy." During the making

of the film *Pearl Harbor* was bombed and America entered World War II. 108 min. *Sunday, May 16, 2:00; Tuesday, May 18, 6:00. T1*

Spellbound. 1945. USA. Directed by Alfred Hitchcock. Screenplay by Ben Hecht, Angus MacHall (adaptation), suggested by *The House of Dr. Edwardes*, by Francis Beeding (Hilary St. George Saunders and John Palmer). Cinematography by George Barnes. With Ingrid Bergman, Gregory Peck, Rhonda Fleming, Leo G. Carroll, and Michael Chekhov. In the original book a lunatic is put in charge of an asylum. The filmmaker wanted something "more sensible" and asked Hecht, "who was in constant touch with prominent psychoanalysts," to provide some psychological basis for the melodrama. What emerged according to Hitchcock was "just another manhunt story wrapped up in pseudo-psychanalysis." *Spellbound* is noteworthy for the collaboration between Hitchcock and Salvador Dalí, whom Hitchcock asked to design the vivid dream sequences. "I used Dalí for his draftsmanship and the infinity which he introduces into his subject." 111 min. *Sunday, May 16, 5:00; Saturday, May 22, 1:00. T1*

Lifeboat. 1944. USA. Directed by Alfred Hitchcock. Screenplay by Jo Swerling, based on an original subject by John Steinbeck. Cinematography by Glen MacWilliams. With Tallulah Bankhead, William Bendix, Walter Slezak, Mary Anderson, and John Hodiak. A ship is torpedoed. The survivors, a cross section of

Rebecca. 1940. Directed by Alfred Hitchcock



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Strangers on a Train. 1951. Directed by Alfred Hitchcock

the war-weary Allied world and a Nazi, float in a lifeboat. Included is the least likely character to be found adrift in the North Atlantic—the glamorous and hardly frazzled Constance Porter, a fashion writer, played by the inimitable Bankhead. Hitchcock told Peter Bogdanovich, "It was really a film without scenery. I made it for the challenge. And it was topical.... I appeared to make the Nazi stronger than anyone else [because] in the analogy of war, he was the victor at the time. The others, representing the democracies, hadn't gotten together yet...." Look carefully for Hitchcock's cameo. 96 min. Thursday, May 20, 6:00; Friday, May 21, 11:00. T1

British Government Films.

Bon Voyage. 1944. Great Britain. Directed by Alfred Hitchcock. Screenplay by J. O. C. Orton and Angus McPhail, based on an original subject by Arthur Calder-Marshall. Cinematography by Gunther Krampf. With John Blythe and the Molière Players. Courtesy Milestone Film and Video, New York. 26 min.

Aventure Malgache. 1944. Great Britain. Directed by Alfred Hitchcock. Cinematography by Gunther Krampf. With the Molière Players. Courtesy Milestone Film and Video, New York. 31 min.

The Memory of the Camps. (Title allocated by the Imperial War Museum

Film and Video Archive to edited, unreleased footage). 1945. Great Britain. Photographed by service newsreel cameramen with the British, American, and Russian armies liberating various Nazi concentration camps. Edited by Stewart McAllister and Peter Tanner. Treatment advisor: Alfred Hitchcock. Commentary by Colin Wills. Produced by Sidney Bernstein and Sergei Nolbandov. Print courtesy the Imperial War Museum Film and Video Archive, London. 55 min. In 1944 Hitchcock, "anxious to do something in the war," returned to England and made two short narratives for the Ministry of Information to raise morale in occupied France. The two films, *Bon Voyage* and *Aventure Malgache*, starred the Molière Players, a group of refugee French actors who found shelter in London. The films were shown throughout France from 1944 until war's end but were prohibited from screening in Britain until recently. The program concludes with *The Memory of the Camps*, a documentary that was assembled in London in 1945 but never released, which depicts the liberation of the German concentration camps. Hitchcock was originally appointed director of what began as an Anglo-American project. The footage had been shot by servicemen before Hitchcock's brief stay in London in 1945. He advised the film's editor and recommended certain footage be

used; the Imperial War Museum, which has preserved this material, credits Hitchcock as a "treatment advisor." Monday, May 17, 6:00; Thursday, May 20, 2:30. T1

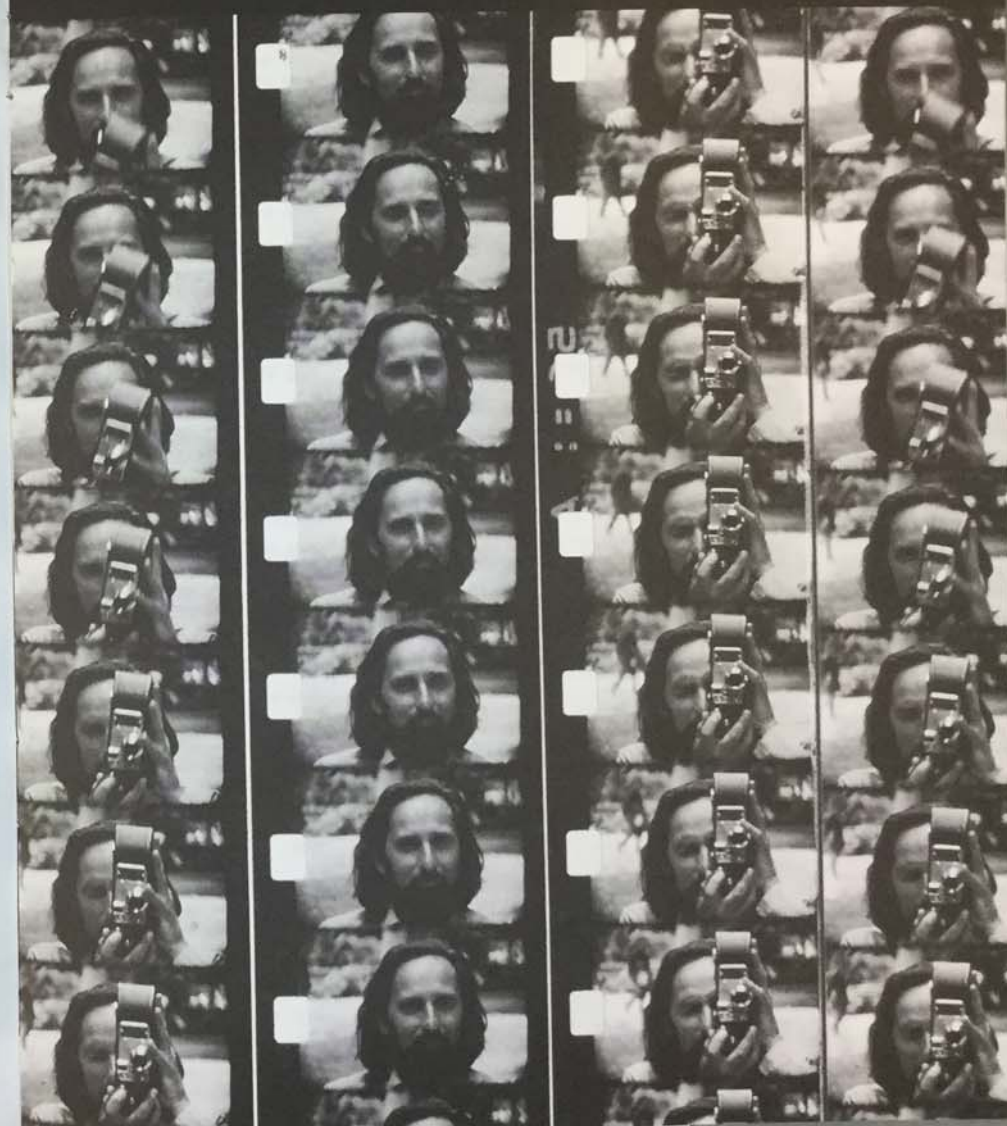
Notorious. 1946. USA. Directed by Alfred Hitchcock. Screenplay by Ben Hecht, based on a subject by Hitchcock. Cinematography by Ted Tetzlaff. With Ingrid Bergman, Cary Grant, Claude Rains, Louis Calhern, and Madame Konstantin. François Truffaut: "This is truly my favorite Hitchcock picture; at any rate, it's the one I prefer in the black-and-white group. In my opinion, *Notorious* is the very quintessence of Hitchcock." John Russell Taylor: "*Notorious* is one of Hitch's most romantic, most simple, most secret films." Hitchcock: "This is the old love-and-duty theme. Grant's job is to get Bergman in bed with Rains, the other man. It's ironic really...and Rains [although he plays a villain] was sympathetic because he's the victim of a confidence trick and we always have sympathy for the victim no matter how foolish he is." 101 min. Friday, May 21, 2:30; Saturday, May 22, 5:45. T1

Rope. 1948. USA. Directed by Alfred Hitchcock. Screenplay by Arthur Laurents and Hume Cronyn (adaptation), based on the play by Patrick Hamilton. Cinematography by Joseph Valentine and William V. Skall. With James Stewart, John Dall, Farley Granger, Joan Chandler, and Sir Cedric Hardwicke. In a 1948 interview for *Popular Photography* magazine, Hitchcock called *Rope* his most exciting picture to make. "A long time ago I said I would like to film in two hours a fictional story that actually happens in two hours with no time lapses.... In *Rope* I got my wish...the entire action takes place [in a Sutton Place apartment] between the setting of the sun and the hour of darkness. There are a murder, a party, mounting tension, detailed psychological characterizations, the gradual discovery of the crime and the solution." *Rope* was Hitchcock's first Technicolor feature and the first film he made from a screenplay—written by Broadway veteran Laurents—that was not divided into scenes. The film appears to be made in one continuous take. 80 min. Friday, May 21, 6:00; Sunday, May 23, 2:30. T1

The Paradine Case. 1947. USA. Directed by Alfred Hitchcock. Screenplay by David O. Selznick and Alma Reville (adaptation), based on the novel by Robert Hichens. Cinematography by Lee Garmes. With Gregory Peck, Ann Todd, Charles Laughton, Charles Coburn, and Ethel Barrymore. Hitchcock described *The*

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New Exhibitions

Collecting in Depth: Drawings by Grosz, Schwitters, Ernst, and Klee

May 13–July 20, 1999

Ronald S. Lauder Galleries, second floor

This exhibition highlights the Museum's holdings of works by four artists active in Germany from the 1910s through the 1930s.

Continuing Exhibitions

Julia Margaret Cameron's Women

Through May 4

Edward Steichen Photography Center, second floor

This exhibition closely examines Cameron's photographs of women.

The Museum as Muse: Artists Reflect

Through June 1

International Council Galleries, first floor

A survey of the ways in which artists, mostly of the present century, have addressed the museum in their work.

Projects 68: William Kentridge

Through June 8

Garden Hall Gallery, ground floor

Featuring the world premiere of William Kentridge's most recent film animation, *Stereoscope* (1998–99).

Sigmar Polke: Works on Paper, 1963–1974

Through June 16

René d'Harnoncourt Galleries, lower level

This exhibition assembles a vast number of drawings by one of the most important and influential artists on the European scene today.

Mary Lucier: Floodsongs

Through June 20

Garden Hall Video Gallery, third floor

A video and audio installation presenting portraits of residents of Grand Forks, North Dakota, who experienced a destructive flood in 1997.

Alfred Hitchcock: Behind the Silhouette

Through August 17

The Roy and Niuta Titus Theater 1 Lobby

Storyboards, set designs, film stills, and ephemera relating to the director's achievements.

Collection Exhibitions

Sight Gags: Caricature, Grotesque, and Wit in Modern and Contemporary Drawing

Through May 4

Ronald S. Lauder Galleries, second floor

Drawings from such artists as Marcel Duchamp and Mike Kelley, which use a range of strategies to make us laugh.

Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art

Through May 18

Paul J. Sachs Gallery and Tatyana Grosman Gallery, third floor

This exhibition highlights printmaking's vital role within the Pop aesthetic from the late 1950s through the early 1970s.

Major support for New Exhibitions and Continuing Exhibitions was provided by United Airlines, the National Endowment for the Arts, The Bohen Foundation, The Andy Warhol Foundation for the Visual Arts, Peter Norton, the Anna-Maria and Stephen Kellen Foundation, Sarah-Ann and Werner H. Kramarsky, Jo Carole and Ronald S. Lauder, an anonymous donor, Banana Republic, Marc A. Schwartz, Lee and Ann Fensterstock, and the Contemporary Exhibition Fund, The International Council, The Contemporary Arts Council, and The Junior Associates of The Museum of Modern Art.

Film and Video Programs

Alfred Hitchcock [AH]

Through June 15

A retrospective of Alfred Hitchcock's work, presented in celebration of the centenary of his birth.

Two by Machatý [M]

May 1–2

A screening of two films by Gustav Machatý.

The Sharpest Girl in Town: Ann Sothorn [AS]

May 7–16

A tribute to actress Ann Sothorn, with a retrospective of films spanning six decades.

New Releases from the Circulating Film and Video Library [CF]

May 21–24, 28–31

A selection of recently released films from the Circulating Film and Video Library.

Big As Life: An American History of 8mm Films [BL]

May 6, 13; ongoing through May 2000

A two-year retrospective of American 8mm films.

Special Screening [S]

Stan Brakhage: Recent Acquisitions, 1997–98

May 11

A screening of recently acquired films by Stan Brakhage.

Cineprobe [C]

May 3, 17; ongoing series

Independent filmmakers introduce their films.

New Documentaries [D]

May 6–7, 13–14, 20–21, 27–28; ongoing series

Independently made films and videos on social and political issues and on the arts.

Major support for Film and Video Programs was provided by public funds from the New York State Council on the Arts and by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

Public Programs

Special Exhibition Programs

Tickets for all Special Exhibition Programs are \$8, members \$7, students and seniors \$5, and are available at the Lobby Information Desk. Programs are held in The Roy and Niuta Titus Theater 2.

A Round Table for Sigmar Polke

Tuesday, May 4, 6:30 p.m.

A panel discussion on Sigmar Polke: *Works on Paper*, 1963–1974, with Bice Curiger, Richard Flood, Charles W. Haxthausen, Martin Hentschel, and moderator Margit Rowell.

The Imagined Museum

Tuesday, May 18, 1999, 6:30 p.m.

A panel discussion on The Museum as Muse: Artists Reflect, with Mark Dion, James Fenton, Susan Sontag, Lawrence Weschler, and moderator Linda Shearer.

For more information, please call the Department of Education at (212) 708-9832.

Conversations with Contemporary Artists

Informal talks with contemporary artists, each concluding with a reception. Sessions begin at 6:30 p.m. on Friday evenings in The Edward John Noble Education Center. Seating is limited. Tickets are \$5, students free with current ID, and are available on a

first-come, first-served basis beginning at 5:30 p.m. at the Lobby Information Desk.

This program is made possible in part by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

Brown Bag Lunch Lectures

Informal lectures on modern art on Tuesdays and Thursdays from 12:30 to 1:15 p.m. Admission is \$5 at the door. Lectures are held in The Edward John Noble Education Center, 18 West 54 Street.

For more information about Public Programs, please call the Department of Education at (212) 708-9781.

Family Programs

Family Package: Art Safari

Available when purchasing Museum admission, Family Package: Art Safari is \$11.50; it includes Museum admission for one adult and up to four children ages five to twelve, and one copy of *Art Safari: An Adventure in Looking, For Children and Parents at The Museum of Modern Art* by Joyce Raimondo. Additional adult admissions are \$8.50 each. For further information, please call the Department of Education at (212) 708-9805.

This publication, which can also be purchased separately in The MoMA Book Store for \$5.95, is made possible by grants from Agnes Gund and Christina R. Davis.

One-at-a-Time

(For children ages five to ten with an adult)

Guided walks through the Museum's galleries introduce children and adults to the richly varied world of modern art. Sessions are held on Saturdays from 10:00 to 11:00 a.m. Admission is \$5 per family, members \$3, no preregistration. Enter the Museum at The Edward John Noble Education Center, 18 West 54 Street; sign in at 9:45 a.m. May 1.

Family Programs are made possible by generous grants from The Herbert and Kitty Glanz Foundation, the J. E. and Z. B. Butler Foundation, Agnes Gund and Daniel Shapiro, David Rockefeller, Jr., the Edward John Noble Foundation, Consecro Services, L.L.C., New York Life Foundation, and Mr. and Mrs. Murray L. Nathan. Additional support is provided by Christina R. Davis, the Harriett Ames Charitable Trust, Bloomingdale's, and Andrew and Denise Saul.

For further information about Family Programs and to receive registration forms, please call (212) 708-9805.

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Free High School Programs

Saturday High School Films

Come explore ways of looking and thinking about modern art and film with other students from city high schools. Meet in the lobby of the Museum. Sessions begin at 10:00 a.m. May 1, 8, 15, 29.

After School Hours with MoMA

This program offers a unique opportunity for high school students to explore MoMA's collections in relation to those of other cultural institutions throughout New York City. Dates and times to be announced.

For more information about High School Programs, please call the Department of Education at (212) 708-9892.

Jazz at MoMA

Live jazz is performed every Friday evening from 5:30 to 8:00 in the Garden Café. Jazz at MoMA is included in the price of Museum admission, which is pay-what-you-wish on Fridays from 4:30 to 8:15 p.m. For further information, please call (212) 708-9491. Live jazz is also performed on Thursday and Saturday evenings from 6:00 to 10:00 p.m. at Sette MoMA. Reservations: (212) 708-9710.

Jazz at MoMA is made possible in part by grants from The Fan Fox and Leslie R. Samuels Foundation, Inc. AIX Armani Exchange, and The Mary Duke Biddle Foundation. Piano provided by Baldwin Piano, New York, NY.

The Party in the Garden

Dance under the stars in The Abby Aldrich Rockefeller Sculpture Garden on June 16 at the annual benefit that provides essential support for the Museum. This year's party honors Kitty Carlisle Hart. The evening begins at 9:00 p.m. with music, cocktails, and savories and sweets. Tickets are \$150 each. For those who wish to enjoy cocktails and dinner beginning at 7:00 p.m., individual tickets start at \$1,000.

For more information, please call the Department of Special Programming and Events at (212) 708-9680.

Mondays at MoMA

Enjoy intimate guided tours of MoMA exhibitions after public hours, followed by wine tasting and live piano music in Sette MoMA. Tickets are \$39 per person, members \$27. For further information and to make a reservation, call (212) 708-9403. May 3

Membership

Members enjoy a variety of benefits, from free admission to Museum galleries and film programs to discounts on Museum books, reproductions, and gift items. Guest passes are available to members at the Lobby Information Desk for \$5 each. For more information, visit the Membership Services Desk in the Museum lobby, or call *The Members Hotline* at (212) 708-9696.

Members Programs

A Closer Look:

The Museum as Muse: Artists Reflect

Fee (includes dinner): members \$60, guests \$75. Series of two \$100. **Code 350.**

The Museum in Use

A talk on the relationship between artists and the museum as seen through photographs of the museum in use. Tuesday, May 4, 6:30 to 9:00 p.m.

Museum Transformations and Politics

A lecture on the museum as a cultural icon that has been altered, manipulated, transformed or challenged by artists. Monday, May 17, 6:30 to 9:00 p.m.

Members Study Tour

Exploring the Hudson River Valley: The Rockefeller Art Collection at Kykuit and Union Church

A guided cruise on the Hudson, luncheon on the grounds of the Rockefeller estate, a visit to the Union Church to view windows designed by Marc Chagall and Henri Matisse, and a private tour of Kykuit, John D. Rockefeller's country house and gardens. Fee (includes transportation, lunch, and refreshments): members \$125, guests \$145.

Code 351. Saturday, May 22, 10 a.m. to 6 p.m.

Family Fun: Art Safari

Members and their children are invited to a gallery tour by Joyce Raimondo, author of *Art Safari: An Adventure in Looking, For Children and Parents at The Museum of Modern Art*. For children ages 5-12. Fee (includes breakfast and one copy of *Art Safari*): member and one child \$45, additional children \$5.

Code 352. Sunday, May 2, 9:00 to 10:30 a.m.

To register for Members Programs please call (212) 708-9848.

Cover: Director Howard Guttentplan during the filming of *Caracas Diary*, 1979

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Paradine Case as "a love story embedded in the emotional quicksand of a murder trial." Selznick controlled the casting and wrote the screenplay. Hitchcock thought the woman's immorality would have been better represented had the object of her lust been a "manure-smelling stable hand" rather than Louis Jordan. He also believed that the character played by Peck would have fallen harder for the femme fatale had he been played by someone less earthy and more dignified. 132 min. Friday, May 21, 8:00; Sunday, May 23, 5:00. T1

Stage Fright. 1949. USA. Directed by Alfred Hitchcock. Screenplay by Whitfield Cook and Alma Reville (adaptation), based on a novel by Selwyn Jepson. Cinematography by Wilkie Cooper. With Marlene Dietrich, Jane Wyman, Michael Wilding, Richard Todd, and Alistair Sim. Hitchcock returned to black and white and the London stage for this slight who-done-it. The husband of an actress is murdered and suspicion falls where it shouldn't. Hitchcock tried to get Wyman to look homely, but with Dietrich as co-star, Wyman resisted and kept making herself look glamorous. This subverted the story. However, what really did the film in, according to Hitchcock, was that it broke an unwritten law: "The more successful the villains, the more successful the pictures," for in *Stage Fright* the villains themselves were frightened. 110 min. Saturday, May 22, 2:30; Monday, May 24, 2:30. T1

Under Capricorn. 1949. USA. Directed by Alfred Hitchcock. Screenplay by James Bridie and Hume Cronyn (adaptation), based on the novel by Helen Simpson. Cinematography by Jack Cardiff. With Ingrid Bergman, Joseph Cotten, Michael Wilding, Margaret Leighton, and Jack Watling. *Rope* was Hitchcock's first film as producer, *Under Capricorn* his second. He believes it was his "juvenile" behavior that sent his (and his colleagues') company, Transatlantic Pictures, into bankruptcy. *Under Capricorn* was shot in England (standing in for 1830s Australia), and Hitchcock, seduced by the idea of returning to England with Hollywood's biggest star, arrived in London, flashbulbs popping, with Ingrid Bergman in tow; her presence inflated the budget to ruinous effect. Audiences expecting excitement from Hitchcock were frustrated to discover a costume love story. True, it was beautifully photographed, but it was not a thriller. 117 min. Monday, May 24, 6:00; Friday, May 28, 8:00. T1

Strangers on a Train. 1951. USA. Directed by Alfred Hitchcock. Screenplay by Raymond Chandler, Czenzi Ormonde, and Whitfield Cook (adaptation), based on the novel by Patricia Highsmith. Cinematography by Robert Burks. With Farley Granger, Robert Walker, Ruth Roman, Leo G. Carroll, Patricia Hitchcock, and Laura Elliot. Adapted from a first novel by Highsmith, *Strangers on a Train* tells of two men, one of whom acts on the mistaken

belief that the other agreed to exchange murders. The film marks not only Hitchcock's spectacular return to form, but the beginning of his collaboration with cameraman Burks who, until his accidental death after *Marnie*, would photograph virtually every Hitchcock film (*Psycho* excepted). The memorable sequences in this breathlessly paced thriller include a tennis match that Hitchcock said "exploits the dramatic possibilities of movement.... The more action, and movement throughout, the better." 101 min. Tuesday, May 25, 2:30; Thursday, May 27, 6:00. T1

I Confess. 1953. USA. Directed by Alfred Hitchcock. Screenplay by George Tabori and William Archibald, based on the play *Nos deux Consciences*, by Paul Anthelme. Cinematography by Robert Burks. With Montgomery Clift, Anne Baxter, Karl Malden, Brian Aherne, and O. E. Hasse. François Truffaut asks of Hitchcock's *I Confess*, set in Quebec City and starring Clift as a Jesuit priest, "Isn't it a rather formidable coincidence that the murderer who kills [a man] in order to rob him should happen to confess his crime to the very priest who was being blackmailed by the dead man?... It's the height of the exceptional." Hitchcock replies, "Let's say it comes under the heading of old-fashioned plot.... I believe there are no more plots in recent French films." The priest, of course, cannot share the murderer's confession with the police, and is himself accused of the murder. 95 min. Tuesday, May 25, 6:00; Thursday, May 27, 2:30. T1

Rear Window. 1954. USA. Directed by Alfred Hitchcock. Screenplay by John Michael Hayes, based on the short story by Cornell Woolrich. Cinematography by Robert Burks. With James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter, and Raymond Burr. Confined to a wheelchair, a press photographer (Stewart) with a broken leg and an active telephoto lens looks out his rear window across a Greenwich Village courtyard and into his neighbors' windows. He does not like what he sees. Kelly aids and abets. Hitchcock explains that *Rear Window*, one of Truffaut's favorite Hitchcock films, presented "the possibility of doing an absolutely cinematic film. You have an immobilized man looking out. That's one part of the film. The second part shows what he sees and the third part shows how he reacts." 112 min. To be screened in late 1999.



