

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

This photograph may be upside down, but that wouldn't have distressed the man reflected in the glass-top table, who for more than 50 years had been turning the world topsy-turvy, deliberately confounding settled notions about art. When Marcel Duchamp died last week in Neuilly, France, at the age of 81, the world lost one of the century's most influential artists.

His first moment of fame was in 1913, when his cubist-inspired painting *Nude Descending a Staircase* was the sensation of the Armory Show. The fragmented abstraction of a nude woman was ridiculed by thousands of outraged observers, including Teddy Roosevelt—he compared it unfavorably to the Navajo rug in his bathroom. Duchamp's lasting reputation rests on the outrageous creations that followed—the “readymades” that he designated and displayed as art. In 1917 he purchased a porcelain urinal, turned it upside down, signed it with the pseudonym “R. Mutt” and submitted it to an art show as a sculpture called *Fountain*.

In 1923 he ceased painting (“I don't want to repeat myself”) and devoted himself to chess, at which he was a master. But he remained an intellectual force in the art world, spending much of his time on his own legend. Beginning in 1938, he spent four years condensing his life work into a small suitcase—a portable museum with miniature reproductions of his best-known pieces—the flask full of Paris air, a cage of sugar cubes, a typewriter cover. The valise itself became one of his most important art works, which he again published in even larger editions—and for higher prices.

In the late '50s he was rediscovered by a new generation of artists and elevated to the role of patron saint, whose own work anticipated pop, op and kinetic art. Duchamp thought the new generation had it too easy and maintained that “artists can't shock people anymore. Everything's accepted.” His own guiding principle, which to the end of his life he also urged upon others, was: “Have fun, if not you'll bore us.”



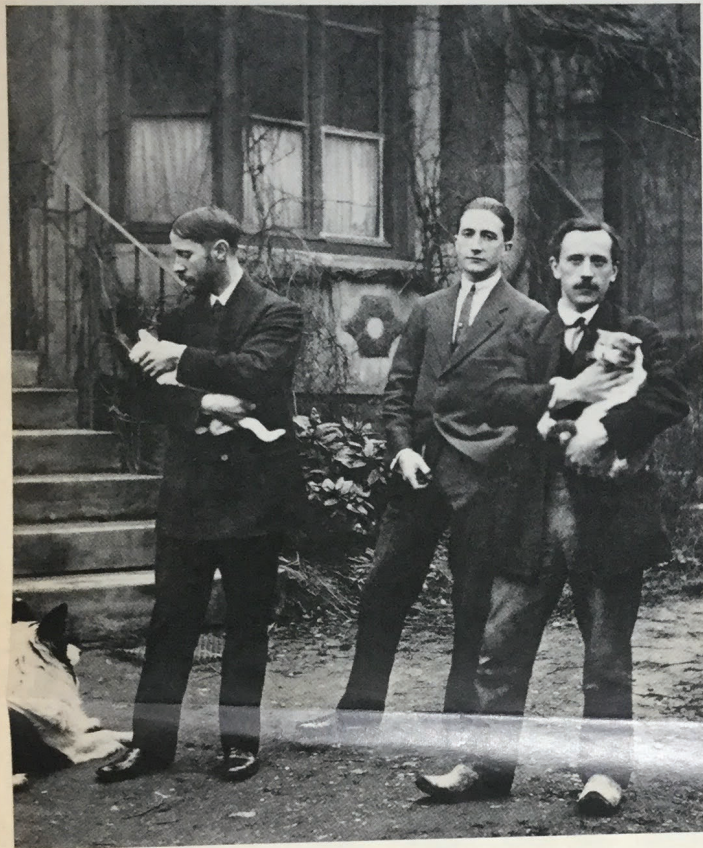
# MARCEL DUCHAMP

1887-1968

LIFE - OCT. 11, 1968.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

## Ready-mades and exploding shingles



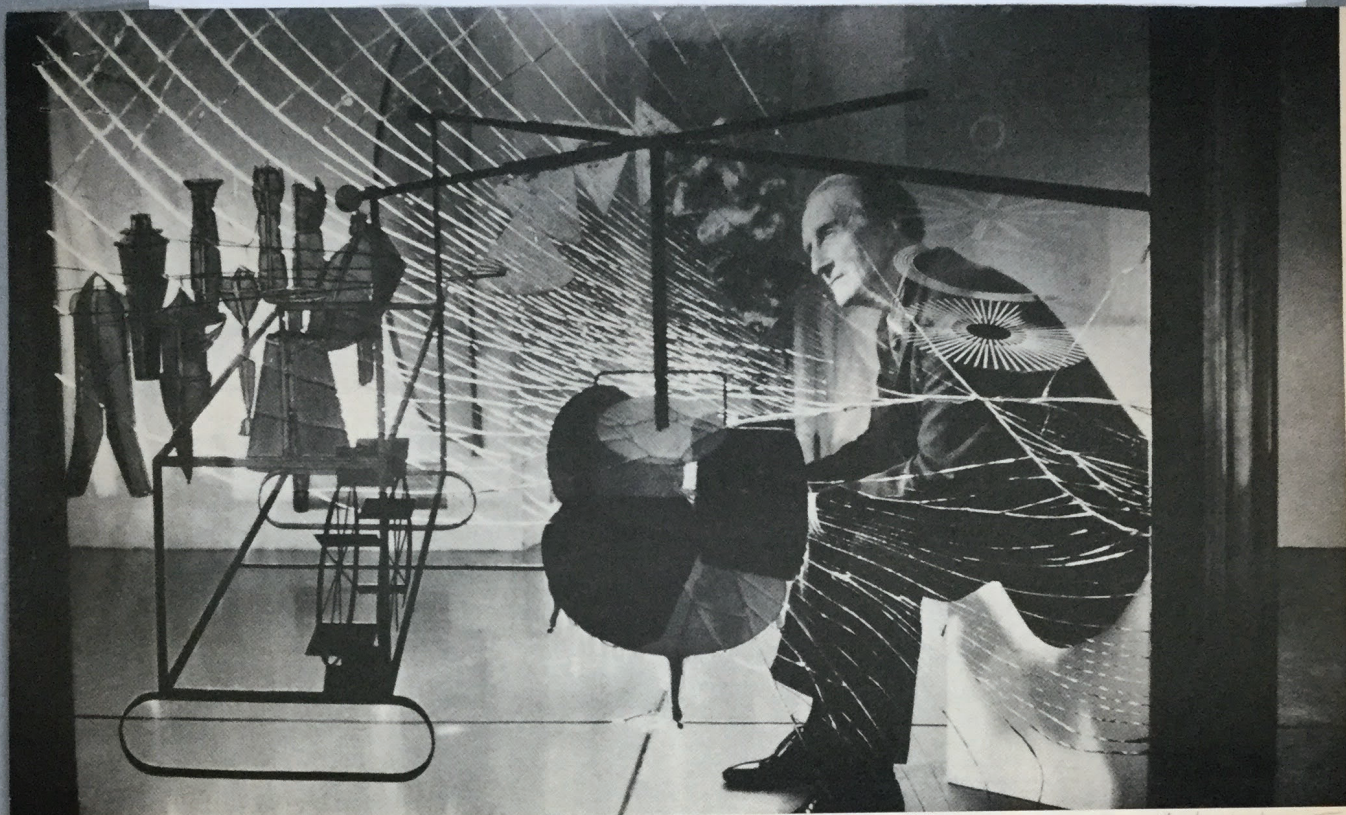
Duchamp was the youngest of three brothers, all famous artists. Jacques Villon (far left), a printmaker and painter, died in 1963; Raymond Duchamp-Villon (right), a sculptor, in 1918. This photograph was taken in 1912, the year Duchamp painted *Nude Descending a Staircase* (above), which one observer compared to "an explosion in a shingle factory."

