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	Sisler	I.37

Duchamp

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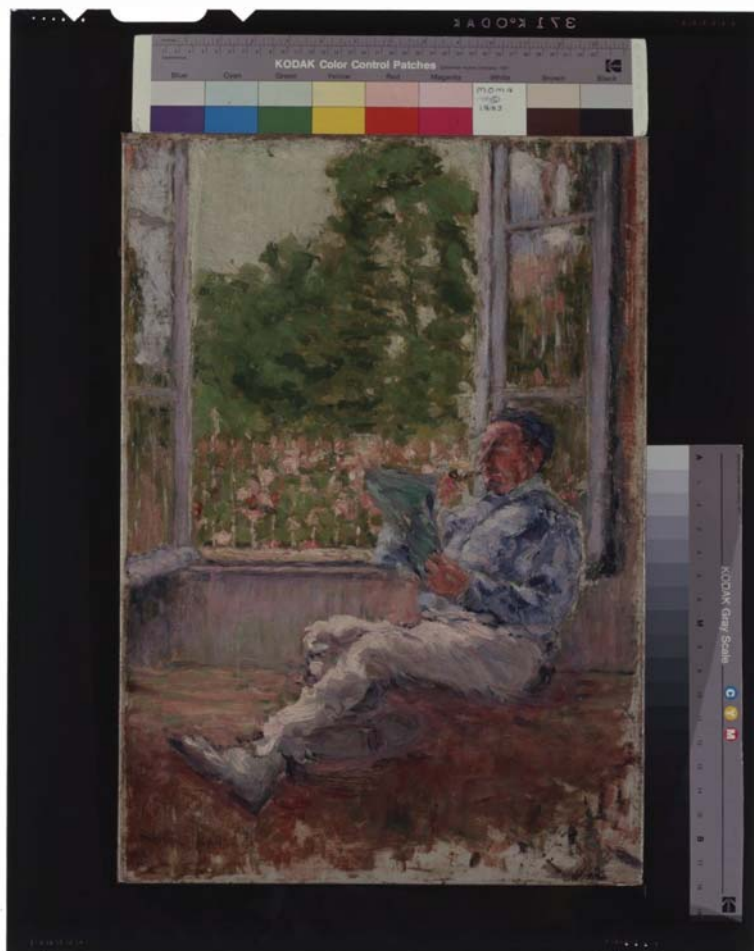
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(13) Toile, huile -  
"a propos de petite sœur"

Octobre 1911

73 X 60

cadre doré - G.M.

"Little Sister"

By duChamps



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LE VER A VAL

HAUTOT-LE-VATOIS

☒ ~~24~~ YVETOT (76190)

† (25) 95.08.88

Francis Naumann,  
348 West End Ave, Apt.3C  
New York, N.Y. 10024.

22nd May 1984.

Dear Francis,

Well here we are safely home and I will start right away with the items we promised you. Here first of all is our translation of Dimanches - a few lines, that is:

"←And so, go on then, all bells  
Of good Sundays, chime away!  
And pass, baby clothes and lace collars and white dresses  
In a rustle of lavender and thyme  
On your way to the incense and the brioches!  
In short, everything for the family! Va soli! That's for sure."

Portrait of Mary Sisler - our photo is already a copy of a copy, so we suggest as the Milwaukee Journal has the copyright (it was published by them on 10 Sept 1965) that you ask them for a print.

Photo of catalogue of BHV - enclosed herewith, the only copy we have - so can you please return it when you have finished with it - thanks.

Apollinaire on the R. Mutt case - see photocopy enclosed

Mona Lisa and her moustaches - we don't have a photo of this, but thought you might like to see the whole page as it appeared in Le Rire. CP

Shadows of the Ready-mades - the exhibition was the one in Paris at the Claude Givaudan gallery, 8 June - 30 Sept 1967. Duchamp arranged to have the shadows of the Ready-mades drawn on the white walls of the gallery. André Morain, the photographer, has a good record (photos) of the opening and you can contact him at 20 rue Ernest Cresson, 75014 Paris.

I think that is all the most urgent things you required for the Sisler catalogue. Jacques tried to find the Alphonse Allais story but hasn't found it yet - he was too prolific a writer to hope to find it straight away.

Today we started getting back some of the photos we took while we were in the States, the one of you and Jacques the day of our arrival has come out very well!

In haste to get this letter and contents off to you - will send it to the Museum c/o Lisa Kurzner, that may be quicker. Please give Lisa and Marina our best wishes.

Hope the catalogue is progressing as you wish, good luck,

Sincerely

Jannine. & Jerry

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CHARLES KRIWIN

1050 BRUXELLES, LE 11 mai 1984  
AVENUE DE LA FORÊT 156

Mrs. Lisa Kurzner  
Departement of Painting-Sculpt.  
The Museum of Modern Art  
11 West 53 Street  
New-York - N.Y.10019

Dear Mrs. Kurzner,

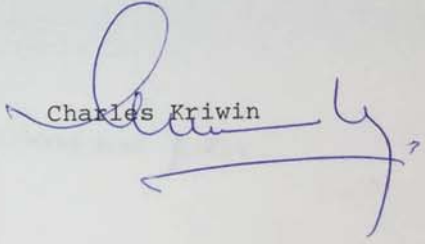
I have received your letter concerning Duchamp's Monte Carlo Bonds. I don't know where you got your information, but it is true that I possess a Monte Carlo Bond numbered 12.

I have bought that work many years ago from Schwarz in Milan. I suppose that your information about my Monte Carlo Bond comes also from Schwarz.

I possess also other works from Duchamp. If you are interested, I will be glad to give you any informations you would like to receive. These works are also coming from Schwarz.

If you have to whrite to me again, may I ask you to do it to my personal address, I have defini- tely closed my gallery.

Sincerely yours

  
Charles Kriwin



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## SOTHEBY'S

1334 York Avenue, New York, New York 10021  
(212) 472-3400

March 26, 1984

Ms. Lisa Kurzner  
Research Assistant  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

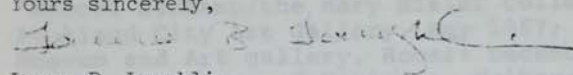
Dear Ms. Kurzner:

I have enclosed one black and white photograph of Duchamp's Fountain which you requested in your letter of February 16, 1984.

Unfortunately, we do not have a black and white photograph of Duchamp's Three Standard Stoppages available.

I apologize for the delay and hope this will be helpful to you.

Yours sincerely,

  
Laura B. Laughlin  
Impressionist and Modern Paintings

Enclosure: one black and white

Will send photo permission form.

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*Australia*

Marcel Duchamp  
France, United States 1887-1968

Hat rack. 1917  
reconstructed 1964 by Galleria Schwarz, Milan  
no 2 from an edition of 8  
*signed and dated on back in black fibre tipped pen ①*  
wooden hat rack

Provenance: 1964 Galleria Schwarz, Milan; 1964 to Mary Sisler, Palm Beach, Florida; ② 1971 to Fourcade, Droll Inc., New York; ③ bought by the Australian National Gallery in June 1973

Exhibited: "Not Seen and/or Less Seen of/By Marcel Duchamp/Rose Selavy: 1904-64" (The Mary Sisler Collection), Cordier and Ekstrom, Inc., New York, 14 January - 13 February 1965 Cat. No 66 (ill)

"The almost complete works of Marcel Duchamp", organized by the Arts Council of Great Britain and held at the Tate Gallery, London, 18 June - 31 July 1966 Cat. No 128 (ill)

"Marcel Duchamp/the Mary Sisler Collection/78 works 1904-1963" Auckland City Art Gallery, May 1967; then travelled to Tasmanian Museum and Art gallery, Hobart December 1967 - January 1968; National Gallery of Victoria, Melbourne, 1 February - 3 March 1968; Newcastle Art Gallery, 27 March - 28 April 1968; Art gallery of New South Wales, Sydney, 8 May - 2 June 1968; Queensland Art Gallery, Brisbane, 19 June - 14 July 1968; Western Australian Art Gallery, Perth, 19 September - 20 October 1968. Cat. no 58

"Marcel Duchamp", Philadelphia Museum of Art, 22 September - 11 November 1973; ④ then traveled to: Museum of Modern Art, New York, 28 December 1973 - 24 February 1974; The Art Institute of Chicago, 23 March - 5 May 1974. Cat. no 150

#### Literature:

Anne d'Harnoncourt and Kynaston McShine (Eds.) Marcel Duchamp, The Museum of Modern and Philadelphia Museum of Art, New York, 1973. Cat. no 122 (ill)

- ① For further details see 'The complete works of Marcel Duchamp' by Arturo Schwarz
- ② New York?
- ③ not yet secure in this date but will check soon
- ④ This exhibition actually extended into December due to strike at MoMA. 11 Nov was the official closing date. 28 Dec was the adjusted start at MoMA (officially it was 3 Dec)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

G.P.O. Box 1150  
Canberra A.C.T. 2601  
Telephone: (062) 71 2411  
Telex: AA 61500  
Telegrams: ANG Canberra

## Australian National Gallery

In reply please quote:

5 March 1984

Ms Lisa Kurzner  
Research Assistant  
The Museum of Modern Art  
11 West 53 Street  
NEW YORK NY 10019  
USA

Dear Ms Kurzner

Thank you for your letter of 31 January requesting a photograph and information on Hat Rack 1917 by Marcel Duchamp formerly in the collection of William and Mary Sisler.

I have enclosed a black and white photograph of the work as requested, and those details that are available from our files. Regretfully the catalogue details are incomplete. I was hoping however that your research and subsequent publication would cast light on the matter and enable us to complete all details.

The Australian National Gallery also holds Bottle dryer 1914, a work which also comes from the Sisler Collection. I have included a photograph and relevant catalogue details for this as well. If reproduced these works should be credited to:  
Collection: Australian National Gallery, Canberra.

No payment is expected for this material, but we would be pleased to receive a copy of your publication for our library if this is convenient.

Yours sincerely

*Michael Desmond*

Michael Desmond  
Assistant Curator  
International Art



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Marcel Duchamp  
France, United States 1887-1968

Bottle dryer. 1914  
reconstructed 1964 by Gallery Schwarz, Milan  
no 2 from an edition of 8

*Signed and dated on the outside of the bottom ring with black fibre tipped pen "Marcel Duchamp 1964 2/8" ①*  
galvanized iron bottle dryer

Provenance: 1964 Galleria Schwarz, Milan; 1964 to Mary Sisler, Palm Beach, Florida; ② 1971 to Fourcade Droll Inc.; ③ bought by the Australian National Gallery in June 1973.

Exhibited: "Not Seen and/or Less Seen of/ by Marcel Duchamp/  
Rose Selavy: 1904-64" (The Mary Sisler Collection), Cordier and Ekstrom, Inc. New York, 14 January - 13 February 1965 Cat. No 56 (ill)

"The almost complete works of Marcel Duchamp", organized by the Arts Council of Great Britain and held at the Tate Gallery, London, 18 June - 31 July 1966 Cat. No 116 (ill)

"Marcel Duchamp/the Mary Sisler Collection/78 works 1904-63", Auckland City Art Gallery, May 1967; then travelled to Tasmanian Museum and Art gallery, Hobart, December 1967 - January 1968; National Gallery of Victoria, Melbourne, 1 February - 3 March 1968; Newcastle Art Gallery, 27 March - 28 April 1968; Art Gallery of New South Wales, Sydney, 8 May - 2 June 1968; Queensland Art Gallery, Brisbane, 19 June 14 July 1968; Art gallery of South Australia, Adelaide, 2-31 August 1968; Western Australian Art Gallery, Perth, 19 September - 20 October 1968. Cat. No 51

Literature:

Monique Fong, "Marcel Duchamp: An introduction: Art and Australian Vol. 5 No. 3 December 1967 p. 503 (ill)

① For further details see "The complete works of <sup>Marcel Duchamp</sup> ~~Schwarz~~" by Arturo Schwarz

② as per label  
③

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M. KNOEDLER & CO., INC.  
19 EAST 70TH STREET  
NEW YORK, N.Y. 10021  
794-0550

LONDON, 22 CORK STREET  
CABLE ADDRESSES  
"KNOEDLER"  
NEW YORK LONDON

February 15, 1984

Mary Kurzner  
Museum of Modern Art  
11 West 53rd St.  
New York, N.Y.

Dear Mary,

Enclosed is the Duchamp photograph that you requested.  
Please have your accounting department remit \$10.00  
to M. Knoedler & Co. and send to my attention so I  
can credit you as paid.

Thank you and I will certainly look forward to receiving  
the catalogue and seeing the show.

