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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	871.4

Exh. # 871

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

Marcel Duchamp. Three Stoppages Etalon. 1913-14. Three threads  
glued on three glass panels covered with canvas, each panel  
49 3/8 x 7 1/4", three wooden strips repeating the curves of the  
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

Marcel Duchamp. Monte Carlo Share. (1924). Collage, 12 1/4 x 7 3/4".  
The Museum of Modern Art, New York, Gift of the artist

Marcel Duchamp. Boîte-en-Valise (Box in a Valise). 1943, one of the  
deluxe edition of 20 begun in 1938. Cardboard box containing 69  
reproductions of 61 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". The Museum of Modern Art, New York, James Thrall Soby Fund

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

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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 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, 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

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CORRESPONDENCE  
MEMOS  
NOTES etc

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## The Museum of Modern Art

**To** George Riabov  
**From** Jane Neol  
**Date** December 30, 1969  
**Re** Installation shots of past exhibition #871

Dear George:

Here are the two installation shots from the small exhibition in the Main Lobby, Tribute to Marcel Duchamp, which took place October 21 - November 1968.

Sorry for the delay! However, the Man Ray photograph of Duchamp (91.42), belonging to the Department of Photography had to be returned on Monday morning because it is needed to another step. Instead of locating a replacement, we would like to re-hang the remaining two pictures early on Monday, December 7, before the Museum opens. Can we have our custodian at about 9:30 on Monday morning to remove the Man Ray photograph and then re-hang the two Duchamp pictures? We will also need to have a painter remove the wall with gray paint effluents because these will be gone from the picture holes.

Very thanks.

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## The Museum of Modern Art

To  
Donald Dean cc: Miss Dudley  
From Wilder Green  
Kynaston McShine Bates Lowry  
Date  
November 27, 1968  
Re  
MARCEL DUCHAMP TRIBUTE

Dear Donald:

As you have heard, the Marcel Duchamp Tribute is going to remain in the Main Lobby for a while longer. However, the Man Ray photograph of Duchamp (91.43), belonging to the Department of Photography has to be withdrawn on Monday morning because it is committed to another show. Instead of locating a replacement, we would like to re-hang the remaining two pictures early on Monday, December 3, before the Museum opens. Can we have one custodian at about 9:30 on Monday morning to remove the Man Ray photograph and then re-hang the two Duchamp pictures? We will also need to have a painter retouch the wall with gray paint afterwards because there will be marks from the picture hooks.

Many thanks.

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## The Museum of Modern Art

To Miss Dudley cc: Wilder Green Donald Dean  
From Donald Dean cc: Miss Dudley  
Wilder Green  
Kynaston McShine Bates Lowry  
Date November 27, 1968  
Re MARCEL DUCHAMP TRIBUTE

Dear Donald:

As you have heard, the Marcel Duchamp Tribute is going to remain in the Main Lobby for a while longer. However, the Man Ray photograph of Duchamp (91.43), belonging to the Department of Photography has to be withdrawn on Monday morning because it is committed to another show. Instead of locating a replacement, we would like to re-hang the remaining two pictures early on Monday, December 2, before the Museum opens. Can we have one custodian at about 9:30 on Monday morning to remove the Man Ray photograph and then re-hang the two Duchamp pictures? We will also need to have a painter retouch the wall with gray paint afterwards because there will be marks from the picture hooks.

Many thanks.

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## The Museum of Modern Art

To Miss Dudley cc: Wilder Green Donald Dean  
Dorothy Miller

From Jane Necol for Kynaston McShine

Date November 22, 1968

Re Dismantling of Marcel Duchamp Tribute

Dear Miss Dudley:

On account of the MACHINE show, the Duchamp Tribute ~~is~~ being "held over" until after the previews on Monday and Tuesday. We hope it will be possible that the Duchamp Homage be dismantled on Wednesday, November 27, in the morning. It is important that the three pictures be unframed as soon as possible, preferably on Wednesday, because I must return them to the Department of Photography. <sup>frames</sup>

As for the return of the works in the show, I have already written a memo listing everything (last week). The only urgent return is the Man Ray photograph of Duchamp; this should go to Peter Bunnell as soon as possible.