Rear Window. 1954. Directed by Alfred Hitchcock

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Dial M for Murder. 1954. Directed by Alfred Hitchcock

Dial M for Murder. 1954. USA. Directed by Alfred Hitchcock. Screenplay by Frederick Knott, based on his play. Cinematography by Robert Burks. With Ray Milland, Grace Kelly, Robert Cummings, John Williams, and Anthony Dawson. In an interview with Peter Bogdanovich, Hitchcock remarked of this film, "When your batteries run dry, when you are out creatively, and you have to go on...take a comparatively successful play that requires no great creative effort on your part and make it.... I think the whole conception of a play is confinement within the proscenium.... In *Dial M for Murder* I made sure I would go outside as little as possible. I had a real tile floor laid down, the crack under the door, the shadow of the feet, all part of the stage play and I didn't want to lose that." *Dial M for Murder* was the first of three Hitchcock films starring Kelly, his ideal heroine, a contradiction—at once ice and fire,

elegance and sauciness, a cool surface masking a roiling libido. 105 min. Friday, May 28, 6:00; Monday, May 31, 2:00. T1 3-D version: Friday, May 28, 2:30; Monday, May 31, 5:00. T1

The Trouble with Harry. 1954. USA. Directed by Alfred Hitchcock. Screenplay by John Michael Hayes, based on the novel by John Trevor Story. Cinematography by Robert Burks. With Edmund Gwenn, John Forsythe, Shirley MacLaine, Mildred Natwick, and Mildred Dunnock. In rural Vermont Harry's body keeps turning up in different places and at awkward moments; yet everyone behaves as though this peripatetic corpse is as natural as the autumn leaves. Hitchcock told Peter Bogdanovich that *The Trouble with Harry* "is very personal to me because it involves my own sense of humor about the macabre." The film's distributors were perplexed and didn't know how to handle

the very dark comedy for which Hitchcock cast two unknowns as the romantic leads—MacLaine and Forsythe. 99 min. Saturday, May 29, 2:30. T1

The Man Who Knew Too Much. 1955. USA. Directed by Alfred Hitchcock. Screenplay by John Michael Hayes, based on a story by Charles Bennett and D. B. Wyndham-Lewis. Cinematography by Robert Burks. With James Stewart, Doris Day, Daniel Gelin, Brenda De Banzie, and Bernard Miles. Hitchcock's only remake. Peter Bogdanovich asked the filmmaker why he returned to this material after twenty-two years. "I felt that for an American audience, it contained sentimental elements that would be more interesting than some of the others [films]. The second *The Man Who Knew Too Much* was more carefully worked than the first one." Shot in part in Marrakech and starring a plucky Day opposite Stewart, the remake also involves a murder—this time a stabbing—a kidnapping, and a concert at Albert Hall that has to be stopped before the cymbals clash. 120 min. Saturday, May 29, 5:00. T1

The Wrong Man. 1956. USA. Directed by Alfred Hitchcock. Screenplay by Maxwell Anderson and Angus McPhail, based on *The True Story of Christopher Emmanuel Balestrero*, by Maxwell Anderson. Cinematography by Robert Burks. With Henry Fonda, Vera Miles, Anthony Quayle, Harold J. Stone, and Charles Cooper. Hitchcock had read a magazine article about a man who was tried and convicted for a robbery he did not commit. His wife went mad, and only later when a near-double was discovered was the man acquitted. Hitchcock observed: "I enjoyed making this film because, after all, this is my greatest fear—fear of the police.... In truth perhaps *The Wrong Man* should have been done as a documentary...." Hitchcock tried to make the film look as real as possible, shooting on locations where the events took place and using some of those originally involved. Fonda played Everyman caught in a nightmare and Miles to his fragile wife, whose descent into hysteria Hitchcock felt diverted the narrative. 105 min. Sunday, May 30, 2:00. T1

Vertigo. 1957. USA. Directed by Alfred Hitchcock. Screenplay by Alec Coppel and Samuel Taylor, based on the novel *D'entre les Morts*, by Pierre Boileau and Thomas Narcejac. Cinematography by Robert Burks. With James Stewart, Kim Novak, Barbara Bel Geddes, Tom Helmore, and Konstan-

tin Shayns. A film in two parts about a failed San Francisco policeman (Stewart), inhibited by vertigo, obsessed with a woman (Novak) who dies in the first part and is reincarnated in the second. It is a morbid love story, creepy in its intensity, and uninflected in style. The authors of the novel wrote it in hopes that Hitchcock would buy it. Hitchcock insisted on letting the audience in on a revelation early in the film's second part because he felt "one of the fatal things...in all suspense films is to have a mind that is confused. Otherwise the audience won't emote. Clarify, clarify, clarify. Don't let them say, 'I don't know which woman that is...'" 128 min. Sunday, May 30, 5:00. T1

Two by Machatý

May 1-2

Following last month's special screening of the restored *Erotikon*, the Museum presents two additional films by Gustav Machatý made in his native Czechoslovakia before he embarked on an international career in Austria, Italy, and the United States.

Making his first films in 1919 when he was still in his teens, Machatý subsequently ventured on a four-year-long trip to Hollywood to polish his craft and ended up as an assistant to D. W. Griffith and Erich von Stroheim. Returning home, he proved his talent with a successful adaptation of Leo Tolstoy's *The Kreutzer Sonata* (1926) and in 1929 exhibited his masterful understanding of cinematic language with *Erotikon*, the pinnacle of silent Czech cinema. In the two sound films screened this month, Machatý's sense of place, accomplished editing, and lyrical, sensuous cinematography exhibit the qualities for which modern Czech cinema is celebrated; in his own day, they established him as a director of international renown. In the case of *Extase*, he furthermore launched the career of a woman who became one of the most successful Hollywood stars, Hedy Lamarr.

Two by Machatý was organized by Jytte Jensen, Associate Curator, the Department of Film and Video, in collaboration with Vladimír Opela, Director, the Czech National Film Archive, Prague. Grateful thanks also to Petr Polednak, Director, and Irena Kovarova, Deputy Director, the Czech Center New York.

Extase (Ecstasy). 1933. Czechoslovakia. Directed by Gustav Machatý. Screenplay by Machatý and František Horký. Cinematography by Jan Stallich. Set design by Alexander Hackenschmied. With Hedy Kieslerová (aka Hedy Lamarr), Aribert Mog, and Zvonimir Rogoz. Eva (Kieslerová/Lamarr) marries a wealthy, much older man. After the ceremony she realizes her mistake, when she discovers her husband to be cold and set in his bachelor ways. She returns to her father's estate in the country and asks for a divorce. While bathing in a pond—the scene that made the director and his star world famous and the film a *cause célèbre*—Eva meets Adam, a civil engineer who is the opposite of her husband and who introduces her to the passion of love. Tragedy follows when the three end up in the same village inn. The film won the prize at the second Venice Film Festival in 1934 and set the stage for the director's as well as the star's (separate) international careers. In Czech with English subtitles. Approx. 86 min. Saturday, May 1, 2:30; Sunday, May 2, 5:00. T2

Ze soboty na neděli (From Saturday to Sunday). 1931. Czechoslovakia. Directed by Gustav Machatý. Screenplay by Machatý and Vítězslav Nezval. Cinematography by Václav Vich. Set design by Alexander Hackenschmied. With Magda Maderova, Jirina Sejbálová, and L. H. Struna. Following his celebrated silent films, Machatý, still in his twenties, made this sound film in the poetic, romantic style that characterizes his earlier work. Two young girlfriends, the worldly Nany and the innocent Mana, live and work together. One Saturday night they go out to a bar on the suggestion of Nany; not used to alcohol, the naïve Mana gets drunk and is pursued by Ervin, whose crude advances she rebuffs. Ervin's friend Karel kindly takes her in for the night when she runs off and is caught in a rainstorm. In Czech with English subtitles. Approx. 70 min. Saturday, May 1, 5:00; Sunday, May 2, 2:30. T2

The Sharpest Girl in Town: Ann Sothern

May 7-16

Among actresses who became stars in spite of inadequate support from the studios, Ann Sothern ranks high. Her career is pleasantly recalled for the bright, funny characters she created with intelligence and ease. Ever the working woman, street-smart and capable, she sang and acted her way through musical comedies during the Depression and the *Maisie* series in the World War II period, completing her film career in supporting roles in a variety of dramas. She quit filmmaking in the 1950s to star in her own television series, *Private Secretary* and *The Ann Sothern Show*, returning to Hollywood in the 1960s in character roles.

Sothern first appeared in films in bit parts during the late 1920s, left for Broadway where she became a leading player, and returned to Hollywood in 1933 as a contract player. She quickly became the star of B pictures at Columbia, RKO, and Fox before settling in at MGM. Her creation of the *Maisie* character, the showgirl who toughed it out in a variety of vulgar costumes topped by hats brimmed with cherry clusters, showed America what a working-class girl could do to get ahead during the Depression and the war. The *Maisie* films, made in eight years (1939-47), were steady box-office successes for MGM. Her smart energy and superb timing earned Sothern as much admiration as her delicious blonde beauty and distinctive voice. While her singing was light and pleasant, often quite touching, her delivery of dialogue was dead on the mark, and you knew she conveyed more meaning than

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Lady Be Good. 1941. Directed by Norman Z. McLeod

the simple wisecracks she tossed off so expertly. The film for which she may be best remembered is *A Letter to Three Wives* (1949), in which she brilliantly interprets Joseph Mankiewicz's comedy of modern marriage in her role as a sophisticated career woman and wife, handling multiple crises as skillfully as Maisie ever did. It is fitting that she earned an Oscar nomination as Best Supporting Actress for her latest screen appearance in *The Whales of August* (1987).

The Sharpest Girl in Town: Ann Sothern was organized by Mary Lea Bandy, Chief Curator, Department of Film and Video.

The Sharpest Girl in Town. 1999. USA. Directed by Mike Kaplan. A segment from a forthcoming documentary on the life and career of Ann Sothern. Interviews with Sothern, Gavin Lambert, Robert Osborne, and others about her starring role as Maisie, a plucky, hardworking showgirl who was one of the first modern feminists in movies. MGM's highly successful Maisie series comprised ten comedy adventures, made in 1939-47,

whose popularity endured thanks to Sothern's blonde beauty, sprightly personality, and keen comic timing. Video courtesy Mike Kaplan. 50 min.

Maisie Was a Lady. 1941. USA. Directed by Edward L. Marin. Screenplay by Betty Reinhardt and Mary McCall. With Ann Sothern, Lew Ayres, Maureen O'Sullivan, and C. Aubrey Smith. The fourth in the Maisie series, in which Sothern plays the no-nonsense showgirl who, during World War II, must fend for herself. Here, Sothern has lost her job as a carnival girl because of an inebriated Lew Ayres. In a reversal of the *My Man Godfrey* role played by William Powell in 1936, Maisie becomes the maid of Ayres's wealthy family and ruthlessly sorts out his and his sister O'Sullivan's problems to make everyone live happily ever after. Print courtesy Warner Bros./Turner Entertainment Co. 79 min. Friday, May 7, 6:00; Saturday, May 15, 5:00. T2

Lady Be Good. 1941. USA. Directed by Norman Z. McLeod. Screenplay by Jack McGowan and others. Music and lyrics by Jerome Kern, Oscar Hammerstein 2nd, George and Ira Gershwin, Arthur Freed, Nacio Herb Brown, and Roger Edens. With Ann Sothern, Eleanor Powell, Robert Young, and Red Skelton. A much rewritten film version of the 1924 Broad-

way smash hit, in which Sothern and Young play songwriters who can't live with, or without, each other. As they create the title song, Sothern skillfully applies her playful intelligence to make us believe she's a genius at writing lyrics. Her gentle rendering of "The Last Time I Saw Paris" earned the song an Academy Award for 1941, in part a heartfelt reaction to the recent Nazi occupation of Paris. Print courtesy Warner Bros./Turner Entertainment Co. 111 min. Friday, May 7, 8:00; Sunday, May 16, 5:00. T2

Maisie Gets Her Man. 1942. USA. Directed by Roy del Ruth. Screenplay by Betty Reinhardt and Mary C. McCall. "Cookin' with Gas" song by Roger Edens. With Ann Sothern, Red Skelton, Allen Jenkins, and Donald Meek. The sixth Maisie feature pairs Sothern with Skelton, who plays an inept but stagestruck comic from the sticks. Maisie, again out of a job, joins a theatrical agency and winds up with some crooked characters who would be pleased to see her man take the rap as a swindler. So Maisie, as usual, goes to the rescue. Print courtesy Warner Bros./Turner Entertainment Co. 85 min. Sunday, May 9, 1:00; Monday, May 17, 3:00. T2

Folies Bergère de Paris. 1935. USA. Directed by Roy del Ruth. Screenplay by

Bess Meredyth and Hal Long. Music and lyrics by Jack Stern and Jack Meskill; Harold Adamson and Burton Lane; and Andre Christine and Alfred Willemetz. With Ann Sothern, Maurice Chevalier, Merle Oberon, and Eric Blore. Chevalier was the star and del Ruth the director of the U.S. and French versions of this musical comedy. Starring in his last American film before World War II, Chevalier plays a dual role as a baron and an entertainer. Thus he is able to romance both leading ladies: Oberon, in her American screen debut, as well as his stage partner, Sothern. Chevalier and Sothern's duets include "Singing a Happy Song," which won an Academy Award for dance direction, and "Rhythm in the Rain." Print restored by the Museum. 85 min. Saturday, May 8, 1:00; Sunday, May 16, 3:00. T2

Let's Fall in Love. 1934. USA. Directed by David Burton. Screenplay by Herbert Fields. Lyrics and music by Harold Arlen and Ted Koehler. With Ann Sothern, Edmund Lowe, and Gregory Ratoff. As a young contract player at the Columbia studio, Sothern showcased her talent as an appealing singer and an actress of warmth and charm, starring in her fourth film as an unassuming carnival girl willing to apply herself in order to get somewhere. Leading Hollywood director Edmund Lowe, anxious to make a discovery, persuades Sothern to transform herself into a Swedish star. The premise is slight but Sothern brings it off with style and song, including the title musical number. Print courtesy Sony Entertainment. 68 min.

Hooley for Love. 1935. USA. Directed by Walter Lang. Screenplay by Lawrence Hazard and Ray Harris. Music and lyrics by Dorothy Fields and Jimmy McHugh. With Ann Sothern, Gene Raymond, Bill "Bojangles" Robinson, and "Fats" Waller. Early in her career Sothern's character is fixed as the smart and hardworking entertainer, romanced in this musical comedy by an aspiring producer (Raymond). Times are tough in Depression-era New York, especially when putting together a Broadway show, and Sothern charms her way through song and dance, sparking this modest film. The highlight number from the stage show, "I'm Living in a Great Big Way," is rendered by Robinson, Waller, and Jeni Le Gon. Print courtesy Warner Bros./Turner Entertainment Co. 75 min. Saturday, May 8, 5:00; Monday, May 10, 6:00. T2

A Letter to Three Wives. 1949. Directed by Joseph L. Mankiewicz

Shadow on the Wall. 1950. USA. Directed by Patrick Jackson. Screenplay by William Ludwig. Music by Andre Previn. With Ann Sothern, Zachary Scott, Gigi Perreau, and Nancy Davis. When a girl (Perreau) witnesses her stepmother's murder, all signs point to the guilt of the father (Scott). Psychologist Davis tries to discover the truth from the traumatized child but is challenged by Sothern, tautly playing against type as the jealous sister of the slain woman. Sothern's charm is put to good use in this suspenseful drama, made before she turned to television as another working girl in *Private Secretary* in 1953. Print courtesy Warner Bros./Turner Entertainment Co. 84 min. Saturday, May 8, 3:00; Sunday, May 16, 1:00. T2

Lady in a Cage. 1964. USA. Directed by Walter Graumann. Screenplay by Luther Davis. With Ann Sothern, Olivia de Havilland, Jeff Corey, and James Caan. A shocking and realistic psychological drama in which a wealthy author (de Havilland) is stuck in the elevator of her townhouse. Caan and Corey, who bring along Sothern, a gal of the streets, terrorize the trapped woman in this bitter tale of alienation in a mindlessly violent world. Caan is convincing in his first starring role, and Sothern shows her strength in a supporting part. 94 min. Sunday, May 9, 3:00; Saturday, May 15, 1:00. T2

A Letter to Three Wives. 1949. USA. Directed and written by Joseph L. Mankiewicz. With Ann Sothern, Jeanne Crain, Linda Darnell, Kirk Douglas, and Thelma Ritter. One of the most enduringly

perceptive portrayals of the American human comedy of modern marriage, the film was an instant critical and popular success. Sothern, Crain, and Darnell play a trio of ostensibly happy wives, whose communal confidence is shaken by a note from their other best friend claiming to have eloped with one of their husbands. Sothern brilliantly carries off the roles of the career woman—here she is a writer for a radio program—as well as wife, and wise, witty friend to all. Her dinner party scenes with her cook and loyal supporter (Ritter), are film comedy at its best. The unblinded narrator, the best friend who does not appear, was played with exquisite slyness by Celeste Holm, her silky voice most recognizable. 103 min. Sunday, May 9, 5:00; Friday, May 14, 6:00. T2

The Killing Kind. 1973. USA. Directed by Curtis Harrington. Screenplay by Tony Crechales and George Edwards. With Ann Sothern, John Savage, and Cindy Williams. Sothern plays a blowsy 1970s version of a boarding house madam, a shrewd, selfish woman who babies not only her cats but also her troubled son, who has recently returned home after two years in prison on a rape charge. The mother-son relationship lies at the heart of this horror-thriller, which is spiked with moments of compassion and tenderness until it becomes impossible to separate the love and the hate that consume the characters. Sothern's portrait of a suffocating parent is splendidly outrageous, yet surprisingly touching. 95 min. Monday, May 10, 3:00; Saturday, May 15, 3:00. T2



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The Whales of August. 1987. USA. Directed by Lindsay Anderson. Screenplay by David Berry based on his play. With Ann Sothern, Bette Davis, Lillian Gish, and Vincent Price. A gentle, deeply perceptive, and delicate portrayal of two elderly sisters, played with fine sensibility by Gish and Davis, who live together in a cottage in Maine. Sothern portrays a good friend who tries to keep spirits high yet is fooled by nobody, and who is wise enough not to try to put anything past Gish. British director Anderson's first American film, produced by Mike Kaplan, who is currently completing work on the documentary about Sothern, *The Sharpest Girl in Town*. 90 min. Friday, May 14, 8:00; Tuesday, May 18, 3:00. T2

New Releases from the Circulating Film and Video Library

May 21-24, 28-31

This selection of recently released works from the Circulating Film and Video Library highlights the Library's unique service of providing access to works of important independent filmmakers that would otherwise not be readily available to film study programs in colleges and universities, media centers, libraries and museums. The exhibition opens with the showing of films by Andy Warhol recently restored by the MoMA Department of Film and Video Archive. The selections reveal a wide range of work by avant-garde filmmakers from the U.S. and abroad: Yervant Gianikian and Angela Ricci Lucchi, James Duesing, Donna Cameron, Harun Farocki, and a historic work by

Alfred Leslie. Judith Wechsler's latest film on art is also included. Two feature films by the renowned Chinese woman filmmaker Ning Ying round out the exhibition that reveals the breadth of the Circulating collection, which consists of over 1,300 titles.

New Releases from the Circulating Film and Video Library was organized by William Sloan, Librarian, Kitty Cleary, Circulating Assistant, and Brian Coffey, Circulating Assistant, Circulating Film and Video Library, Department of Film and Video.

Two Double Screen Films by Andy Warhol.

The Velvet Underground.† 1966. USA. Directed by Andy Warhol. A promotional film intended to be shown behind the Velvets in performance, this film was shot on a staged set at Warhol's factory. Features Lou Reed, Sterling Morrison, and John Cale. There is sound but no music. 33 min.

Outer and Inner Space.† 1966. USA. Directed by Andy Warhol. Warhol filmed Edie Sedgwick responding to her pre-recorded video image, which played on a large television set behind her. A fascinating exercise in double-screen filmmaking. Sound. 33 min. Friday, May 21, 7:00; Sunday, May 30, 5:00. T2

Diana's Looking Glass.† 1996. Italy. Directed by Yervant Gianikian and Angela Ricci Lucchi. Made from historic footage, the filmmakers have reconstructed the story of two boats built by Roman emperor Caligula and discovered at the bottom of Lake Nemi. 30 min.

The Law of Averages.† 1998. USA. Directed by James Duesing. A vibrant work of experimental animation. 15 min. **Die Honigbiene.**† 1997. USA. Directed by Donna Cameron. Music by Pierre Henry. An avant-garde animation, a metaphor for the creative process, using

as its source images from the life of the honeybee. 8 min. Saturday, May 22, 2:00; Monday, May 31, 6:00. T2

The Last Clean Shirt.† 1964. Directed by Alfred Leslie. An early avant-garde film that anticipated the structural film of the 1960s and 1970s, by the noted American painter. 44 min.

10 Screen Tests.† 1966. Directed by Andy Warhol. A selection of screen tests featuring Dennis Hopper, Baby Jane Holzer, François de Menil, and Ivy Nicholson. Silent. 40 min. Saturday, May 22, 5:00; Sunday, May 30, 2:00. T2

The Interview.† 1997. Germany/USA. Directed by Harun Farocki. Avant-garde filmmaker Farocki turns his observant eye on job interview training in Germany. Video. 58 min. Sunday, May 23, 2:00; Monday, May 24, 6:00 (screened together with *Drawing the Thinking Hand* on May 24). T2

Drawing the Thinking Hand.† 1998. France/USA. Directed by Judith Wechsler. Through the work of artists from Leonardo da Vinci to Jasper Johns, the film examines how artists create drawings: preliminary sketches, working out ideas, making copies, and producing finished works. Video. 56 min. Sunday, May 23, 5:00; Monday, May 24, 6:00 (screened together with *The Interview* on May 24). T2

For Fun (Zhao Le).† 1992. China. Directed by Ning Ying. A humorous and sometimes sad picture of older people in Beijing who have a great love for the Beijing Opera. In Chinese with English subtitles. 97 min. Friday, May 28, 6:00; Saturday, May 29, 5:00. T2

On the Beat (Minjing Gushi).† 1995. China. Directed by Ning Ying. Cops who are actually on the Beijing Police force play themselves in the farcical story of dog catching. In Chinese with English subtitles. 102 min. Friday, May 28, 8:00; Saturday, May 29, 2:00. T2

Big As Life: An American History of 8mm Films

May 6, 13; ongoing through May 2000

One of the most exciting artistic developments in American cinema of the last fifty years has been the growing vitality of a moving-image-making movement parallel to but far removed from all other kinds of films and videos.

Unnamed, critically unrecognized, and generally unassuming in intent, this often miraculously inventive movement comprises the countless films and videotapes made with modest 8mm (regular 8mm film, Super 8mm film, and Video 8) technical facilities.

A collaboration between the San Francisco Cinematheque and The Museum of Modern Art, *Big As Life* covers the span of achievement from the earliest 8mm practitioners to those currently working, with a focus on implicit social and critical themes as well as the figures who have created substantial bodies of work within their mediums. With few exceptions, the works selected are screened in their original formats.

Big As Life: An American History of 8mm Films was co-organized by Jytte Jensen, Associate Curator, Department of Film and Video, The Museum of Modern Art, and Steve Anker, Director, San Francisco Cinematheque. The program is accompanied by a catalogue, edited by Albert Kitchest, that includes original essays by and source materials from artists, critics, and other professionals, and complete filmographies of the artists included in this two-year retrospective.

Please note: Program screenings are held in The Time Warner Screening Room; seating is limited to fifty. Tickets are available at the Lobby Information Desk on a first-come, first-served basis, and are included in the price of Museum admission. After 5:30 p.m., tickets are free.

Big As Life 1999: Moving Out

With this second year of the Museum's large-scale retrospec-

tive, focus is shifted from films that explore the private, intimate worlds of 8mm filmmakers to works that use small-gauge filmmaking to interact with the world.

Eastern European Diary. 1988. USA. Directed by Howard Guttenplan. 18 min. **Caracas Diary.** 1978-79. USA. Directed by Howard Guttenplan. 20 min.

Juarez Diary. 1993. USA. Directed by Willie Varela. 33 min. The personalized documentation of travel as underlined by the inclusion of the word "diary" in the titles is equally true for both artists, though their artistic approaches differ. Guttenplan employs a method of "shooting in stride," editing in camera, clipping off a few frames at a time; his films are spontaneous, immediate celebrations of color, texture, and design. Varela is more contemplative in studying a fugitive environment before he "shoots on the run"—in this case in High 8 video. Total running time 114 min. Thursday, May 6, 6:00. TWR

New York City Diary. 1974. USA. Directed by Howard Guttenplan. 16 min. **C'est vrai.** 1990. USA. Directed by Robert Frank. 60 min. This program includes two works—one filmed in Super 8 and the other in 8mm video—which use the swirl of forms and activities of New York City streets as material for personal investigation. Guttenplan discovers a myriad of marvelous details in building facades, gates, sidewalk pavement, and other specifically urban objects; Frank trains his celebrated eye on the uninterrupted flow of humanity (including chance meetings of friends) through a remarkable uninterrupted 60-minute shot recorded in a lower Manhattan neighborhood. Thursday, May 13, 6:00. TWR

Special Screening

Stan Brakhage: Recent Acquisitions, 1997-98

May 11

R. Bruce Elder, filmmaker, professor, and author of the recently published book *The Films of Stan Brakhage in the American Tradition* of Ezra Pound, Gertrude Stein, and Charles Olson (Wilfred Laurier University Press, Waterloo, Ontario, Canada) introduces a screening of recently acquired films by Stan Brakhage.

Stan Brakhage: *Recent Acquisitions*, 1997-98 was organized by Laurence Kardish.

Stan Brakhage: Recent Acquisitions, 1997-98. Approx. 90 min. Tuesday, May 11, 6:15. T2

Cineprobe

May 3, 17; ongoing series

This forum with independent and/or avant-garde filmmakers is in its thirty-first season. The series introduces audiences to short films spanning several years of an artist's work, or presents their most recent films. Each program is introduced by the filmmaker, and is followed by a question-and-answer session.