Sincerely yours,

*Nancy C. Little*  
Nancy C. Little  
Library

#3 manchad des quahesensous  
#4 paryson de los

CA 8502  
CA 8503



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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~~Portrait of D'Yonne Duchamp~~ CA 85277 <sup>o</sup>  
~~NEE BOY~~ CA 8528

~~Study of the Mettlic holds~~ CA 8550  
~~Sieves~~ CA 8544  
~~Why not Sieve~~ CA 8577

Spring CA 8543  
 Porte - Boutilles (Bottle Arch) CA 8568  
 L HOOQ CA 8545  
 Cheque T222h CA 8546  
 Obligation pour la roulette de boule Cmb CA 8547  
 Comb CA 8570  
 Fresh Window (CA 8576)  
 13155cm  
 \* Bottle Arch CA 8568

Watercolors  
 #7 Homme de dos son tabouret CA 8506  
 #82 Chess Knight CA 8551  
 #59 TN Advance of the Bachelor man CA 8569  
 #2 Cochen son siège CA 8501  
 #3 Marchand des quatre saisons CA 8502  
 #4 paysan de dos CA 8503

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The Baltimore Museum of Art May 11 - June 20  
1965

Not seen &/or less seen of  
Rose Selby 1904-64 Gordon + Ekstrom  
140. 14 - Feb 15, 1965

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\$7.00 6/w net new not pay  
\$ 10.00 for services



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## FOURCADE, DROLL INC.

36 East 75th Street, New York, New York 10021

Tel. 212 535-3980 Cables: FOURCADROL

December 31, 1975

By appointment only

RECEIVED from Fourcade, Droll Inc.:

Four (4) Drawings by Marcel Duchamp

"AU PALAIS DE GLACE"

1939, Brush drawing with splatter  
17 x 12"

"MI-CARRE"

1939, Conte pencil, ink and splatter  
24 x 19-1/8"

"AU BAR"

1939, Pen, brush, ink  
15-1/8 x 11 1/2"

"PREMIER COCHER"

1937, Brush drawing and splatter  
12 1/2 x 9-5/8"

To Be Delivered to: Mr. Henry Geldzahler, Curator of  
20th Century Art, Metropolitan Museum of Art,  
Fifth Avenue at 82nd Street, New York, New York

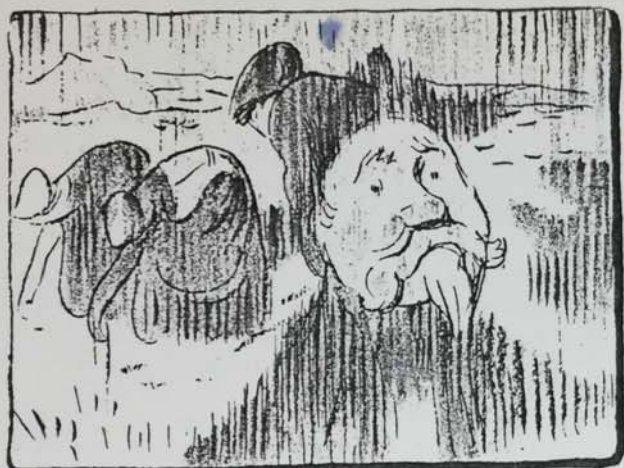
According to instructions received from: Mrs. William  
Sisler, P.O. Box 2214, Palm Beach, Florida 33480.

RECEIVED BY: \_\_\_\_\_ Date: \_\_\_\_\_  
Metropolitan Museum of Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	1.37



Depuis qu'on a fichu des glaces sur les tableaux, je me sens devenir loufoque.



J'vois ma tête dans le postérieur des glaneuses de Millet.



J'me figure que je suis Jean-Baptiste et qu'on m'a coupé le cou...



J'la vois dans le ventre de la Source de M. Ingres.



Et j'finirai par me prendre pour la Joconde!...  
Dessin de Lucien Méryvet.



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Marcel Duchamp. Monte Carlo Bond, (Obligations pour la Roulette de Monte Carlo)  
1924. 12 1/4 x 7 3/4 in.

Photo collage on colored lithograph; maquette.

Collection ?

Photo: S.A.D.E. (Surrealism and Dada, Even) Archives, Milan.

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Tel. 212 535-3980

Cables: FOURCADART, NEW YORK

August 2, 1978

Mrs. William Sisler  
P. O. Box 2214  
Palm Beach, Florida 33480

Dear Mrs. Sisler,

I am in receipt of your letter dated July 28, asking us to put a cost price on the various objects we have on consignment from you.

We only know the cost price of the Duchamp items originally consigned, and we don't know the cost price of your manuscript, and we don't know the cost price of your drawing by Byers.

I am therefore returning to you the list which you sent back to me, with the cost price inscribed in front of each object in red.

Before I contact a private client, I have to have your permission in writing to ask for the prices which I indicated in black pen on the list. As you will remember, the list shows in type the prices at which the objects are presently consigned, it shows in certain cases in black ink the prices at which we should be able to sell them today, and for which I need your permission, and last, in red, the cost price. Once I have your permission, I shall contact two or three clients susceptible to acquire the lot.

I would be grateful to you for answering the questions I asked in my letter dated July 21, and for settling the invoice which is long overdue and for which we sent you a statement on July 21.

Looking forward to hearing from you, I remain with best regards,

Sincerely yours,

*Xavier Fourcade*  
Xavier Fourcade

XF:jw  
Enclosure

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Tel. 212 535-3980

Cables: FOURCADART, NEW YORK

November 22, 1978

Mrs. William Sisler  
The Springs  
6 Wesleyan Court  
Rancho Mirage, California 92270

Dear Mrs. Sisler,

I thank you very much for your letter dated November 13.

Please find enclosed a copy of our last contract dated September 26, 1978, which lists all the works by Marcel Duchamp belonging to you, with their current asking prices. I want to confirm that the "Portrait d'Yvonne Duchamp" is now on approval at the Centre Pompidou in Paris, and will probably be acquired by the Centre Pompidou at the beginning of December. We shall confirm it to you as soon as we will know. I have offered all the other works to various museums and collectors interested in Marcel Duchamp, unfortunately without any positive reaction. I consider, however, that they are perfectly saleable works at the prices we have put on them, and I intend to keep offering them if it is alright with you.

I am also sending you another list of works by Marcel Duchamp which we hold on your behalf, which I consider impossible to sell today. Both "The Green Box" and the "Boite Alerte" are not in good condition, probably due to the long travel and several exhibitions in which your collection was involved.

The drawing by James Byers, in my opinion, is without any value today.

I would be very grateful to you if you could let us know what you intend to do with those various works. I am perfectly prepared to keep on your behalf the works listed on the September 26 contract, which could be sold at some point. The rest could certainly be given to a museum, but I would doubt that you would have a very high tax deduction.

I am sending you enclosed a copy of our invoice dated May 24, 1978 which has never been paid. As you will see, it lists various expenses which we incurred on your behalf for photographs and shipment to Palm Beach, amounting to \$ 377.24, as well as \$ 5,000 billed by Mr. Jeff Schlanger, the sculptor who did the "Endless Column".



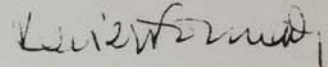
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I would be extremely grateful to you if you could let us know what you intend to do about the \$ 5,000 due to Jeff Schlanger, whether you don't want to pay it at all, or whether you want to pay part of it, such as ~~\$ 2,000~~, or whether you want to pay the full \$ 5,000. I want to make it clear once more that this is not my involvement, and that as Jeff Schlanger had not told us at the beginning that he would charge that he can not really do anything but to ask for that payment, if you judge that this is due to him. However, I would like to close the case, and would be grateful for your final decision.

I hope that you are now feeling better, and enjoying the warm climate of California. I know that the Metropolitan Museum has received the "Endless Column", which should be on view quite soon. I shall immediately let you know how it looks.

With best regards and best wishes, I remain

Sincerely yours,



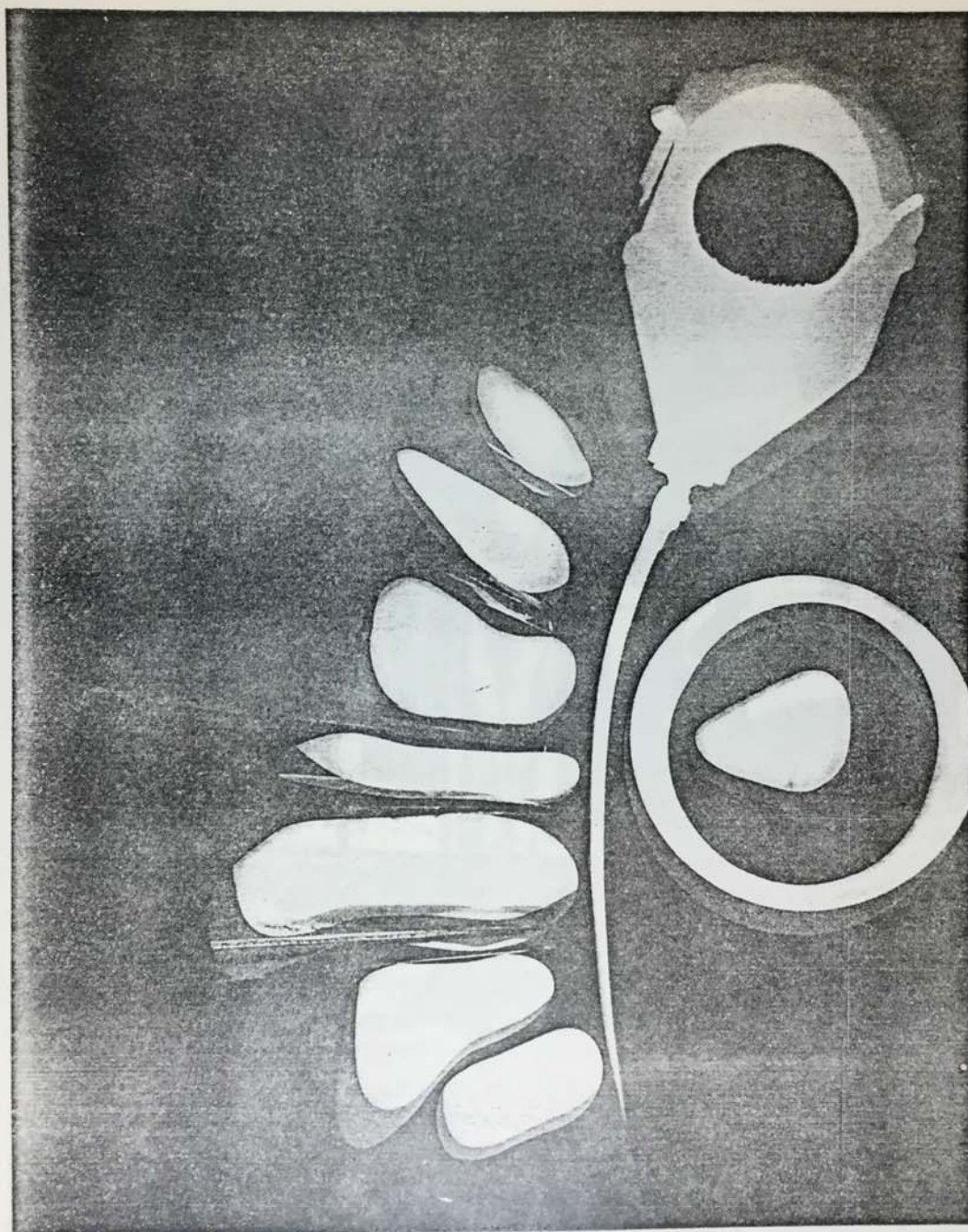
Xavier Fourcade

XF:jw  
Enclosures

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*Itall-Pneon, Photogram Simulation*