Miss Carol Shere (S-39) is to be returned to its oak frame which I brought to Andrew Clark on November 15. The aluminum frame should be returned to me, or I will pick it up whenever is better.

Please take three aluminum frames (64.12.14) and the box in a valise (67.40.1.40) down to storage. Miss Miller wants to keep the box and place top two frames in storage. Would it be possible to store the box and top two frames in a valise in the Sculpture Conservation area on the third floor of the 21 Building? It appears that other boxes are being stored there.

Please have the photographs brought up to my office.

I hope this is not too late.

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## The Museum of Modern Art

To Eric Rowilson cc: Miss Miller Andrew Olah  
From Jane Necol Donald Dean *Wilder Green*  
Date November 19, 1968  
Re Return of works in Duchamp Tribute

Dear Eric,

I am not sure exactly what day the Duchamp show will be dismantled, but I am listing below what should be done with the works in it:

The Man Ray photograph of Duchamp (91.43) should be returned right away to the Department of Photography--as is, in the aluminum frame.

Please return the Duchamp Self-portrait in profile (68.1548) to Bernice Rose, Department of Drawings and Prints. It should first be unframed, and the aluminum frame should be returned to me (if it is faster, since promptness is essential, I will pick up the frames from Andrew).

Monte Carlo Share (3.39) is to be reframed in its oak frame which I brought to Andrew Olah on November 15.. The aluminum frame should be returned to me, or I will pick it up--whichever is faster.

Please have Three Stoppages Etalon (149.53.1-9) and The Box in a Valise (67.40.1.70) taken to storage. Miss Miller wants to keep the base and plexi top for Three Stoppages Etalon. Would it be possible to store the base and top for The Box in a Valise in the Sculpture Conservation area on the third floor of the 21 Building? It appears that other bases are being stored there.

Please have the photo-panel brought up to my office.

I hope this covers everything!

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## The Museum of Modern Art

To Emily Stark cc: Registrar  
From Jane Necol

Date November 15, 1968

Re MARCEL DUCHAMP--return of loans--Three Stoppages Etalon (149.53.1-9)  
The Valise (67.40.1-70)

Dear Emily,

Three Stoppages Etalon will be returned to storage with the new base and vitrine which were made to Miss Miller's specifications.

Would you please find out if Miss Miller would like the base and vitrine for The Valise, too? Do you have room for it in your storage? Could you please let me know this afternoon so I may tell the Registrar? Thanks

P. S. The dimensions of the Valise base and top are: Base--42" h. x 48" w. x 27" d and plexi top--22" h. x 48" w. x 27" d.

*Miss Miller suggests Valise base + vitrine  
be stored on 3rd floor 21 Bldg in area to be sculpture  
conservation studio. A no. of bases are there already.*

P

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NOV 1 1968

## The Museum of Modern Art

To: Bates Lowry  
From: Wilder Green  
Date: November 5, 1968  
Re: Marcel Duchamp

CC: G.Marenoff  
K.McShine ✓  
R.Koch  
D.Dean

C  
O  
P  
Y

Dear Bates:

Dear Bates:

Today I had lunch with Teenie Duchamp and afterwards I showed  
our plans in the Main Hall. She was very much pleased with it, and  
especially good because she had just been telling me how she  
stopped all the "manifestations" that people wanted to arrange in Europe  
after Marcel died. She doesn't want anything planned until some  
time at least have passed, but she liked very much what we had done  
here.

Attached is the installation estimate sheet for the small Duchamp Memorial  
exhibition.  
Should this be charged to the general exhibition budget or to some other  
account?

*good*  
*copy to Kipman*  
*Don*

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NOV 1 1968

## The Museum of Modern Art

To Mr. Lowry  
From Dorothy Miller  
Date Nov. 1, 1968  
Re Marcel Duchamp

Dear Bates:

Today I had lunch with Teenie Duchamp and afterwards I showed her our alcove in the Main Hall. She was very much pleased with it, and this was especially good because she had just been telling me of how she stopped all the "manifestations" that people wanted to arrange in Europe right after Marcel died. She doesn't want anything planned until some months at least have passed, but she liked very much what we had done here.