In 1913, Duchamp mounted a bicycle wheel upside down on a kitchen stool (below) to create a "ready-made." In 1923, he appeared in a Dada movie called *Entr'acte*, where he played chess on a Paris rooftop with his friend, American Artist Man Ray (right).



CONTINUED

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3



Duchamp sits with his most ambitious work, *The Bride Stripped Bare by Her Bachelors, Even*, a glass and metal construction. He la-

bored on it for years, then suddenly abandoned the work in 1923, declaring it had reached its "definitive stage of incompleteness."

*Frank Kaufman*

*Charles E. Smith*

# *The Smart Set.*

Kodak



That describes Kodak's top super 8 movie two-some—the new KODAK INSTAMATIC® M9 Movie Camera and the KODAK INSTAMATIC M95 Movie Projector.

The instant-load M9 movie camera gives you greater movie-making versatility. Battery drive—no winding ever. A wide zoom range—5 to 1. More shooting speeds—four, ranging from 12 to 32 frames per second. Precise through-the-lens viewing, zone focusing, and automatic exposure control. Sports finder, too. And handsome wood-grain vinyl styling.

The M95 movie projector gives you greater movie-showing versatility. It has seven projection speeds—three forward speeds...three reverse speeds...and a still "speed" when you want to freeze on a single frame. Shows both super 8 movies and 8mm. Has 400-foot reel capacity.

See this smart pair at your Kodak dealer's. The camera, less than \$230. The self-cased projector, from less than \$200.

Prices subject to change without notice.

# Marcel Duchamp, Art Giant, Dies

Continued From Page 1, Col. 6

quent artistic developments, he carried the vaudeville of esthetic nihilism to its logical conclusion. His exit was final, and the perfect complement to his output as an artist. Thus his life, as well as his much shorter career, was looked upon as esthetically significant (or insignificant, for some critics regarded the withdrawal of the Grand Dada as an escape from his own inadequacies as an artist).

But for the most part Duchamp maintained an aristocratic detachment and reserve from such speculation, politely nodding in acquiescence to the legend that he gave up art to play chess; or, with a thin smile crossing his sharply featured, aesthetically gaunt face describing his occupation of later years as that of "respiateur." He was, in the words of Lawrence, former curator of the Guggenheim Museum, "the Duke of Windsor of modern art." And even in his abdication he commanded the esteem of the avant-garde.

### 'Posterity Has to Decide'

"It is disastrous for an artist to declare—to defend his art," he said to a reporter late last year. "Posterity has to decide what to do with it or whether to do with it either—and the idea of a nude descending instead of traditionally reclining or standing."

"I wish I could live another hundred years," "but," he added with a pensive smile and a moment's pause, "perhaps it would be better to be dead. You see, I find it perfectly acceptable to contradict myself."

Contradiction formed an important part of the ideological and artistic universe that Duchamp had created for himself. Finding scientific laws to be too arbitrary, he formulated his own. "Why," he asked, "must we worship principles which in 50 or 100 years will no longer apply?"

He responded by devising a personal logic in which cause and effect became subject to the act of love might—in mockery to 20th-century science—exist as a fourth-dimensional ritual of machines.

It was all very seriously tongue in cheek, yet it was also especially appealing to more than a generation of intellectuals who felt that science had stripped them of traditional values and left them spiritually bankrupt. If Duchamp did not provide the cure for spiritual malaise he at least offered wit, absurdity and the humor of paradox as anodyne.

Yet Duchamp's works also pointed to more positive concepts of art that would be articulated by generations to come: the illusionism of painting giving way to the reality of the three-dimensional object, the self-effacement of the artist, the object competing and merging with its environment.

### Cubists or Octagonists

"There is no reason why people should not call themselves Cubists, or Octagonists, Parallelopedonists, or Knights of the Isosceles Triangle, or Brothers of the Cosine, if they so desire, as expressing anything serious or permanent, one term is as fatuous as another." "I sue a career in art. He arrived by

With these words Theodore Roosevelt joined the rank of Americans who in a few short weeks were turned into art critics by the 1913 Armory Show. At the center of public ridicule, headed primarily by the cubist section of the exhibition, Duchamp's "Nude Descending a Staircase" stood as the symbol of the insanity to which modern art had progressed.

The Association of American Painters and Sculptors, organizers of the show, not only anticipated the clamor that America's first exposure to Europe's new, nonrepresentational painting would generate; they also helped to create a circus atmosphere for its inspection. Press releases deluged the newspapers, which responded enthusiastically with satirical cartoons and derisive commentary. The "Nude" became an "explosion in a single factory" and "a collection of saddlebags." Big crowds filed into the 69th Regiment Armory, at Lexington Avenue and 25th Street, and guards had to restrain outraged art lovers from damaging the painting.

It was neither the nude nor the staircase, apparently, that had provoked them, but the title, painted onto the canvas, which seemed to have little to do with either—and the idea of a nude descending instead of traditionally reclining or standing.

### 'Time and Space'

Duchamp carefully explained the painting: "It is an organization of kinetic elements, an expression of time and space through the abstract presentation of motion."