Man Ray  
Forms [Photograph.] 1923

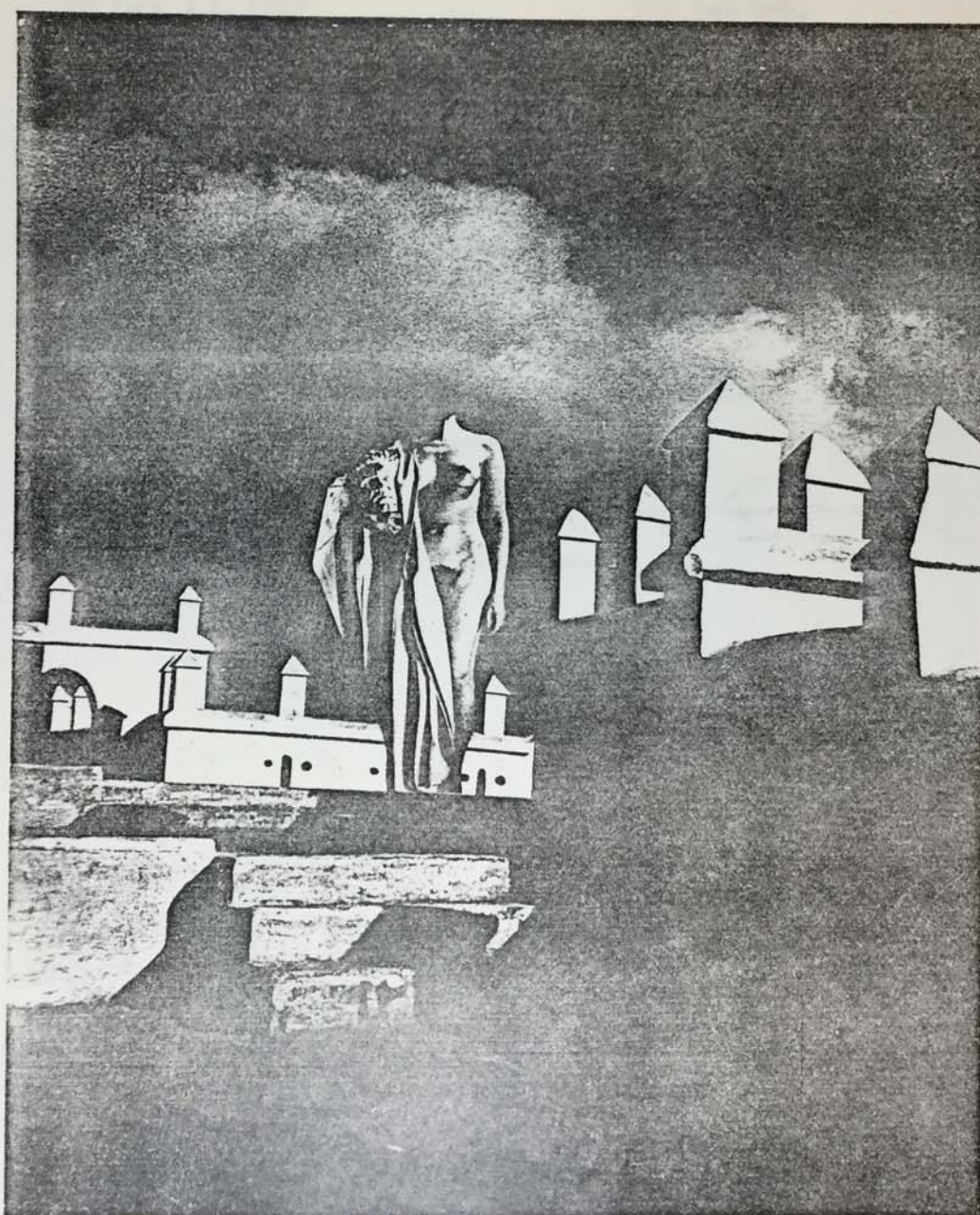




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Pierre Boucher  
(Untitled) 1935

*Itall - Purcar, Photograph Surrealism*



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LE VER A VAL

HAUTOT-LE-VATOIS

☒ ~~84~~ YVETOT (76190)

† (35) 95.08.88

Marina Vidas,  
The Museum of Modern Art,  
Dept. of Painting and Sculpture,  
11 West 53rd Street,  
New York, N.Y. 10019

15th June 1984.

Dear Marina,

Here is a print of the Mona Lisa drawing by Lucien Métivet which you can use for the Mary Sisler catalogue. Can you please make a note to return it to us in due course? As we don't have a photo of the complete page of Le Rire we are thankful that you decided to use only the detail as we did in the Chronologie - that way we don't have to go through all the business of getting a photo made.

Hope the publication is progressing as you would wish.

Our best wishes to you,

*Jennifer Gough-Cooper*

Jennifer Gough-Cooper



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Philadelphia  
photos coming! 5/24

ade (Study for Young  
1.5 x 47.8 (24 5/8 x 18 13/16")  
fine carbon on  
(161)

- Collection  
Maria Martins  
de Janeiro (178

de de)  
machine of paper  
- A  
order permission  
Schwarz

tech current collection

versa) 1915  
IS 16 67.718

Male Descending a Staircase No. 2 o/c. Phila Museum

Door: Ilse Larey 1127 S. Cat. 291 (C424)  
187  
Write to S for permission for Phila  
to copy from it. (call: Galleria Schwarz, Milan  
(291))



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Philadelphia  
photos coming! 5/24

ade (Study for Young  
1.5 x 47.8 (24 5/8 x 18 13/16)  
in a carbonic  
(161)

- collection  
Mara Marking  
de Janeiro (178

de de)  
machine of paper  
- a  
order permission  
Schwarz

tech current collection

verso) 1915  
15 16 67.718

Male Descending a Staircase No. 2 o/c. Phila Museum

Doc: Ilse Larey 1927 S. Cat. 291 (C427)  
187  
Write to S. b. permission for Phila  
to copyright it  
Call: Galleria Schwarz, Milan  
(291)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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# Philadelphia Museum -

Bacci # 4239.

Marcel Duchamp, Standing Male (Study for Young Man - April in Spring) 1911 62.5 x 47.8 (24 5/8 x 18 13/16 in)  
China ink & charcoal (chinese carbon ink)  
coll. Vera & Arthur Schnitzler, Milan (161)

Coffee Mill 1911 mma 8805 - collection Maria Martins  
o/c cardboard 13 x 11 15/16 -  
Signed Mrs. Rodin Gores Rio de Janeiro (178)

Study for Tzanele Ureque (étude de) 1919 ?  
pencil red & black ink o/c paper  
14 13 1/16 x 20 7/8" - A  
Galleria Schwarz, Milan (262) order permission Schwarz

Bacci 1860

Philadelphia Study for Bachelors - check current collection

Marcel Duchamp, Chef de Cuisine (Verso) 1915  
pencil o/c paper Clement's 16 67.718  
8 3/8 x 6 1/2 in

Male Descending a Staircase No. 2 o/c. Phila Museum

Door: Ilme Larnery 1127 S. Cat. 291 (C427)  
187  
Write to S for permission for Phila  
to copy print is  
Call: Galleria Schwarz, Milan (281)



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Bacci. 2745 cat 269 Dust Breeding

Outer door of Saint Donat: (146-66)

69-41-1  
A

for print  
A L'INFINITIF

A L'INFINITIF (pub. 1967) — Phila photo removed

order  
Schm

Pin Palais de Glace. 1908.

index info of paper 14 3/4 x 12 5/16"

coll. Galleria Schwarz mun (94)

BACCI — 2147

for Metwayli: Cemetery of Uniforms and Liveries, No. 1, 1913

paper of paper 12 5/8 x 15 15/16"

Phila Museum. (201)

50-134-66-

Sketch for Precision Optics, 1925 index info of paper

10 5/8 x 8 3/16"

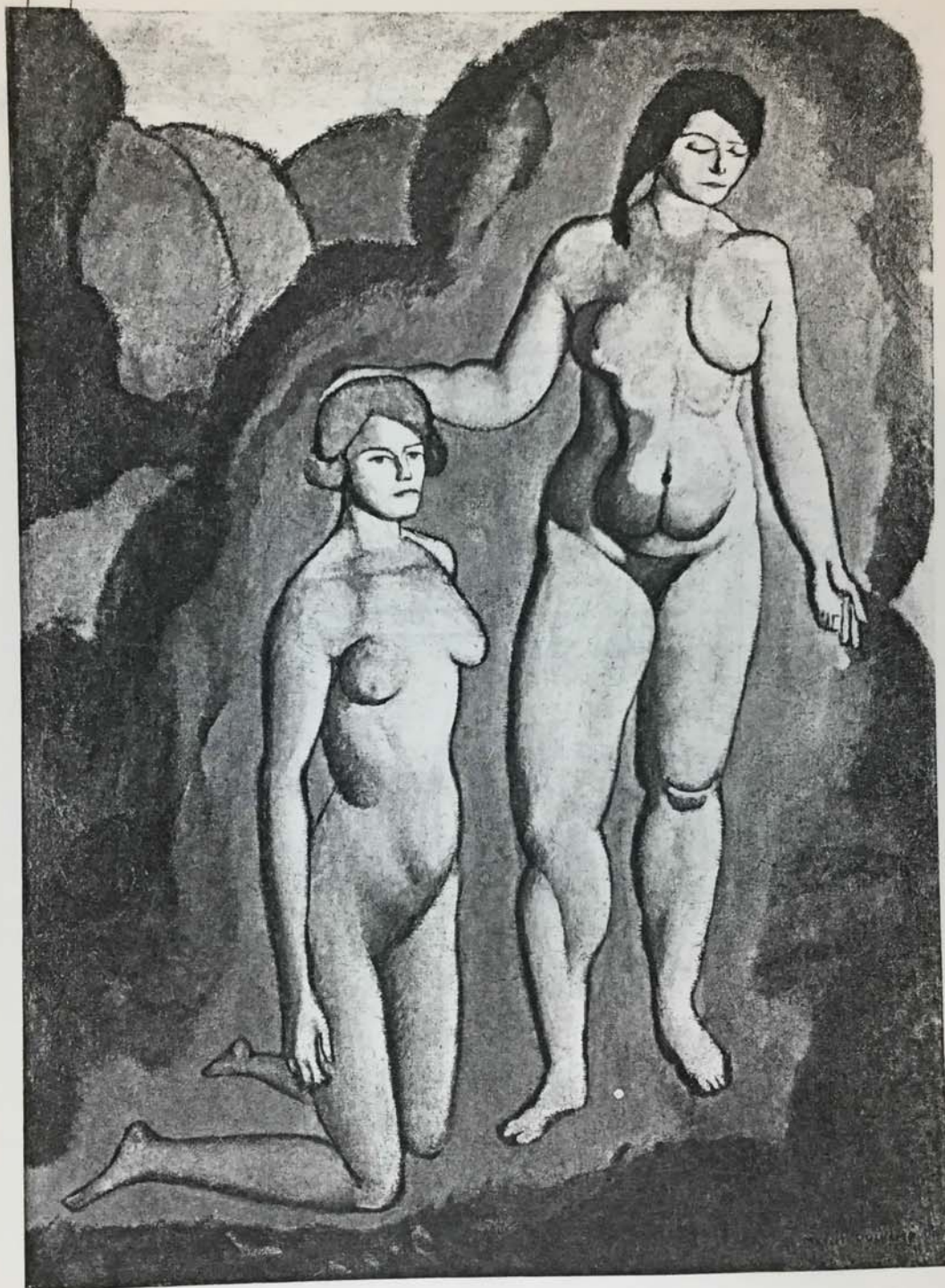
PMA (202)