*good  
copy to Kipman  
DM*

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Duchamp

## The Museum of Modern Art

To Miss Dudley

From Jane Nicol

cc. Teri Varveris

Date October 23, 1968

Re Duchamp memorial show

Dear Miss Dudley,

I have turned over to Teri Varveris two wooden sticks with "1 METRE" painted on them (nos. 149.53.4 and 149.53.5) to be kept on the Mezzanine or in another safe place until the Duchamp show is over. These pieces of wood belong in the wooden box, part of Three Stoppages Etalon by Duchamp. Then when the Stoppages <sup>is</sup> removed from the bay in the lobby the sticks could be returned to their resting place.

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## The Museum of Modern Art

To Miss Dudley  
From Jane Neol

Date October 21, 1968

Re Duchamp memorial

Dear Miss Dudley,

With this memo I am turning over the little key for Marcel Duchamp's Valise (67.43.1-70) which Kynaston McShine is using in the Marcel Duchamp show in the lobby. We did not want to keep the key in the department until the Valise is returned in a few weeks.

Three strings were necessary because one would be inadequate, two would set up some opposition or polarity, but three strings an effective series.

Stoppages in French refers both to darning (with thread) and to stopping; étalon, to a standard or measure. Thus the title 1 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.

1 Stoppages étalon is many things: a carefully executed and disconcerted experiment, an ironic commentary on empirical or scientific method, a subtle philosophical prank, a proto-data set, a speculation upon the workings of chance, a poetic gesture, a new outpost on the frontiers of aesthetic experience. For many it is a work of art of confounding fascination.

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SPECIAL EXHIBITION June 24 - Sept. 27, 1968 (Duchamp Exhibition)

## The Museum of Modern Art

To Bates Lowry  
From Dorothy Miller

cc : Kynaston McShine ✓  
Betsy Jones  
Sara Mazo  
M.C.-Duchamp file

Date October 17, 1968

Re Duchamp memorial tribute, 1968

Dear Bates:

Here is a copy of an explanatory label which we used on a previous occasion when we exhibited Duchamp's 3 Stoppages étalon. It was written with Duchamp's help and it does serve to explain a work which is otherwise rather mysterious to the public. Perhaps you'll want it for the show in the Lobby?

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

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-data act, a speculation upon the workings of chance, a poetic gesture, a new outpost on the frontiers of aesthetic experience. For many it is a work of art of confounding fascination.

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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

<sup>Duchamp</sup>  
 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.

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 ~~form~~ an opposition or polarity, but three form an effective series.

<sup>Paris</sup>  
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.

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## The Museum of Modern Art

**To** Miss Miller cc: Registrar  
**From** Jane Neel  
**Date** October 16, 1968  
**Re** Marcel Duchamp memorial

Dear Miss Miller:

Kynaston has asked me to arrange for the framing of two works he selected for the little Duchamp show. May we have permission to change the frame temporarily on Monte Carlo Collage? Kynaston would like to have it match the others which are being framed in aluminum frames.

OK

The number of the Project Order is 02.

We will arrange with Andrew Gish to create in three aluminum frames which we are supplying the following:

Marcel Duchamp Duchinon (Liberated)

Self-Portrait of Duchamp by Man Ray

Monte Carlo Collage (3.33)

Please let Jane Neel know if you want a separate project order for the tracing work or if it can be obtained on file.

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## The Museum of Modern Art

To Miss Miller cc: Miss Miller  
Donald Dean cc: Registrar  
From Kynaston McShine  
Date October 15, 1968  
Re Marcel Duchamp memorial

This memo is to confirm our several discussions about the installation of the works in the Marcel Duchamp show to be in the main lobby, in the bay nearest the North West Gallery. We understand the work should be finished by Friday so we may install the show. The items discussed were:

1. A base with plexiglas top for The Valise (67.40.1-70). The base will be 48" w. x 42" h. x 27" d, and the plexi top, 48" w. x 22" h. x 27" d., will be set into a groove in the box, which will be painted gray to match the granite walls and floor.
2. A base with plexi top will also be built for Three Stoppages Etalon (149.53.1-9), and I understand you will discuss specifications with Miss Miller.
3. An 8' wall will be constructed for the granite wall on which the Wesselmann (663.67) is hanging. Naturally, this painting will be taken down as soon as it is possible. This wall will also be painted gray.