In trying to consider the notion of form through space, in a given time, he said it was necessary "to enter the realm of geometry and mathematics."

"Now if I show the ascent of an airplane, I try to show what I do not see," he continued. "I do not make a still-life picture of it. When the vision of the 'Nude' flashed upon me, I knew that it would break forever the enslaving chains of naturalism."

Half a century after the Armory Show, Duchamp recalled the indignation that had made his name a household word: "I found it very pleasant because after all my aim was not to please the general public. The scandal was exactly in my program, you might say. Also I received \$240. That also was very pleasant."

The picture, which hangs in the Arensberg collection of the Philadelphia Museum of Art, is now valued at more than \$250,000.

Marcel Duchamp was born in Blainville, near Rouen, on July 28, 1887, the third son of a family remarkable for its contribution to art of this century. His eldest brother, Gaston (Jacques Villon), was to achieve international renown as a painter before his death in 1963.

Another brother, Raymond (Duchamp-Villon), who was killed during World War I, had been one of the most gifted sculptors of his generation; a younger sister, Suzanne, would also become a painter.

With the blessings of his parents, Eugene Duchamp, a prosperous notary, and Lucie Nicole Duchamp, Marcel left his home at the age of 17 to pursue a career in art. He arrived by

in Paris at the twilight of an epoch. In just a few years, Braque and Picasso were to shatter the conventions of representational art with cubism; soon futurism would compete with cubism for the attentions of the avant-garde, and Dada would insist on sweeping away established values.

He enrolled at the Académie Julian in 1904 and took up quarters with his brother Jacques. But the Académie soon lost its glamour.

"I was already disgusted with the cuisine of painting," he said later. "I played mostly billiards at the time." After a year of military service the young painter returned to Paris. He had already demonstrated an easy technical grasp of the avant-garde, and when he began to experiment with the geometry and muted colors of cubism.

Unlike his brothers, however, who were to adapt their own sensibilities to cubism, Marcel again began to alter his style. Like the futurists he employed a succession of flat overlapping planes to create spatial movement of machine-like forms. He also supplemented his work with verbal, extravasial ideas. His famous "Nude" had in fact started as a sketch for a skit.

In 1912, after making several preliminary studies of the "Nude," he submitted it to the Puteaux circle's exhibition at the Salon des Indépendants. The futurist elements of the painting angered the members of the group, and at the request of his brothers he withdrew the work.

Duchamp recalled: "I put the painting under my arm, got into a taxi and went home. After that group meant very little to me."

### 'Playful Physics'

In the years preceding the war, he and the artist Francis Picabia, who shared with other sense of iconoclastic wit and absurd humor, became close friends. Both had been familiar with earlier practitioners of the genre: Alfred Huxley, the playboy, who after his death had asked for a toothpick, and Erik Satie, the composer who, criticized for writing shapeless music, offered a work entitled "Three Pieces in the Form of a Pear."

In this spirit, Duchamp developed a "playful physics." Dissatisfied with the traditional unit of measurement, he created his own, painstakingly scientific unit. He cut pieces of thread exactly one meter in length and dropped them on painted canvas, some a height of exactly one meter. He then varnished them in the chance positions they had assumed and had wooden rulers cut from them. Later he used the rulers to trace lines in his big unfinished work on transparent glass, "The Bride Stripped Bare by Her Bachelors, Even."

Meanwhile he had begun to question the visual basis of art. "I wanted to get away from the physical aspects of painting," he once explained. "I was interested in ideas—not merely in visual products. I wanted to put painting again in the service of the mind." In 1913 he produced the first of his "ready-mades"—the hair, sharply defined features and trim build.

In 1917 Duchamp resigned the frequent. A shadowy presence on the international art scene, he advised dealers and collectors on art-base. The rise of pop art in the early sixties stirred a renewal of interest in Duchamp's work. However, pop art's celebrations of the Coke bottle, the Campbell's Soup can and other mundane objects, unlike its ready-made predecessors, were to be accepted as genuine artistic statements. In 1962 he wrote a letter to Hans Richter, another founder of Dada, in which he said: "When I discovered ready-made I thought to discourage esthetics. In Neo-Dada they have taken my ready-mades and found esthetic beauty in them. I threw the not have to issue a check on their faces as a challenge and now they admire them for their esthetic beauty."



Marcel Duchamp in 1956 with painting which was most identified, 'Nude Descending a Staircase.' 1912.

of art. These parodistic in gestures against what he considered the inflated importance of "retinal" art were to become the altarpieces of pop artists and junk sculptors.

Tracing the development of the ready-made, Duchamp said in Hans Richter's "Dada: Art and Anti-Art": "In New York in 1915 I bought at a hardware store a snow shovel on which I wrote 'in advance of the broken arm.' 'It was around that time that the word 'ready-made' came to my mind to designate this form of manifestation. 'A point that I want very much to establish is that the choice of these 'ready-mades' was never dictated by esthetic delectation."

"The choice was based on a reaction of visual indifference with a total absence of good or bad taste... in fact a complete anesthesia. 'Sometimes I would add a graphic detail of presentation which, in order to satisfy my craving for alliterations, would alter ego, Rose Sélayu (a pun on c'est la vie), who signed such ready-mades as 'Fresh Widow,' a carpenter's mode French window with black-leather-covered panes. After working on it for eight years—never more than a few hours at a time—he stopped in 1923 because 'the whole thing no longer interested me.' That year also marked his departure from the formal practice of art. Commercialization and the acceptance of art shunned it almost entirely, by the middle class, he said later. However, his reserve was soon to be challenged in New York.

He arrived here for the first time in 1915, a celebrity for the scandal he had created in his absence. He quickly fell into that avant-garde artistic circle and glittering social milieu. Women found wit in Duchamp's conversation, elegance in his manner and masculinity in his gray eyes, reddish blond hair, sharply defined features and trim build.

In 1917 Duchamp resigned the

# Iconoclast, Innovator, Prophet

By JOHN CANADAY

Paradox, a dominant recessive in modern art, received its embodiment in the career and personality of Marcel Duchamp. He demonstrated that dignity can be achieved through a career devoted to impudence, that denial of all the gods may confer goodhoo, that abstinence from creative endeavor may make an artist a positive creative force, that esthetic nihilism may solidify a new esthetic.