50-134-76



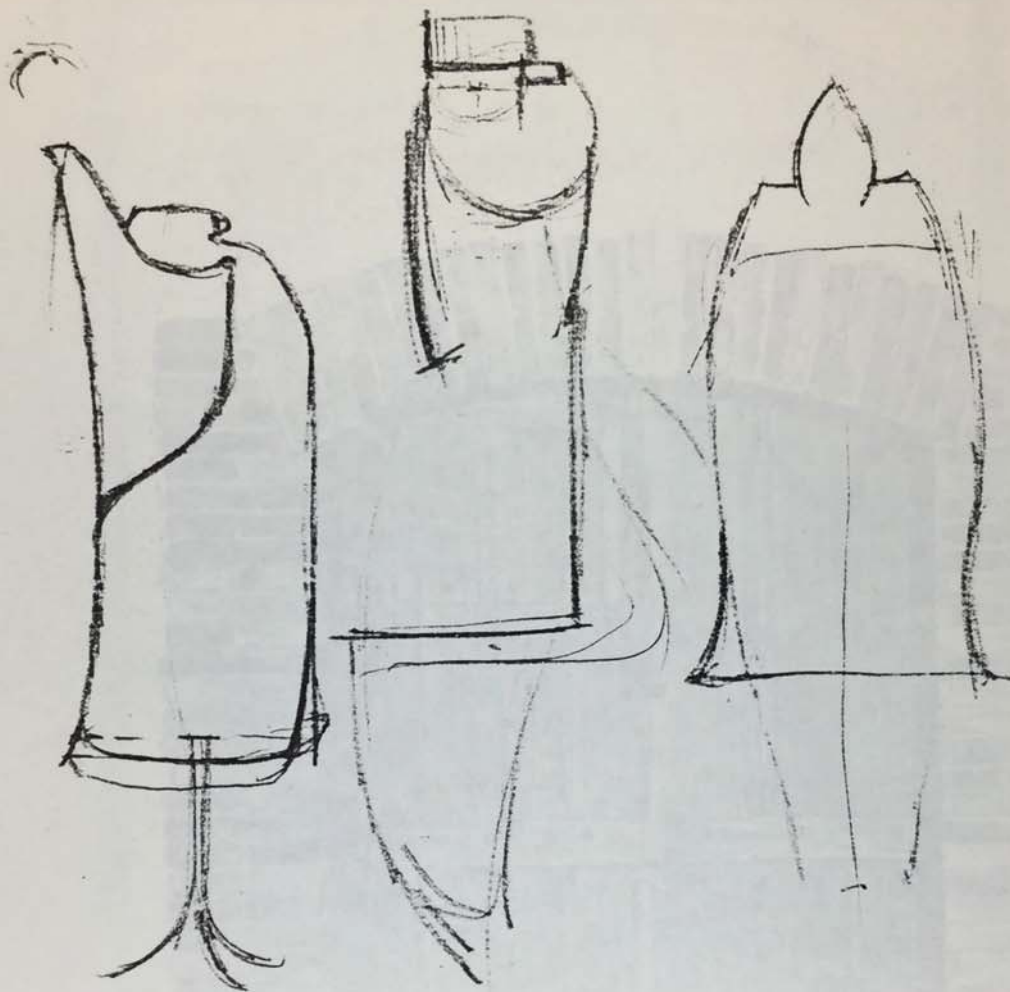
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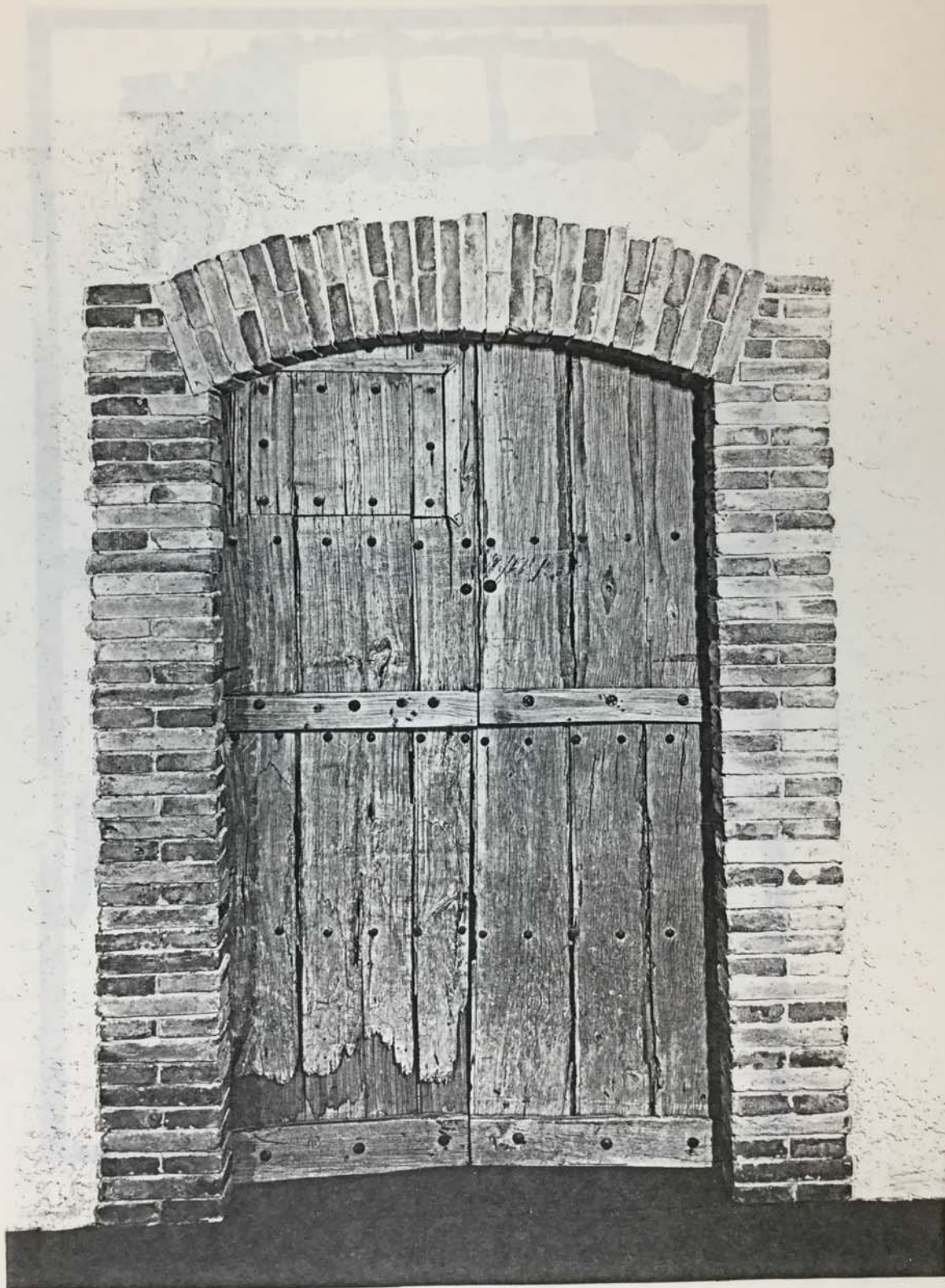