(The number of the Project Order is 830.)

4. You will arrange with Andrew Olah to frame in three aluminum frames which we are supplying the following:

Marcel Duchamp Dechirawt (Lieberman)

Photograph of Duchamp by Man Ray

Monte Carlo Share (3.39)

Please let Jane Necol know if you want a separate project order for the framing work or if it can be included on #830.

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## The Museum of Modern Art

To Dorothy Miller cc: Miss Dudley

From Kynaston McShine

Date October 15, 1968

Re Marcel Duchamp memorial

Dear Miss Miller,

As you know, I would like to use the following works by Marcel Duchamp for the little homage in the lobby which will last about three weeks:

149.53.1-9 Three Stoppages Etalon. 1913-14

3.39 Monte Carlo Share. (1924)

63.40.1-70 The Valise. (1943)

We will have to have the collage, Monte Carlo Share, removed from the vitrine in gallery III-3-A so that it can be mounted with ~~two~~ other works on a panel. Production will need the collage by Thursday at the latest, as we want to install everything on Friday morning, October 18th. The Valise is already in my office.

The 3 works in the bay at the moment will naturally be taken down.

663.67 Wesselmann: Mouth #7

725.59 Stella: The Marriage of Reason and Squalor

18.59 Müller: Ex-Voto

With many thanks.

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# THE MUSEUM OF MODERN ART

To: Peter Bunnell

Date: 10/14/68

From:

To: Photography Dept.

Re: loan of three frames for

Date:

From: Jane Neol  
Painting and Sculpture

"Homage d Marcel Duchamp"

Re:

Borrowed for duration of show:

one 16 x 22 aluminum frame

one 16 x 20 " "

one 16 x 20 " "

Jane Neol

photo credit is; Museum Collection  
Peter Bunnell says Max Ray  
Gift of James Thrall  
Soley

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## The Museum of Modern Art

**To** Peter Bunnell                      cc. Miss Dudley  
**From** Kynaston McShine  
**Date** October 15, 1968  
**Re** Marcel Duchamp; memorial

Thank you for agreeing to letting us use the Man Ray photograph of Duchamp (91.43) in the little homage in the main lobby. The show will last about three weeks, and we are hoping to have it installed on Friday, October 18th. We are arranging to have it framed in an aluminum frame from the Photography Department.

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INSTALLATION  
LABELS  
PHOTOGRAPHS

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CANSON

Mi-feintes

HARE. 1924

Gift of the artist

Man Ray  
MARCEL DUCHAMP. 1930  
Photograph (Solarization)  
Gift of James Thrall Soby

~~SELF PORTRAIT IN PROFILE. 1963~~  
Cut paper, mounted d

~~SELF PORTRAIT IN PROFILE. 1963~~  
Cut paper, mounted on velvet (from the limited edition  
of Sur Marcel Duchamp by Robert Lebel

~~SELF PORTRAIT IN PROFILE. 1963~~  
Cut paper, mounted on velvet (from the limited  
edition of Sur Marcel Duchamp by Robert Lebel)  
Anonymous extended loan

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

LABELS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LABELS

MONTE CARLO SHARE. 1924  
Collage  
Gift of the artist

Man Ray  
MARCEL DUCHAMP. 1930  
Photograph (Solarization)  
Gift of James Thrall Soby

~~SELF PORTRAIT IN PROFILE. 1963~~  
Cut paper, mounted

~~SELF PORTRAIT IN PROFILE. 1963~~  
Cut paper, mounted on velvet (from the limited edition of Sur Marcel Duchamp by Robert Lebel)

SELF PORTRAIT IN PROFILE. 1963  
Cut paper, mounted on velvet (from the limited edition of Sur Marcel Duchamp by Robert Lebel)  
Anonymous extended loan

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

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BOITE-EN-VALISE (Box in a Valise). 1938-43  
Compartmented cardboard box within a leather-covered case,  
containing 69 miniature reproductions of Duchamp's works and a  
"coloriage" original (1938) inside the front cover.  
No. 9 of a special edition of 20 copies, "de ouy par Marcel  
Duchamp ou Rose Sélavy"  
James Thrall Soby Fund

series.