Cineprobe was organized by Laurence Kardish and Jytte Jensen.

Phil Solomon:

"..." (seasons). 1998-99. USA. Phil Solomon. Stan Brakhage's carvings into a variety of emulsions are illuminated by Solomon's printing into seasonal rhythms and textures. Inspired by the woodcuts of Hokusai and Hiroshige. 15 min.

Alternating Currents. 1998-99. USA. Phil Solomon. Stan Brakhage's hand painted strips are modulated by Solomon's streams of light rushing vertically into the projector gate, then beamed horizontally onto the screen, awash in a celebration of the dancing waters. 10 min.

The Twilight Psalms. 1999. USA. Phil Solomon. A series of short tone poems at century's end, *The Twilight Psalms* are elegies to a collective memory of silvered moments of fluid time—etched, fixed, then released into the air. 30 min. Monday, May 3, 6:30. T2

Lana Lin:

Almost the Cocktail Hour. 1997. USA. Lana Lin. With Rebecca Lange, Becke Bufalo, Mark Chandler, and Samira Abbasy. A nameless woman sets out to find the grave of Jane Bowles, the eccentric writer active in New York and North Africa in the 1940s and 1950s. *Almost the Cocktail Hour* interweaves fact and fantasy with spare, introspective impressions that depict a writer unable to write, caught in a perpetual state of pathos and humor. 56 min. Monday, May 17, 6:30. T2

Outer and Inner Space. 1966. Directed by Andy Warhol



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1828.256**New Documentaries**May 6-7, 13-14, 20-21, 27-28;
ongoing series

This program presents independently made films and videos on social and political issues and on the arts. The works examine contemporary concerns in fresh, often controversial ways.

New Documentaries was organized by Sally Berger, Assistant Curator, Department of Film and Video, and William Sloan.

Witness to the Future: A Call for Environmental Action. USA. Branda Miller. CD-ROM and video. *Witness to the Future* is a 1997 CD-ROM based on Miller's 1996 video about environmental catastrophes in three communities: Hanford, Washington; the San Joaquin Valley in California; and Cancer Alley, Louisiana. The program includes a demonstration of the CD-ROM as well as the screening of Miller's documentary. Filmmaker present on May 6. Approx. 90 min. *Thursday*, May 6, 6:30; *Friday*, May 7, 3:00. T2

Roam Sweet Home. 1996. USA. Directed by Ellen Spiro. Spiro hits the road with her dog Sam to discover a loosely connected group of nomadic senior citizens that travel the countryside of the southwest in RVs. The story of this life-affirming group of individuals and Spiro's ruminations on aging are narrated by Sam, who is also getting older. Sam's script is written by Allan Gurganus, author of *The Oldest Living Confederate Widow Tells All*. Filmmaker present on May 13. 56 min. *Thursday*, May 13, 6:30; *Friday*, May 14, 3:00. T2

On the Heights All Is Peace. † 1998. Italy. Directed by Yervant Gianikian and Angela Ricci Lucchi. Made from rare newsreel footage, *On the Heights All Is Peace* is a meditation on war. Set in the Alps on the 1916-1918 battlefield between the Austro-Hungarian Empire and Italy in World War I, the film draws on the original work of pioneer war-filmmaker Luca Comerio. Searching for the experience of the individual soldier, the work deconstructs propaganda imagery. 71 min. *Thursday*, May 20, 6:30; *Friday*, May 21, 3:00. T2



Roam Sweet Home. 1996. Directed by Ellen Spiro

Termite TV. 1999. USA. Dorothea Braemer, Michael Kuetemeyer, Carl Lee, and Anula Shetty. Equipped with a converted school bus and a documentary circus tent, Philadelphia-based Termite TV Collective burrows across the continent, secreting ten *Living Documentaries* along the way. These investigative, interactive videos grow from a simple theme, such as money, age, or space. Made in collaboration with local artists and audiences, the films take on a life of their own. The first two *Living Documentaries* premiere at the Museum, the collective's first stop on this journey to greet the millennium. Collective members present at both screenings. Approx. 90 min. *Thursday*, May 27, 6:30; *Friday*, May 28, 3:00. T2

Roam Sweet Home. 1996. Directed by Ellen Spiro

**Museum Exhibitions and Programs**

Edward Ruscha. **The Los Angeles County Museum on Fire.** 1965-68. Oil on canvas, 53 1/2" x 11' 1 1/2" (135.9 x 339.1 cm). Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC. Gift of Joseph H. Hirshhorn, 1972. Photo: Lee Stalsworth, courtesy Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

New Exhibitions**Collecting in Depth: Drawings by Grosz, Schwitters, Ernst, and Klee**

May 13-July 20, 1999

Ronald S. Lauder Galleries, second floor

This exhibition highlights the Museum's holdings of works by four artists active in Germany from the 1910s through the 1930s. George Grosz informed his politically caustic drawings with an anti-bourgeois sentiment fostered during World War I and its aftermath. Kurt Schwitters, a pioneer in assemblage and collage, transformed these art forms in works marked by a highly personal style. Max Ernst expressed his irreverence toward traditional forms through dreamlike imagery infused with multiple levels of meaning and personal references. In his watercolors and etchings, Paul Klee maneuvered freely between figuration and abstraction, transforming a multitude of influences in compositions that celebrate the quiet beauty of pure color and line.

Organized by Mary Chan, Kathleen Curry, and Kristin Helmick-Brunet, Curatorial Assistants, Department of Drawings.

Continuing Exhibitions**Julia Margaret Cameron's Women**

Through May 4

Edward Steichen Photography Center, second floor

This exhibition presents the work of the pioneering Victorian photographer and portraitist Julia Margaret Cameron (British, 1815-1879). Composed of approximately sixty photographs from public and private collections worldwide, this is the first exhibition to closely examine Cameron's photographs of women. Using her friends and family members as models, Cameron created portraits imbued with a rare psychological intensity.

Organized by Sylvia Wolf, Associate Curator of Photography, The Art Institute of Chicago, Julia Margaret Cameron's Women is coordinated for The Museum of Modern Art by M. Darsie Alexander, Assistant Curator, Department of Photography. The exhibition is made possible by American Airlines and the National Endowment for the Arts.

The Museum as Muse: Artists Reflect

Through June 1

International Council Galleries, first floor

Since the public museum came into being in the late eighteenth century, artists have celebrated its accomplishments while ruthlessly scrutinizing its

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dynamics and contradictions. A number of artists have taken the concept of the museum as subject matter, or even incorporated museological elements and practices into the production of their art. The Museum as Muse: Artists Reflect surveys the ways in which artists mostly of the present century have addressed the museum, confronting its concept and function, commenting on its nature, drawing from its methods, and examining its relationship to the art it contains. The exhibition includes a wide diversity of work by about sixty artists, including paintings, sculptures, photographs, drawings, prints, videos, online projects, and installations.

Organized by Kynaston McShine, Senior Curator, Department of Painting and Sculpture. A fully illustrated accompanying publication with an essay by Kynaston McShine is available.

The exhibition is made possible by the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. The artists' commissions are made possible by The Bohen Foundation. Additional support is provided by The International Council of The Museum of Modern Art. The accompanying publication is supported by The Andy Warhol Foundation for the Visual Arts. The accompanying Web site and online artists' projects are made possible by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

Projects 68: William Kentridge

Through June 8
Garden Hall Gallery, ground floor

This exhibition features the world premiere of William Kentridge's most recent film animation, *Stereoscope* (1998–99). Born in 1955 in Johannesburg, South Africa, where he lives and works, Kentridge's films are rooted in the landscape and social memory of his birthplace; they obliquely evoke his country's struggle to overcome the divisiveness of apartheid.

Organized by Lilian Tone, Assistant Curator, Department of Painting and Sculpture. The Projects series is sponsored by Peter Norton.

Sigmar Polke: Works on Paper, 1963–1974

Through June 16
René d'Harnoncourt Galleries, lower level

One of the most important and influential artists on the European scene today, Sigmar Polke (b. 1941) began his professional career as a painter in 1963. The exhibition assembles drawings from the ensuing decade, most of which have never been seen in



Sigmar Polke. *A-Man*. 1963. Poster paint, 41% x 29% (105.1 x 74.8 cm). Private collection, Cologne. © Sigmar Polke

the United States. Ranging from small ballpoint and felt-tipped pen drawings devoted to "Capitalist Realist" imagery to a series of monumental works, *The Ride on the Eight of Infinity*, the two hundred works exhibited here illustrate all the themes and techniques that Polke explored during this seminal period of his well-known idiosyncratic style.

Organized by Margit Rowell, Chief Curator, Department of Drawings.

This exhibition is made possible in part by the Anna-Maria and Stephen Kellen Foundation and the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. Additional support is provided by Sarah-Ann and Werner H. Kramarsky. The accompanying publication is supported by Jo Carole and Ronald S. Lauder.

Mary Lucier: Floodsongs

Through June 20
Garden Hall Video Gallery, third floor

Floodsongs is Mary Lucier's most recent video and sound installation. In the spring of 1997, the people of the region from Fargo, North Dakota, to Winnipeg, Canada, experienced the destructive force of a vast

swelling of the Red River of the North. The resulting floods destroyed or contaminated all that they touched, driving people permanently from their homes and their belongings. In *Floodsongs*, the residents of Grand Forks, North Dakota, speak candidly of their lives, and the simultaneous telling of their stories, accentuated by electronic processing, creates a contemporary oratorio.

Organized by Barbara London, Associate Curator, and Sally Berger, Assistant Curator, Department of Film and Video.

This exhibition is made possible by an anonymous donor and The Contemporary Arts Council of The Museum of Modern Art. The installation was commissioned by the North Dakota Museum of Art.

Alfred Hitchcock: Behind the Silhouette

Through August 17
The Roy and Niuta Titus Theater 1 Lobby

Alfred Hitchcock created a form of cinema that was an alchemical mixture of sensation and subtlety, blinding light and warning shadows, the unexpected rhythm of shots and the dramatic tension of irresistible actors. He was also a profound and disturbing critic of the American social fabric, as *Strangers on a Train*, *Rear Window*, *Vertigo*, *Psycho*, *The Birds*, and a dozen other masterworks attest. The exhibition pays tribute to the many facets of Hitchcock's persona: director, producer, showman, artist, and, just as important, man of copious wit and attention to detail. It includes rare family photographs, telegrams and studio memos, architectural drawings, storyboards, and letters from such favored Hitchcock actors as James Stewart, Joan Fontaine, and Grace Kelly.

Organized by Mary Corliss, Assistant Curator, Department of Film and Video, with the assistance of Jan-Christopher Horak, Director of Archives and Collections, Universal Studios, and Patricia Hitchcock O'Connell.

The exhibition and the accompanying film retrospective are made possible by Banana Republic. They are presented with the help of the National Film and Television Archives, London, Universal Studios, and Warner Bros./Turner Entertainment Co.

Collection Exhibitions

Sight Gags: Caricature, Grotesque, and Wit in Modern and Contemporary Drawing

Through May 4
Ronald S. Lauder Galleries, second floor

From Marcel Duchamp to Mike Kelley, artists have used a range of strategies to make us laugh. This exhibition examines the important role that humor has played in twentieth-century drawing. It includes examples of satirical sketches, grotesques, straight comic illustration, and visual puns from the Museum's permanent collection of works on paper.

Organized by Laura Hoptman, Assistant Curator, Department of Drawings.

Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art

Through May 18
Paul J. Sachs Gallery and Tatyana Grosman Gallery, third floor

Pop art swept across the industrialized world from the late 1950s through the early 1970s. It was iconoclastic, rebellious, and unlike any other movement of the twentieth century in its almost immediate popular, if not critical, acceptance. This exhibition of approximately one hundred works highlights printmaking's vital role within the Pop aesthetic and the concurrent resurgence of interest in printed art, screenprint in particular, in Europe and the U.S.

Organized by Wendy Weitman, Associate Curator, Department of Prints and Illustrated Books.

The accompanying publication is made possible by a generous grant from the Contemporary Exhibition Fund of The Museum of Modern Art, established with gifts from Lily Auchincloss, Agnes Gund and Daniel Shapiro, and Jo Carole and Ronald S. Lauder. The accompanying brochure is made possible by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art. Additional support is provided by Marc A. Schwartz and Lee and Ann Fensterstock.

Public Programs

Special Exhibition Programs

Tickets for all Special Exhibition Programs are \$8, members \$7, students and seniors \$5, and are available at the Lobby Information Desk. Both programs will be held in The Roy and Niuta Titus Theater 2.

A Round Table for Sigmar Polke

Tuesday, May 4, 6:30 p.m.

Presented in conjunction with Sigmar Polke: Works on Paper, 1963–1974, this panel discussion will include

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Bice Curiger, Editor-in-Chief, Parkett, and Curator, Kunsthau Zürich; Richard Flood, Chief Curator, Walker Art Center, Minneapolis; Charles W. Haxthausen, Faison-Pierson-Stoddard Professor of Art History and Director, Graduate Program in the History of Art, Williams College; and Martin Hentschel, Director, Württembergischer Kunstverein, Stuttgart. Moderated by Margit Rowell, Chief Curator, Department of Drawings, and organizer of the exhibition.

The Imagined Museum

Tuesday, May 18, 1999, 6:30 p.m.

Presented in conjunction with The Museum as Muse: Artists Reflect, this panel discussion will include Mark Dion, artist; James Fenton, Professor of Poetry, Oxford University; Susan Sontag, novelist and essayist, and Lawrence Weschler, author of *Mr. Wilson's Cabinet of Wonder* and staff writer, *The New Yorker*. Moderated by Linda Shearer, Director, Williams College Museum of Art.

For more information, please call the Department of Education at (212) 708-9832.

Conversations with Contemporary Artists

This program offers a unique opportunity to talk informally with contemporary artists. Sessions begin at 6:30 p.m. on Friday evenings in The Edward John Noble Education Center before moving into the Museum's galleries. A reception follows.

Seating is limited. Tickets are \$5, free for students with current ID, and are available on a first-come, first-served basis beginning at 5:30 p.m. at the Lobby Information Desk.

May 7: Simon Ungers

May 14: Mary Lucier

This program is made possible in part by The Contemporary Arts Council and The Junior Associates of The Museum of Modern Art.

Brown Bag Lunch Lectures

Drop by the Museum for informal lectures on modern art on Tuesdays and Thursdays from 12:30–1:15 p.m. There is no advance registration for Brown Bag Lunch Lectures. Admission is \$5 at the door. Enter the Museum at 18 West 54 Street. Lectures are held in The Edward John Noble Education Center. You

are welcome to bring your lunch or to use a discount voucher (receivable upon admission to the lecture) to dine in the Garden Café or at Sette MoMA.

May 4, 6: "Exploring Matisse: Investigating Four Paintings in the Museum Collection." Lecturer: Steven Zucker

May 11, 13: "Art, Entertainment, and Ideology: German Film Posters, 1918–1945." James Latham

May 18, 20: "Painting Now: Pop Surrealism." Aruna D'Souza

May 25, 27: "Painting Now: The New Color Field." Aruna D'Souza

For more information about Public Programs, please call the Department of Education at (212) 708-9781.

Family Programs

Family Package: Art Safari

Available when purchasing Museum admission, Family Package: Art Safari is \$11.50; it includes Museum admission for one adult and up to four children ages five through twelve, and one copy of *Art Safari: An Adventure in Looking, For Children and Parents at The Museum of Modern Art*, by Joyce Raimondo. Additional adult admissions are \$8.50 each. Art Safari invites children and adults to explore the Museum's painting and sculpture collection together; it highlights eight artworks that feature animals and encourages families to look, question, and talk about what they see. For further information, please call the Department of Education at (212) 708-9805.



Joyce Raimondo, Family Programs Coordinator, guides a discussion with families participating in the Saturday morning One-at-a-Time series.

Gallery Talks: One-at-a-Time

Guided walks through the Museum's galleries introduce children ages five to ten and their adult friends to the richly varied world of modern art. Sessions are held on Saturdays from 10:00 to 11:00 a.m., a half-hour before the Museum opens to the public. Admission is \$5 per family, members \$3, no preregistration. Enter the Museum at The Edward John Noble Education Center, 18 West 54 Street; sign in at 9:45 a.m. The upcoming program is "Art Under the Sun: The Sculpture Garden" (May 1).

Family Programs are made possible by generous grants from The Herbert and Kitty Glantz Foundation, the J. E. and Z. B. Butler Foundation, Agnes Gund and Daniel Shapiro, David Rockefeller, Jr., the Edward John Noble Foundation, Conesco Services, L.L.C., New York Life Foundation, and Mr. and Mrs. Murray L. Nathan. Additional support is provided by Christina R. Davis, the Harriett Ames Charitable Trust, Bloomingdale's, and Andrew and Denise Saul.

For further information about Family Programs, please call (212) 708-9805.

Free High School Programs

Saturday High School Films

Explore ways of looking and thinking about modern art and film with other students from New York City high schools. Meet in the lobby of the Museum at 11 West 53 Street. Sessions begin at 10:00 a.m.

Program 2: *A Woman's Place Is ...?*

May 1: *Gloria* (John Cassavetes)

Program 3: *Tough to Be Cool: Teens on Film*

May 8: *Rebel Without a Cause* (Nicholas Ray)

May 15: *Dogfight* (Nancy Savoca)

May 29: *Ordinary People* (Robert Redford)

This program is made possible by a generous grant from Margot and John L. Ernst.

After School Hours with MoMA

This program offers a unique opportunity for high school students to explore MoMA's collections in relation to those of other cultural institutions throughout New York City. Each thematic program consists of four sessions led by a museum educator.

For more information about High School Programs, please call the Department of Education at (212) 708-9892.



Jimmy Cobb's Mob: Richard Wyands, John Webber, Jimmy Cobb, and Peter Bernstein. Photo: Robert Rowen

Jazz at MoMA

Jazz at MoMA features established musicians and emerging artists performing a variety of jazz standards, as well as original compositions reflecting the trends and vitality of the contemporary jazz scene. Live jazz is presented every Friday evening in the Garden Café. Sets are performed at 5:30 and 7:00. Jazz at MoMA is included in the price of Museum admission, which is pay-what-you-wish on Fridays from 4:30 to 8:15 p.m.; for further information, please call (212) 708-9491.

May 7: Mike LeDonne Trio. Mike LeDonne, piano; John Webber, bass; Joe Farnsworth, drums

May 14: Tim Horner Quartet. Tim Horner, drums; Joe Locke, vibraphone; Vic Juris, guitar; Chris Berger, bass

May 21: The Fable Knights with Jimmy Cobb's Mob featuring Doug Lawrence. Jimmy Cobb, drums; Doug Lawrence, tenor saxophone; Richard Wyands, piano; Peter Bernstein, guitar; John Webber, bass

May 28: Erica Lindsay Quartet. Erica Lindsay, tenor saxophone; Howard Johnson, tuba, baritone saxophone, penny whistle; Francesca Tankley, piano; Brad Jones, bass; Newman T. Baker, drums

Jazz at MoMA is made possible in part by grants from The Fan Fox and Leslie R. Samuels Foundation, Inc., AIX Armani Exchange, and The Mary Duke Biddle Foundation. Piano provided by Baldwin Piano, New York, N.Y.

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Live jazz is also performed on Thursday and Saturday evenings from 6:00 to 10:00 p.m. at Sette MoMA. For reservations, please call (212) 708-9710.

The Party in the Garden

Dance under the stars in The Abby Aldrich Rockefeller Sculpture Garden on June 16 at The Party in the Garden, the annual benefit that provides essential support for the Museum through its Annual Fund. This year's party honors Kitty Carlisle Hart, the legendary actress and singer, whose contributions to the arts include her long-time leadership of the New York State Council on the Arts. The evening begins at 9:00 p.m. with music, cocktails, and savory and sweets. Tickets are \$150 each. For anyone wishing to enjoy cocktails and dinner beginning at 7:00, individual tickets start at \$1,000. For more information, please call the Department of Special Programming and Events at (212) 708-9680.

Mondays at MoMA

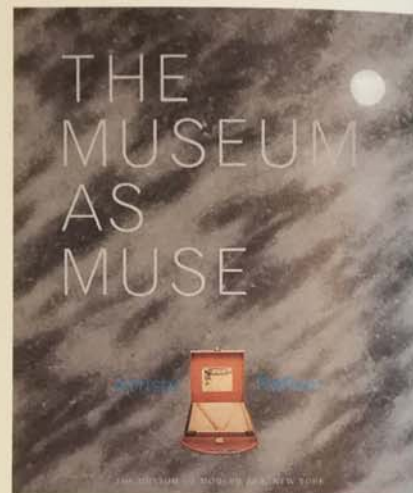
Enjoy intimate guided tours of MoMA exhibitions after public hours, followed by wine tasting and live piano music in Sette MoMA. It's a great way to meet other art lovers and friends, while learning more about current shows. Programs continue monthly through December. Tickets are \$39 per person, members \$27. For further information and to make a reservation, call (212) 708-9403.

May 3
6:00-7:00 p.m.: Guided tour of the exhibition *Pop Impressions Europe/USA*
7:00-8:00 p.m.: Bubbles! Wine tasting of Champagne and Spumante

New Publications

The Museum as Muse: Artists Reflect

Kynaston McShine. For some two hundred years, artists have looked upon the public museum with a mixture of reverence, complicity, suspicion, and disdain. In this book, which accompanies an exhibi-



tion on view through June 1, artists of many persuasions speak their minds about museums, their functions and spaces, their practices and politics, and their relationship to the art they contain. More than sixty artists are represented by a wide range of works: photographs of museum patrons by Henri Cartier-Bresson and Elliot Erwitt; "personal museums" and "cabinets of curiosities" by Charles Willson Peale, Marcel Duchamp, and Claes Oldenburg; fantasies of the destruction or transformation of museums by Hubert Robert, Edward Ruscha, and Christo; and much more, including works created especially for this project by contemporary artists. A bibliography and an anthology of statements and writings by artists about museums is included.

This publication is supported by The Andy Warhol Foundation for the Visual Arts.

9 x 10"; 296 pages; 114 color ill., 132 b/w
091. Cloth, \$50, members \$45
092. Paper, \$24.95, members \$22.45

Museum publications are available at The MoMA Book Store, or may be ordered by calling (800) 793-3167. Visit The MoMA Online Store at www.momastore.org.

Membership Programs



Among the works featured in *The Museum as Muse: Artists Reflect* is *Galleria dell'Accademia I, Venice*, by Thomas Struth, 1992. C-print laminated to plexiglass, 6'2 1/4" x 7'7 1/4" (190.2 x 233.1 cm). Museum of Fine Arts, Boston. Robert L. Beal, Enid L. and Bruce A. Beal Acquisition Fund and the Contemporary Art Support Group Fund. Photo: © Thomas Struth, Düsseldorf, courtesy Museum of Fine Art, Boston

Evenings at the Modern

Members and their guests are offered the opportunity to examine special exhibitions during non-public hours. Each evening begins with a guided tour of the exhibition led by a Department of Education lecturer. A delightful three-course dinner follows in Sette MoMA, the Museum's restaurant overlooking The Abby Aldrich Rockefeller Sculpture Garden.

Fee (includes dinner): members \$60, guests \$75.

Pop Impressions Europe/USA: Prints and Multiples from The Museum of Modern Art
Tuesday, May 11, 6:30 to 9:00 p.m. **Code 347.**

The Museum as Muse: Artists Reflect
Monday, May 24, 6:30 to 9:00 p.m. **Code 349.**

A Closer Look: The Museum as Muse: Artists Reflect

Take a closer look at *The Museum as Muse: Artists Reflect* in a pair of programs that study this exhibition in greater depth. Each evening begins in the special exhibition galleries as a Department of Education lecturer expands on issues explored in the exhibition. Following the lecture, members enjoy a three-course dinner in Sette MoMA.

Fee (includes dinner): members \$60, guests \$75.
Series of two \$100. **Code 350.**

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The Museum in Use

This talk explores the interrelationship between artists and the museum as seen through photographs of the museum in use: works by Roger Fenton, Henri Cartier-Bresson, and Thomas Struth; "personal museums" created by artists such as Marcel Duchamp, Claes Oldenburg, and Joseph Cornell; and explorations of museums of natural history.

Tuesday, May 4, 6:30 to 9:00 p.m.

Museum Transformations and Politics

This lecture examines the museum as a cultural icon that has been altered, manipulated, or transformed by artists such as Edward Ruscha, Jan Dibbets, and Christo, and reveals how others, such as Sophie Calle, Fred Wilson, and Kate Ericson, have challenged the museum's social and political dynamics.

Monday, May 17, 6:30 to 9:00 p.m.

Members Study Tour

Exploring the Hudson River Valley: The Rockefeller Art Collection at Kykuit and Union Church

Saturday, May 22, 10 a.m. to 6 p.m.

This day-long excursion to Kykuit starts with a NY Waterway cruise on the Hudson while a guide highlights stories of the spectacular Hudson River Valley, an inspiration to artists for over two centuries. After luncheon on the grounds of the Rockefeller estate, members visit the Union Church to view the Marc Chagall windows and the rose window designed by Henri Matisse in memory of the late Abby Aldrich Rockefeller. A private tour of Kykuit, John D. Rockefeller's magnificent country house and gardens, follows. The 1908 residence, designed by Delano & Aldrich and William Welles Bosworth, features paintings by artists such as Pablo Picasso, Edgar Degas, and Georges Braque. The sculpture collection, located in gardens that blend Italian, French, and English styles, includes pieces by Isamu Noguchi, Henry Moore, and David Smith.