1913-14  
affectionate for  
Hartl N.Y. 1936  
marcel Duchamp



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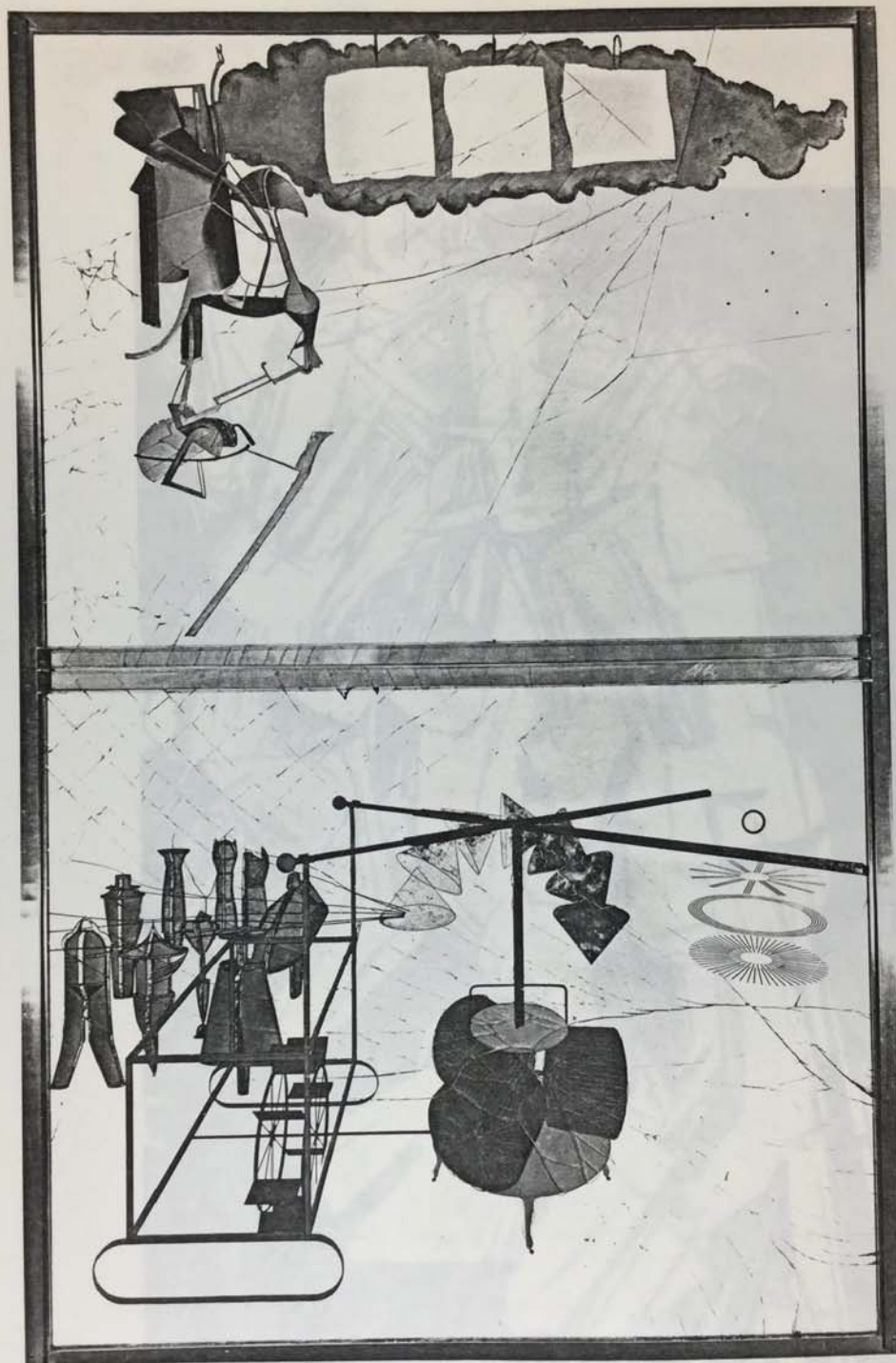
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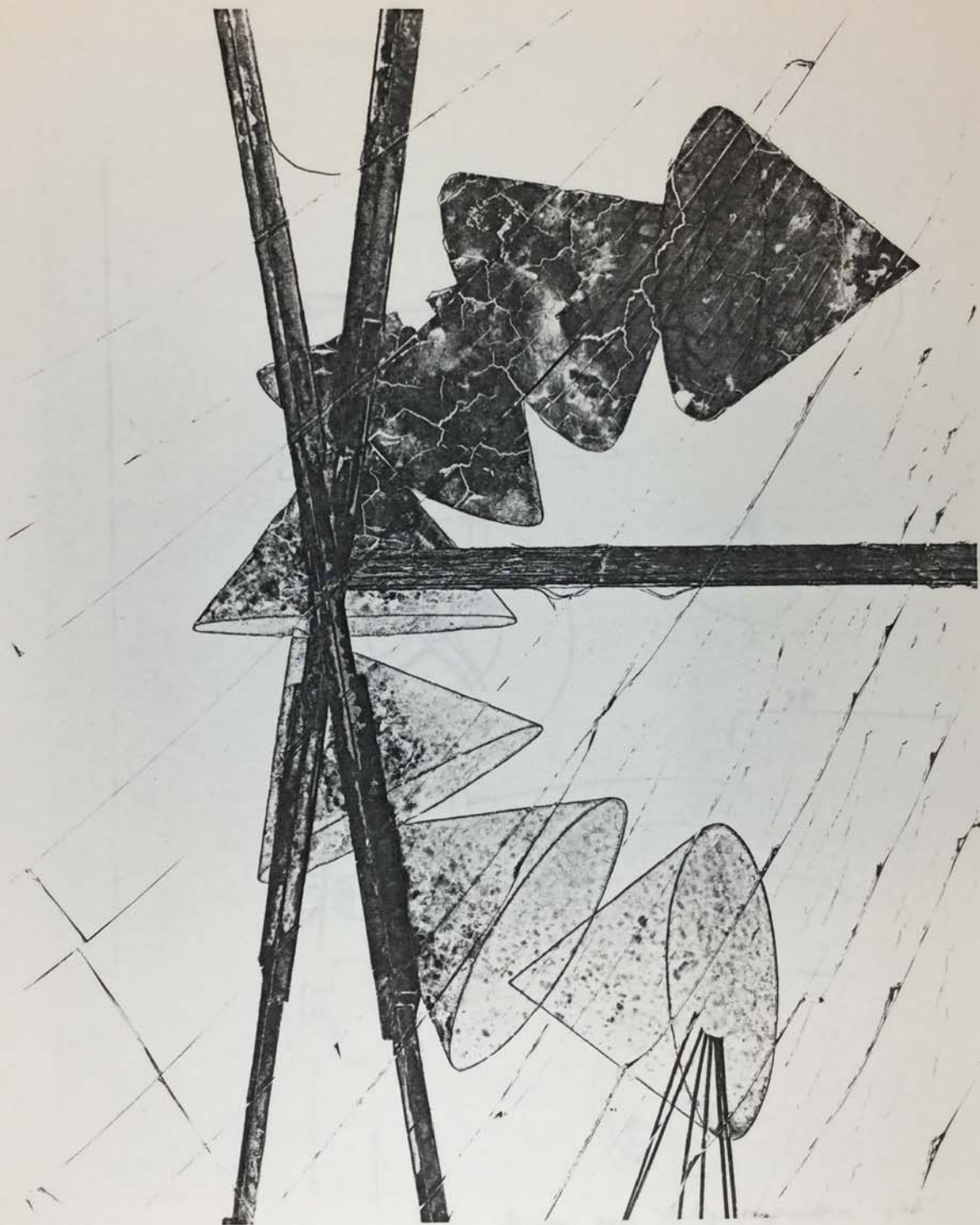
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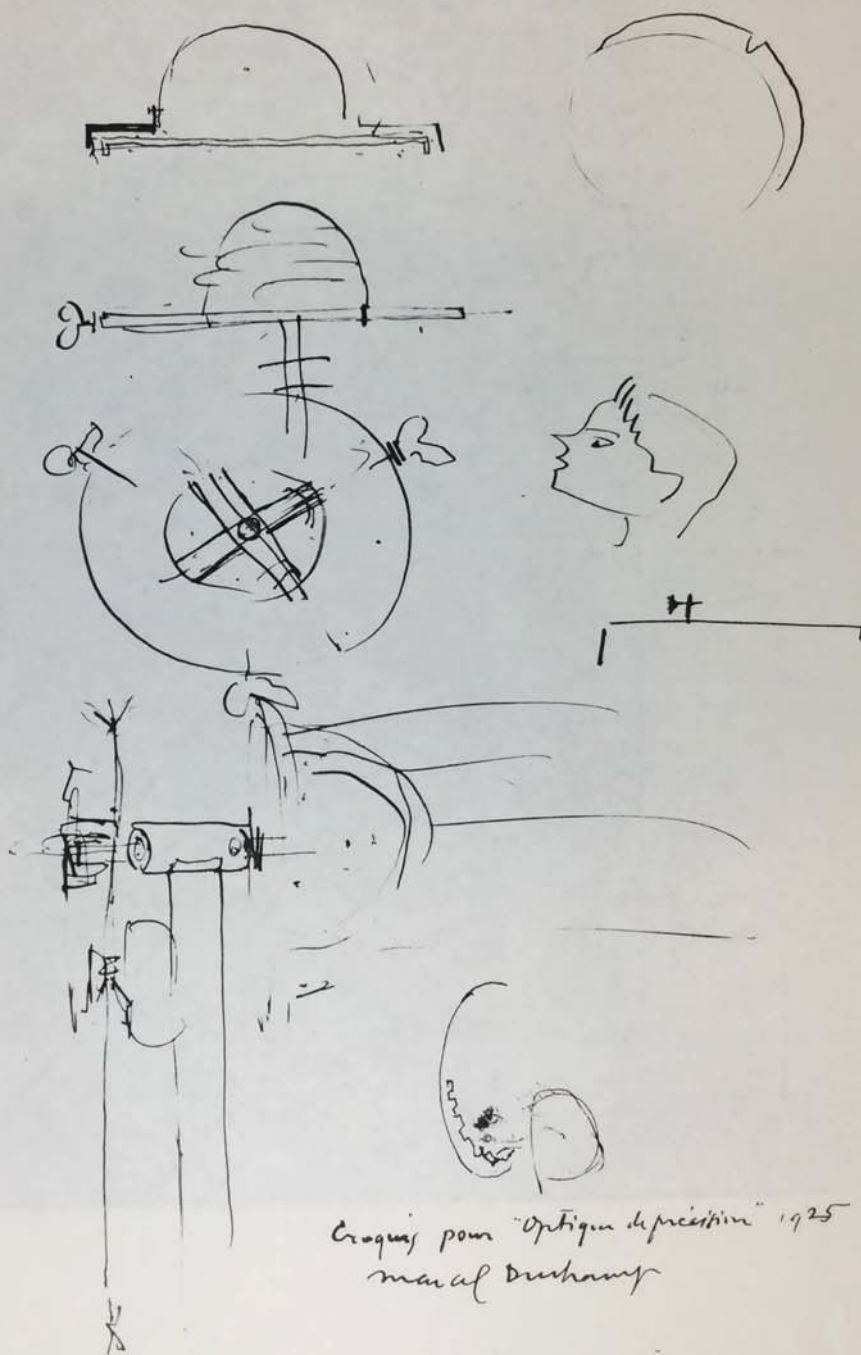
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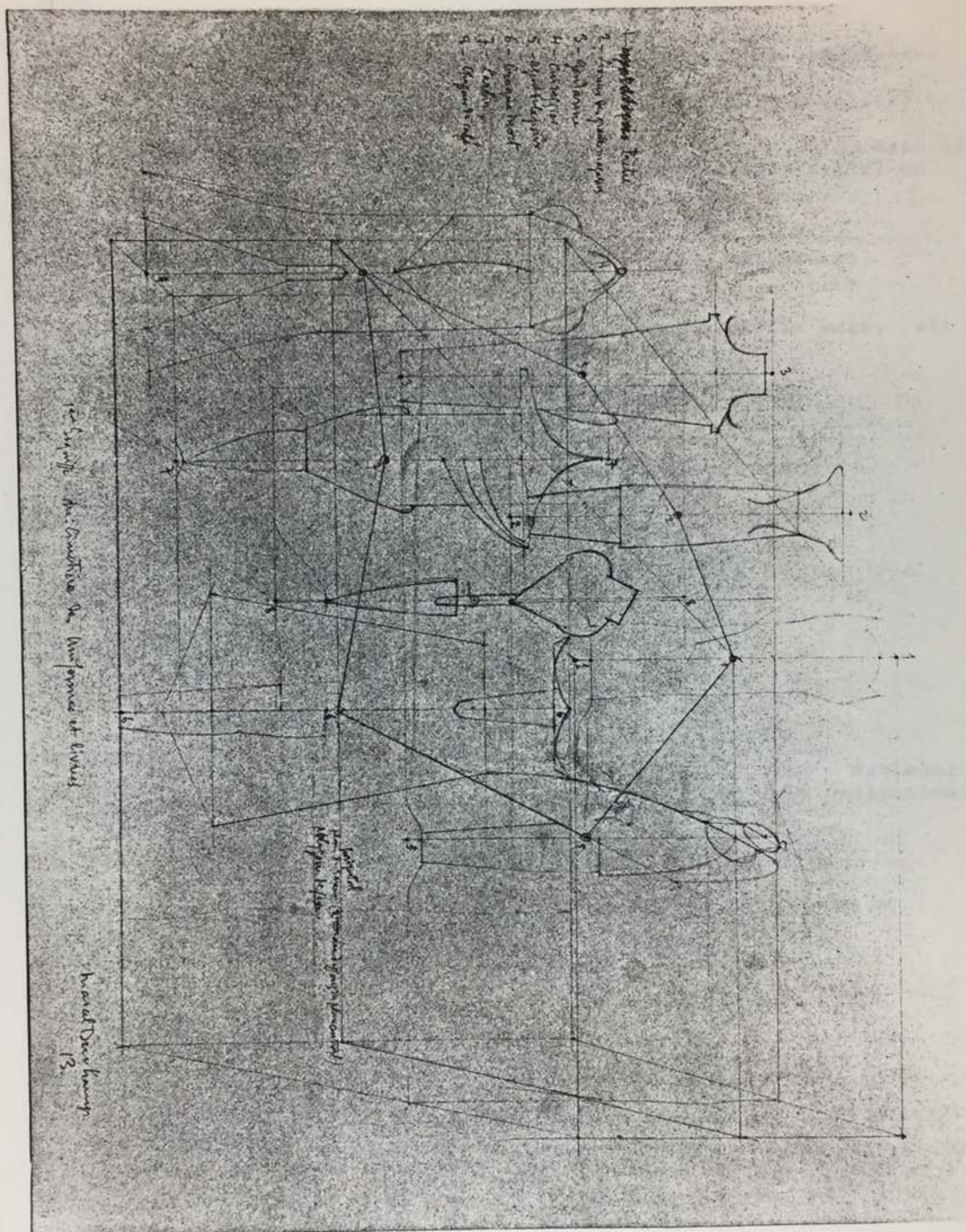
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Croquis pour "Optique de précession" 1925  
marcel Duchamp

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All photos are black and white unless stated otherwise

Duchamp photos taken from the Cordier and Ekstrom gallery

✓ Bicycle Wheel edition galerie Schwarzs, 1964 ready made aide  
credit: Bacci Milano, Corso ~~xxxx~~ Italia, 66  
neg # 1898

✓ Fesh Widow, 1920 semi ready made 1888 Bacci

✓ Objet Dard 42-393 Oliver Baker Assoc. (Clements)  
(5/8 not Sisler's)

Three Standard Stoppages three photographs of the work; all BACCI  
negs. # 4052, 4051, 1905

✓ Pliant de Voyage (Underwood) Bacci neg 1951

✓ Bottle-Rack Bacci 1875

✓ Comb Bacci 1906

Pocket Chess Set Oliver Baker (Clements) 4563

Wedge of Chastity Geoffrey Clements 42-383

✓ Hat Rack Bacci 1879

LHOOQ Rasee Clements 45-451

Tzanck Check Oliver Baker 44-376 4535

Air de Paris Bacci 1887

plus one color transparency of the Red Nude (now Collection, Ottawa\_) National Gallery

5 Letter written to Bacci requesting permission of



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*The John and Mable Ringling Museum of Art*

The State Art Museum of Florida    P.O. Box 1838    Sarasota, Florida 33578

March 20, 1984

Lisa Kurzner  
Research Assist. to  
Francis Naumann  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Ms. Kurzner:

We are in receipt of your checks totaling \$268.50 for the rental of colour transparencies and the purchase of photographs of works by MARCEL DUCHAMP from the Ringling collection. These materials are attached.

Enclosed also is permission to reproduce these works in the catalogue of the William and Mary Sisler Collection. Please note that our Curator of Twentieth Century Art, Michael Auping, would like to preview the entries relating to the Ringling works prior to the final copy being submitted for publication.

The attached is additional information from our curatorial files which we hope will be helpful to your research.

We appreciate your interest in the Ringling Museum and look forward to your publication.

Sincerely,

Pamela Palmer  
Registrar

encls.

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Supporting Illustration for Duchamp, Three Standard Stoppages

Meter and other measures Physics, Weights and Measures standards  
from the Pavillon de Brobeuie, Sevres, France.

photo courtesy of the French Embassy, New York

Miss Williams

French Embassy

400 Fifth Avenue

New York, New York 10018

Dear Miss Williams:

Dear Miss Williams:

Thank you very much for sending me the photographs of the standard meter.  
In your note, the Museum of Modern Art is requesting a catalogue of the Meters  
and that the collection of scientific weights and measures in Sevres.  
I will be glad to reproduce the photographs when you kindly consent to an  
accompanying illustration for the French Embassy entry.

I am writing to request permission to reproduce your photographs in the volume  
dedicated to the Meters collection. Also, I would like to request an extension  
to the loan since the curator would like to reproduce the standard meter from  
the original photographs. Would you please give approval by signing and copy  
of the letter and returning it to me at the museum?

We will be happy to send you a copy of the catalogue. Thank you for your  
concern in this matter.

Sincerely,

John V. Johnson

John V. Johnson  
Research Assistant to  
Francis Johnson

Approved: \_\_\_\_\_

Francis Johnson, Head of International Section

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

Department of Painting  
and Sculpture

Miss Quinones  
French Embassy  
Press and Information Division  
972 Fifth Avenue  
New York, New York 10021

April 25, 1984

Dear Miss Quinones:

Thank you very much for sending me the photographs of the standard meter. As you know, the Museum of Modern Art is preparing a catalogue of the William and Mary Sisler Collection of twentieth century art for publication in November, 1984. We would like to reproduce the photographs that you kindly loaned us as supporting illustrations for the Marcel Duchamp entry.

I am writing to request permission to reproduce your photographs in the museum publication on the Sisler collection. Also, I would like to request an extension on our loan since the curator would like to reproduce the standard meter from the original photographs. Would you indicate your approval by signing one copy of the letter and returning it to me at the museum?

We will be happy to send you a copy of the catalogue. Thank you for your assistance in this matter.

Sincerely,

*Marina Vidas*

Marina Vidas  
Research Assistant to  
Francis Naumann

Approved: \_\_\_\_\_

*Hugues Cousault*  
HUGUES COUSAULT, Deputy Director

date: April 30, 1984

Credit line preferred: French Embassy Press and Information Service



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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METIERS. Paris: Librairie Larousse 1935

P848-9.

## MESURE

de masse, de densité, de puissance, de pression, de électromotrice, de quantité de chaleur, de flux, de puissance des verres d'optique. D'autre part, les électriciens internationaux (1881), après un système métrique étaient tri qu'ils avaient, journelement, comme unités principales, la seconde, d'où le nom de système des unités correspondantes.

Importance des mesures considérable de l'industrie que par le développement des techniques et l'introduction de la science et de la technique.