Stoppages étalon may be translated "standard stoppages" but stoppage in French means both the action of "stopping" and the action of sewing together a torn or cut cloth with a thread.

Three Stoppages Etalon is many things: a poetic gesture, a carefully executed and documented experiment, an ironic commentary on empirical or scientific method, a subtle philosophical prank, a proto-dada act, and a speculation upon the working of chance--"preserved chance."

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the Idea of the Fabrication

---

horizontal  
\_\_\_\_\_ If a thread one meter long falls  
straight  
from a height of one meter on to a horizontal plane  
twisting as it pleases and creates  
a new image of the unit of length. \_\_\_\_\_

Duchamp explained 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 called "retinal" painting--by which he meant not only the traditional picturing of visual reality but even cubism which he had just been practicing.

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-Euclidean geometry of Riemann in which there were no longer any straight lines.

These feelings and ideas are demonstrated in Three Stoppages Etalon. 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. To reinforce his meaning, he repeated the curves of the threads by cutting their contours upon three flat meter sticks.

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

Stoppages étalon may be translated "standard stoppages" but stoppage in French means both the action of "stopping" and the action of sewing together a torn or cut cloth with a thread.

Three Stoppages Etalon is many things: a poetic gesture, a carefully executed and documented experiment, an ironic commentary on empirical or scientific method, a subtle philosophical prank, a proto-dada act, and a speculation upon the working of chance--"preserved chance."

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# LABELS

OK?

THREE STOPPAGES ETALON. 1913-14

Three threads glued upon three glass panels covered with canvas, three flat wooden strips repeating the curves of the threads, and a wooden box  
Katherine S. Dräier Bequest

epigraph

from The Bride Stripped Bare by her Bachelors, even  
a typographic version by Richard Hamilton of Marché Duchamp's  
Green Box, translated by George Heard Hamilton, 1962

Duchamp explained 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 called "retinal" painting--by which he meant not only the traditional picturing of visual reality but even cubism which he had just been practicing.

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 Three Stoppages Etalon. 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. To reinforce his meaning, he repeated the curves of the threads by cutting their contours upon three flat meter sticks.

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

Stoppages étalon may be translated "standard stoppages" but stoppage in French means both the action of "stopping" and the action of sewing together a torn or cut cloth with a thread.

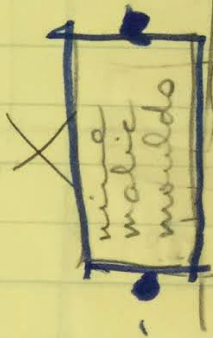
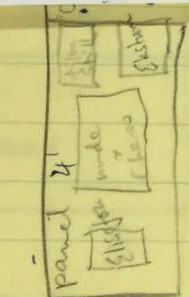
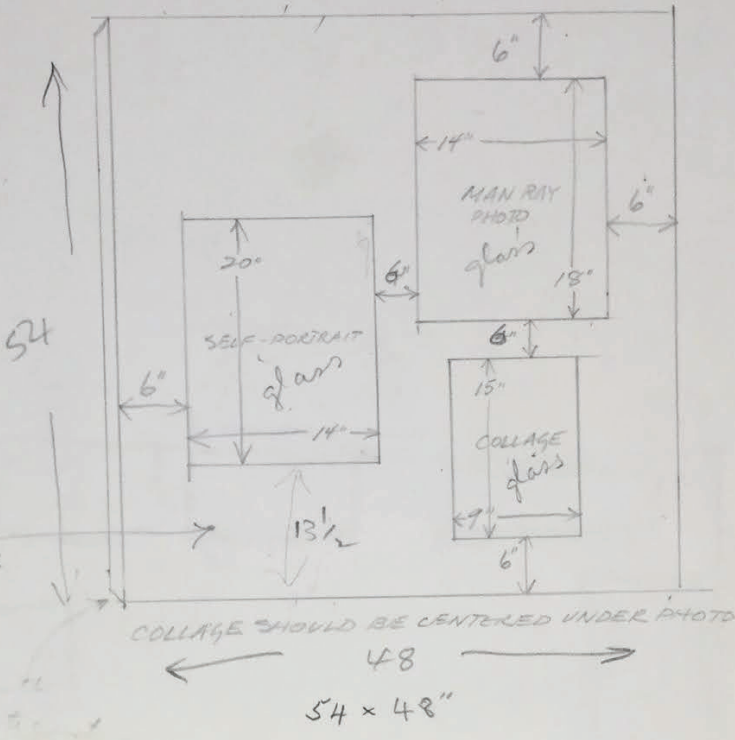
Three Stoppages Etalon is many things: a poetic gesture, a carefully executed and documented experiment, an ironic commentary on empirical or scientific method, a subtle philosophical prank, a proto-dada act, and a speculation upon the working of chance--"preserved chance."