The most worldly-weary of cynics by the time he lived with as much gusto as a child. He was an utterly charming man who, by his origins, his sensitivities, and his personal manner, might have been expected to be a humanistic scholar, but by any traditional humanistic standards he was Beezbeub himself.

It is quite possible that in his position as the unquestionable authority denying the legitimacy, for our century, of the techniques and philosophies of some 4,000 years of art, Marcel Duchamp has been

the most destructive artist in history. At the same time and for the same reason, he has been the most influential in the adventurous course of modern art except Picasso. He was only six years younger than Picasso, yet these six years, and his being a Frenchman, may account for the fact that the insane spectacle of World War I turned him away from the rational processes of cubism that continued to occupy Picasso in one guise or another, and led him into the anarchic movement of Dada, which denied to art the rational premises that a world bent on destroying itself had already rejected.

Yet this may be a conclusion reached too conveniently after the fact. Before the war, in 1912, in his "Nude Descending a Staircase," the young Duchamp had shown that, in spite of his serious exploration of cubist and futurist theory, he could never resist a temptation to thumb his nose in the manner of his teacher's face. The title of the painting was deliberately provocative, in itself prophetic of

the cult of irreverence that Dada exploited.

Counter (as usual) to convention, Duchamp, the innovator, became a prophet who, with no intention of becoming one, was in his own country but around the world. There is hardly an experimental art movement of recent years that cannot trace down through the branches of its family tree to find Marcel Duchamp as its generative patriarch. The line usually stops there. Historical perspective has already shown us that Picasso has been not only an innovator, as all the greatest masters have been, but as well a master among others in the continuum of centuries. Marcel Duchamp was outside that continuum. Perhaps the art that has flourished from his example will continue to flourish and establish a new tradition, or perhaps it will wither to join hundreds of other heresies that have exhausted themselves and died. Just now we can see that the top growth of the family tree is abundant—we can only guess at the strength of its roots.

acclaim, however. Museums—long ago mocked—paid him tribute. In 1963 he was given his first big retrospective, at the Pasadena Art Museum. Another large Duchamp survey was mounted in 1966 by the Tate Gallery in London.

Duchamp, who became a United States citizen in 1955, lived comfortably in a brownstone on 10th Street off Fifth Avenue with his wife, the former Alexina (Teeny) Sattler, whom he married in 1954. On the walls of their living room, paintings by Matisse, Miró and other "retinals," as he called them, suggested that he would like to issue a check on the "Teeth's Loan & Trust Co., Consolidated" to pay a \$115 dental bill, as he did in 1919. His dentist, in true Dada spirit, accepted the check and later sold

it back to him for more than the amount owed.

In recent years Duchamp was a familiar figure on Madison Avenue, visiting galleries and keeping up a lively commentary on the state of art. He attributed his longevity to "not much liquor but all the women you want," and, after smoking a pipe for many years, turned to inexpensive Philippine cigars. He also gave up chess.

"I don't play very much anymore," he said last year. "I have a hard time winning, even from the wood pushers as we call them. Once or twice a year I go to the Marshall Chess Club across the street, but that's all. You can forget about something you love very much. It's a Zen concept. When I put my 'Nude' under my arm and went home, it was my first Zen experience. Don't cry."

Duchamp accepted his new

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

Series Folder: 871.3

Collection: MoMA Exhs.

The Museum of Modern Art Archives, NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

## Marcel Duchamp Is Dead at 81; Enigmatic Giant of Modern Art

Special to The New York Times

PARIS, Oct. 2—Marcel Duchamp, one of the most influential artists of the century, died last night in his studio in the Paris suburb of Neuilly. He collapsed just after having had dinner with his wife and some friends.

Duchamp, who was 81 years old, was a naturalized American citizen. He maintained homes here and in New York. Funeral arrangements have not yet been announced.

### The Grand Dada

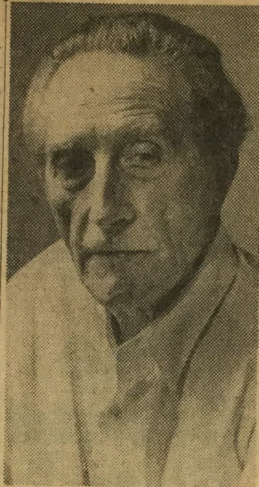
By ALEXANDER KENEAS

Like the smile of the Mona Lisa, which he retouched with mustache and goatee, Marcel Duchamp remained an enigma.

Thrust into the international limelight by the 1913 Armory Show, he abandoned his career only a decade later, at the age of 36. Yet in half a century the enfant terrible who had thumbed his nose at the pantheon of art grew up to become the spiritual father of the pop generation — and Marcel Duchamp the artist had blossomed into Marcel Duchamp the idea.

The idea, however, posed more questions about the nature of art than it answered, for at its roots it was the idea of rejection.

"I'm afraid I'm an agnostic



The New York Times

Marcel Duchamp

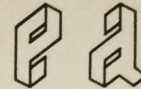
in art," Duchamp once said. "I just don't believe in it with all the mystical trimmings. As a drug, it's probably very useful for a number of people—very sedative — but as religion it's not even as good as God."

Duchamp was the quintessence of the Dada spirit. Unlike other figures in the movement who would go on after World War I to become serious painters, to assimilate subse-

Continued on Page 51, Column 1

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3



ESTUDIO ACTUAL

Una Asociación Cultural sin Fines de Lucro

Director: Clara Diamant de Sujo

Centro Comercial Chacaito, local 26

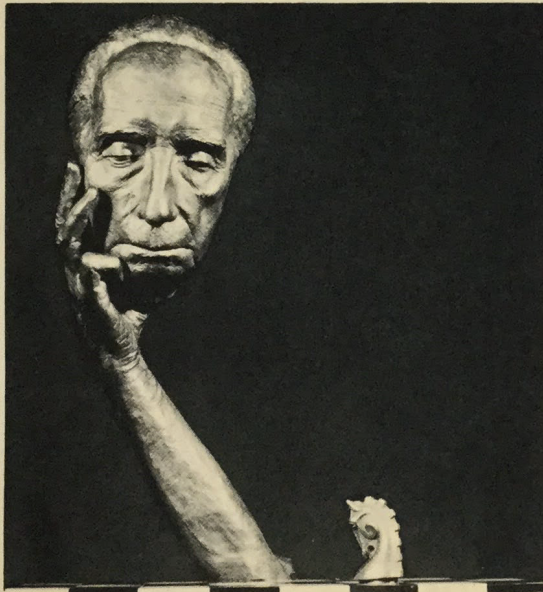
Telf.: 72.98.52

Caracas — Venezuela

Junto a la estructura aérea,  
descienda la escalera caracol  
hacia el jardín y la fuente  
y Estudio Actual