La métallurgie s'est développée que des analyses chimiques suivent la fabrication depuis lors jusqu'à celle des aciers, de nouveaux procédés physico-chimiques précis l'influence des traitements, des duretés faites au de Brinell la fabrication, et suivie scientifiquement, résultat fut que les déchets au début des hostilités à grâce à ce contrôle, au-delà.

La précision des mesures d'écart des plus grandes cations de la porcelaine, d'hui d'industrie mécanique, instruments les plus précis, longueurs, qui ne contrôlent, les produits qu'ils.

D'une manière générale, l'industrie qui vivait autrefois de main, le progrès, substitution à ces recettes de tous les facteurs de la.

Et ces mesures s'appliquent au point des fabrications, continu des fabrications point.

C'est par un contrôle des dimensions des pièces qui parvenant à réaliser des machines de précision. On a les appareils de mesure de masses ou poids, mais ce seuls dont la connaissance.

Les mesures de pression, l'industrie sur une échelle énormes utilisées dans les centrales thermiques, les plus poussées des ampoules à rayons X. Des précises sont nécessaires, ciation de la valeur des précises de température, actuellement dans toutes les tions des acides minéraux, de densité, les qualités des tances par des mesures de tertiaires des savons par des ticielle. Le séchage des produits, mesures hygrométriques, grométrique joue un rôle, produits textiles. C'est également dans la fabrication.

A côté de ces mesures, siques bien déterminées, grand nombre de mesures, celles usuellement employées, matériaux : mesures de mesure des allongements.

compression, mesures de résistance au choc, mesures de dureté, mesures de résistance à la flexion, aux flexions répétées aux chocs répétés, etc.

Les mesures de précision permettent seules à l'in-

Date April 18, 1984

No. 56

Request answered by Miss Quinones

☒ Telephone☐ Letter☐ Visit

Firm MUSEUM OF MODERN ART  
Department of Painting and Sculpture  
Address 11 West 53 Street Telephone  
New York, N.Y. 10019  
Att: Miss Marina Vidas 708-9450

List of Photos

4 photos Metre-etalon  
4 photos in black and white on loan for two weeks.

We would appreciate a copy of the article that accompanies the photo if possible.

PLEASE CREDIT &amp; RETURN TO

FRENCH EMBASSY PRESS &amp; INFORMATION DIVISION

372 FIFTH AVENUE, NEW YORK, N. Y. 10017

The enclosed photographs are being loaned to you as per our telephone conversation. Please return them as soon as possible.

Thank you for your kind co-operation.

avec tous les appareils pour mesurer les dimensions, utilise des pieds articulés, des calibres divers, des jauges, des vis micrométriques, des comparateurs, etc. Calibres Johansson. — Ce sont des lames d'acier

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METIERS. PARIS: Librairie Larousse 1935

P848-9.

## MESURE

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de masse, de densité, de temps, de force, d'énergie, de puissance, de pression, de différence de potentiel ou force électromotrice, de quantité d'électricité, de thermométrie, de quantité de chaleur, de flux lumineux, d'éclairement et de puissance des verres d'optique.

D'autre part, les electriciens, réunis à Paris en un congrès international (1881), après avoir constaté que les unités du système métrique étaient trop grandes pour les grandeurs qu'ils avaient journellement à mesurer, avaient adopté comme unités principales le centimètre, le gramme et la seconde, d'où le nom de système C. G. S. donne à l'ensemble des unités correspondantes.

**Importance des mesures de précision.** — L'essor considérable de l'industrie moderne ne s'explique que par le développement des sciences expérimentales et l'introduction dans l'industrie de la méthode scientifique et des mesures de précision.

La métallurgie s'est développée brusquement lorsque des analyses chimiques précises ont permis de suivre la fabrication depuis la composition des minerais jusqu'à celle des produits élaborés; elle a accompli de nouveaux progrès lorsque des mesures physico-chimiques précises ont permis d'analyser l'influence des traitements thermiques. Par des mesures de dureté faites au microscope par la méthode de Brinell la fabrication de millions de projectiles a été suivie scientifiquement pendant la guerre. Le résultat fut que les déchets de fabrication, supérieurs au début des hostilités à 10 p. 100, étaient tombés, grâce à ce contrôle, au-dessous de 0.1 p. 100.

La précision des mesures de températures a permis d'écarter les plus grandes difficultés dans la fabrication de la porcelaine. On ne conçoit pas aujourd'hui d'industrie mécanique qui n'emploie les instruments les plus précis pour la mesure des longueurs, qui ne contrôle, par des mesures de précision, les produits qu'elle utilise.

D'une manière générale, on peut dire que, dans l'industrie qui vivait autrefois sur des recettes et des tours de main, le progrès est né et a été lié à la substitution à ces recettes de mesures de précision de tous les facteurs de la fabrication.

Et ces mesures s'appliquent aussi bien à la mise au point des fabrications nouvelles qu'au contrôle continu des fabrications définitivement mises au point.

C'est par un contrôle de plus en plus précis des dimensions des pièces que l'industrie mécanique est parvenue à réaliser des machines qui sont des merveilles de précision. On a tout d'abord perfectionné les appareils de mesure des longueurs, du temps, des masses ou poids, mais ces éléments ne sont pas les seuls dont la connaissance soit utile.

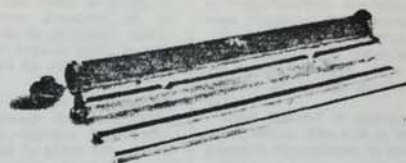
Les mesures de pression se font aujourd'hui dans l'industrie sur une échelle qui varie des pressions énormes utilisées dans les synthèses chimiques et dans les centrales thermiques modernes jusqu'aux vides les plus poussés des lampes électriques et des ampoules à rayons X. Des mesures calorimétriques précises sont nécessaires, notamment pour l'appréciation de la valeur des combustibles. Les mesures précises de température sont largement utilisées actuellement dans toutes les industries. La fabrication des acides minéraux est suivie par des mesures de densité, les qualités des huiles et de diverses substances par des mesures de viscosité, le pouvoir détergent des savons par des mesures de tension superficielle. Le séchage des produits céramiques se suit par des mesures hygrométriques. La mesure de l'état hygrométrique joue un rôle important dans l'étude des produits textiles. C'est également une question essentielle dans la fabrication des fromages.

A côté de ces mesures simples de grandeurs physiques bien déterminées, il est dans l'industrie un grand nombre de mesures plus complexes, comme celles usuellement employées dans la résistance des matériaux : mesures de résistance à la traction et mesure des allongements, mesures de résistance à la compression, mesures de résistance au choc, mesures de dureté, mesures de résistance à la flexion, aux flexions répétées aux chocs répétés, etc.

Les mesures de précision permettent seules à l'in-

dustrie de fournir des produits homogènes et réguliers : que la résistance d'un ciment varie, suivant les lots de fabrication, de 8 à 15 kilogrammes, le coût des travaux, obligés de tabler sur la valeur minimum, varie du simple au double, et il en résulte des pertes qui se chiffrent par des nombres énormes.

**1. MESURE DE LONGUEURS.** — L'unité de longueur et l'étalon de longueur sont représentés par le mètre international en platine iridie déposé au bureau international des poids et mesures à Sèvres. C'est une barre, en forme d'X pour éviter toute



Mètre étalon et son emballage, du Bureau international des poids et mesures.

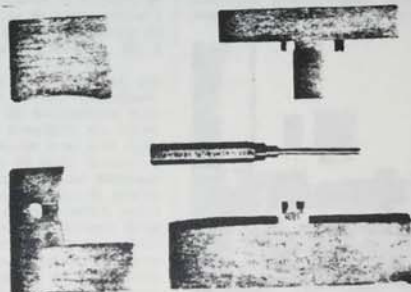
déformation, mesurant 102 centimètres de longueur, et qui porte sur le fond de la gouttière qu'elle réalise deux traits fins dont la distance à 0° est par définition le mètre.

La Convention, qui a institué par une loi le système métrique, avait décidé que le mètre serait la dix-millionième partie du quart du méridien terrestre. On a mesuré à l'époque, avec une précision remarquable, le méridien. Mais les mesures ont gagné depuis en précision. D'autre part, la terre se modifie continuellement quant à sa forme et quant à ses dimensions. On ne pouvait cependant pas modifier continuellement l'unité de mesure, c'est pourquoi on a réalisé l'étalon de longueur dont les copies sont les mètres usuels.

La plupart des pays se servent du mètre. Les pays anglo-saxons sont réfractaires à la modification de leurs habitudes, et se servent du yard qui vaut 0 m. 914399, et se divise en 36 pouces.

En définitive, mesurer une longueur, c'est la comparer au mètre étalon.

Les appareils employés pour la mesure des longueurs ordinaires sont les mètres usuels et leurs multiples et sous-multiples, mètres rigides, pliants.



Calibres de revision. (Phot. Fabrique nationale d'armes d'Hervod.)

à rubans, doubles-mètres, décimètres, doubles-décimètres, etc. L'arpentage emploie des chaînes articulées. Pour les mesures plus précises, l'industrie utilise des pieds articulés, des calibres divers, des jauges des vis micrométriques, des comparateurs, etc.

**Calibres Johansson.** — Ce sont des lames d'acier



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## MESURE

trempé construites par la maison suédoise Johansson, lames rectangulaires dont deux faces parallèles ont été dressées à un écartement connu au cent-millième de millimètre. Ces faces sont tellement planes qu'on peut les juxtaposer en les faisant glisser l'une contre l'autre et en appuyant légèrement, ce qui a pour effet de chasser la couche d'air qui pourrait séparer les deux calibres si on agissait autrement. L'attraction moléculaire provoque dans ces conditions une adhérence qui peut dépasser 10 kilogrammes par centimètre carré.

Ces calibres servent dans les usines où l'on travaille avec précision à vérifier les instruments de mesure. Il en existe de toutes dimensions et on réalise avec un jeu de calibres Johansson toutes les longueurs possibles comme avec une boîte de poids on réalise tous les poids désirables. L'emploi de ces calibres, comme l'emploi de poids de précision, nécessite beaucoup de soin : toucher avec le doigt la surface dressée suffit à faire perdre au calibre sa précision et sa valeur.

**Calibres et jauges.** — Les ateliers de construction mécanique réalisent, en grande série, des pièces d'une dimension imposée qui doivent être interchangeables; les dimensions de la pièce sont fixées avec une tolérance généralement de l'ordre du dixième de millimètre et qui atteignent parfois le centième de millimètre. On remet à l'ajusteur, chargé de la fabrication, deux calibres réalisés avec les calibres Johansson. Il faut que la pièce puisse passer d'un côté et qu'elle ne puisse pas passer de l'autre.

Il va de soi que, lorsqu'on travaille avec cette précision, on ne peut négliger l'influence de la dilatation provoquée par le moindre changement de température. Il faut refroidir la pièce que l'on travaille et maintenir constante la température de la salle.

Pour le contrôle des pas de vis, des diamètres, etc., on se sert de façon analogue de jauges.

**Pied à coulisse, palmer.** — Lorsqu'on a besoin de mesurer une dimension quelconque avec une certaine précision, on se sert des pieds à coulisse et des palmers.

Il importe auparavant de préciser ce qu'est un vernier et ce qu'est une vis micrométrique.

Le vernier a pour effet d'apprécier les fractions de division d'une règle graduée; on dit que le vernier est au dixième ou au cinquantième s'il permet d'apprécier le dixième ou le cinquantième de millimètre.

Le vernier est formé d'une règle graduée supplémentaire glissant contre la règle divisée principale. Dans le cas du vernier au dixième, cette règle aura 9 millimètres de longueur, et ces 9 millimètres seront divisés en dix parties égales. On peut donc faire coïncider la division 0 de la règle avec le 0 du vernier et la division 9 de la règle avec la division 10 du vernier. Dans ces conditions le décalage entre 1 de la règle et 1 du vernier, ou E1, est un dixième de millimètre; E2 correspond à deux dixièmes; E3, à trois dixièmes, etc.

Si la règle coïncide l'objet à mesurer entre son extrémité et le talon, on lit, sur la règle principale, que l'objet mesure par exemple 32 millimètres plus une fraction de millimètre. On constate, en outre, que la division 6 du vernier coïncide avec une division de la règle. Il suffit de partir de cette division 6 et de raisonner comme précédemment. Le décalage entre la division 5 du vernier et la division précédente de la règle est un dixième de millimètre, entre 4 du vernier et la division suivante de la règle deux dixièmes, et entre la division 0 du vernier et la division lue sur la règle six dixièmes. La coïncidence indique donc le nombre de dixièmes de millimètre que vaut l'écart, entre le 0 du vernier et la lecture par défaut de la dimension sur la règle.