Fee (includes transportation, lunch, and refreshments): members \$125, guests \$145. **Code 351.**

Family Fun: Art Safari

Sunday, May 2, 9:00 to 10:30 a.m.

Members and their children are invited to discover whimsical animals in artworks by such masters as Pablo Picasso and Henri Rousseau. The morning begins with continental breakfast, followed by a gallery tour by Joyce Raimondo, author of *Art Safari: An Adventure in Looking, For Children and Parents at The Museum of Modern Art*. Children develop observation skills by looking at the works, asking questions, and discussing what they see. For children ages 5-12.

Fee (includes breakfast and one copy of *Art Safari*): member and one child \$45, additional children \$5. **Code 352.**

To register for these programs please call (212) 708-9848.

Members Discounts

Restaurant and Café

Sette MoMA, the Museum's restaurant, offers all members a special 10% discount on lunch and Terrace fare, and a 20% discount on dinner. (Alcoholic beverages are excluded.) Members may also take advantage of a 10% discount in the Garden Café at all times.

Shopping

Members receive a 10% discount on all books, reproductions, and gift items available at The MoMA Book Store and The MoMA Design Store; Benefactor members receive a 20% discount.

Parking

Members receive reduced parking rates at The 1345 Garage. You may enter the garage at two locations: 101 West 55 Street between Sixth and Seventh Avenues, directly across from City Center, or 101-41 West 54 Street between Sixth and Seventh Avenues, next to the Ziegfeld Theater. The members fee for two hours is \$11.50; for four hours, \$14; and for up to twenty-four hours, \$22. Parking ticket stubs must be validated during regular Museum hours, at the Lobby Information Desk or at the Membership Services Desk.

MoMA
GOOD DESIGN = GREAT GIFTS



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COVER: HALF 'N HALF GLASSES. Half-full or half-empty? It depends on which glass you use—and your attitude. Made in France by Cooper Union graduates Christopher Evans and Victor Wong. **31434** 6 1/4" h. Set of two. **\$32**

EAMES WIRE-BASE TABLE. Designed by Charles and Ray Eames in 1950. Small and low, with Baltic birch top, layered-plywood edge, and zinc-plated wire base. From Herman Miller. **31811** 10h x 15 1/2w x 13 1/2d. **\$140**

SWISS RAILWAY TIMEPIECES. Based on the original 1955 Swiss Railway clock design by Hans Hilfiker. Pocket watch converts to travel alarm; Chain snaps off and case flips to support the clock. Wristwatch and pocket watch are water-resistant. All, stainless steel with mineral-glass crystal and quartz movement. **31887** Self-winding Wristwatch **\$325** **31888** Pocket Watch **\$225** **31889** Clock, 1 1/2d x 5" diam. **\$150**



M&CO. TIMEPIECES. A selection of favorites from noted design firm M&Co. Designers Tibor Kalman, Laura Genninger, Emily Oberman, Maira Kalman, and Alexander Isley have created the watch faces, which range from understated to bold. Watches have leather bands; wall clock has aluminum case.

Left to right: **31902** Bang Watch **\$175** **31903** Bodoni Watch **\$175** **71162** Albino Watch **\$175**
70755 Ten One 4 Watch **\$175** **31900** 12" Wall Clock **\$95** **31901** 25" Wall Clock **\$474**

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NELSON BUBBLE LAMPS. Steel-framed hanging lamps with vinyl webbing cast a soft, even glow. Designed in 1952 by George Nelson, then director of design for the Herman Miller Company. Produced until 1979, they were reissued in 1998 by Herman Miller.

31819 Saucer, 9½ h x 25" diam. **31818** Cigar, 19h x 13" diam. **31817** Ball, 20" diam. **\$330 each**



RIBBON VASES. New shapes offer more flower-arranging options in our dramatic glass-and-metal containers. Designed for MoMA by Peter Hewitt.

31243 Flora, 6½h x 8¾w x 1¾"d. **\$65** **31244** Low Centerpiece, 7h x 14w x 1¾"d. **\$75**

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BELLINI CHAIR. A new technological feat: This comfortable, stackable, and moderately priced chair is made of one molded piece of technopolymer resin. Designed by Mario Bellini in 1998 for Alan Heller. 33 $\frac{3}{8}$ "h x 17 $\frac{1}{8}$ "w x 18 $\frac{3}{8}$ "d. **31052** Ivory **31053** Light gray (shown) **31054** Sage **\$80 each**

UTILITY LAMP. You can lean it, hang it, or hold it. Designed by Konstantin Grcic in 1998 for Flos. Made in Italy of polycarbonate. **31527** 21h x 8 $\frac{1}{2}$ " diam, 16' cord. **\$79**

RUBBER RADIO. Award-winning, battery-operated AM-FM radio is completely cased in rubber. Designed by Marc Berthier in 1998. **31363** 3h x 5 $\frac{1}{2}$ "w x 1 $\frac{1}{2}$ "d. **\$65**



DISH DOCTOR. Self-contained dish rack drains into its detachable base, not on the counter. Designed by Marc Newson in 1998. Made of molded plastic. **31292** 4h x 15 $\frac{1}{2}$ "w x 18 $\frac{1}{4}$ "d. **\$68**

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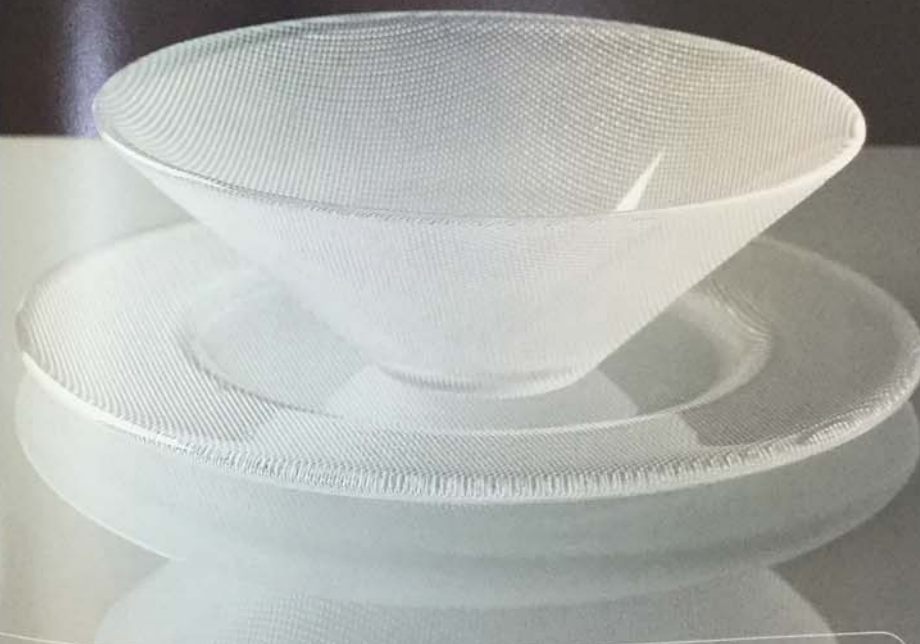
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FILIGRANA GLASSES. Heavy, contemporary cut-crystal glasses made with traditional Venetian glass techniques. Produced in France by Salviati.

31294 Double Old-Fashioned, 5 $\frac{1}{4}$ " h, 12 oz. Set of two. **\$90** **31295** Highball, 5 $\frac{1}{2}$ " h, 12 oz. Set of two. **\$90**

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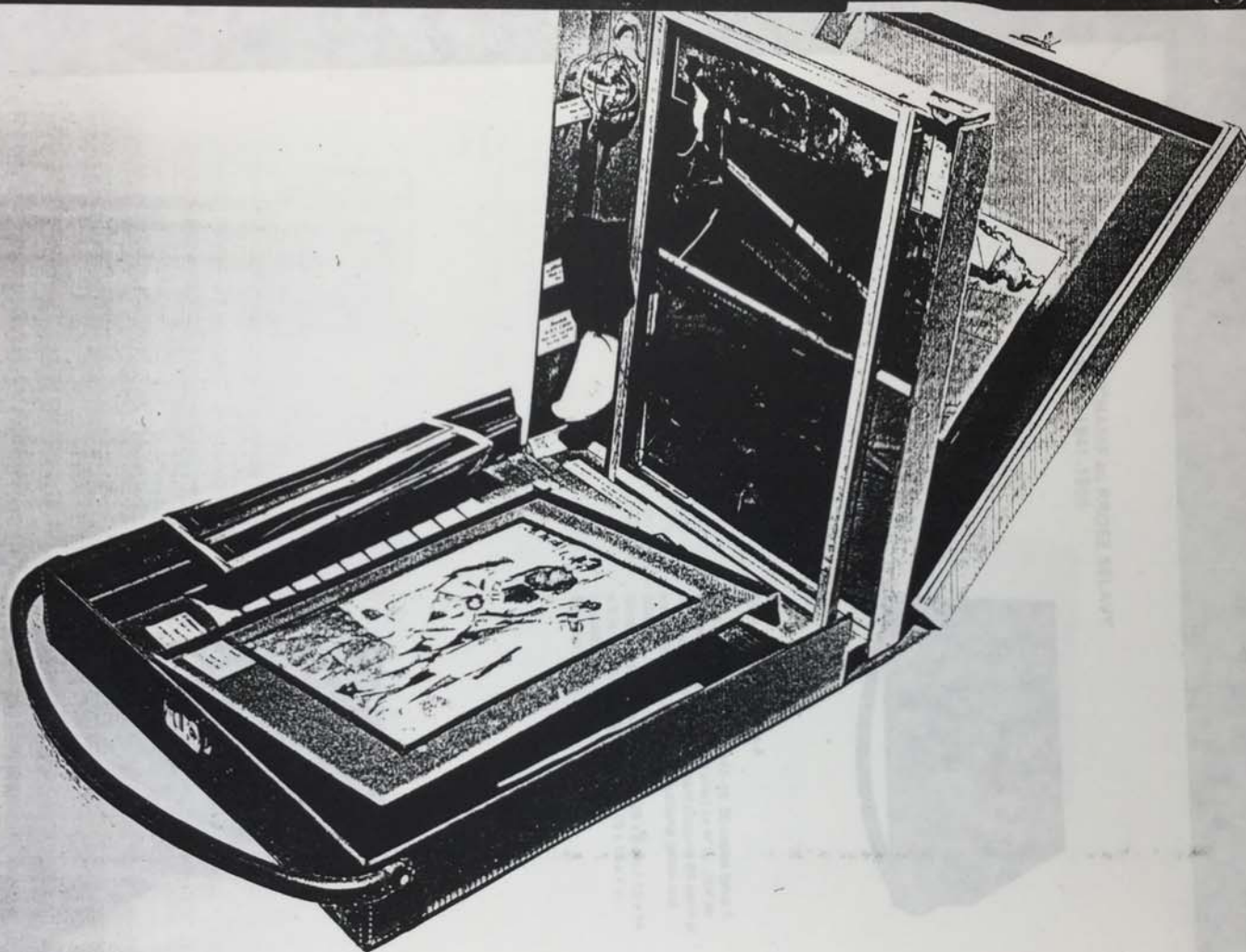
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Duchamp, Marcel.

67.43.1-70

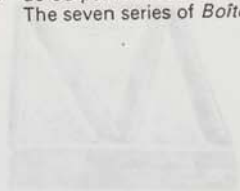
S-12, 429 (3.54)

Box in a Valise (Boîte-en-valise). (1935-41) Leather valise containing pochoir reproduction with autograph correction, miniature replicas, photographs, and color reproductions of works by Duchamp. 16 x 15 x 4" (40.7 x 38.1 x 10.2 cm). Museum of Modern Art, James Thrall Soby Fund.

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6 de ou par MARCEL DUCHAMP ou RROSE SELAVY
The seven series of *Boîtes*, 1941-1968

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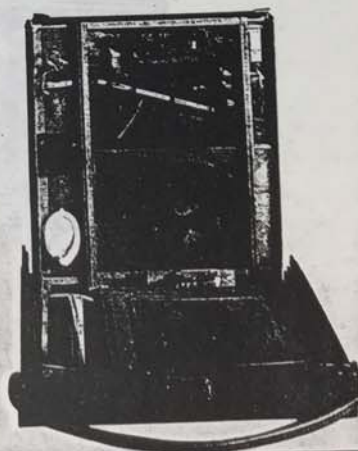


Boîte-en-valise – Series B

Paris 1941 – New York 1942-49. 20 copies (plus 4 hors série). Signed: 'Pour [name] ce N°.../XX de vingt boîtes-en-valise contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'
Dimensions: approximately 39 x 35 x 8 cm / 15 x 14 x 3 in. (box); 41 x 38 x 10.5 cm / 16 x 15 x 4 in. (valise)
See also Part 5, p. 257.

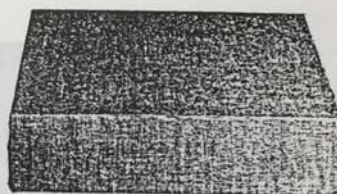
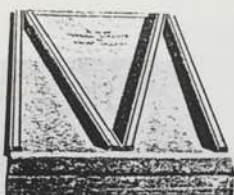
Boîte-en-valise – Series A

Paris 1941 – New York 1942-49. 20 copies (plus 4 hors série). Signed: 'Pour [name] ce N°.../XX de vingt boîtes-en-valise contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'
Dimensions: approximately 39 x 35 x 8 cm / 15 x 14 x 3 in. (box); 41 x 38 x 10.5 cm / 16 x 15 x 4 in. (valise)
See also Part 5, p. 257.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

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Boîte – Series B

Paris 1941 – New York 1942-54. 60-75 copies, 10-15 of which include the valise.

Paris 1941: the plan of numbering the standard edition of *Boîte* and making a leather-covered outer case – instead of a valise – was probably never carried out except for two or three copies.

From 1942 the *Boîte* was issued in New York without the outer container and numbering. Signed in some copies: 'Cette boîte doit contenir 68 items Marcel Duchamp.' *Glissière* omitted.

In 1952 15-20 more *Boîtes* were assembled in New York, the majority of which incorporated a valise. In most cases the signature incorporated a personal dedication: 'Pour [name] cette boîte contenant 68 items Marcel Duchamp New York 1952.'

Dimensions: 39 x 35 x 8 cm / 15.4 x 13.8 x 3.1 in. (box)

Boîte – Series C

Paris 1958. 30 copies.

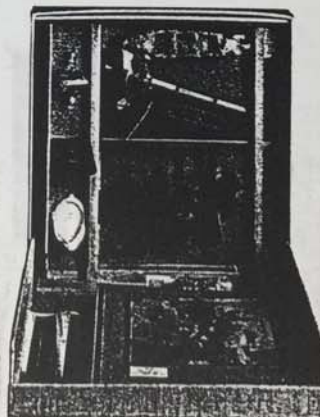
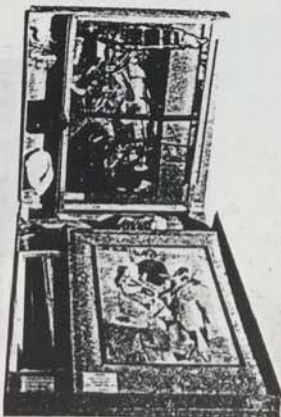
Outside linen (natural colour), lining grey-blue Ingres paper.

Unsigned.

The *Boîte* was to contain 68 items.

Also a general label for the Arensberg Collection pasted into a black folder. From December 1954 onwards, Iliad (Ilya Zdanevitch) worked on the *Boîte*. The series was completed early in 1958.

Dimensions: 40 x 38 x 9 cm / 15.7 x 15 x 3.5 in.



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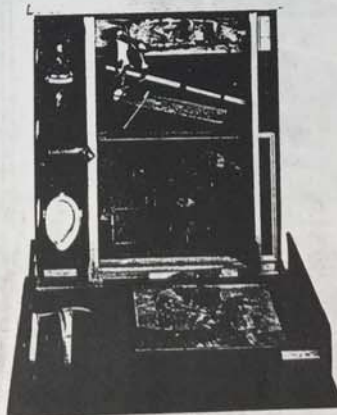
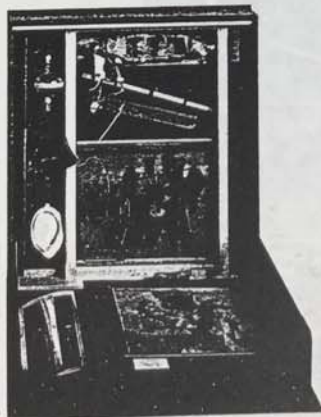
Boîte – Series F

Paris 1966, 75 copies.
Outside red leather, lining red linen.
The containers differ in minor ways from those for Series C-E; the design changes were made by Duchamp himself. Produced in Milan under the supervision of Arturo Schwarz, they contained 12 additional reproductions of works, printed between 1963 and 1965 and mounted on 3 loose black folders. The *Boîtes* thus now contained 80 instead of 68 items.
Signed: 'Marcel Duchamp.'
Dimensions: 41.5 x 38.5 x 9.9 cm / 16.3 x 15.2 x 3.9 in.

Boîte – Series G

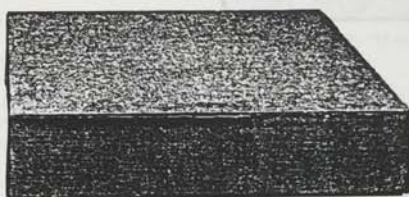
Paris 1968, 47 copies.
Outside green leather, lining green linen.
The *Boîte* was to contain 80 items.
The grey card behind 9 *moules mûric* was now omitted and . . . *pliant*, . . . *de voyage* was remade.
Stamped signature: 'Marcel Duchamp.' Signed by Teeny Duchamp.
Dimensions and construction identical to Series F.

Series D-G, 182 copies in all, were assembled in Paris by Jackie Monnier.



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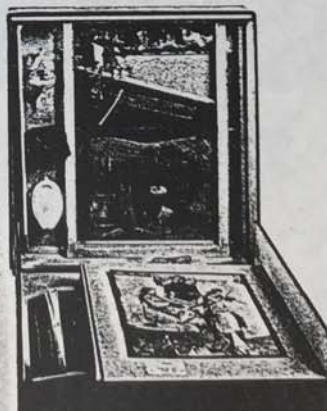
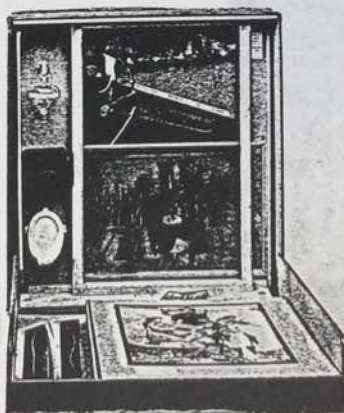


Boîte - Series D

Paris 1961. 30 copies.
Outside light green linen, lining light green Ingres paper.
Some copies signed.
The *Boîte* was to contain 68 items.
Dimensions and construction identical to Series C.

Boîte - Series E

Paris 1963. 30 copies.
Outside dark green linen imitation leather, lining light green Ingres paper.
The *Boîte* was to contain 68 items.
Signed in blue ballpoint: 'Marcel Duchamp.'
Dimensions and construction almost identical to Series C.



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	MoMA Exhs.	1828.256

I/XX Peggy Guggenheim

- Signature pour Peggy Guggenheim, ce no. 1 de vingt boîtes-en-valise contenant chacune 69 items et un original et par Marcel Duchamp
Paris 1941 -
- Original Le roi et la reine entourés de nus vites
Collotype, hand-coloured.
27.5 x 30.7 cm (10.8 x 12.1 in.),
in black velvet passe-partout,
signed.
coloriage original
Marcel Duchamp 1937
- Collection Peggy Guggenheim Foundation,
Venice

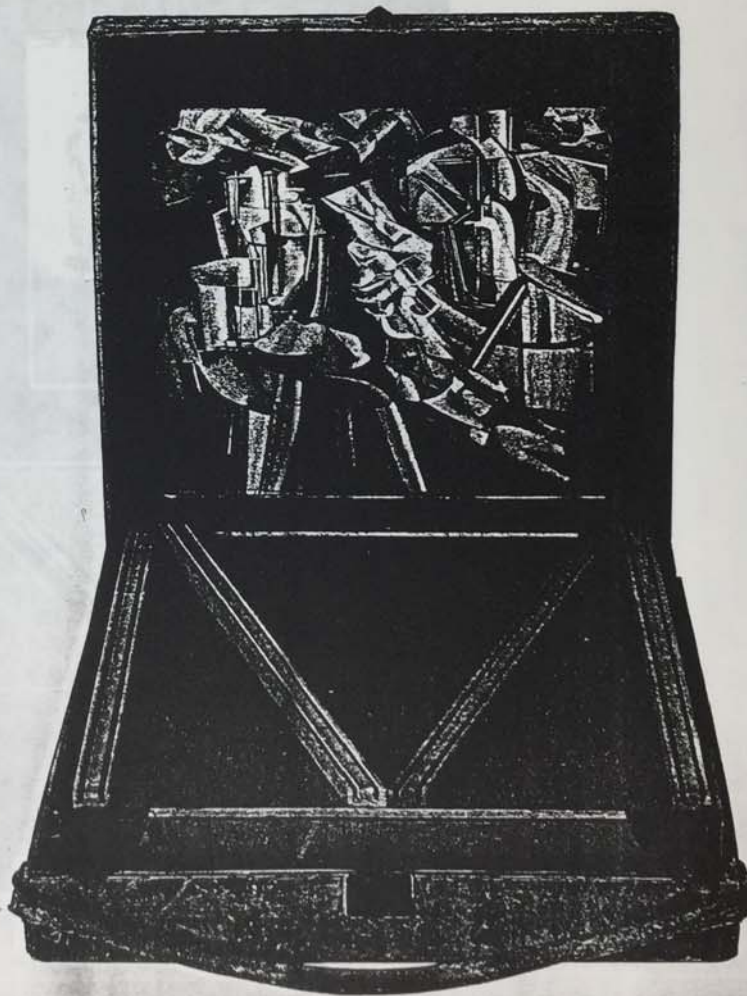


Draft of signature text, 12 x 12.5 cm / 4.7 x 4.9 in approx.
New York, 1942



Boîte-en-valise No. I, XX, photographed by Berenice Abbott for the
catalogue Art of This Century, New York, 1942

Peggy Guggenheim bought No. I/XX, with Roché as intermediary, in January 1941. She took it with her to New York in the summer of 1941, and it was photographed by Berenice Abbott for the catalogue of her collection (Bib. 136) which appeared in April 1942. At the opening exhibition of Art of This Century, in October 1941, it was shown in a special display designed by Frederick Kiesler.