Lunes a sábado de 10 a 10

Domingo de 11 a 1



**MARCEL DUCHAMP**

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

## EN CARACAS

Cuando comenzó a rondarme la idea de un Estudio Actual, ya me atosigaba la expectativa de reunir un grupo de obras claves de Marcel Duchamp, como acto primero. Por no saber cuál de las dos ideas había nacido antes, ellas mismas optaron por hacerse una sola y convertirse, por así decir, en un *Ready-Made* o cosa hecha. Pero reunir obras de Marcel Duchamp es sencillamente una utopía. Aquellos que en Estados Unidos, por ejemplo, han tenido una vez en sus manos alguna obra de Duchamp o no existen ya o no se dan por aludidos. El Philadelphia Museum of Art posee la Colección Arensberg que es el caudal de las obras fundamentales del artista, pero mi carta pidiendo simplemente un catálogo aún aguarda respuesta. En Londres, Paris, Roma, Barcelona, Amsterdam y Atenas indagué el paradero de alguna obra, algún libro, algún *Ready-Made* de Duchamp que, por vías indirectas o simples presunciones, yo suponía que debía estar allí. Durante meses tuve la extraña sensación de buscar una pista extraviada durante un sueño. Nada guardaba ilación y yo me sabía perdida en un océano de conjeturas cuyas costas se alejaban con cada esfuerzo que me proponía. Si no hubiera tenido conmigo amplia bibliografía sobre Duchamp, hubiera llegado a nado a la evidencia cierta de que tampoco el artista había existido jamás. Y en cuanto a mí...

María Teresa Denis me ayudó una noche a revisar tantos libros y tantas notas, a introducir cierto orden en el total desorden de títulos y obras (¿no fue la Tate Gallery de Londres la que se propuso una vez una exposición exhaustiva que terminó llamando *La Obra Casi Completa de Marcel Duchamp?*) Entre ambas tratamos de descifrar el misterio imposible de *La Boite Verte*, *la Boite-en-Valise*, *La Mariée mise a Nu*, y de aclarar cuantos *Grand Verre* podían existir, si estaba el de Philadelphia, y el de Katherine Dreier y el que fue a Paris en el 47 para la gran exposición surrealista y allí se rompió. ¿O eran todos uno solo? En cuanto a la obra hecha en Buenos Aires en 1918, ¿era verdaderamente posible que... o el *Ready-Made* que se llamaba *L'Air de Paris* nos hacía pensar que...? Otra vez regresé a la certeza de que no existía un Marcel Duchamp cuando, casi saliendo de este juego de laberintos, le vi en un espejo sonreído ante mi incredulidad. Es fácil suponer lo que iba a ocurrir. Volví a las cartas y esta vez, recordando una exposición de *Ready-Mades* que viera en Paris hacia algunos años, logré mi primera respuesta afirmativa de Claude Givaudan.

Con la respuesta me facilitaba una hermosa lista de obras disponibles que completaba mis primeros hallazgos. Pero ya no había poder que me detuviera y yo seguía enviando cartas a Delvaux y cartas a nadie y un buen día di con un personaje increíble que en una ciudad de Italia tenía doscientas, two-hundred, deux-cent, duecento obras de Duchamp! Era demasiado para mí y olímpicamente rechacé el ofrecimiento... tras cerciorarme debidamente de que Estudio Actual ya tenía todo lo que convenía tener... menos la Colección Arensberg, por supuesto. ¿Pero si en Italia Arturo Schwarz, biógrafo y amigo personal de Duchamp, poseía doscientas obras de él, ¿por qué no podía yo, desde Venezuela, intentar algo más? Que alguien me prestara aquella sola obra en que Duchamp tratara de manera total y terminante al personaje increíble de Marcel Duchamp. De nuevo me lancé en la persecución de lo inasequible. Tenía la convicción de que *Marcel Duchamp moulé vij* (moldeado en vivo) era la obra total. Las etapas fundamentales se detenían hacia 1938 pero he aquí que esta escultura de 1957, de la que sólo existen tres copias, constituye su obra definitoria. Mis cartas vuelan otra vez a todas partes y apenas si hay una respuesta lacónica y, por supuesto, negativa. Entretanto se confirma la realización de la exposición en Caracas y el Instituto de Cultura y Bellas Artes tiene el acierto de invitar a Marcel Duchamp y su esposa Teeny a asistir a la inauguración y visitar nuestro país. El acepta la idea de viajar a Venezuela, "el país Duchamp", hacia principios de octubre, en viaje de regreso de sus vacaciones en Francia a su hogar en Estados Unidos. Y entonces ocurre lo imposible. Otra vez le veo sonreír misteriosamente cuando, sin habérselo pedido, él me anuncia que ha resuelto cederme para la exposición su escultura *Marcel Duchamp moulé vij*. Comprendí que era un modo de venir a reunirse con nosotros sin decirme todavía que nunca podría hacer el viaje. "Ni él ni yo creemos que vendrá, pero los dos seguimos el juego de los misterios", comenté con un amigo. Una hora más tarde Alejandro Otero tiene que repetirme en el teléfono las palabras terminantes que me hagan entender que Duchamp ha muerto.

Un día después una carta de Milán dice que Duchamp está tan cansado... y otra desde Paris anuncia que él hará el viaje a Venezuela "alguna otra vez". Temo por la exposición, por las cajas, por la escultura. Y las cajas, efectivamente, empiezan a perderse en el laberinto de los aeropuertos y tres diferentes compañías de aviación. Llegan dos cajas pero falta una, y claro, es la de la escultura. Luego una tarde la caja sube, sola, desde Maiquetía. Era verdad que él haría el viaje... "alguna otra vez". El está aquí... y yo le aguardo.