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grey to match walls.

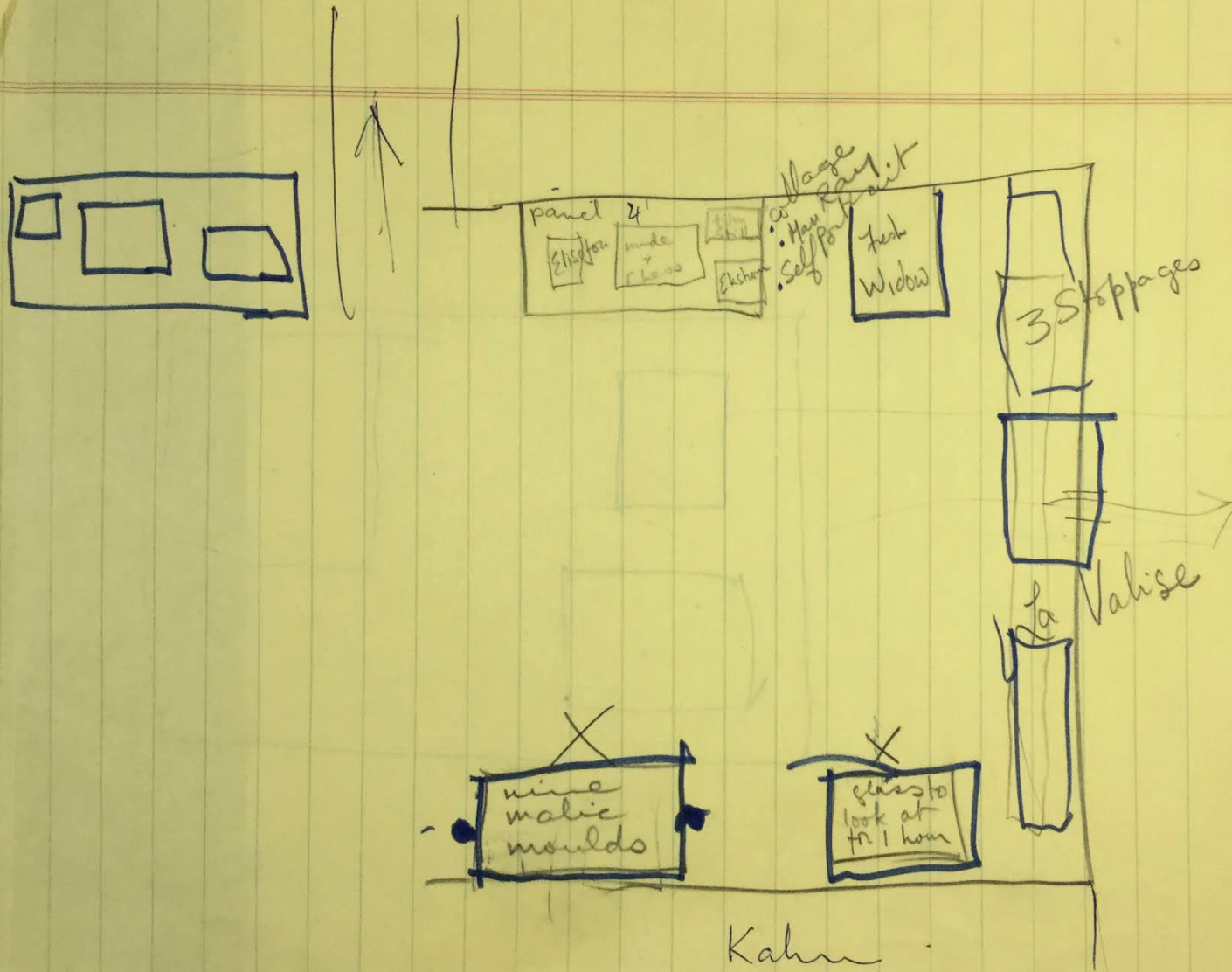
From the desk of Pat Maka



Kal

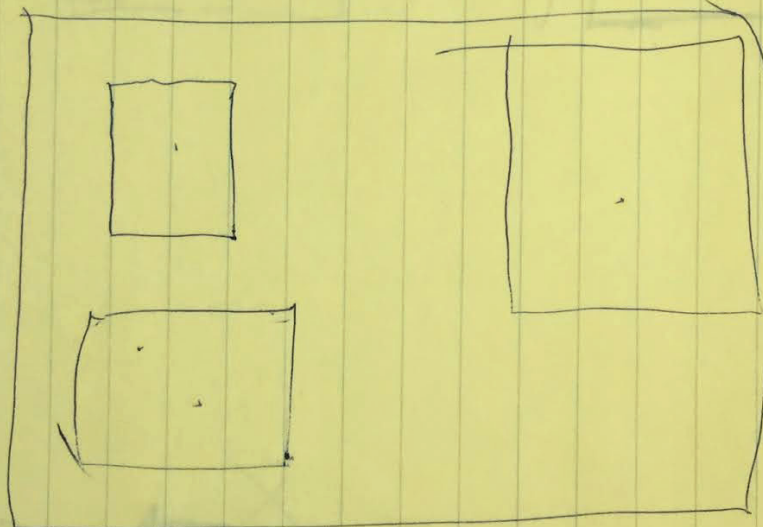


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cc: K. McShine  
 G. Marenoff  
 B. Lowry  
 J. Chapaman  
 W. Green  
 S. Rubenstein  
 R. Koch

INSTALLATION ESTIMATE SHEET

Date Oct. 17, 1968

DD/lbs EXHIBITION Duchamp

Opening Date Oct. 21, 1968 Closing Date Nov. 17, 1968

Director of Exhibition Kynaston McShine

\*\*\*\*\*

PRODUCTION MANAGER'S ESTIMATES:	Estimated Cost	Final Cost	Remarks
Carpentry Project Order # <u>1689</u>	110.00		
Mounting & Framing Project Order # <u>1691</u>	125.00		
Installation Project Order # <u>1690</u>	25.00		
Electrical Project Order #	--		
Demolition Project Order #	--		
Painting Purchase Order #	75.00		
Miscellaneous Project Order # <u>1694</u>	104.74		

TOTAL 439.74 *Dean*

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Mounting and Framing - includes one sheet of 4 x 8  
plexiglass to carpentry shop  
for vitrines mount 3 pictures 125.00

Carpentry - one 7'-0" wall 2 pedestals and one vitrine 110.00

Misc. - One large vitrine by D. B. L. Plastics

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# LIFE

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 10020

(212) JU 6-1212

November 7, 1968

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

INVOICE

cost of making two black and white prints of  
Marcel Duchamp-for personal, not reproductive use.....\$4.00

Please make check payable to

Eliot Elisofon

PD 13569

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## The Museum of Modern Art

To Andrew Olah cc: Registrar

From Jane Neol

Date October 16, 1968

Re Framing for Duchamp memorial

Dear Andrew:

This morning I brought down to the Frame Shop two aluminum frames for two works which I also brought: Self portrait in profile, 1963 (Lieberman) 68.1548 and a photograph of Duchamp by Man Ray (91.43). They should have the same color mats, as should Monte Carlo Share, a little collage I am bringing to you tomorrow (I will also bring you a frame for that).

You may remat the Self portrait in the standard size, and Mr. Bunnell in the Photography department is agreeable to having the overmat trimmed to fit or else rematted.

As for Monte Carlo Share, when you reframe it, please note it is not to be rematted (but could you cover the mat so its color will be the same as the others?).

I believe Kynaston McShine would like the three pictures on Friday so he can hang them.