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	MoMA Exhs.	1828.256

0/XX Mary Reynolds

Signature *pour Mary Reynolds ce no. 0 de
vingt boîtes-en-valise contenant
chacune 69 items et un original
et par Marcel Duchamp*
Paris mai 1941 -

Original *Sonate*
Collotype, hand-coloured,
23.5 x 18 cm (9.3 x 7.1 in.),
black velvet passe-partout,
signed:
coloriage original
Marcel Duchamp 1938

Collection Art Institute of Chicago



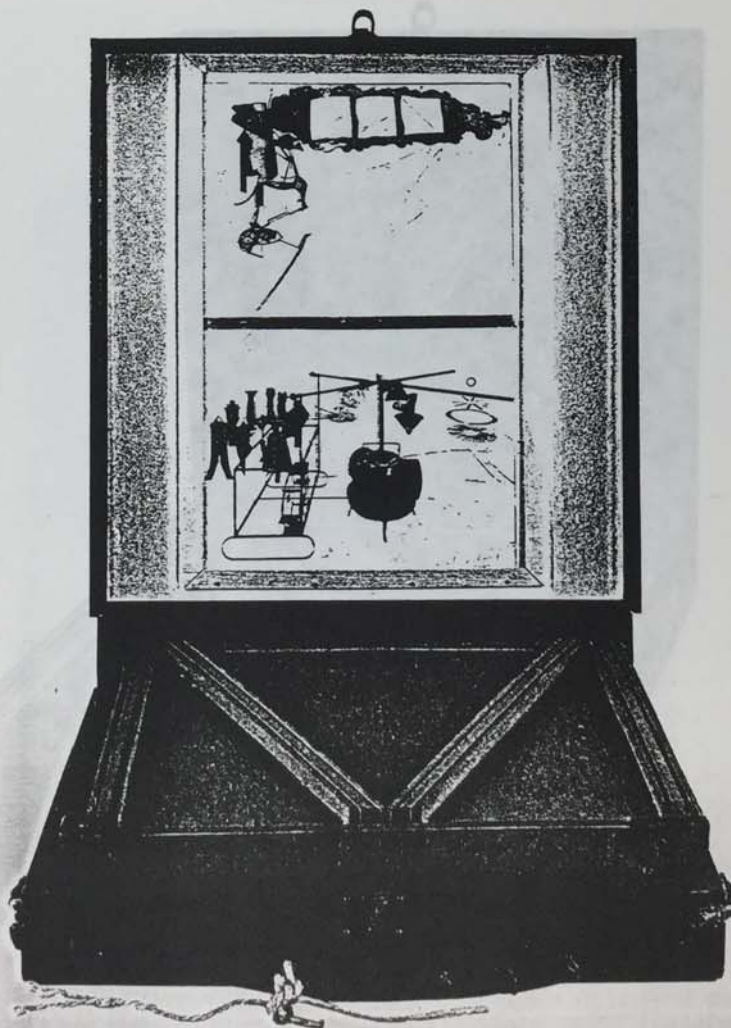
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	MoMA Exhs.	1828.256

II/XX Georges Hugnet

Signature *pour Georges Hugnet ce no. II
de vingt boîtes-en-valise conte-
nant chacune 69 items et un ori-
ginal
et par Marcel Duchamp
Paris mai 1941 -*

Original *Grand Verre
Collotype on celluloid, hand-
coloured,
37.5 x 23.5 cm (14 8 x 9 3 in.),
black velvet passe-partout,
signed:
coloriage original
Marcel Duchamp 1939*

Collection *Scottish National Gallery of
Modern Art, Edinburgh*



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III/XX Henri-Pierre Roche

Signature *pour Henri-Pierre Roche ce no.
III de vingt boîtes-en-valise con-
tenant chacune 69 items et un
original
et par Marcel Duchamp
Paris 1941 [?]*

Original *Portrait de joueurs d'échecs
Collotype,
18.9 x 18.9 cm (7.4 x 7.4 in.),
hand-coloured, black velvet
passe-partout, signed:
coloriage original
Marcel Duchamp 1937*

Collection *Galleria nazionale d'arte
moderna, Rome*



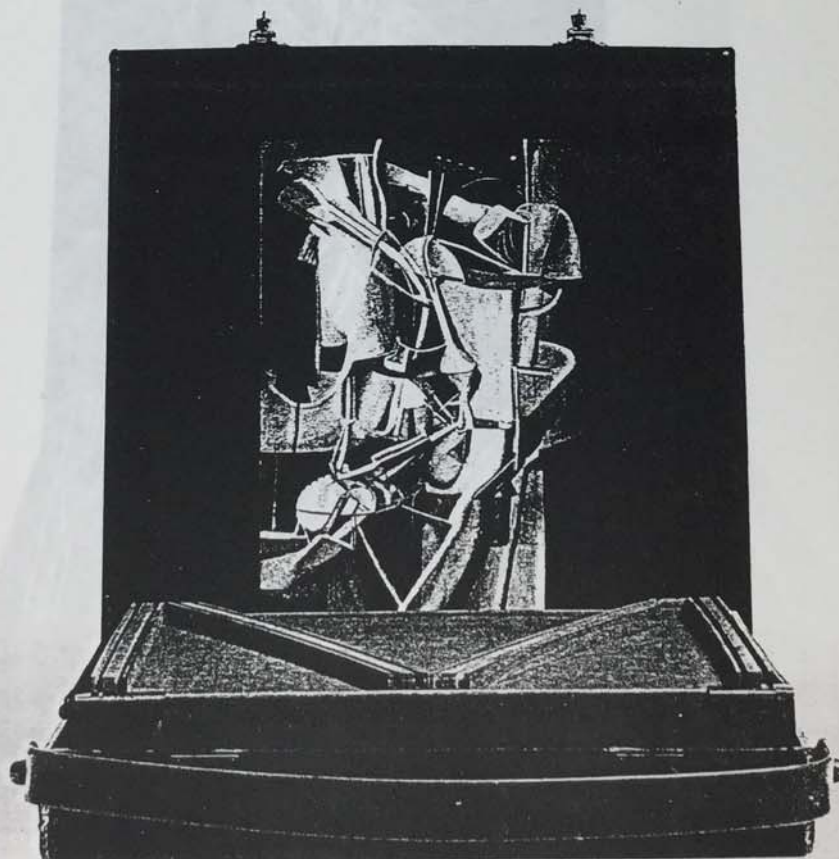
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	MoMA Exhs.	1828.256

V/XX Bernard Reis

Signature *pour Bernard Reis ce no. 1 de
vingt boîtes-en-valise contenant
chacune 69 items et un original
et par Marcel Duchamp*
New York September 1942

Original *Marée*
Collotype, hand-coloured.
30.5 x 19.3 cm (12 x 7 6/8 in.).
signed:

Collection *coloriage original*
Marcel Duchamp 1937
José Mugrabi



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

VI/XX Sidney Janis

Signature *pour Sidney Janis ce no. VI de
vingt boîtes-en-valise contenant
chacune 69 items et un original
et par Marcel Duchamp*
New York Sept. 1942
Original *Nu descendant un escalier No. 2*
Collotype, hand-coloured
32 x 19.6 cm (12.6 x 7.7 in.),
signed:
coloriage original
Marcel Duchamp 1937
Collection Sidney Janis, New York

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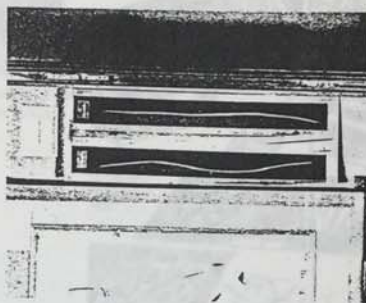
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	MoMA Exhs.	1828.256

VII/XX Elisabeth Paepke

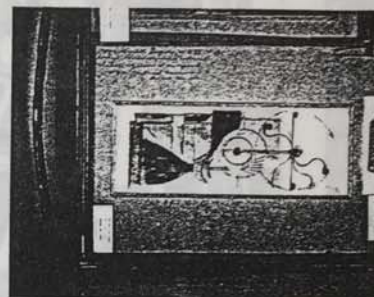
Signature *pour Elisabeth Paepke c. no. VII
de vingt boîtes-en-valise : conte-
nant chacune 69 items et : en ori-
ginal
et par Marcel Duchamp
New York Dec 1942*

Original *Grand Verre (lower half)
Collotype on celluloid, hand-
coloured,
19 x 23.5 cm (7.5 x 9.3")
signed:
coloriage original
Marcel Duchamp 1938*

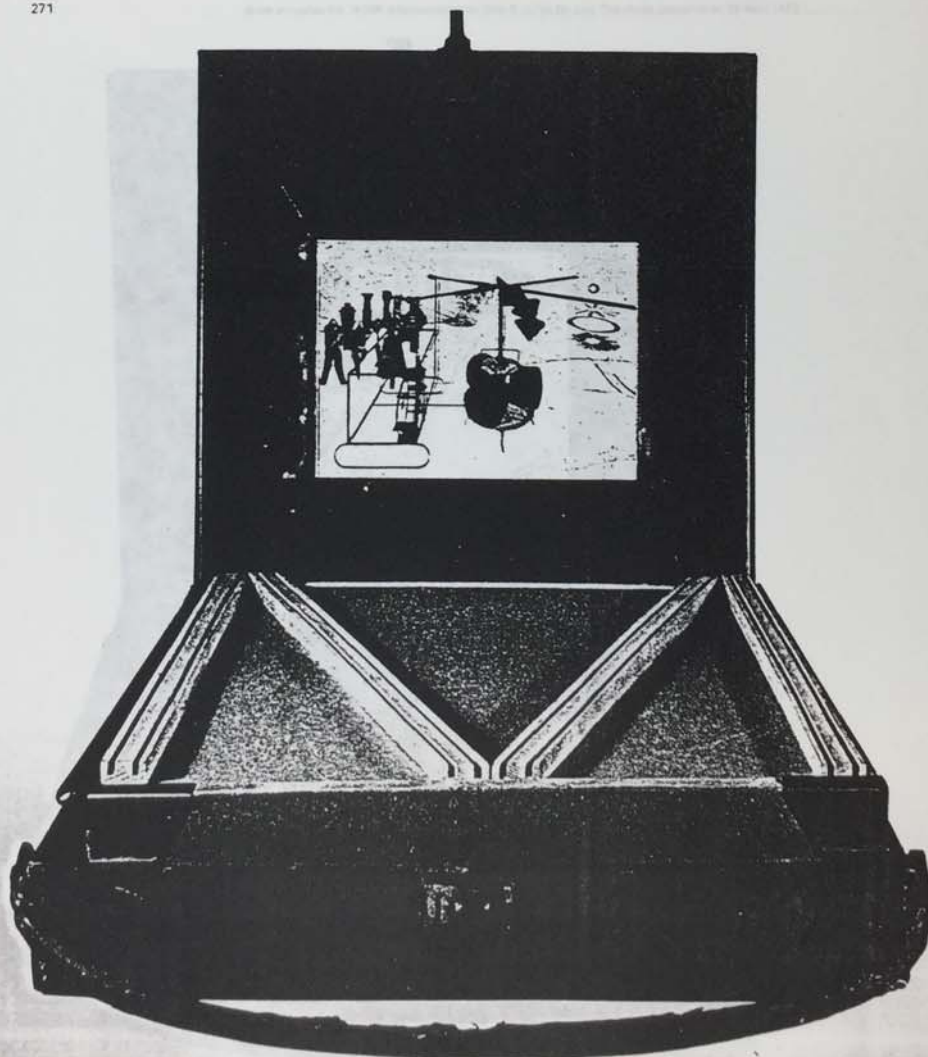
Collection Private Collection, Woods Jc,
Calif.



As a rule, the owner's name and the number of the collotype is blocked in on the left-hand side of the valise.



The signature, next to *Moulin à café* on the left



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

IX/XX Museum of Modern Art

Signature *pour le Museum of Modern Art*
ce no. IX de vingt boîtes-en-
valise contenant chacune 69
items et un original
et par Marcel Duchamp:
New York Jan 1943

Original *Grand Verre* (upper half)
 Collotype on celluloid, hand-
 coloured,
 19 x 23.5 cm (7.5 x 9.3 in.),
 signed:
coloriage original
Marcel Duchamp 1938

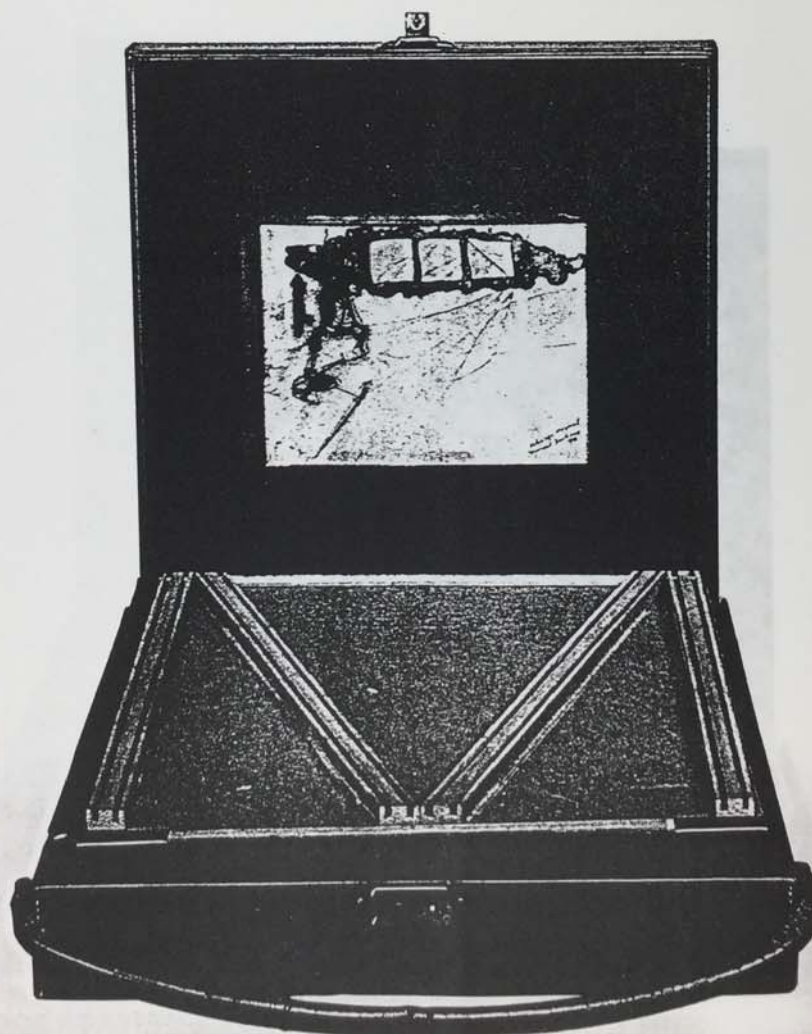
Collection The Museum of Modern Art,
 New York



One-Man Show
 in Suitcase

Boîte-en-valise No. IX/XX, photographed by Eliot E. Johnson for Life. The photo appeared on 28 April 1952.

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O/XX Katherine Dreier

Signature *pour Katherine Dreier ce no. 0 de
vingt boîtes-en-valise contenant
chacune 69 items et un original
et par Marcel Duchamp
Marseille 1942 New York Feb
1943*

Original *Tu m'*
Collotype, hand-coloured,
5.3 x 24 cm (2.1 x 9.4 in.),
signed:
coloriage original

Collection *Marcel Duchamp 1938*
Yale University Art Gallery, New
Haven, Conn. (since 1953)



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0/XX Walter and Lou Arensberg

Signature *pour Walter et Lou Arensberg ce
no. 0 de vingt boîtes-~~en~~-valise
contenant chacune 65 items et
un original
et par Marcel Duchamp
New York April 1943.*

Original *Vierge
Collotype, hand-coloured;
31.2 x 20 cm (12.3 x 7.9 in.),
signed:
modèle coloriage
Marcel Duchamp 1933*

Collection Philadelphia Museum of Art

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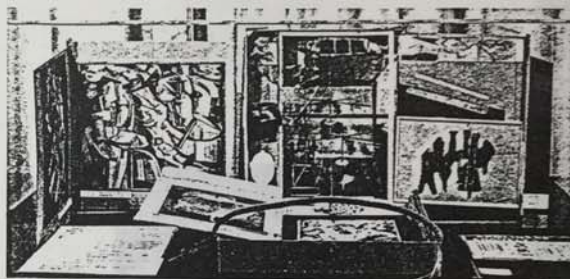


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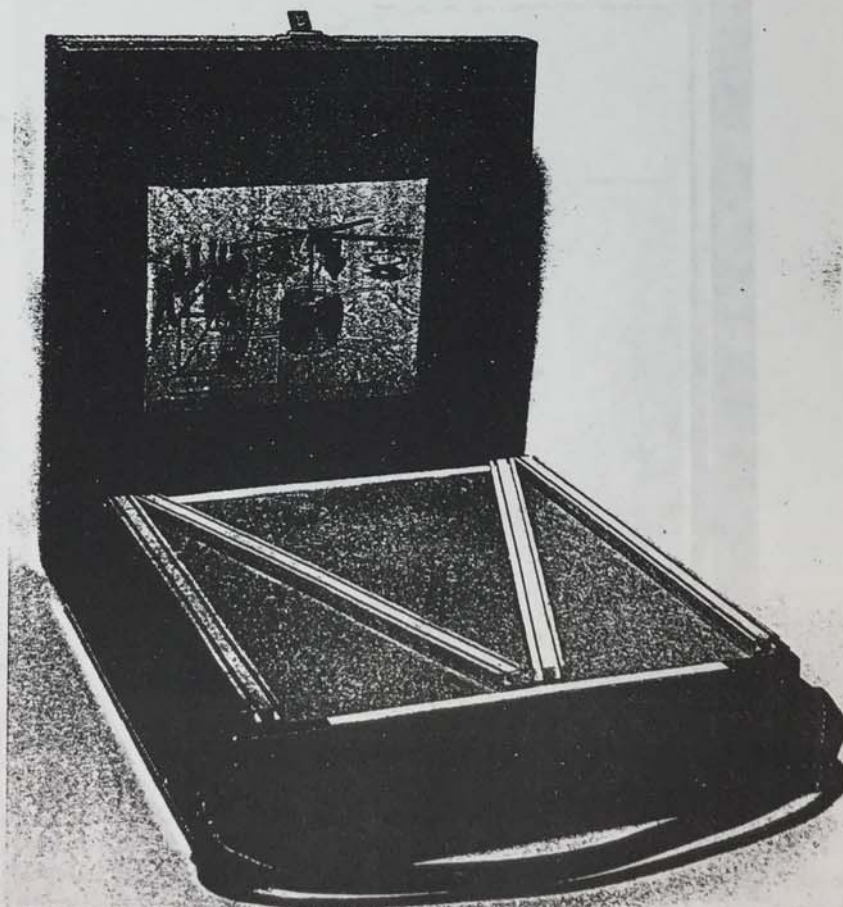
0/XX Kay Boyle

Signature *pour Kay Boyle ce no. 0 de vingt boîtes-en-valise contenant chacune 69 items et un original et par Marcel Duchamp*
New York 1943 (?)
Grand Verre (lower half)
 Original Collotype on celluloid hand-coloured,
 19 x 23.5 cm (7.5 x 9.3 in.),
 signed:
coloriage original
Marcel Duchamp 1953
 Collection unknown

This *Boîte-en-valise* came onto the art market in the early 1960s and was acquired by David Hayes after the Pasadena exhibition in 1963. The colour photograph was taken for the catalogue of the exhibition of the Mary Sisler Collection, *Not seen and/or less seen from or by Marcel Duchamp or Rose Sélavy* (1965, Bib. 72). This *Boîte-en-valise* was shown in that exhibition, and in *The almost complete works of Marcel Duchamp*, at the Tate Gallery London (1966, Bib. 73). Its present whereabouts are unknown.



Kay Boyle's *Boîte-en-valise* No. 0/XX, in the exhibition *Not Seen and/or Less Seen from or by Marcel Duchamp or Rose Sélavy*, Cordier & Ekstrom Gallery, New York, February 1965.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

X/XX Julien Levy

Signature *pour Julien Levy ce no. X de
vingt boîtes-en-valise : contenant
chacune 69 items et un original
et par Marcel Duchamp*
New York jan 44

Original *La Fourchette du Cavalier*
card, cut out, with chicken wire
inserted, signed:

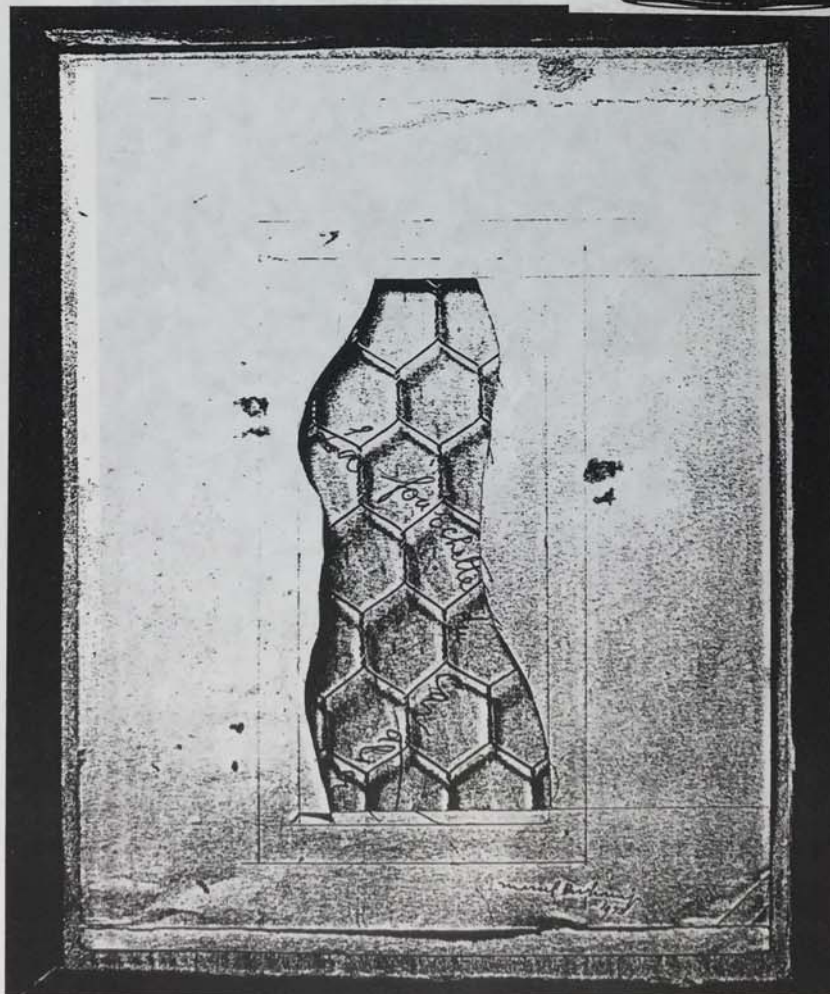
Collection *Marcel Duchamp 1943*
Mona Art Gallery, Tokyo

The original here is the full-size maquette for the back cover of *VVV, Almanac for 1943* (New York, March 1943, where it was billed as the 'Twin Touch Test' (Bib. 65, pp. 516-17). When he enclosed it in Julien Levy's *Boîtes-en-valise*, Duchamp added an inscription, written through the chicken wire after assembly: *La Fourchette du Cavalier* (*The Knight's Fork*).

The Knight's Fork is a chess position in which the knight attacks two opposing pieces at once. Duchamp's erotic transposition of this situation needs no further explanation.



Knight's Fork
Fourchette du cavalier
Back knight
on e5 (k6)



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XII/XX Maria

Signature *pour Maria ce no. XII de vingt
boîtes-en-valise contenant cha-
cune 69 items et un original
et par Marcel Duchamp*
New York 6 April 1946

Original *Paysage fautif* 1946
Seminal fluid on As:son,
backed with black satin,
21 x 17 cm / 8.3 x 6.7 in.,
signed:
MD 1946

Collection Tokoro Gallery, Tokyo

Research to establish the nature of the essence
used to make *Paysage fautif* (*Ward Land-
scape*) was carried out by the FBI Laboratory in
Houston, Texas, and by the Conservation Depart-
ment of the Menil Collection, and the results
kindly made available for the present publication.

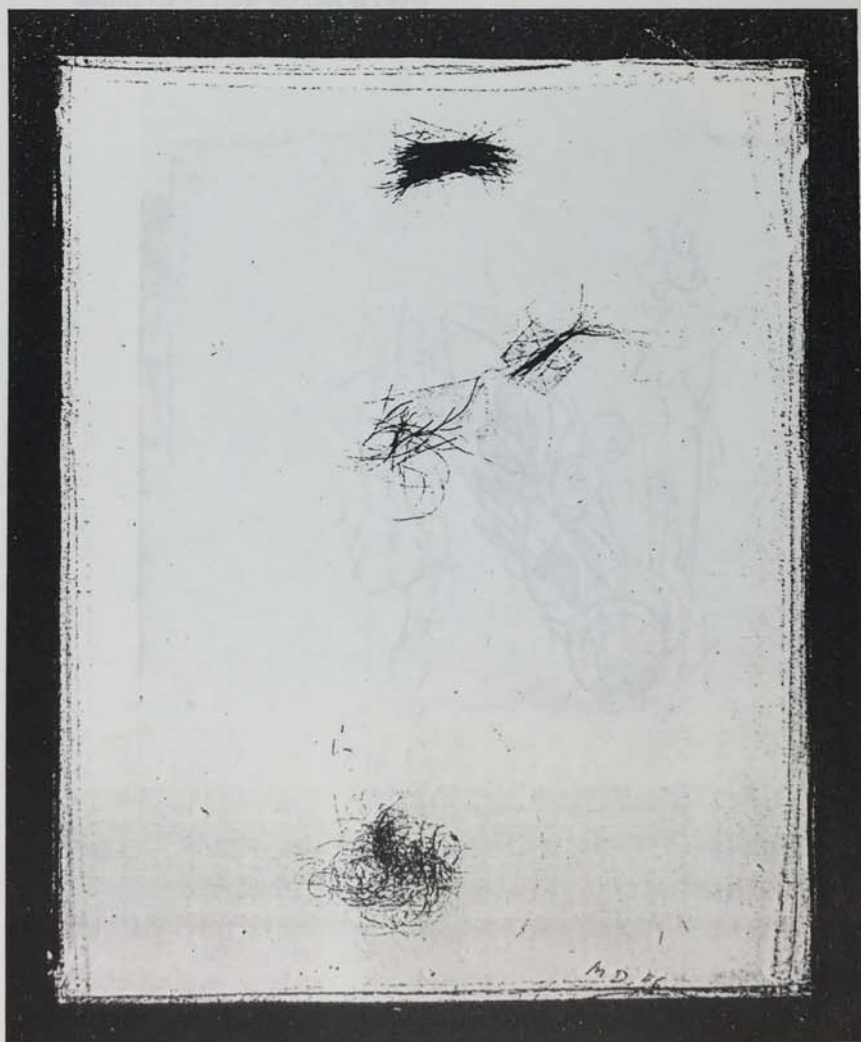


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XIII/XX Matta

Signature none
Original untitled
head, axillary and pubic hair
taped to the reverse of a piece of
Plexiglas.
19 x 15 cm / 7.5 x 5.9 in.
signed: MD 1946
Collection Private Collection, New York



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

XIV/XX Teeny Matisse

Signature *pour Teeny Matisse ce no. XIV/XX de vingt boîtes-en-vases contenant chacune 69 items et un original et par Marcel Duchamp*
New York 1948

Original *2 personnages et une auto (étude)*, 1912
pencil on paper,
34 x 29 cm / 13.4 x 11.4 in.,
signed:
Marcel Duchamp 12

Collection Private Collection, Paris

This drawing is formally close to *2 nus: un fort et un vite* and to the drawings for *Le roi et la reine traversés de nus vites*, and thus probably dates from the early part of 1912. For the 1973-74 Duchamp retrospective in Philadelphia and New York, the drawing was removed from *Boîte-en-valise* No. XIV/XX, and in 1987 it was replaced by a coloriage original of 33 West 67th, New York (1917-18).