Le pied à coulisse n'est que l'application exacte et commode de l'emploi du vernier; un ressort maintient le vernier contre la règle.

**Vis micrométrique.** — Si l'on considère une vis et son écrou le pas de la vis est la longueur dont se déplace l'écrou par rapport à la vis quand la vis a

fait un tour. Si la tête de la vis supporte un plateau dont le bord est divisé en un aussi grand nombre de parties égales que l'on désire, mille par exemple, et si ce plateau se déplace en face d'un repère fixe, on peut apprécier une rotation de la vis d'un millième de tour. Si le pas est 1 millimètre, on peut en conclure que la vis s'est déplacée par rapport à l'écrou de un millième de millimètre.

On peut rendre l'écrou fixe et faire déplacer la vis; on peut rendre la vis immobile et faire que l'écrou se déplace en entraînant un chariot qui coulisse dans des glissières.

Il y a deux obstacles à ce qu'on puisse atteindre par ce moyen une précision théoriquement illimitée : le jeu de la vis qu'on ne peut éliminer complètement, et l'appréciation des contacts de la pièce à mesurer avec l'appareil de mesure.

Le palmer est constitué par un étrier qui supporte une butée, l'autre butée est solidaire de l'écrou d'une vis micrométrique. Une graduation millimétrique permet de lire le nombre de tours ou demi-millimètre.

Pour assurer le contact, il y a un entraînement par friction. Dès que le contact est atteint avec une pression déterminée, la friction n'entraîne plus la vis.

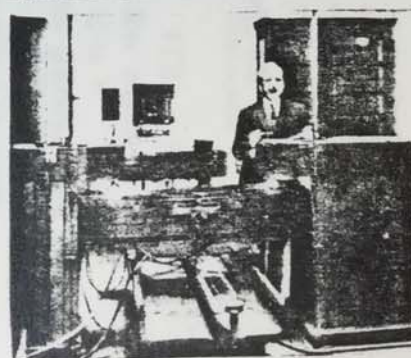
**Sphéromètre.** — Le sphéromètre est un appareil dont le principe est identique à celui du palmer. La vis se déplace et l'écrou est immobile; les trois pieds de l'appareil, reposant sur un plan bien dressé, sont l'équivalent de la butée fixe du palmer.

Cet instrument permet en outre de déterminer les rayons de courbure des lentilles et miroirs sphériques. Le rayon  $r$  de la circonférence qui passe par les trois pieds de l'appareil est une donnée de l'appareil. Si on mesure  $f$  ou la flèche de la calotte sphérique, le calcul donne, pour le rayon de courbure,

$$R = \frac{r^2 + f^2}{2f}$$

**Comparateur à cadran.** — Le comparateur à cadran ou sphéromètre des lunettiers, ou cylindromètre, est un appareil qui comprend une touche mobile dont les déplacements sont amplifiés par des engrenages commandant finalement le déplacement d'une aiguille sur un cadran dont chaque division vaut un centième de millimètre.

Le boîtier de l'appareil comporte deux pieds fixes dont les pointes sont écartées de deux centimètres. A égale distance des deux pointes se trouve celle de la touche mobile qui est repoussée d'une longueur qui définit la courbure de la surface, cette courbure est exprimée en dioptries.  $R$  le rayon de courbure, étant exprimé en mètres,  $\frac{1}{R}$  est évalué en dioptries, positivement pour une surface convexe, négativement pour une surface concave.



Comparateur Brunner pour règles de 1 mètre. (Phot. J. Boyer.)

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#6173

*Science - Physics*  
*Weights & Measures*  
*Standards*  
*Bureau de Brevets*  
*Sevres*

772 FIFTH AVENUE  
FRENCH EMBASSY

ON LOAN

1960

PLEASE CREDIT FEB 1961

FRENCH EMBASSY PRESS & INFORMATION DIVISION  
977 FIFTH AVENUE, NEW YORK 21, N. Y.

Apparatus to compare length of old standard meter (based on iridium platinum bar) with the proposed new standard meter based on the wave length of Krypton Gas.

Eighteen scientists comprising the International Committee of Weights & Measures initiate the revision of the definition of the meter. Since 1889, when it was first housed in the Breteuil Pavilion at Sevres, the meter was established as the forty-millionth part of the terrestrial meridian. This definition, not being scientific, the standard should be defined by a fixed & immutable intangible wave length. The International Committee presided over by Mr. Benzon, Director of the Paris Observatory proposed that the new meter be the wave length of the rare atmospheric gas, Krypton. A meter will equal 1,650,763.73 times the length of the orange-colored radiation of Krypton 86.

Here in the Sevres Pavilion are Mr. Charles Violet, Director of the International Bureau of Weights & Measures, and Professor Gino Cassinis, General Secretary of the International Committee of Weights & Measures in front of the "comparator" designed to compare the length of the previous meter with that of the future artificial meter.



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## Marcel Duchamp

Works From The John and Mable Ringling  
Museum of Art Collection

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## Marcel Duchamp



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## Marcel Duchamp

Works from the John and Mable Ringling  
Museum of Art Collection

September 9, 1983 - January 8, 1984  
Ringling Museum of Art  
Sarasota, Florida

February 8 - 29, 1984  
Visual Arts Gallery  
Pensacola Junior College  
Pensacola, Florida

March 25 - June 24, 1984  
The Tampa Museum  
Tampa, Florida

July 14 - August 26, 1984  
Brevard Art Center and Museum  
Melbourne, Florida

August 31 - September 28, 1984  
Gallery of Fine Art  
Edison Community College  
Fort Myers, Florida

October 13 - November 25, 1984  
Cornell Fine Arts Center  
Rollins College  
Winter Park, Florida

January 10 - February 17, 1985  
Polk Public Museum  
Lakeland, Florida

March 1 - April 27, 1985  
Museum of Arts and Sciences  
Daytona Beach, Florida

The John and Mable Ringling Museum of Art  
September 9, 1983 - January 4, 1984

This exhibition has been supported in part  
by the National Endowment for the Arts,  
a Federal agency, and the Women's Exchange  
of Sarasota.

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John and Mable Ringling Museum of Art Foundation  
Post Office Box 1838  
Sarasota, Florida 33578  
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Photographer: Howard Agriesti

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## A L'Infinif entry

- Should we reproduce The Large Coloss as a small supportive (b/w) illustration?
- See, in the original notes, the # of diagrams illustrating the "fourth-dimensional" expanded space-time continuum.
- Photo Rec done 3/7/84 -
- o Call Frances about the photo.
- of the translations of notes - b/w or color



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I-4 - front, back (2)  
 I-14 - front, back (2)  
 I-6 - front back (2)  
 I-15 (1)  
 IV-4 (1)  
 IV-3 (1)  
 V-4 (postcard - front only) (1)  
 VI-13 (spread out - full sheet - one transparency) (1)  
 VII-6 - front, back (2)  
 VII-10 - left side (3)  
 VII-11 - right side (1)  
 VII-15 front, back - ~~(2)~~ (4) < separate transparencies  
 front, back  
 VII-16 - front (1)  
 VII-19 front, back (2)  
 28

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National Museums  
of Canada

Musées nationaux  
du Canada

National Gallery

Galerie nationale

*Can them!!*

*cancel 1/31/84*

**The Museum of Modern Art**

11 West 53 Street, New York, N.Y. 10019

Marcel DUCHAMP, Manuscript Notes

Cadeau de Noel, 1955, front inside covers

inscribed by Marcel and Teeny Duchamp and  
Henri-Pierre Roche.

*16.11.1955 16.11.1955*

Department of European Art

Ottawa, Canada  
K1A 0M8

telephone: (613) ~~996-1448~~  
*992-2064*

**Canada**



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of Canada

Musées nationaux  
du Canada

National Gallery

Galerie nationale

*can them!!*

*- cancel 1/31/84*

Ms. Lisa  
Research  
Departme

The  
11 W  
New  
USA

Dear

Your  
Marc  
foll

Pres

*Kurzer 42982*

*Kurzer 6685--*

*Kurzer 6686*

*Transcriptions of unpublished  
~~A~~ notes in the A L'infinitif.*

Nude by  
d the

Cordier &  
ork, 1965.  
rk, The  
of Art,

I have  
of Reproductions, Rights and Sales.

our Department

If you have any further information on the Red Nude, we would be most  
interested to hear and would appreciate your passing it along to us.

Yours sincerely,

*Andrea Jackson*

AJ/lp

Andrea Jackson  
Department of European Art

Ottawa, Canada  
K1A 0M8

telephone: (613) ~~996-1448~~  
*942-2064*

Canada

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National Gallery

Galerie nationale

*Can them!!*

*- cancel 1/31/84*

Ms. Lisa  
Research  
Department  
The Museum  
11 West  
New York  
USA

Dear Ms.

Your request  
Marcel I  
following

Present

*Kurzweil 42982*

*Keller 6685 -*

*Keller 6686*

*Two b/w photographs*

*of the cadeau*

*Noel and the 1st page*

*of unity*

*Red Nude by*  
*find the*

*Cordier &*  
*ork, 1965.*  
*rk, The*  
*of Art,*

I have  
of Reproductions, Rights and Sales.

our Department

If you have any further information on the Red Nude, we would be most  
interested to hear and would appreciate your passing it along to us.

Yours sincerely,

*Andrea Jackson*

AJ/lp

Andrea Jackson

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Ottawa, Canada  
K1A 0M8

telephone: (613) ~~996-1448~~  
*992-2064*

Canada



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National Museums  
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Musées nationaux  
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National Gallery

Galerie nationale

*Can them!!*

*Called 1/31/84*

16 December 1983

Ms. Lisa Kurzner  
Research Assistant  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53 Street  
New York, NY 10019  
USA

Dear Ms. Kurzner,

Your request for information regarding the National Gallery Red Nude by Marcel Duchamp has been passed along to me. I hope you will find the following information adequate:

Present title: Red Nude (Nu rouge)  
oil on canvas  
92.1 x 73.0 cm (36-1/4 x 28-3/4 in.)  
Inscribed upper left: Duchamp/10  
Acquired: 30 July 1973  
Accession no.: 17,241  
Provenance: Mme Suzanne Crotti, Neuilly; Cordier & Ekstrom, Inc., New York; Mary Sisler, New York, 1965.  
Exhibitions: (after acquisition): New York, The Museum of Modern Art, Philadelphia, Museum of Art, Marcel Duchamp, 1973.

I have forwarded your request for a colour transparency to our Department of Reproductions, Rights and Sales.

If you have any further information on the Red Nude, we would be most interested to hear and would appreciate your passing it along to us.

Yours sincerely,

*Andrea Jackson*

AJ/lp

Andrea Jackson  
Department of European Art

Ottawa, Canada  
K1A 0M8

telephone: (613) ~~996-1448~~

*992-2064*

Canada

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Albright-Knox Art Gallery  
Buffalo, New York 14222

February 8, 1984

Ms. Lisa Kurzner, Research Assistant  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Ms. Kurzner:

Please excuse the delay of this letter in response to your letter of November 21, 1983 regarding Marcel Duchamp's "Why not Sneeze Rose Selavy?".

Enclosed please find our forms for reproduction which are to be signed and returned. Upon receipt, I will forward a color transparency as per your request.