*Self portrait in profile, 1963  
Cut paper from metal template*

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## The Museum of Modern Art

To Billi Lieberman cc. Miss Dudley  
From Kynaston McShine  
Date October 15, 1968  
Re Marcel Duchamp memorial

Dear Bill:

As you know, I would like to borrow your Marcel Duchamp self-portrait for the little homage in the main lobby. I hope to have everything installed by Friday morning; the show will last about three weeks.

I am attaching a loan agreement form for your signature.  
With many thanks,

P.S. We will arrange to have the work measured when it is conditioned checked, per Bernice's request.

Self-portrait in profile, 1963  
Cut-up paper from metal template  
1/2" x 1/2" x 1/2" x 1/2" x 1/2" x 1/2"

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## The Museum of Modern Art

**To** KYNASTON McSHINE

cc: Registrar  
BR

**From** Bernice Rose

**Date** October 15, 1968

**Re** Duchamp

The catalog information for Bill's Duchamp is as follows:

Self portrait in profile. (1963). From the limited edition of Robert Lebel's book "sur Marcel Duchamp." Torn paper from metal template, mounted on velvet, \_\_\_\_\_.  
Signed bottom right: "Marcel dechiravit."  
Lent anonymously

We have never measured this work, but since you have it maybe someone in the Registrar's office could take care of that little detail when they condition check it.

*Self-portrait in profile, 1963*

*Cut-up paper from metal template*

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CHECKLIST for Marcel Duchamp memorial exhibition in main lobby, in bay nearest North West Gallery, October 22 - November 17, 1968

Works by MARCEL DUCHAMP

Three Stoppages Etalon. 1913-14.

Three threads glued on three glass panels covered with canvas, each panel 49 3/8 x 7 1/4", three wooden strips repeating the curves of the threads, ~~each~~ averaging 44" long, and a wooden box, 50 7/8" l. x 9" w. x 11 1/8" h.

Katherine S. Dreier Bequest

Monte Carlo Share. (1924).

Collage, 12 1/4 x 7 3/4"

Gift of the artist

Boîte-en-Valise (Box in a Valise). 1943, one of the deluxe edition of 20 begun in 1938. Cardboard box containing 69 reproductions of 61 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

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.

Anonymous extended loan (Lieberman)

Man RAY

Marcel Duchamp. 1930

Photograph (Solarization), X x X

Gift of James Thrall Soby

X Panel of photographs X X

Marcel Duchamp descending staircase (multiple exposure). Eliot Elisofon, 1952

Head of Duchamp 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.

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 Large Glass in background, at Pasadena Art Museum. Julian Wasser, 1963

for Life

Self-portrait in profile, 1963  
Cut paper from metal template

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$12\frac{1}{4} \times 7\frac{3}{4}$

$13\frac{1}{8} \times 9\frac{3}{4}$

checklist for Marcel Duchamp memorial  
in main lobby, in bay nearest  
NW gallery Oct. 22 - Nov. 17, 1968

Three Stoppages Etalon, 1913-14.

Katherine S. Drew Bequest

Monte Carlo Show, 1924

Collage,

gift of the artist

Boîte-en-Valise (Box in a valise), 1938-43

Compartmented cardboard box within  
a leather-covered case, containing 69  
miniature reproductions of Duchamp's  
works + a "coloriage" original (1938)  
inside the front cover. No. 9 of a  
special edition of 20 copies, "de ou  
par Marcel Duchamp on Roue  
Sylavy." , x x " x x x "

James Phelan Soly Fund

Self-portrait in profile, 1963

Cut paper from metal template,  
mounted on velvet from the limited

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	MoMA Exhs.	871.4

edition of Sun Marcel Duchamp by  
Robert Label,  
Anonymous extended loan

Man Ray. Marcel Duchamp. 1930.  
Photograph (Solarization), x" x x"  
Gift of James H. Soley

Panel of photographs  
marcel Duchamp descending staircase  
(multiple exposure). Eliot Elisofon, 1952

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

MD smoking a cigar. NE 1966  
MD signing bk, à l'infinitif NE 66

MD + nude playing chess in gallery w  
Lge Gls in hand at Pasadena but Mus-  
Julian War