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XV/XX William Nelson Copley

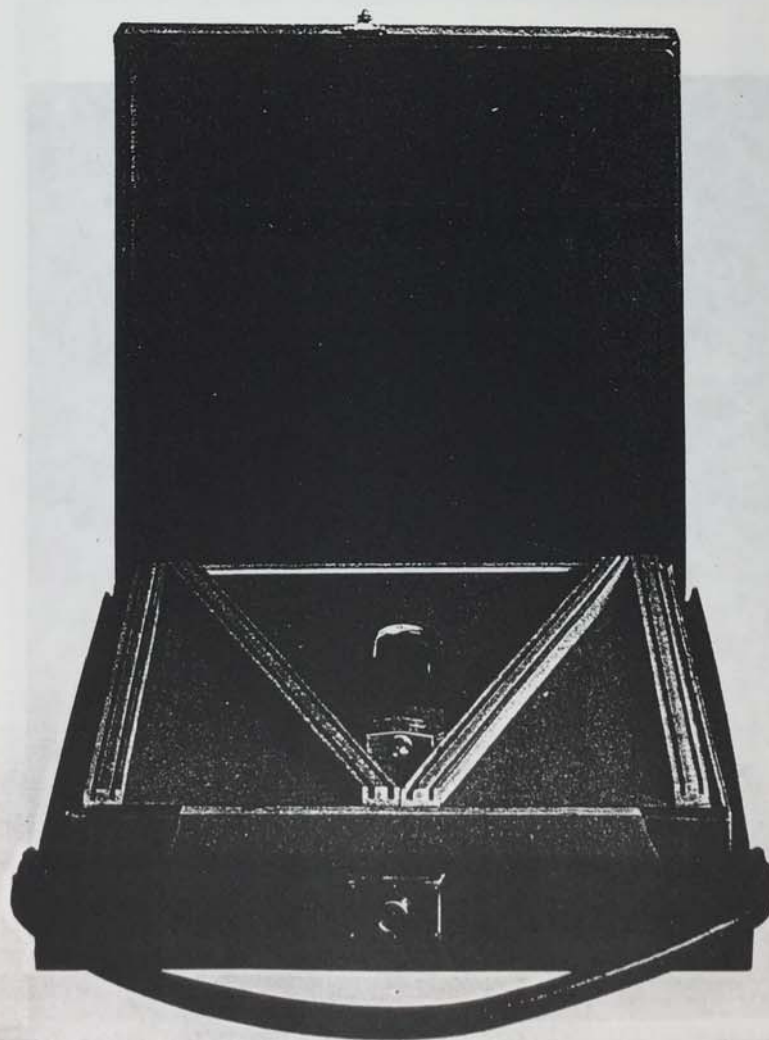
Signature *pour William Nelson Copley ce
no. XV de vingt boîtes-en-valise
contenant chacune 69 items et
un original
et par Marcel Duchamp
N.Y. 1948*

Original *Padlock
Ready-made, signed (?)*

According to information from William Copley, the bicycle padlock with its long shackle was not attached to the lid of the valise, as are the other originals, but glued to the lid of the *Boîte*, in the centre of the letter M. The photograph is a tentative attempt at reconstruction.

Boîte-en-Valise No. XV/XX is believed to have been lost, as is No. XVI/XX, for John Ployardt. Together, Copley and Ployardt ran the Copley Galleries, in Beverly Hills, in 1947-48.

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XVII/XX Yale Art Gallery

Signature *pour Yale University Art Gallery
ce no. XVII de vingt boîtes-en-
valise contenant chacune 69
items et un original
et par Marcel Duchamp
New York août 1948*

Original *Letterhead of the 'Société Ano-
nyme' original drawing, April
1920*
ink on paper, diameter 6.6 cm /
2.6 in., mounted on grey card

Collection Yale University Art Gallery, New
Haven, Conn.



This *Boîte* was bought by Yale from Patricia
Matta-Kane, who was in charge of assembly and
distribution from 1947 to 1952. Duchamp then
had a valise made.



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XVIII/XX Hélène and Henri Hoppenot

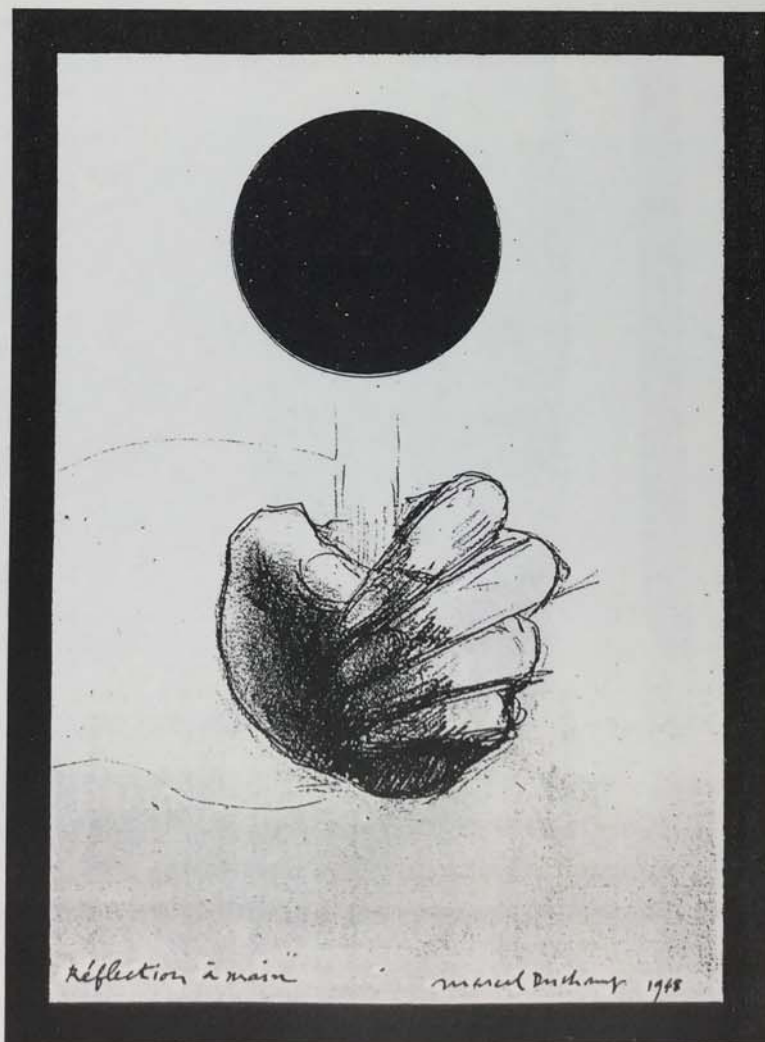
Signature *pour Hélène et Henri Hoppenot*
ce no. XVIII de vingt boîtes-en-
valise contenant chacune 29
items et un original
et par Marcel Duchamp
New York 1949

Original *Réflexion à main*, 1948
pencil on paper under Plexiglas,
23.5 x 16.5 cm / 9.3 x 6.5 in.,
signed:
Marcel Duchamp 1948

Collection Private Collection, Paris



The drawing, *Réflexion à main* (Hand Reflec-
tion), incorporates a circular cut-out, diameter 6
cm or 2.35 in., with a mirror behind it.



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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XIX/XX Marguerite Hagenbach

Signature *pour Marguerite Hagenbach ce
no. XVIII de vingt boîtes-en-
valise contenant chacune 29
items et un original et par Marcel
Duchamp*
New York 1949

Original *L'Ombre sans cavalier, grise et
and thinned india ink (airbrush)
on paper,
21 x 18 cm / 8.3 x 7.1 in.
signed:*

Collection *Marcel Duchamp 1949*
Kunstmuseum, Basel

The title of the original may be translated as *The
Shadow Without a Knight*.



Marcel Duchamp, *Chess Symbol (Knight)*, pochoir and
airbrush, 10 x 19 cm / 3.9 x 7.5 in., New York, 24 June 1950



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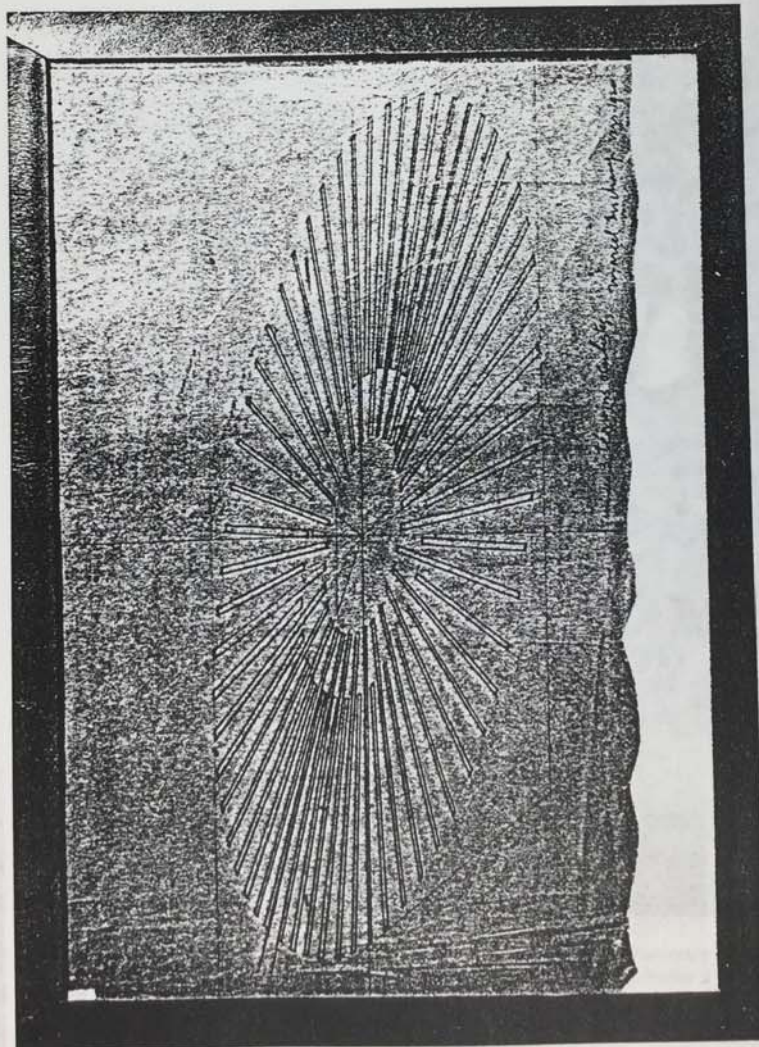
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XX/XX Stedelijk Museum

Signature *pour le Stedelijk Museum: ce no.
XX de vingt boîtes-en-valise
contenant chacune 69 items et
un original et par Marcel
Duchamp New York 1948*

Original *Un des 3 témoins oculistes
pencil on tracing paper,
26 x 17 cm / 10.3 x 6.7 in.
signed:
Marcel Duchamp vers 1910*

Collection *Stedelijk Museum, Amsterdam*



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Valise, 1941-42 and 1952. Contains reproductions in miniature of the works of Marcel Duchamp, 16 1/2" x 14 7/8" x 4 1/8" Collection: Lydia and Harris Lewis Winston (Dr. and Mrs. Barnett Malbin), New York

SOURCE: ~~Handwritten~~ Alexandrian, Marcel Duchamp (NY: CROWN, 1977), 90.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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source: Marcel Duchamp, ed. Anne d'Ignoncourt & Kynaston McShine (Phil. Mus of Art, 1973), 304.

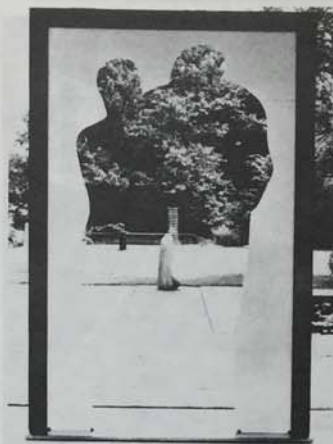
jects: a fishbowl, a light bulb, a balloon.

The *Rotoreliefs* appear in the Duchamp sequence of Hans Richter's film *Dreams That Money Can Buy*, and also in Jean Cocteau's film *The Blood of a Poet*.

157. DOOR FOR GRADIVA, 1937 (Paris)
Replica of 1968 after destroyed original
Plexiglass, 78 x 52 in. (198 x 132 cm)
Inscribed lower right: *Marcel Duchamp/1968*
Cat: L 172, S 301

Collection Dieter and Miriam Keller, Stuttgart

Duchamp designed this glass doorway in the shape of a pair of lovers for André Breton's gallery Gradiva at 31 Rue de Seine, Paris. The original was destroyed at Duchamp's request after the gallery was closed. The plexiglass replica was made for the exhibition "Doors" at Cordier & Ekstrom, Inc., New York (March 19–April 20, 1968). A pencil sketch by Duchamp for the 1968 replica is in the collection of Mme Duchamp.



157

158. BOÎTE-EN-VALISE (BOX IN A VALISE),
1941 (New York)

Leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp, 16 x 15 x 4 in. (40.7 x 38.1 x 10.2 cm)

Deluxe edition of 20; regular edition not to exceed 300 (still in production)

Cat: L 173, S 311

Duchamp worked for five years (1935–40) in Paris on the material for his "portable museum," assembling photographs and superimposing color reproductions of his works. The *Large Glass*, *Nine Malic Molds*, and the *Glider* were reproduced on sheets of transparent plastic, and diminutive models were made of three Readymades (*Air de Paris*, *Traveler's Folding Item*, and *Fountain*).

159. MOUSTACHE AND BEARD OF
L.H.O.O.Q., May 1941 (Paris)

Stencil, 1⁹/₁₆ x 2⁹/₁₆ in. (4 x 6.5 cm)

Cat: S 310

Galleria Schwarz, Milan

This drawing was used as a frontispiece for a poem by Georges Hugnet, entitled *Marcel Duchamp*, November 8, 1939, published by Hugnet in 1941. Like the smile of the Cheshire Cat, Duchamp's graffiti additions to the *Mona Lisa* now hover in space.



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source = Felix Joles, exh. cat.
(Overbeaux, 1991)



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Marcel Duchamp: Pakozo Grassi Exhibition Venice 1989

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• Box without the outer container containing 69 items assembled in 1947 and inscribed: <i>Ceci est l'exemplaire de Claire et Enrico Dona- ti. En toute affection Marcel Duchamp</i> 1947 38.8 x 34.5 x 7.8 cm Milan, Coll. Angelo Calmarini					
• Natural linen covered box containing 68 items, from the series completed by Iliasz in February 1958, and inscribed: <i>Copie tout-à-fait spéciale pour Poupard- Lieussou et le numéro 1 d'une nouvelle série. En grande cordialité. Marcel Duchamp. Paris 1958.</i> 40 x 38 x 9 cm Gstaad, Coll. Georges Marci Bianchi					
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The Museum of Modern Art

To: Kynaston McShine
cc: Kristen Erickson ✓
From: Karl Buchberg
Date: June 29, 1999
Re: L.H.O.O.Q. technical examination report

Kynaston: Please find attached the technical examination of L.H.O.O.Q. I have a set of photomicrographs (taken through the microscope in the Paper Conservation Lab) showing various details mentioned in the report and a slide of the verso.

If you have any questions please give me a call.

Karl

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Duchamp, Marcel
L.H.O.O.Q.



Detail showing collotype

Duchamp, Marcel
L.H.O.O.Q.



Detail showing collotype

Duchamp, Marcel
L.H.O.O.Q.



Detail showing untinted area
above bodice/below hair

Duchamp, Marcel
L.H.O.O.Q.



Detail showing collotype

Duchamp, Marcel
L.H.O.O.Q.



Detail showing
collotype/areas heightened
on plate?

Duchamp, Marcel
L.H.O.O.Q.



Crackle from painting
transferred to print

Duchamp, Marcel
L.H.O.O.Q.



Detail of mouth

Duchamp, Marcel
L.H.O.O.Q.



Detail of mouth and
moustache

Duchamp, Marcel
L.H.O.O.Q.



Detail of goatee

Duchamp, Marcel
L.H.O.O.Q.



Detail of mouth and
moustache

Duchamp, Marcel
L.H.O.O.Q.



Detail of eyes

Duchamp, Marcel
L.H.O.O.Q.



Detail of left eye

Duchamp, Marcel
L.H.O.O.Q.



Detail of goatee

Duchamp, Marcel
L.H.O.O.Q.



Detail of mouth

Duchamp, Marcel
L.H.O.O.Q.



Detail of date

Duchamp, Marcel
L.H.O.O.Q.



Detail of signature

Duchamp, Marcel
L.H.O.O.Q.



Detail of signature

Duchamp, Marcel
L.H.O.O.Q.



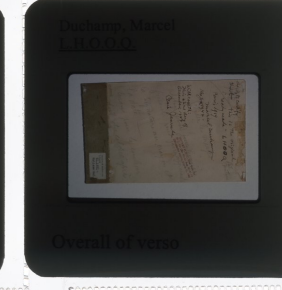
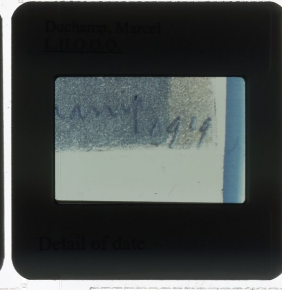
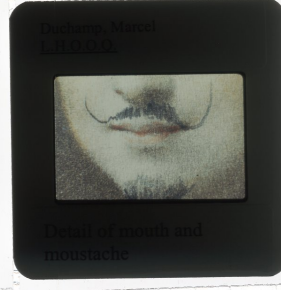
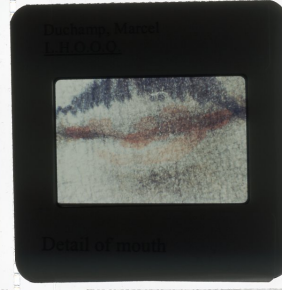
Detail of inscription "Paris"

Duchamp, Marcel
L.H.O.O.Q.



Overall of verso

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Polaroid 1 E 81175A023 5A

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Memo

To: John Wronn

From: Kristen Erickson *KE*

Re: Duchamp Boîte-en-valise

Date: August 20, 1998

Here is a description of the four photographs needed of the boîte-en-valise:

1. Frontal image of the box in a suitcase closed (see photocopy 1)
2. Frontal image of the box in a suitcase with just suitcase lid opened
3. Frontal image of the box in a suitcase with suitcase lid opened and with inside box opened
4. Frontal image of box in a suitcase with everything opened and with objects arranged around box.

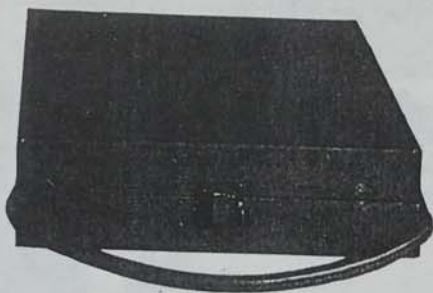
Feel free to call me on Monday with any questions. Otherwise, I'll plan to be available when you shoot the #4 image.

Thanks.

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DUCHAMP ou RROSE SELAVY
oîtes, 1941-1968

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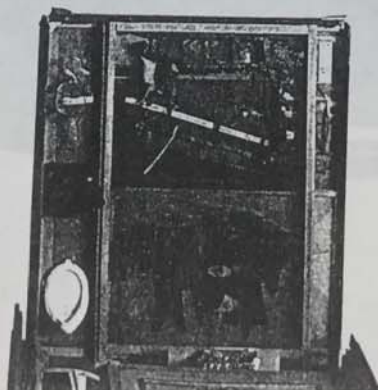


Boîte-en-valise – Series A

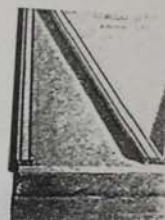
Paris 1941 – New York 1942-49. 20 copies (plus 4 hors série). Signed: 'Pour [name] ce N°... /XX de vingt boîtes-en-valise contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'

Dimensions: approximately 39 x 35 x 8 cm / 15 x 14 x 3 in. (box); 41 x 38 x 10.5 cm / 16 x 15 x 4 in. (valise)

See also Part 5, p. 257.



①



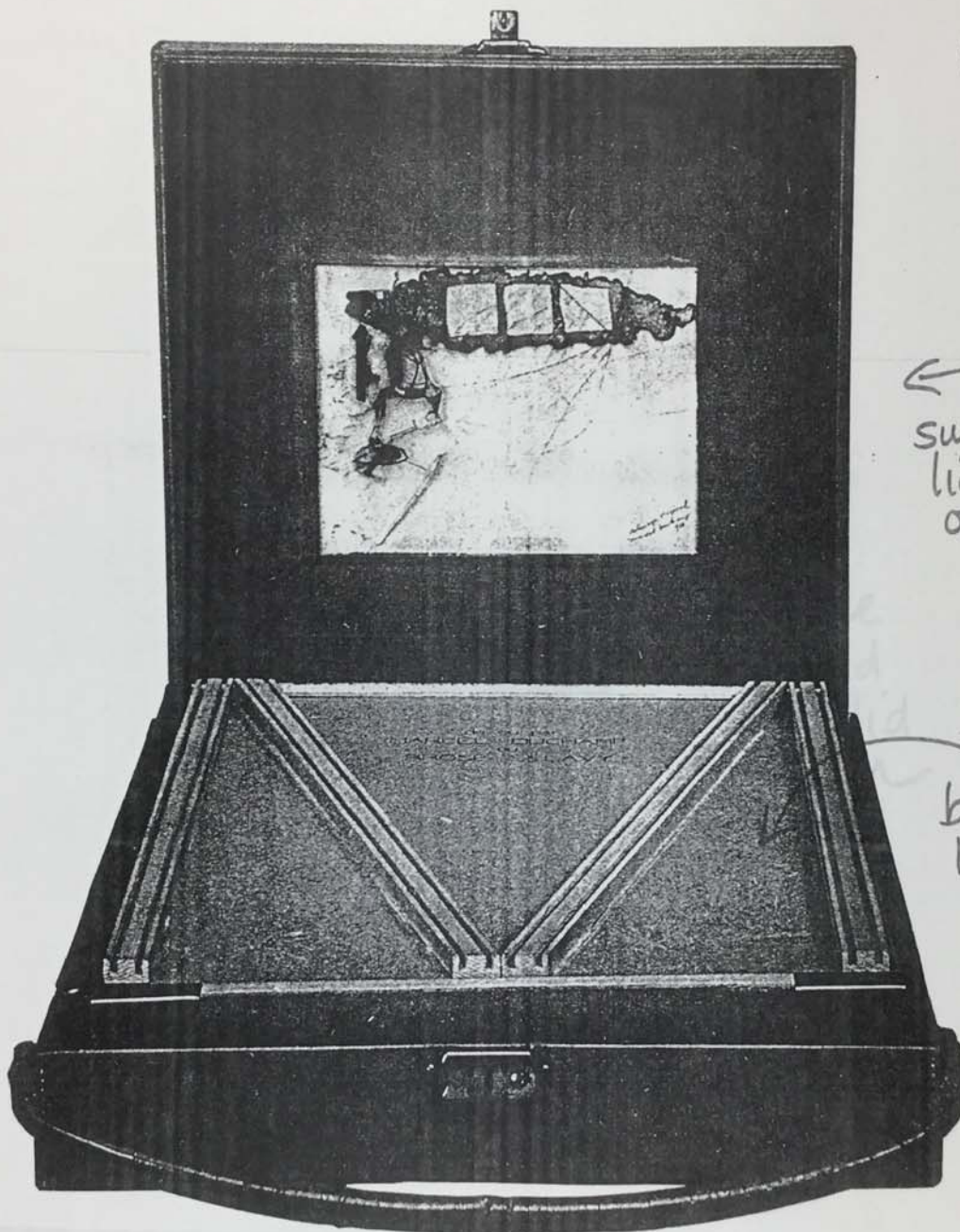
Boîte – Series B

Paris 1941 – New York 1952. 15 of which include the v. Paris 1941: the plan of nu edition of *Boîte* and making case – instead of a valise – carried out except for two. From 1942 the *Boîte* was without the outer contain in some copies: 'Cette boîte Marcel Duchamp.' *Glissée*. In 1952 15-20 more *Boîte* York, the majority of which most cases the signature in dedication: 'Pour [name] items Marcel Duchamp. Ne Dimensions: 39 x 35 x 8 cm (box)



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②

←
suitcase
lid
open

box
lid
still
closed

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Boîte-en-valise – Series A

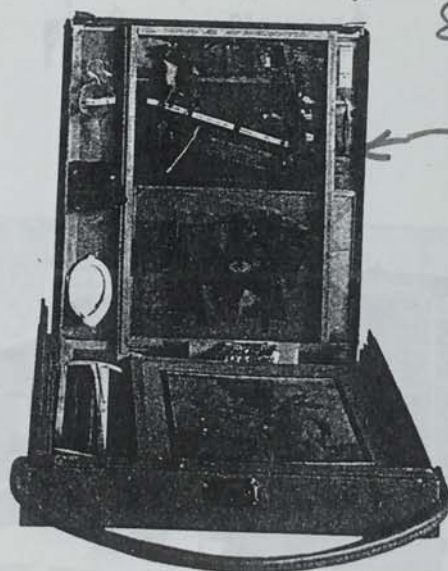
Paris 1941 – New York 1942-49. 20 copies (plus 4 *hors série*). Signed: 'Pour [name] ce N°.../XX de vingt *boîtes-en-valise* contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'

Dimensions: approximately 39 x 35 x 8 cm / 15 x 14 x 3 in. (box); 41 x 38 x 10.5 cm / 16 x 15 x 4 in. (valise)

See also Part 5, p. 257.