Clara Diamant de Sujo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

**ea**  
ESTUDIO ACTUAL

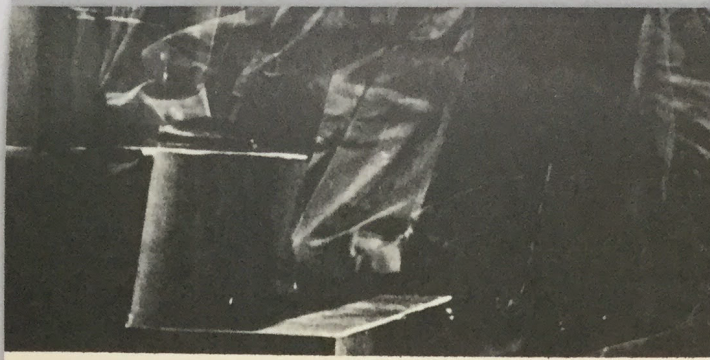


**HOMENAJE A**

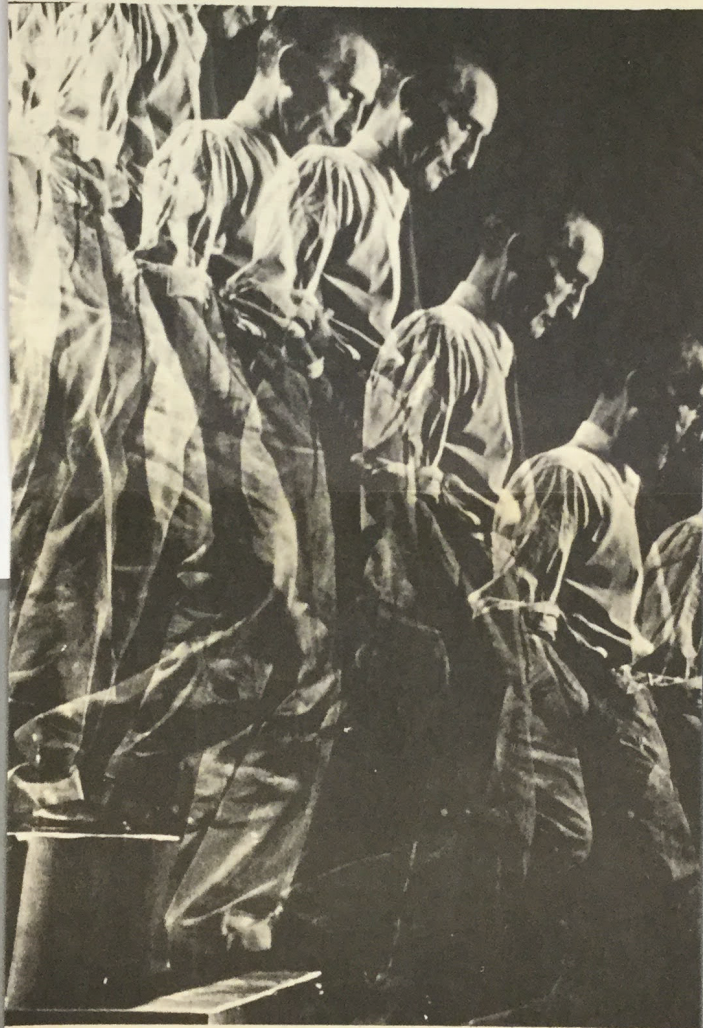
The Museum of Modern Art Archives, NY

Collection:  
MoMA Exhs.

Series Folder:  
871.3



## HOMENAJE A



## MARCEL DUCHAMP

**OCTUBRE DE 1968**

Catálogo No. 1 de la serie 1968

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Marcel DUCHAMP. (Henri Robert). (Rose Sélavy). (Rose Hélay).  
 American, born Blainville, France, July 28, 1887. Died Neuilly,  
 France, October 1, 1968. (U.S. Citizen 1955).

WORKS IN THE COLLECTION OF MOMA

Landscape. 1911, Neuilly-sur-Seine, France. Oil on canvas, 18 1/4 x  
 24 1/8". Katherine S. Dreier Bequest. (148.53). (S-11.850).

On loan  
 AIC  
 until Dec. Le Passage de la Vierge à la Mariée. 1912. Oil on canvas, 23 3/8 x  
 21 1/4". Purchase (Stephen C. Clarke Fund). (174.45). (S-6461).

Out in  
 Janis Ex. Bicycle Wheel. (1951, third version after lost original of 1913).  
 Readymade: metal bicycle wheel mounted upside down on painted wood  
 stool, 50 1/2"h. x 25 1/2"w. x 16 5/8"d., overall. The Sidney and  
 Harriet Janis Collection. (595.67 a-b). (Mathews 428).

Three Stoppages Etalon. 1913-14, Paris. Oil and thread on canvas glued  
 over glass, wood, three glass panels, each 49 3/8 x 7 1/4", inscribed on  
 reverse, "Un mètre de haut"; three wooden strips repeating the curves of  
 the threads, averaging 44 1/4" long. Katherine S. Dreier Bequest.  
 149.53.1-9). (S-1675).

X To be looked at with one eye, close to, for almost an hour. 1918, Buenos Aires.  
 Framed double glass panel with oil paint, lead, rusted metal, collage of paper,  
 lens, "silver scratching," etc., 20 1/8"h. x 18 1/8"w. x 1 3/8"d. Katherine  
 S. Dreier Bequest. (150.53). (S-11.860).

In gallery \* Fresh Widow. 1920, New York. Miniature French window, wood frame and eight  
 panes of glass covered with leather, 30 1/2 x 17 5/8". Katherine S. Dreier  
 Bequest. (151.53). (S-11.907).

Green Box

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

- 2 -

Handmade Stereoptican Slide. (1920?) New York. Pencil on stereoptican slide, two photographs, 2 1/4 x 2 1/4" each. Katherine S. Dreier Bequest. (152.53). (S-18.990).

In Gallery Why not sneeze Rose Sélavy ? 1964 replica of 1921 original in The Louise and Walter Arensberg Collection, Philadelphia Museum of Art. Assisted ready-made: painted metal cage with 151 white marble blocks, a thermometer, wood and cuttlebone, cage 4 7/8" h. x 8 3/4"w. x 6 3/8" d. Gift of Galeria Schwarz. (1123.64 a-e). (S-19.099 & RP 141).

Designs for Chessmen: King; Queen; Rook; Knight, Bishop, Pawn. (1922?) New York. Pen and ink, four sheets of drawings 8 5/8 x 9" each. Katherine S. Dreier Bequest. (215.53.1-4). (S-11.880)

\* Monte Carlo Share. (1924). Collage, 12 1/4 x 7 3/4". Gift of the artist. (3.39). (S-3357). *mat size*

Several in Dada show Twelve Rotoreliefs. (Second edition, 1953, New York; original 1935, Paris.) Set of six cardboard discs printed on both sides, to be seen in revolution, color lithographs, 7 7/8" diam. each. Gift of Rose Fried. (466.53.1-6). (RP 2625).