Boîte – Series B

Paris 1941 – New York 1942-49. 15 of which include Paris 1941: the publication of *Boîte à case* – instead of carried out except From 1942 the B without the outer in some copies: 'c Marcel Duchamp In 1952 15-20 m York, the majority most cases the sig dedication: 'Pour items Marcel Duc Dimensions: 39 x (box)



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IX/XX Museum of Modern Art

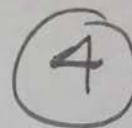
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2

Signature *pour le Museum of Modern Art
ce no. IX de vingt boîtes-en-
valise contenant chacune 69
items et un original
et par Marcel Duchamp
New York Jan 1943*

Original *Grand Verre (upper half)
Collotype on celluloid, hand-
coloured,
19 x 23.5 cm (7.5 x 9.3 in.),
signed:
coloriage original
Marcel Duchamp 1938*

Collection The Museum of Modern Art,
New York



*I will arrange objects as in
this photo, except*



Boîte-en-valise No. IX/XX, photographed by Eliot Elisofon for *Life*. The photo appeared on 28 April 1952

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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de ou par MARCEL DUCHAMP ou ROSE SELAVY
The seven series of *Boîtes*, 1941-1968

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Boîte-en-valise – Series A

Paris 1941 – New York 1942-49. 20 copies (plus 4 hors série). Signed: 'Pour [name] ce N°.../XX de vingt boîtes-en-valise contenant chacune 69 items et un original de et par Marcel Duchamp [place and date].'

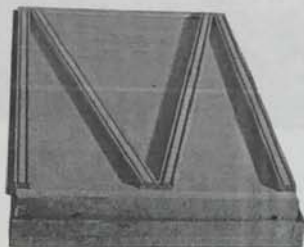
Dimensions: approximately 39 x 35 x 8 cm / 15 x 14 x 3 in. (box); 41 x 38 x 10.5 cm / 16 x 15 x 4 in. (valise)

See also Part 5, p. 257.



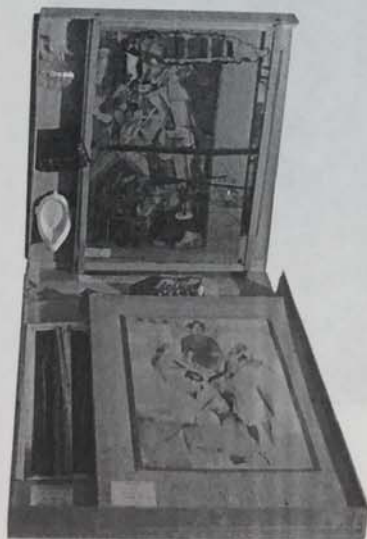
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Boîte – Series B

Paris 1941 – New York 1942-54. 60-75 copies, 10-15 of which include the valise.
 Paris 1941: the plan of numbering the standard edition of *Boîte* and making a leather-covered outer case – instead of a valise – was probably never carried out except for two or three copies.
 From 1942 the *Boîte* was issued in New York without the outer container and numbering. Signed in some copies: 'Cette boîte doit contenir 68 items Marcel Duchamp.' *Glissière* omitted.
 In 1952 15-20 more *Boîtes* were assembled in New York, the majority of which incorporated a valise. In most cases the signature incorporated a personal dedication: 'Pour [name] cette boîte contenant 68 items Marcel Duchamp New York 1952.'
 Dimensions: 39 x 35 x 8 cm / 15.4 x 13.8 x 3.1 in. (box)



Boîte – Series C

Paris 1958. 30 copies.
 Outside linen (natural colour), lining grey-blue Ingres paper.
 Unsigned.
 The *Boîte* was to contain 68 items.
 Also a general label for the Arensberg Collection pasted into a black folder. From December 1954 onwards, Iliad (Iliia Zdanevitch) worked on the *Boîte*. The series was completed early in 1958.
 Dimensions: 40 x 38 x 9 cm / 15.7 x 15 x 3.5 in.



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Boîte – Series D

Paris 1961. 30 copies.
Outside light green linen, lining light green Ingres paper.
Some copies signed.
The *Boîte* was to contain 68 items.
Dimensions and construction identical to Series C.

Boîte – Series E

Paris 1963. 30 copies.
Outside dark green linen imitation leather, lining light green Ingres paper.
The *Boîte* was to contain 68 items.
Signed in blue ballpoint: 'Marcel Duchamp.'
Dimensions and construction almost identical to Series C.



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Boîte - Series F

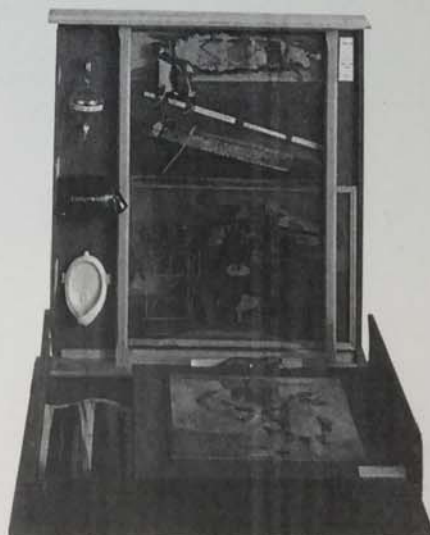
Paris 1966. 75 copies.
Outside red leather, lining red linen.
The containers differ in minor ways from those for Series C-E; the design changes were made by Duchamp himself. Produced in Milan under the supervision of Arturo Schwarz, they contained 12 additional reproductions of works, printed between 1963 and 1965 and mounted on 3 loose black folders. The *Boîtes* thus now contained 80 instead of 68 items.

Signed: 'Marcel Duchamp.'
Dimensions: 41.5 x 38.5 x 9.9 cm / 16.3 x 15.2 x 3.9 in.

Boîte - Series G

Paris 1968. 47 copies.
Outside green leather, lining green linen.
The *Boîte* was to contain 80 items.
The grey card behind 9 *moules mâlic* was now omitted and ... *pliant, ... de voyage* was remade. Stamped signature: 'Marcel Duchamp.' Signed by Teeny Duchamp.
Dimensions and construction identical to Series F.

Series D-G, 182 copies in all, were assembled in Paris by Jackie Monnier.



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CAT205

Display details of selected works

7/30/98

12:16:50

Accession no.: 67 43 a-rrr

Sculpture

T.R.Number:

Location: CONS SCULP

1887 1968 United States

DUCHAMP, Marcel

BOX IN A VALISE. (1935).

(Boîte-en-valise). Leather valise containing pochoir reproduction with autograph correction, miniature replicas, photographs, and color reproductions of works by Duchamp. (1935-41). 16 x 15 x 4" (40.7 x 38.1 x 10.2 cm.)

Casting info: According to Arturo Schwarz, from the original edition. Later edition numbered in Arabic numerals. Number IX of a deluxe edition of twenty, completed in 1941. James Thrall Soby Fund. Photo Nos.: 1211b,

2241c. BOTTLE RACK: Sunami 8317. 3-337-0293 Accepted 05/12/43 Purchased from Art of This Century. Signed in ink on screen which is first seen when

case is opened "de ou par Marcel Duchamp ou Rose Selavy"; inscribed in pencil on bottom underneath loose pages "...Marcel Duchamp, New York, Jan.

1943". Dated - see above. Impression "IX/XX" printed on inside of case at

left. 1943 0067 Donor: Soby, James Thrall Source: The Art Collaborative, New York The Art Collaborative, New York Confidential: Price paid:

Use roll keys to scroll through data

CMD/6 Display messages

CMD/1 Exit program

CMD/2 Make another selection

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

Series C ?
Beige

CAT205

Display details of selected works

7/30/98

15:47:16

Accession no.: 505 70 1-17

Sculpture

T.R.Number:

Location: CONS SCULP

1887 1968 United States

DUCHAMP, Marcel

BOX IN A VALISE. (1965).

Box containing reproductions. Gift of Philip Johnson. Accepted 11/10/70
Transferred to For Sale or Exchange. Galleria Schwarz replica. (Original
edition of 20 made in 1938-43. 1958 Paris edition of about 30 assembled in
Ilias Zanevitch. Contents partially duplicate that of 67.43.1-17 and
872.68. Donor: Johnson, Philip Johnson, Philip For Sale or Exchange

Use roll keys to scroll through data CMD/6 Display messages
CMD/1 Exit program CMD/2 Make another selection

ex 1746
June 6 - Sept 3
1996
not in cancelled
works file

replica
of which
series?

Cat in
regas
From a
Br...

872.68 - tr to pr.
last exhib.
ICE-F-181-77
1978-79

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

CAT205

Display details of selected works

7/30/98

Accession no.: 872 68

Print

T.R.Number:

15:44:32

Location: OBJECT

1887 1968 United States

DUCHAMP, Marcel

FROM OR BY MARCEL DUCHAMP OR RROSE SÉLAVY (THE BOX IN A VALISE) replica of 1943 ed Published by Galleria Schwarz, Milan.

Schwarz 311. Mixed media. Printer: Galleria Schwarz Galleria Schwarz

Source: DUCHAMP, Marcel Accepted: 06/12/68 Credit: Gift of the artist.

Status: Transferred to P & IB in 1968. Photo Nos.: Keller 2907

Recorder: updated by P. Johnson smith updated Record date: 1/10/1 4/25/91

Remarks: Title changed from VALISE Print-Object Multiple

Use roll keys to scroll through data CMD/6 Display messages
CMD/1 Exit program CMD/2 Make another selection

*Mattis
saw in prints.*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CHAMBERLAIN, John American, born 1927.
 TOMAHAWK NOLAN. (1965).
 Assemblage: welded and painted metal automobile parts.
 43 3/4 x 52 1/8 x 36 1/4" (111.1 x 132.2 x 92.0 cm.)
 Gift of Philip Johnson.
 677.71

DINE, Jim American, born 1935.
 STILL LIFE PAINTING. 1962.
 Oil on canvas with twelve partly painted toothbrushes in
 plastic glass on metal holder. 35 7/8 x 24 1/4 x 4 1/4"
 (91.2 x 61.7 x 10.8 cm.)
 Gift of Philip Johnson.
 504.70

DIX, Otto German, 1891-1969.
 DR. MAYER-HERMANN. 1926.
 Oil and tempera on wood,
 58 3/4 x 39" (149.2 x 99.1 cm.)
 Gift of Philip Johnson.
 3.32

DUCHAMP, Marcel American, born France, 1887-1968.
 BOX IN A VALISE [Boite-en-valise]. 1958, (after the
 original edition of 1941).
 Cloth covered cardboard box containing miniature replicas,
 photographs, and color reproductions of works by Duchamp.
 3 5/8 x 14 7/8 x 15 3/4".
 Gift of Philip Johnson.
 505.70.1-17

FLAVIN, Dan American, born 1933.
 PINK OUT OF A CORNER-TO JASPER JOHNS. (1963).
 Pink fluorescent light in metal fixture.
 8' x 6" x 5 3/8" (243.8 x 15.2 x 13.6 cm.)
 Gift of Philip Johnson.
 67.79

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

From Bauhaus to Pop: Masterworks Given by Philip Johnson
June 6 - September 3, 1996

ARMAN, Armand P. American, born France, 1928.
VALETUDINARIAN. (1960).
Assemblage of pill bottles in a white painted wooden box with
glass top,
16 x 23 3/4 x 3 1/8" (40.4 x 60.2 x 7.9 cm.)
Gift of Philip Johnson.
494.70

ARTSCHWAGER, Richard American, born 1923.
TOWER. (1964).
Painted formica and wood,
6'6 x 24 1/8 x 39" (198.1 x 61.1 x 99.0 cm.)
Gift of Philip Johnson.
671.71

KEY MEMBER. (1967).
Formica veneer and felt on wood,
11 7/8 x 29 1/8 x 8 5/8" (30.1 x 74.0 x 21.9 cm.)
Gift of Philip Johnson.
220.68

BAER, Jo American, born 1929.
PRIMARY LIGHT GROUP: RED, GREEN, BLUE. 1964.
Oil and synthetic polymer paint on canvas,
triptych, a: 60 3/8 x 60 1/4" (153.1 x 153 cm) (red); b: 60
3/8 x 60 3/8" (153.1 x 153.2 cm) (green); c: 60 1/4 x 60 1/8"
(153 x 152.6 cm) (blue).
Philip Johnson Fund.
495.69a-c

BONTECOU, Lee American, born 1931.
(Untitled). 1959. Construction of canvas, cloth,
wire and steel,
36 3/8 h. x 39 1/4 w. x 5" d. (92.3 x 99.7 x 12.7 cm.).
Gift of Philip Johnson.
769.69

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

FOR THE REGISTRAR

Date: August 25, 1998

Collect	x	from: Photo Studio, Sub-cellar (John Wronn)	on: August 27, 1998 at: 10 a.m.
Deliver	x	to: Paper Conservation (Karl Buchberg)	on: August 27, 1998 at: 10 a.m.

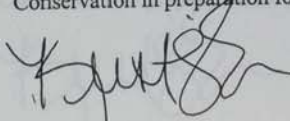
The following object:

Marcel Duchamp
Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy) 1935-41
 Leather valise containing miniature replicas, photographs, and color reproductions of works by
 Duchamp, and one "original": Large Glass, collotype on celluloid, 7 1/2 x 9 1/4" (19 x 23.5 cm) (69 items)
 16 x 15 x 4" (41 x 38 x 10 cm)
 IX/XX from deluxe edition
 The Museum of Modern Art, New York
 James Thrall Soby Fund
 Accession number 67.43 a-rrr

CC: Pete Omlor
 Chris Engel
 Terry Tegarden
 Cora Rosevear
 Karl Buchberg
 Kynaston McShine
 Lilian Tone
 File ✓

Purpose: *Museum as Muse, Artists Observe* exhibition
 Conservation in preparation for photography

Signature:



Kristen Erickson
 Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

Date: August 25, 1998

Deliver ☒ to: Paper Conservation on: August 27, 1998
(Karl Buchberg) at: 10 a.m.

Marcel Duchamp
Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy) 1935-41
 Leather valise containing miniature replicas, photographs, and color reproductions of works by
 Duchamp, and one "original": Large Glass, collotype on celluloid, 7 1/2 x 9 1/4" (19 x 23.5 cm) (69 items)
 16 x 15 x 4" (41 x 38 x 10 cm)
 IX/XX from deluxe edition
 The Museum of Modern Art, New York
 James Thrall Soby Fund
 Accession number 67.43 a-rrr

Purpose: *Museum as Muse, Artists Observe* exhibition
Conservation in preparation for photography

Conservation in preparation for

Kristen Erickson
Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

Erickson, Kristen

From: ecke [bonk@wvnet.at]
Sent: Tuesday, November 10, 1998 10:37 AM
To: Erickson, Kristen
Subject: Re: Entry for Museum as Muse catalogue

dear kristen

thank you for eb.entry.
the hardcopy kynaston sent has also arrived.
will put it back in the mail. tomorrow or thursday .

bye

e

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

Erickson, Kristen

From: Tone, Lilian
Sent: Monday, November 16, 1998 9:56 AM
To: Erickson, Kristen
Subject: FW: last changes!

Kristen--

Addition to the "Harriet" file.

L.

-----Original Message-----

From: ecke [SMTP:bonk@wvnet.at]
Sent: Sunday, November 15, 1998 5:32 PM
To: Herold, Mattias
Subject: last changes!

dear mattias:

here the following last changes to text:
using the page-numbers of the attached copy
send from kynaston's office

pg 12- midpage
Duchamp later mused on posterity, tradition:
(delete >and his gift to the museum>)

pg 13 - 7th line
1954, >by then< both the Arensbergs and Dreier

pg 15- lower half
delete >Years later, Duchamp said< just leave quote
after en minitature.

pg 15 - 5th last line IMPORTANT
delete >In 1922, he presented his friend Leon Hartl.....with \$1 note
inside<
could not secure permission to publish.

pg 16 - 4th line
delete >Thus< sentence starts with >Personal value systems...

pg 16 - lower half
delete >more than once<

thanks to all the processing efforts of the MOMA editing department
my fragmented text became quite readable (no mocking intended!).

only one of the asked changes (yet unfortunate) is critical and
important.
(the assisted Hartl readymade). this information is not available for
publication
(as i had understood)

going to send the signed letter of confirmation from london.
greetings to you
greetings to kynaston

ecke

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

cc LT
KE
JT
TT
EC

To: Kynaston McShine

From: Jennifer Roberts

Date: November 13, 1998

Re: Loan (Accession Number 872.68)

I am writing to confirm that Deborah Wye has approved the loan of From or By Marcel Duchamp or Rose Selavy (Box in a Valise, Series F), 1966, accession #872.68, for your exhibition in March of 1999. Please feel free to call me at X9567 if you have any questions regarding the conservation or installation of this object. (It should of course be displayed in a vatrine.)

Sincerely,



Jennifer Roberts
Study Center Supervisor
Prints and Illustrated Books

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

Erickson, Kristen

From: Tone, Lilian
Sent: Monday, November 16, 1998 3:04 PM
To: Trainor, James; Erickson, Kristen; Tegarden, Terry; Cocordas, Eleni
Cc: McShine, Kynaston
Subject: addition to the checklist

Kynaston would like to add the following work to the checklist:

Duchamp, Marcel
L.H.O.O.Q./SHAVED (L.H.O.O.Q. RASEE) (1965)
 Playing card pasted on folded paper
 8 1/4 x 5 3/8" (21 x 13.8 cm)
 The Museum of Modern Art, New York. Gift of Philip Johnson
 Accession no.: 506.70

Kristen: this is an addition to the exhibition only, no need to worry about the catalogue.
 Jamie: can you please add this work to your excel checklist and circulate an updated version? Thanks!

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

27-11-1998 13:12 DE J MONNIER

A 0012127089889

P.01

Jacqueline Matisse Monnier
1, rue René Lefebvre
77760 Villiers-sous-Grez
Fax N° 33 1 64 24 27 36

Villiers-sous-Grez
November 26, 1998

To: Kynaston McShine
Senior Curator
The Museum of Modern Art

Fax N°: 212 708 9884
9889

Pages:1

cc LT
KE
JT
HB

64 24
2128

other # =
64 24
2198

Dear Kynaston,

Due to the urgency of your request I am faxing you this authorization. The original is in the mail.

I would be pleased if you would send me several copies of the catalogue. The subject of your exhibition sounds really interesting and I know how much Marcel contributed. I would love to see the show.

You have my authorization for the musuem's website, of course.

With my warmest regards,

Jackie

As per KMcS
12/14 can. w/ KE
this letter
OK for all
Buchamp.
works in
catalogue.

tel con w/ Jackie M.M. 12/7:

→ Jacqueline Matisse → she uses
now

→ Jacqueline Monnier → when talking about the
boîte

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

27-11-1998 13:12 DE J MONNIER

A 0012127009889

P.02

18'd

x66

1886 88L 212

62:52 8661-11-52

The Museum of Modern Art

November 25, 1998

Jacqueline Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grès
France

Kynaston McShine
Department of Painting
and Sculpture
751 NE 99th

VIA FACSIMILE 0 11 33 1 64 24 27 36

Dear Jacqueline Monnier:

The Museum of Modern Art is organizing an exhibition, The Museum as Muse: Artists Reflect, that will run from March to June 1999. The exhibition will focus on the varied ways in which artists have dealt with the subject of museums in their work, either by confronting the concept and role of museums, commenting on their nature, or drawing from methods specific to museum practice. The accompanying catalogue will contain reproductions of the works in the exhibition, an essay by me, catalogue entries by various authors, and excerpts from the writings and statements of various artists.

We believe you may hold copyright on the following work by Marcel Duchamp, and we are writing to request nonexclusive worldwide rights to reproduce the following work in all editions of the exhibition catalogue:

Marcel Duchamp

Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy) 1935-41Leather valise containing miniature replicas, photographs, and color reproductions of works by Duchamp, and one "original": Large Glass (69 items)

16 x 15 x 4" (41 x 38 x 10 cm)

(The Bride's Domain or upper half)

IX/XX from deluxe edition

The Museum of Modern Art, New York. James Thrall Soby Fund

We also would like your authorization to reproduce the work for press and publicity purposes of the exhibition, including the Museum's Website. This is a matter of some urgency, since we already have members of the press interested in reproducing this work. We have transparencies of the work.

I would ask you to respond at your earliest convenience. In anticipation of your favorable reply to this request, we have included a signature line below. We are sending two copies of this letter so that you may retain one for your records. If you have any questions concerning the exhibition or catalogue, please feel free to contact me.

Thank you in advance for your cooperation.

Sincerely yours,

Kynaston McShine

Kynaston McShine
Senior Curator

Jacqueline Monnier

Signed

26 nov 98

Dated

© Marcel Duchamp ARS New York/ADAGP Paris 1998

Requested copyright line (if any)

Francis Nauman
Monnier

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

FAXED
12/29

Department of Painting
and Sculpture

December 29, 1998

Jacqueline Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grez
France

VIA FACSIMILE 0 11 33 ~~1~~04 93 76 07 14

Dear Jacqueline Matisse Monnier:

This letter is in response to your fax of December 28 sent to Lilian Tone regarding the exhibition The Museum as Muse: Artists Reflect. Both Lilian and Kynaston McShine are currently on vacation.

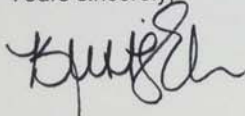
We thank you to you for kindly granting us permission to reproduce the numerous works by Marcel Duchamp as requested in our letter of December 23. We are also grateful for your permission to reprint the excerpt from Pierre Cabane's Dialogues with Marcel Duchamp.

I am writing concerning the matter of captions for the numerous boxes that will be illustrated in the exhibition catalogue. I see that on your return fax you have removed all references to those who assisted with assembly of the boxes. Although I have not had a chance to discuss this proposed change with Kynaston, I believe he felt it important to include this information, which assists the reader in distinguishing among the seven different boxes that we are reproducing. We believe it important to include references to the various series, and have followed the information provided in Ecke Bonk's catalogue.

Unfortunately, we are quite advanced in our catalogue production, and it may not be possible to make such changes at this date. If you would like to discuss this matter by telephone, please call me at (212) 708-9615.

With many thanks for your continued assistance,

Yours sincerely,



Kristen Erickson
Curatorial Assistant

Tel. (212) 708-9615
Fax (212) 708-9884
E-mail kristen_erickso@moma.org

→ KMcS
LT
JT
KE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

MoMA PAINT.&SCULPTURE

ID:212-708-9884

DEC 29 '98 11:48

TRANSMIT CONFIRMATION REPORT

```
NO. : 002
RECEIVER :
TRANSMITTER : MoMA PAINT.&SCULPTURE
DATE : DEC 29'98 11:48
DURATION : 00'50
MODE : STD
PAGES :
RESULT : 01
      : OK
```


The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

05-01-1999 18:51 DE J MONNIER

N 0012127089884

P.01

Jacqueline Matisse Monnier
1, rue René Lefebvre
77760 Villiers-sous-Gréz
Fax N° 33 1 64 24 27 36

cc: KMcS
LT
HB
[initials]

Villiers-sous-Gréz
January 5, 1999

To: Kristen Erickson
Curatorial Assistant

Fax N°: 212 708 9884

Pages:1

Dear Kristen Erickson,

Thank you for your fax of December 29th.

Really the information which I crossed out in the captions to the various Valises is secondary to the esprit of the Valise work by Marcel Duchamp. If he had not gotten bored of assembling the Valises, he would have done it himself. Kynaston could include the information in another way if he felt that it was important. For instance, Mme. Patricia Matisse did not work on the Valises. She 'financed' the assembly of 100 Valises by Xenia Cage. Please, I feel it is important to modify the captions and I have talked to Ecke Bunk who agrees.

I have been trying to reach Pierre Cabanne about the copyright to his book, but I haven't succeeded yet. Maybe you should try to contact him at his address: 10 rue Leonie Rougade, 92190 Meudon. The book was republished in France in 1995 by Somogy Editions d'Art, 20 ave Rapp, 75007 Paris.

With my sincere good wishes,

Jacqueline Matisse Monnier

cc to Ecke Bunk,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

05-01-1999 18:51 DE J MONNIER

0012127089884

P.01

to Harriet Bee
from Kristen Erickson

Jacqueline Matisse Monnier
1, rue René Lefebvre
77760 Villiers-sous-Gré
Fax N° 33 1 64 24 27 36

cc: KMCs

LT

HB ✓

via fax

see also my
e-mail about this
change

Villiers-sous-Gré
January 5, 1999

9779

To: Kristen Erickson
Curatorial Assistant

Fax N°: 212 708 9884

Pages:1

Dear Kristen Erickson,

Thank you for your fax of December 29th.

Really the information which I crossed out in the captions to the various Valises is secondary to the esprit of the Valise work by Marcel Duchamp. If he had not gotten bored of assembling the Valises, he would have done it himself. Kynaston could include the information in another way if he felt that it was important. For instance, Mme. Patricia Matisse did not work on the Valises. She 'financed' the assembly of 100 Valises by Xenia Cage. Please, I feel it is important to modify the captions and I have talked to Ecke Bonk who agrees.

I have been trying to reach Pierre Cabanne about the copyright to his book, but I haven't succeeded yet. Maybe you should try to contact him at his address: 10 rue Leonie Rougade, 92190 Meudon. The book was republished in France in 1995 by Somogy Editions d'Art, 20 ave Papp, 75007 Paris.