\* Box in a valise. 1943, New York, one of the deluxe edition of twenty begun in Paris in 1938. Cardboard box containing sixty-nine reproductions of *Raucho* sixty-one works by Marcel Duchamp, including two original copies by Duchamp, and a photograph by Man Ray, in a leather case: leather, wood, oil, plastic, paper, cardboard, reproductions, etc., 16 x 15 x 4". James Thrall Soby Fund. (67.43.1-70). (S-12.429A; .37 - S-8317).

P.81 Box in a valise. 196-, Milan, one of the regular edition of 300, conceived in Paris in 1938. Cardboard box containing \_\_\_\_\_

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

- 3 -

(with Enrico Donati):

Please Touch. 1947, Paris. Cover for "le Surréalisme en 1947," catalog for the Exposition Internationale du Surréalisme, Paris, 1947, deluxe edition. Readymade: foam rubber mounted on black velvet on pink paper covered boards, 10 x 9". Henry Church Fund. (343.47).

Coin de Chasteté. 1951-52, New York, inscribed 1954. Plaster, a. 3"1 x 1 1/8"w.; b. 3 7/8"1 x 2 1/2"w.; overall height 2 3/4". Gift of Mr. and Mrs. Solomon Ethe. (54.62 a-b).

(with Sidney Janis):

Dada. 1953. Poster, 37 3/8 x 24 3/4". Gift of the Sidney Janis Gallery. (257.65).

In Self  
Portrait  
show

Self Portrait. 1959. Serigraph, printed in blue, 7 7/8 x 7 7/8" (irreg.). Gift of Lang Charities, Inc. (136.60).

Wanted \$2000 Reward by or of Marcel Duchamp or Rrose Hélaye. 1963. Poster, 34 1/2 x 27 ". Gift of the Pasadena Art Museum. (749.63).

Medallion. 1964.

1/2"h. x 2 5/8" diam. James Thrall Soby Fund. (2101.67). )Obverse: Mathews 804a; reverse Mathews 804b).

La Double Vue by Robert Lebel. (1964), Paris. Decoupage, Purchase. (309.66.2)

\* A L'Infinifif. 1966. Illustrated book with one serigraph on vinyl, Gift of Cordier Ekstrom, Inc. (575.66).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

- 4 -

The Large Glass and Related Works. 1967. Nine etchings by Duchamp and 114 facsimile reproductions of his notes and preliminary studies for The Large Glass. With separate suite of 17 etchings.  
(2501.67).

also:

Villon, after Duchamp.

The Bride. (1934). Color aquatint and etching, 19 3/4 x 12 3/8". Gift of The Museum Publications Department. (199.51).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

SPECIAL SUMMER EXHIBITION June 24 - Sept. 27, 1953

(Dreier Bequest)

DUCHAMP, Marcel. French, born 1887. In U.S.A. since 1942.

3 Stoppages étalon. Paris, 1913-14

Duchamp  
 The artist explains how in 1913, having produced such famous paintings as the Nude Descending a Staircase, he felt urged to demonstrate still further his complete rebellion against what he calls "retinal" painting - by which he meant not only the traditional picturing of visual reality but even cubism which he had just been practicing.

2 During this period he recalls that he was also interested both in the theory of chance or accident and in popular accounts of the post-Euclidian geometry of Riemann in which there were no longer any straight lines.

These feelings and ideas are demonstrated in 3 Stoppages étalon. Taking three threads each exactly a meter long and pulling them into a tight straight line, he dropped them from exactly the height of a meter upon three glass panels and glued them down. Then, to reinforce his meaning, he repeated the curves of the threads by cutting their contours upon three flat meter sticks. (In this exhibition, three stretched threads and two meter sticks, one vertical and one horizontal, have been added at the suggestion of the artist to clarify his procedure.)

omit unless these are also shown

Three strings were necessary he explains: one would be inadequate; two would set up an opposition or polarity, but three form an effective series.

3 Stoppages in French refers both to darning (with thread) and to stopping; étalon, to a standard or measure. Thus the title 3 Stoppages étalon involves the idea of a thread, a standard meter long, stopped (at the end of its meter high fall). In another sense, the meter as a standard is stopped, that is, put an end to. The title was thought of after the work was completed.

3 Stoppages étalon is many things: a carefully executed and documented experiment, an ironic commentary on empirical or scientific method, a subtle philosophical prank, a proto-dada act, a speculation upon the workings of chance, a poetic gesture, a new outpost on the frontiers of esthetic experience. For many it is a work of art of continuing fascination.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Checklist for Tribute to Marcel Duchamp October 21 - November 17, 1968  
(In main lobby, in bay nearest Northwest Gall.)

Photograph panel

Marcel Duchamp. Three Stoppages Etalon. 1913-14. Three threads

glued on three glass panels covered with canvas, each panel  
Marcel Duchamp descending a staircase (multiple exposure). Eliot Elisofon  
49 3/8 x 7 1/4", three wooden strips repeating the curves of the  
for Life magazine, 1952  
threads, averaging 44" long, and a wooden box, 50 7/8" l. x 9" w. x

11 1/8" h. The Museum of Modern Art, New York, Katherine S. Dreier Bequest  
Head of Duchamp from Entr'acte, a film made by Renée Clair with scenario

by Francis Picabia for the intermission of the ballet, Relache (1908).  
Marcel Duchamp. Monte Carlo Share. (1924). Collage, 12 1/4 x 7 3/4".  
The music was by Erik Satie and the cast included Satie, Picabia, Man Ray  
The Museum of Modern Art, New York, Gift of the artist  
and Marcel Duchamp

Marcel Duchamp. Boîte-en-Valise (Box in a Valise). 1943, one of the  
Marcel Duchamp smoking a cigar. Niki Ekstrom, 1966  
deluxe edition of 20 begun in 1938. Cardboard box containing 69

reproductions of 61 works by Marcel Duchamp, including two original  
Marcel Duchamp signing book, A l'infinifif. Niki Ekstrom, 1966  
copies by Duchamp, and a photograph by Man Ray, in a leather case:

leather, wood, oil, plastic, paper, cardboard, reproductions, etc.,  
Marcel Duchamp and uncle playing chess in gallery with the Large Glass in  
16 x 15 x 4". The Museum of Modern Art, New York, James Thrall Soby Fund  
the background, at Pasadena Art Museum. Julian Wasser, 1963