With my sincere good wishes,

Jacqueline Matisse Monnier

cc to Ecke Bonk,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

MoMA PAINT.&SCULPTURE

ID:212-708-9884

JAN 05'99 13:12

TRANSMIT CONFIRMATION REPORT

NO. : 003
 RECEIVER : 212 708 9779
 TRANSMITTER : MoMA PAINT.&SCULPTURE
 DATE : JAN 05'99 13:12
 DURATION : 00'37
 MODE : STD
 PAGES : 01
 RESULT : OK

To: The Museum of Modern Art
 Attn: Terry Togniani
 From: Dr. J. J. Van der Velden
 Subject: The Museum of Modern Art's Objective

This is page 1 from 1 page.
 Please call at 212 708 9779 if you did not
 receive all the pages.

Dear Terry Togniani,

Thank you for your letter dated 12 December.
 As I pointed out in my letter of 1st July in Brussels, the White
 Box of this letter joined... we are pleased to learn you
 the 1st July 1998... but only on the condition
 that you will work with Mail to Mail for the collection, the
 packing as well as the shipment to New York. We also want them
 to take care of all responsibilities in Belgium. However they
 will contact us that our team can leave with the
 same flight as the other Belgian team.
 We have no objections that Masterpiece will meet the shipment
 in New York and deliver the work to your agent.
 Please inform us as soon as possible when the courier, Alain
 Desoyen, the director of Mail, has to be in New York because
 unpacking and installing of the team can only be done in his
 presence.
 Will you take care of rescheduling Alain's departure flight and
 the booking of his hotel or do you want him to take care of this
 himself and send you the invoice, please advise.

Regarding the invoice, if you want I can contact our team
 and ask them to send you a copy of the invoice as well as the invoice.

Finally we will see from V. Hoffmann's letter dated 1st July
 the team will be as high as to provide us with 2 airline
 tickets in order to collaborate of the gallery in autumn the
 opening of the exhibition.
 I would be grateful if you could tell us if you will accept
 up to 100000 for these tickets or if you want to have
 them yourself.

Please do not hesitate to contact us if you have any question.

Best wishes,
 Dr. J. J. Van der Velden
 Director of the Department of Painting and Sculpture
 The Museum of Modern Art, 11 West 53rd Street, New York, NY 10019-2487
 Tel: 212 708 9779 Fax: 212 708 9779 E-mail: j.van.der.velde@moa.org

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

RONNY VAN DE VELDE
ANTWERPEN

Herenpoortkaai 3 - 2000 Antwerpen - België - Tel. 03/216 30 47 - 216 26 97 - Fax 03/237 25 16

RONNY VAN DE VELDE
FAXMESSAGE

To: The Museum of Modern art
Attn.: Terry Tegarden
Your fax.: 00/1/0212/708 9884
From: Jessy Van de Velde
Date: 3/8/1998
Ref.: The Museum as Muse : Artists Observe

This is page 1 from .6... pages
Please call 32 3 216 30 47 or 32 3 216 26 97 if you did not
receive all the pages

Dear Terry Tegarden

Thank you for your letter dated 14 th December.
As I pointed out in my letter of 1st July to Kynaston Mc Shine
see copy of this letter joined , we are pleased to lend you
the 6 (and not 5) Boîtes-en-Valise, but only on the condition
that you will work with Nail to Nail for the collecting, the
packing as well as the shipment to New York. We also want them
to take care of all custom facilities in Belgium. However they
will contact Maertens so that our loans can leave with the
same flight as the other Belgian loans .
We have no objections that Masterpiece will meet the shipment
in New York and deliver the works to your museum.
Please inform us as soon as possible when our courier , Alain
Serroyen, the director of Nail, has to be in New York, because
unpacking and installing of the loans can ONLY be done in his
presence.
Will you take care of reserving Alain Serroyens flight and
the booking of his hotel or do you want him to take of this
himself and send you the invoice . Please advise.

Regarding the insurance , if you want I can contact our insu-
rance brokers Acn directly and ask them to send you a copy of
the insurance policy as well as the invoice.

Finally as you can see from M. McShines letter dated 31st July
The Moma will be so kind as to provide us with 2 airline
tickets in order 2 collaborators of the gallery to attend the
opening of the exhibition.
I would be gratefull if you could tell me if you will accept
us to invoice you for these tickets or if you want to book
them yourselves .

please do not hesitate to contact me if you have any questi-
ons.

Best wishes,
Maatschappelijke zetel: Ronny Van de Velde n.v. - Amerikalei 202 - 2000 Antwerpen - België - Tel. 03/216 93 90
H.R.A. 234.084 B.T.W. 423.716 091 - P.R. 000-1600675-78 - Gen. Bank 220-0564070 11 - A.B.K. 111-1153886-68
Algemeen verkoop-, leverings- en bevestigingsvoorzakten op haarzijde Conditions générales de vente, de livraison et paiement au verso

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	1828.256

22/12 '98 DIN 13:17 FAX 32 3 2372518

VAN DE VELDE R.

RONNY VAN DE VELDE
ANTWERPEN

copy

The Museum of Modern Art
For the attention of Kynaston McShine
West 53 Street
New York, N.Y. 10019-5486
U.S.A.

Antwerp, 01-07-98

Dear Kynaston McShine,

Re: exhibition from 10 March to 1 June 1999
six of Marcel Duchamp's *Boîtes-en-valise*

Further to your letter of 23 June, we have pleasure in confirming you the loan of **five** of Marcel Duchamp's *Boîte-en valise* for above exhibition. So we send you back the loan forms duly signed.

However, as we always do, we insist on collaborating with our own shipping agency and insurance company. We have very good experience with both of them, so we hope you'll understand. Please confirm your approval and contact the following providers directly:

transporters:
Nail to Nail
monsieur Alain Serroyen
avenue Vanderbruggen 85-87
1070 Brussels
tel. and fax 02/523.44.81

insurers:
Aon Belgium n.v.
madame Linda Laeremans
Potvlietlaan 2A
2600 Antwerpen
tel. 03/270.24.11 fax: 03/270.24.55

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

22/12 08 DIN 19:11 FAX 02 3 20/2010

VAN DE VELDE R.

RONNY VAN DE VELDE
ANTWERPEN

-2-

As to the particularity of the *Boîtes-en valise* we will have a courier to come over for the unpacking and packing.

Finally, please confirm the sending of the air tickets and two overnights for 2 persons, as it is a custom. We hope it is not inconvenient to you that we would like to come to the exhibition during the Eastern holidays though, instead of on the opening date.

Hoping to hear from you soon,

best regards,

Ronny and Jessy Van de Velde



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

January 5, 1999

Ronny and Jessy Van de Velde
Ijzerenpoortkaai, 3
2000 Antwerp
Belgium
fax: 011-32-3-237 2516

Dear Ronny and Jessy Van de Velde,

As per your correspondence with Terry Tegen, I understand there has been some confusion as to which *boîtes* we are borrowing from your collection. We had initially requested the loan of all six editions. As a result of your letter of August 14 informing us that the *boîte* series F would not be available for the exhibition, we decided to show our own instead. Our understanding, therefore, is that we are borrowing only the other five.

Thank you for your participation in this project.

With our best wishes for the new year,

Kynaston McShine

Kynaston McShine
Senior Curator

cc LT
KE
JT
EC
TT

FAXED

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

Department of Painting
and Sculpture

December 29, 1998

Jacqueline Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grez
France

VIA FACSIMILE 0 11 33 1 64 24 27 36

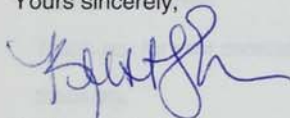
Dear Jacqueline Matisse Monnier:

Thank you for your letter of this date regarding the Duchamp captions in our *Museum as Muse* exhibition catalogue. I have conveyed to Kynaston McShine your concern about removing the assembly information relating to Duchamp's boxes. After reading your letters, he agreed to make this change, and we have instructed our editorial and production team accordingly. We are grateful to you and Ecke Bonk for advice on this matter.

We are grateful to you for granting permission to reprint the Duchamp text. If necessary, we will also contact other sources regarding permission to publish.

With very best wishes and continued gratitude for your assistance,

Yours sincerely,



Kristen Erickson
Curatorial Assistant

Tel. (212) 708-9615
Fax (212) 708-9884
E-mail kristen_erickso@moma.org

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

The Museum of Modern Art
11 West 53rd Street, New York, New York 10019

KMcS ✓
LT
K Krupp

FAX COVER PAGE

February 10, 1999

To: Jacqueline Matisse Monnier

From: **Kynaston McShine**
Senior Curator
Dept. of Painting and Sculpture

Fax: 0 11 33 1 64 24 27 36

Fax: 212-708-9884

Tel: 212-333-9640

Tel: 212-333-9640

E-mail kristen_erickso@moma.org

Subject: The Museum as Muse

Total pages: 2

Dear Jacqueline Matisse Monnier:

I am forwarding to you a letter from our Sales and Marketing Department requesting permission to use the image of Marcel Duchamp's L.H.O.O.Q. (1919) for a poster and a post-card.

Please respond to the fax number given above, and we will forward your response to the appropriate parties.

Thank you for your consideration.

Sincerely,

Kynaston

Kynaston McShine
Senior Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

February 9, 1999

Jacqueline Matisse Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grez
France

VIA FACSIMILE 0 11 33 1 64 24 27 36

Dear Jacqueline Matisse Monnier:

With your permission, The Museum of Modern Art would like to produce a poster and postcard of Marcel Duchamp's "L.H.O.O.Q." in your collection, in conjunction with the "Museum as Muse" exhibition.

We would publish approximately 1000 posters (\$14.95 each) and 5000 postcards (\$0.60 each) that would be sold in our Museum shop. We would be happy to send you complimentary copies of both publications as soon as they are available.

Please indicate your consent by signing below and returning this document to us by fax. If you have any inquiries, please do not hesitate to contact me at (212) 333-1297. Thank you for your consideration.

Sincerely,

Katherine Krupp (pp)

Katherine Krupp
Paper Products Manager

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

Department of Painting
and Sculpture

February 9, 1999

Private Collection, Paris

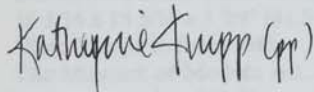
Dear Sir or Madam:

With your permission, The Museum of Modern Art would like to produce a poster and postcard of Marcel Duchamp's "L.H.O.O.Q." in your collection, in conjunction with the "Museum as Muse" exhibition.

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Sincerely,



Katherine Krupp
Paper Products Manager

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	MoMA Exhs.	1828.256

FOR THE REGISTRAR

Date: January 29, 1999

Collect ☒ from: Sculpture Conservation on (date): February 2, 1999
at (time): 2:30 p.m.

Deliver ☒ to: Print Department on (date): February 2, 1999
at (time): 2:30 p.m.

Expect from: on (date):
at (time):

Release to: on (date):
at (time):

The following objects:

Marcel Duchamp

Boîte-en-valise (de ou par Marcel Duchamp ou Rose Sélavy) 1935-41

Leather valise containing miniature replicas, etc.

16 x 15 x 4" (41 x 38 x 10 cm)

IX/XX from deluxe edition

The Museum of Modern Art, New York. James Thrall Soby Fund

Accession number: 67.43.1-70

Marcel Duchamp

["Boîte"] de ou par Marcel Duchamp ou Rose Sélavy

Box covered in red leather and lined in red linen

16 5/16 x 15 3/16 x 3 7/8" (41.5 x 38.5 x 9.9 cm)

"Boîte" series F, Paris, 1966

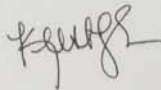
The Museum of Modern Art, New York. Gift of the artist

Accession number: 872.68

CC: Pete Omlor
Chris Engel
Cora Rosevear
Jennifer Roberts
Charles Carrico
Kynaston McShine
Roger Griffith
File ✓

Purpose: Study in connection with *The Museum as Muse: Artists Reflect*

Signature: Kristen Erickson
Painting and Sculpture



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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The Museum of Modern Art

The Museum of Modern Art

11 West 53rd Street, New York, New York 10019

FAX COVER PAGE

January 5, 1999

To: Jacqueline Matisse Monnier

From: Kristen Erickson

Fax: 212-708-9884

Fax: 212-708-9884

Tel: 212-708-9615

Tel: 212-708-9615

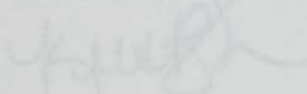
Subject: The Museum as Muse

Total pages: 2

Please disregard this same fax sent previously with a date of December 29, 1998!

Kristen Erickson

Yours sincerely,



Kristen Erickson
Curatorial Assistant

Fax (212) 708-9884
E-mail: kristen_erickson@moa.ny

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1828.256

The Museum of Modern Art

KMcS
LT

Department of Painting
and Sculpture

January 5, 1999

Jacqueline Monnier
1 rue René Lefebvre
77760 Villiers-sur-Grez
France

VIA FACSIMILE 0 11 33 1 64 24 27 36

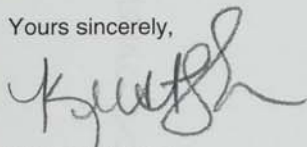
Dear Jacqueline Matisse Monnier:

Thank you for your letter of this date regarding the Duchamp captions in our *Museum as Muse* exhibition catalogue. I have conveyed to Kynaston McShine your concern about removing the assembly information relating to Duchamp's boxes. After reading your letters, he agreed to make this change, and we have instructed our editorial and production team accordingly. We are grateful to you and Ecke Bonk for advice on this matter.

We are grateful to you for granting permission to reprint the Duchamp text. If necessary, we will also contact other sources regarding permission to publish.

With very best wishes and continued gratitude for your assistance,

Yours sincerely,



Kristen Erickson
Curatorial Assistant

Tel. (212) 708-9615
Fax (212) 708-9884
E-mail kristen_erickso@moma.org

[illegible]

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Taking Jokes By Duchamp To Another Level of Art

By SARAH BOXER

In 1913, a decade before Marcel Duchamp gave up art for chess, he took a bicycle wheel into his studio and mounted it on a stool. He liked to watch it spin. The next year he took home a bottle rack. In a letter to his sister, Suzanne, he said it was a sculpture "already made." For the next few years he collected common, mass-produced objects, treated them as art and called them readymades: a snow shovel (which he named "In Advance of the Broken Arm"), a urinal ("Fountain"), a hat rack, a comb and a dozen or so more.

The influence of Duchamp's readymades on 20th-century art is incalculable. Without Duchamp, would Jasper Johns have painted flags and targets? Would Andy Warhol have made his Brillo boxes? Would there be any Conceptual Art at all?

Well, take a deep breath and imagine art without the readymade. Last month, Art News reported that Rhonda Roland Shearer, an artist, had been trying for two years to prove that Duchamp's readymades are not really mass-produced objects. She thinks he altered or made them all, then cunningly covered up the evidence to create a time-release surprise.

To Ms. Shearer, this is like discovering that "there was no historical Jesus." She explains: "You can't just say he was a jokester and move on. What happens to the artists who took the readymade as a sacred

If a bicycle wheel
weren't really a
ready-made, modern
art would have a whole
different spin.

truth? It has meant too much to the people who believe it."

This has caused a small stir among Duchamp scholars. First is the factual question: Could she be right? Second, and perhaps more to the point: Would it matter?

Ms. Shearer has spared nothing to prove her case. She has a number of research assistants and a bank of computers working for her. She has bought hat racks, coat racks, advertising signs, bicycle wheels, postcards of the Mona Lisa, snow shovels, perfume bottles and urinals as well as old catalogues advertising the above. Linda Dalrymple Henderson, the author of "Duchamp in Context," calls her work "all the scholarship money can buy."

THE NEW YORK TIMES, SATURDAY, MARCH 20, 1999

But there are complications even money and drive can't overcome.

Duchamp himself admitted altering some of his readymades, including "Apolinère Enamelled," a sign for Sapolin enamel paint whose letters Duchamp changed to honor the poet Apollinaire, and "Why Not Sneeze Rose Sélavy?" a bird cage filled with marble cubes, a thermometer and cuttlebone. Duchamp called these assisted or rectified readymades.

Ms. Shearer is not fazed by Duchamp's admissions. She insists his alterations always exceeded what he claimed. Duchamp, for example, says he penciled a mustache and beard onto a cheap reproduction of the Mona Lisa to create "L.H.O.O.Q." (now on view in the Museum of Modern Art's show "The Museum as Muse"); Ms. Shearer says he also painted in his own face.

The assisted readymades aren't the only troublesome cases. Many of Duchamp's readymades — the bottle rack, bicycle wheel, snow shovel, urinal, coat rack and hat rack — vanished during his life. They have been preserved only in photos of his studio, in replicas that he sanctioned and in miniature models and photographs he packed in his Boîte-en-Valise, his museum in a suitcase (also displayed in "The Museum as Muse"). So, in many cases, Ms. Shearer is working with circumstantial evidence. She doesn't mind. She says the absence of the original readymades supports the idea that they never existed as advertised.

This is Ms. Shearer's case against the readymades so far.

Duchamp's readymade glass ampoule, which he named "50 cc of Paris Air," is larger than any that would have been readily available to pharmacists. (And she has a tape of a man from Corning Glass saying so.)

"Beautiful Breath," the readymade perfume bottle with Man Ray's photograph of Duchamp on it (now owned by Yves Saint Laurent) is green, she says; the real bottles of "Un Air Embaume," from Rigaud, are peach-colored (like the empty but still-fragrant one that Ms. Shearer bought for \$650).

The readymade snow shovel, which now exists only in photographs and replicas, "would hurt your hand" if you tried to use it, Ms. Shearer says, because it has a square shaft. And it doesn't have the normal reinforcements to keep it from breaking. (She has hired people to make her a snow shovel like Duchamp's and use it until it breaks.)

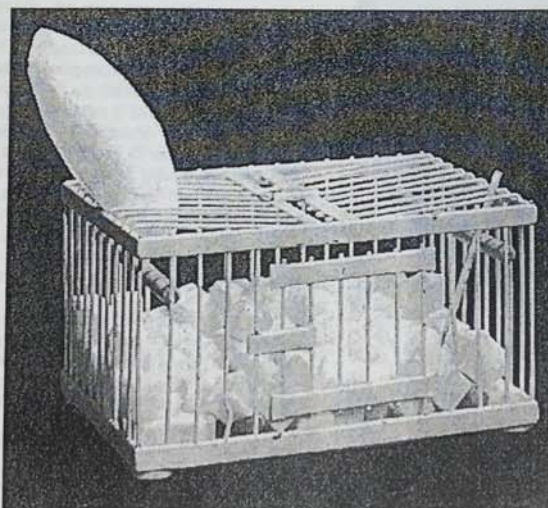
There is more: the bird cage is too squat for a real bird, the iron hooks in the photograph of the coat rack appear to bend in an impossible position, the French window opens the wrong way, the bottle rack has an asymmetrical arrangement of hooks and the urinal is too curvaceous to have come from the Mott Iron Works, where Duchamp said he bought it.

"It is not just one case," Ms. Shearer says. "It's one thing after another. You start feeling like a fool for taking him at his word," she says. "Does this make him more interesting? Absolutely. He has been dead since 1968, but it's as if he's alive now, because we have a whole new set of objects."

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As Ms. Shearer explains in a two-part article in the journal *Art and Academe*, it is time to stop thinking of readymades as objects Duchamp brings home from the store and start seeing them as objects dragged "from the unconscious mind." She says that Duchamp was influenced by the mathematician Henri Poincaré's concept of the invisible fourth dimension, and she says the readymades were created to evoke it. She calls Duchamp's readymades "three-dimensional shadows" of his "fourth-dimensional creativity machine." (Don't ask.)

If Ms. Shearer has proved nothing else, she has proved an irritant to Duchamp scholars. Although some are impressed by her tireless research and her extensive collection of Duchampiana, they grumble that she is using her money (including some from Paul Mellon) and influential connections (including her husband, Stephen Jay Gould, a Harvard zoology professor) to get attention. (She has arranged a symposium at Harvard University on Duchamp and



"Fountain" photographed by Alfred Stieglitz; others from the Philadelphia Museum of Art

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Poincaré, starring herself.) They scorn her "scientific method." And they are astounded that a "hobbyist" can get so far. Molly Nesbit, an art historian at Vassar College, says Ms. Shearer has introduced the kind of "overinterpretation" fans tend to make.

Ms. Shearer, facing down her critics, vows to "smile and keep tap-dancing." But why all the fuss and bother anyway? At this point in history, does it matter if all the readymades were Duchamp-made?

David Joselit, the author of "Infinite Regress: Marcel Duchamp 1910-1941," says no. It doesn't matter now whether Duchamp's readymades were mass-produced commodities or objects made to look like commodities. The point is, "everything is a commodity," and there are some commodities we choose to call art. All of Duchamp's readymades are assisted in some sense, he says. "They were transformed the minute he inscribed them."

Other critics are not so blasé. Ms. Henderson says it does matter whether there was a genuine readymade, at least to start with. "The key issue is the first readymade, the bottle rack" of 1914. And "at that point Duchamp had no audience to fool by manufacturing a fake object," she says. He had no motive for deception.

"You have to have the concept of the readymade before you challenge it," says Francis Naumann, the author of a forthcoming book, "Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction." After that, it matters less and less.

Once Duchamp established the idea of a readymade, he was constantly monkeying around with it. He offered a "shaved" version of the bearded Mona Lisa, and even created a "reciprocal" readymade: "Use a Rembrandt as an ironing board."

In any case, even if Duchamp intended to deceive, the readymade "has already affected a half century of artists," Mr. Naumann says. "You can't take that away."

The readymade proved that "a work of art only is a work of art if you accept it," Mr. Naumann says.

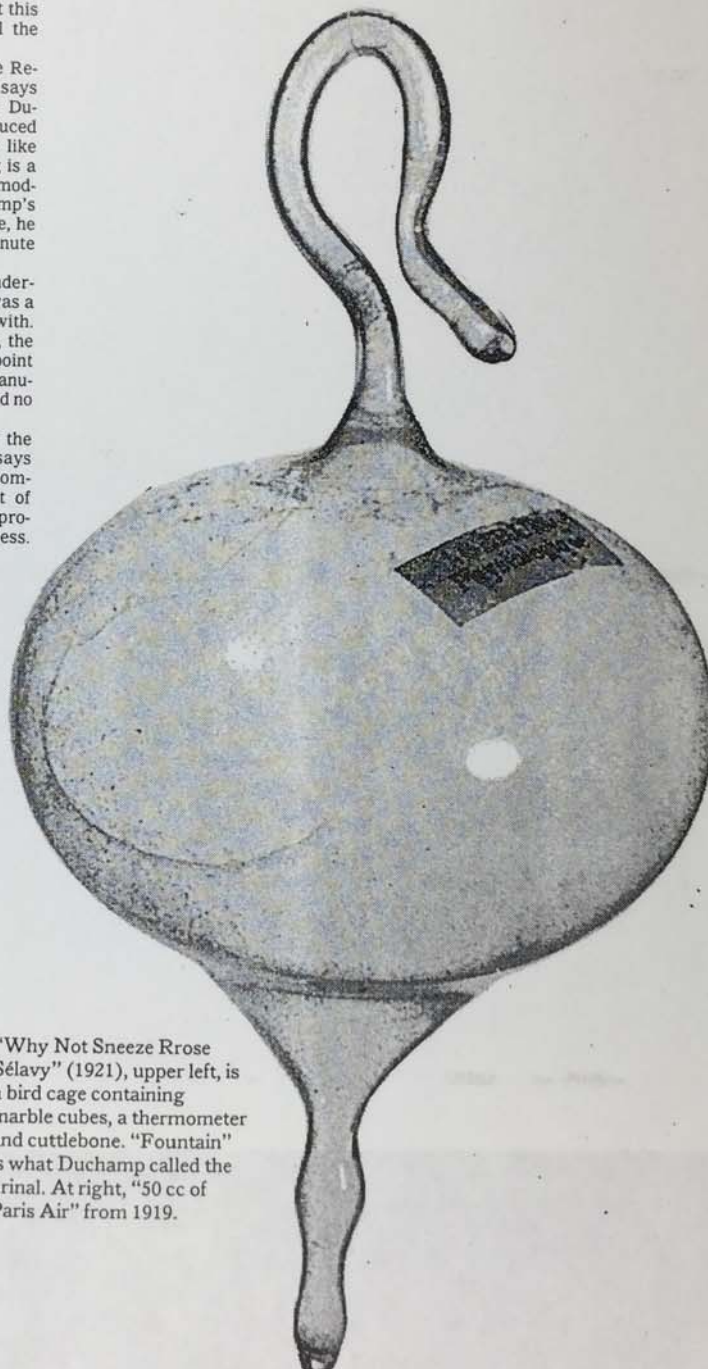
The readymade proved that "art is a set of relationships, not a thing," Mr. Joselit says.

The readymade proved that "everything and anything can be art," says Thierry de Duve, the author of "Kant after Duchamp."

So maybe the readymade is safe and sound. But what about Duchamp? "My opinion of Duchamp would change if she's right," Mr. Naumann admits. "It would be a grand act of deception."

Arthur Danto, the art critic for *The Nation*, is more blunt. "I guess it's possible that he made a commercial porcelain urinal and a grooming comb. But what would I think of him if his great contribution was as a ceramicist or a woodworker? I think it would make him far less important." Of course, "that wouldn't change the readymade; that's part of the discourse now."

"But if she's right," he adds, "I have no interest in Duchamp."



"Why Not Sneeze Rose Sélavy" (1921), upper left, is a bird cage containing marble cubes, a thermometer and cuttlebone. "Fountain" is what Duchamp called the urinal. At right, "50 cc of Paris Air" from 1919.