Marcel Duchamp. Self portrait in profile. 1963. Cut paper from  
metal template, mounted on velvet, 13 1/8 x 9 3/4". From the limited  
edition of Sur Marcel Duchamp by Robert Lebel. The Museum of Modern Art,  
New York, Anonymous extended loan

Man Ray. Marcel Duchamp. 1930. Photograph (solarization), 8 5/8 x  
6 1/2". The Museum of Modern Art, New York, Gift of James Thrall Soby

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Photograph panel

Marcel Duchamp descending a staircase (multiple exposure). Eliot Elisofon  
for Life magazine, 1952

Head of Duchamp from Entr'acte, a film made by Renée Clair with scenario  
by Francis Picabia for the intermission of the ballet, Relache (1924).  
The music was by Erik Satie and the cast included Satie, Picabia, Man Ray  
and Marcel Duchamp

Marcel Duchamp smoking a cigar. Niki Ekstrom, 1966

Marcel Duchamp signing book, A l'infinifif. Niki Ekstrom, 1966

Marcel Duchamp and nude playing chess in gallery with the Large Glass in  
the background, at Pasadena Art Museum. Julian Wasser, 1963

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Mathews 2296

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Mathews 2295

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Clockwise from upper left:

Photograph: Eliot Elisofon, 1952

From Entr'acte, a film made by René Clair with scenario by Francis Picabia for the intermission of the ballet, Relache. 1924  
The music was by Erik Satie and the cast included Satie, Picabia, Man Ray and Marcel Duchamp.

Photograph: Niki Ekstrom, 1966

Photograph: Niki Ekstrom, 1966

Photographed by Julian Wasser, in 1963 at the Pasadena Art Museum

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

MARCEL DUCHAMP

*Duchamp*

MUSEUM OF MODERN ART

OVER  
COLLECTION RECORDS

Title of work (is it correct? Yes) Stoppages étalons. *Not accurate* (Could we have an English title?)

Medium (is it correct? yes) *wooden contours and plate glass pieces with apertured threads*  
~~Glass, wood, canvas, wooden silhouette.~~ *and threads*

Date executed (is it correct? yes) 1913

Place executed: ~~New~~ *Paris*

If a-cast sculpture:

1. When cast and in what foundry?
2. How many casts exist and in what collections?

Is this a study for another work? What collection? *No I used the design in Tu'm' (at Yale)*

Preparatory drawings or studies, if any, exist in what collections?

History: 1. Where and when was this work first exhibited? *Yale University, in 1949?*

2. Where else and when was it exhibited before the Museum acquired it?

*Janis Gallery New York 1952*

3. Through whom was it first sold? *directly to*

4. Previous collections? Katherine S. Dreier

*Fountain Art, Dada, etc. 17077A 1936, no. 223*

5. Were there any exceptional circumstances or incidents in the making of this work or in its subsequent history?

*WAB*

Subject: Was a specific model or scene used? Has the subject any special personal, topical or symbolic significance?

*my first use of "chance" as a medium*

*Saw, on the rue X André Bernard - "Stoppages" sign - title after the object was done*

SEE OTHER SIDE

OVER

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

References: Where has it been published, reproduced, discussed or mentioned?  
Additions:

~~from a~~ <sup>no</sup> three important  
 — 2 in opposition  
 — 3 a series

Technique: Has the work any special technical interest? Even if not, the Museum would be glad to have a description of the technique.

Quality: Do you feel that this work is a representative example of your work in this medium and of this period?

yes

Significance: The Museum would like to have any further information or explanation which might lead the student (present or future) to a better understanding of what you feel to be particularly important or interesting or valuable about this work.

Part of reaction against "retinal"  
 painting (pittura retiniana)  
 Broyeuse de chocolat - first step  
 toward depersonalizing straight lines by tension of lead wire.  
 Application of a joke about the meter - a humorous  
 which was devoid of straight lines. Not spirit. Grand  
 but had (crossed) G. Max Stirner - le moi et ses propriétés

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

86.15.4

Film

Personality, J J Sweeney

" A conversation w/ M O R

JJS

30 m

16 mm

Wisdom Series

Network - NBC TV

Prod. Robt. D. Graff

Div: " " "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

~~EXH 567-37~~

25<sup>th</sup> Anniversary: Part 1 of 5

audiotape

~~James Johnson Sweeney movie~~  
~~interviewing here~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Niki Ekstrom gets in  
country tomorrow,  
will call you

was taken by

Duchamp  
A' L' Infinite +  
Photos on cover of  
book

YU 8-8857      Niki - General

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

Cordier Ekstrom

Photograph was taken by  
son of

Duchamp

A' L' Infinite

Photos on cover of  
book

YU 8-8857

Niki -

General

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

THE PASADENA ART MUSEUM

October 10, 1968

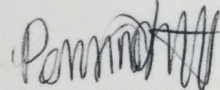
Mr. Kynaston McShine  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

Dear Mr. McShine:

Pursuant to your phone call of this afternoon I am sending you the enclosed catalogue and poster from our Duchamp retrospective exhibition of 1963.

I called Julian Wasser regarding the photographs and he said he would call you and discuss the matter before sending them.

Sincerely,



Penny Little  
Registrar

PL/sf

enc: 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

ENTR'ACTE (1924)

Commissioned by the Ballet Suédois de Rolf Maré (Paris) to go between  
<sup>for intermission</sup>  
the two parts of the ballet, Relache.

Scenario by Picabia

Directed by René Clair

Photography by Jimmy ~~KXX~~ Berliet

Music composed by Eric Satie (also composed the music for Relache)

Cast included Jean Borlin )  
Mlle Inge Friis ) also were the principals of the ballet

Satie

Picabia

Duchamp

Man Ray

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.3

# THE MUSEUM OF MODERN ART

Date \_\_\_\_\_

To<sup>KM</sup>

Re: \_\_\_\_\_

From: JN

\_\_\_\_\_

---

I asked Mrs. Duchamp about diagrams of chess problems and games. She said she never kept any records of the games she played with John Cage ("Oh no, we ~~xxx~~ didn't play that seriously, it was more for fun.") and neither did Marcel Duchamp have records of his chess games. Sorry. Guess ~~xxxx~~ we'll have to make do with the photo from Toronto.