The additional information that you requested regarding this art work are as follows:

DUCHAMP, Marcel "Why not Sneeze Rose Selavy?" 1921 (2/8 of 1964 edition)  
mixed media: 125 marble cubes; 1 thermometer; metal cage;  
4 perches; 2 cuddlebones  
4½ x 8 5/8 x 6 5/16 inches

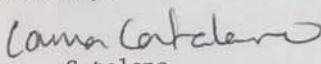
Provenance: Number 2 of 8 numbered copies issued by Galleria Schwarz, Milan, 1964  
M. Knoedler & Co., Inc.  
Albright-Knox Art Gallery

Bibliography: 1972 Gallery Notes, Buffalo Fine Arts Academy, Albright-Knox  
Art Gallery, vol. XXXVI, no. 1, illus. b/w p.38

1974 "American Art in Upstate New York: Drawings, watercolors  
and small sculpture from public collections in Albany,  
Buffalo, Ithaca, Rochester, Syracuse and Utica"  
Catalogue p.19

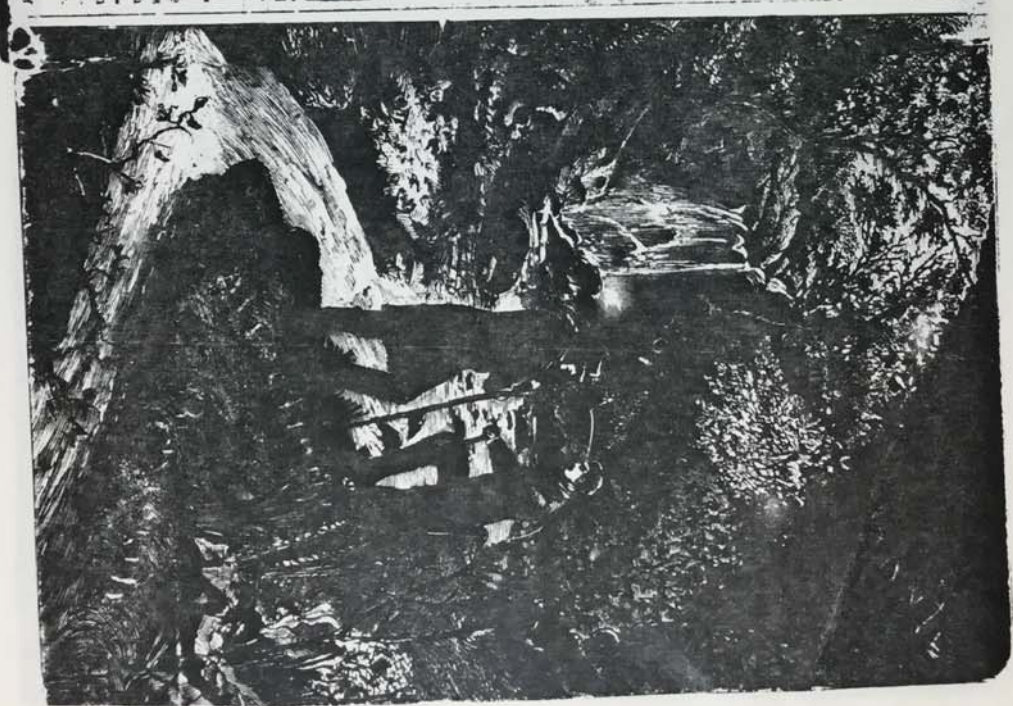
I hope this information is helpful.

Sincerely,

  
Laura Catalano  
Assistant Registrar

Enclosure





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Collection:  
Sisler

Series, Folder:  
1.37

Trois précieux.

Cadeau de Noël 1955  
à Henri Pierre Roche.  
à Darius et Tonin  
un ou après notes si  
bon séjour à Paris.  
agréablement  
marcel. Tourny

=

ici, est une œuvre conjointe  
de Marcel et de Tony Duchamp.  
conception, composition, choix  
des mots d'après, redresser,  
frontière et des en papier  
de journal  
attesté par H. P. Roche

A  
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Duchamp Notes Manuscripts original papers, Sisler Collection

Extra items which are not catalogued in the facsimile version:

1. Lessons in Pawn Play Rev EE Cunningham. Book with 14 sheets and four loose handwritten notes.

Note 1: Passed Pawn assistant  
 Fair resume dr Ed Lasker 75 a 87  
 divisant en chapitres comme il l'indique- et rapproche  
 les exemples detacher des livres.  
 (Things for beginners etc )  
 voir aussi Tattersall et copier que diags- Mason aussi  
 Mason

Etudier ensuite	pp	4	10	17	23
		5	12	18	24
		6	13	19	25
		8	14	20	27
		9	15	21	
				22	

- 2: Cadeau de Noel 1955 address book 6 1/8 x 4 1/4 x 3/8 "

front cover laminated image of 19th woodengraved landscape scene showing a waterfall and a brook flowing from background into the foreground with gentleman and young man standing by the brook underneath a stone spanned arch bridge talking to each other.

Duchamp (?) has written in gold ink on the cover "sante" joi", "affection" chance and one word lower right corner which is unreadable, slightly rubbed off.

insider cover in pink ink, (left side reads 'Tres precieux', right side reads (in pink ink) "Cadeau de Noel, 1955 a Henri Pierre Roche"

lower down: "du D enise et Tortor  
 au an apres notre si bon sejour a Paris  
 affectueusement, Marcel , Teeny "  
 lower: " ( in an

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Cadeau de Noel, page 2

lower down on inside cover: '(in another hand.-.)

"

" Ceci est une oeuvre conjoint de Marcel et de Teeny Duchamp  
conception, composition, choix des mots d'ores, relieure, frontispiece  
et dos en papier de journal atteste par H P Roche"

extra Note from the folder marked "Couleur":

rajouter (comme ton miroir) une partie du fracas eclaboussement  
s'informer qu point de rue technique.

avec la partie depolie et la Rouille--

-Rouille transparaissant au travers du rondeipolie

- et aussi Rouille toute seule.

- coller une loupe

-----centille de Kola K...



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Marcel Duchamp, Notes Manuscrites

uncatalogued material from the original notations in Sisler notes:

Notes in the "Speculations" envelope of the A'L'infinitif which begins:

"Peut-on faire des oeuvres qui ne soient pas d'art?"

note is dated on the back " 1913" and not at all dated on the verso of the note is the facsimile.

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must get permission - from Modern/Contemp dept  
modern sec (Meredith)

must credit Sotheby's

(Wierdsma's)

Duchamps photos to be found via Sotheby's

(1) Three Standard Stoppages Sale # 3798 lot 412

Oct 23, 1975

(b/w photo)

signed dated 1964 2/8

(2) Fountain

Sale: 4172 lot 378 (ca 1978)

emiss C + E Shaw, (Sisler)

(b/w photo)

Tate gallery emiss (Sisler)

3) Wedge of Chaosity 2/8

(b/w photo)

SOLD THREE

1) Sale # 4398 (June 19, 1980)  
lot 88

2) Sale # 4570 lot 68

can get

Wedge of Chaosity  
Fountain

} through Sotheby's  
MODERN DEPT  
(Meredith)

earlier sale -

3 Standard Stoppages all negs were

just thrown away!

- must deal w/ Sotheby's re: copyright

write letters, send c/o Meredith to

find current owners of Wierdsma's Duchamps.

- enclose self-addressed envelope

- " trying to ~~locate~~ update provenances on  
those who for the catalogue.

please respond if you would like to be included

and indicate how you wish to be credited in the Cat.

- If you no longer own this piece, please  
~~not pass~~ this letter on to others



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1/31/84

Wierdsma — (203) 869-8786.

(Slide) has only Wedge of Chaotiky in 35 mm slide  
 (sent!!) Will send to me —

getting photo from (BALIM)

— will have Bicycle wheel photo'd (4x5 ekta)  
 on Feb 25<sup>th</sup> by interior photog.

already scheduled to do work in his house.

— if we need this earlier, we must arrange for  
 a photographer to go to Greenwich.

3 Standard Stoppages. (Can get GW from getting cat)

Fountain

or > Fig Leaf

— getting color from Johns.

— Boite en valise (1938) can ex-libris to have theirs photo'd

OR get color of Momus's version.

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SCHEDULE #		
ATTACHED TO AND FORMING PART OF POLICY No. 4429 78 41		
ITEM NO.	ARTICLE	VALUED AT
10.	By Constantin Brancusi: 1876-1957 COLONNE SANS FIN (The Endless Column) Oil sculpture 1918, 80 5/8" high Leo Castelli Inc.	50,000.00
11.	By James Byars: BLACK/WHITE Oil on canvas 39 3/4" x 107" Willard Gallery	500.00
12.	RED BANDANA Oil on canvas 1960 26 1/2" x 22 1/2" Martha Jackson Gallery	400.00
13.	RED SUSPENDERS Collage - oil on canvas 1961 34" x 28" Martha Jackson Gallery	360.00
14.	TATOO Jim Dine	800.00
15.	By Jean Dubuffet: SOUL OF THE UNDERGROUND (L'Ame des Sous-Sols) Collage of aluminum foil tinted with oil, on masonite December 1959 58 7/8" x 76 3/4" World House	24,750.00
16.	ASSEMBLAGE "TOBOGRAPHIE CHATAINE" Oil on canvas collage 1959 31" x 26" Cordier - Warren	6,500.00
17.	By Claes Oldenburg: CASE WITH PASTRY Martha Jackson Gallery	800.00
18.	By A. Rodin: LES TROIL OMBRES (The Three Shades) Bronze sculpture cast by Alexis Rudier (either first or second) Incised "A. Rodin" 34 1/2" x 38 1/2" World House	20,000.00



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SCHEDULE #		
ATTACHED TO AND FORMING PART OF POLICY No. 4429 78 41		
ITEM NO.	ARTICLE	VALUED AT
	<b>FINE ARTS</b>	
1.	By Jean Arp: SCULPTURE OF SILENCE Bronze, cast 3 of 5 1942 8" high, 12 1/4" long World House	5,000.00
2.	SILENT Bronze sculpture (upstanding) 1942 14" x 5 3/4" x 4" Sidney Janis	3,000.00
3.	HUMAN LUNAR SPECTRAL Bronze sculpture, with special wooden stand designed by the artist 1950 32 5/8" x 25 5/8" x 19 5/8" Leo Castelli Inc.	15,000.00
4.	THE CRYSTAL Bronze sculpture Iris Clert	700.00
5.	By Saul Beizerman: (Series: "The City and the People") TWO MEN LIFTING Hammered bronze sculpture 1920-1953 5 5/8" long World House	500.00
6.	ROAD BUILDER'S HORSE Hammered bronze sculpture 1920-1953 8 1/2" long World House	500.00
7.	THE CITY Hand hammered bronze sculpture 1920-1953 1' 2 1/8" high World House	2,500.00
8.	DANCING GIRL Hand hammered bronze sculpture 1920-1953 3 1/2" high World House	500.00
9.	By Roger Balomey: ANATOMY OF THE SOIL #7 Special medium - styro foam 48" x 36"	500.00

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*estimated*

SCHEDULE #		
ATTACHED TO AND FORMING PART OF POLICY No. 4429 78 41		
ITEM NO.	ARTICLE	VALUED AT
19.	By Mark Rothko: RED ON ORANGE Oil on canvas 1955 71" x 56" Sidney Janis, Ltd.	8,000.00
20.	By Antonio Tapies: "I" Mixed media on canvas - marble dust and latex 1961 21 3/4" x 18 1/4" Martha Jackson Gallery	600.00
21.	"Homage to the Square - "September" Oil on board - 1957 30 x 30 - Josef Albers	1,620.00
22.	"Homage to the Square - Two whites between two yellows" Oil on board, 1958 40 x 40 - Josef Albers	2,250.00
23.	"Sitting ... The Break" 1963, mixed media - oil on wood, lucite Oyvind Fahlstrom	1,000.00
It is hereby understood and agreed that clause limiting coverage against breakage of fragile articles is deleted in its entirety.		



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Manna -

These photos are extras

from the entry photos; a few

~~are to be used in supplementary~~

~~illustrator~~

list

✓ Albers,

✓ Albers,

✓ Arp, Je

✓ Arp, Je

✓ Arp, Je

✓ Arp, Je

✓ Baizerman

City and the People series

✓ Baizerman, Saul, "Two Men Lifting" 1920-53 from "The City and the People" series.

✓ Baizerman, Saul, "Road Builders Horse" 1920-53 from "The City and the People" series

✓ Baizerman, Saul, "Dancing Girl" 1920-53 from "The City and the People" series

✓ Bolomy, "Anatomy of the Sail #7"

✓ Calder, Alexander, "Four Downs Two Ups" c. 1950

✓ Cornell, Joseph, Box

✓ Dine, Jim, "Six White Rainbows" 1961

✓ Dubuffet, Jean, "Nomads ~~de~~ Chameu Bete" 1948

✓ Dubuffet, Jean, "Soul of the Underground" 1959

✓ Dubuffet, Jean, "Scintillement" 1959

✓ Giacommetti, Alberto, Table/Sculpture

✓ Giacommetti, Alberto, Pair of Bronze Sculptures that may be Wired as Floor Lamps 20 inches high

✓ Giacommetti, Alberto, Pair of Bronze Sculptures that may be Wired as Floor Lamps 67 1/2" high

✓ Jensen, Alfred, "Magic Star 1" 1960

✓ Jensen, Alfred, "Solar Centrepetal Force (Outward) East" 1961

✓ Jensen, Alfred, "Solar Centrepetal Force (Inward) West" 1961

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- ✓ Albers, Josef, "Homage to the Square: Obvious" 1960
- ✓ Albers, Josef, "Homage to the Square: From Afar" 1959
- ✓ Arp, Jean, Stand for "Human Lunar Spectral"
- ✓ Arp, Jean, "Sculpture of Silence" 1942
- ✓ Arp, Jean, "Silent" 1942
- ✓ Arp, Jean, "The Crystal" 1960
- ✓ Baizerman, Saul, "City (Vision of New York)" 1948 from "The City and the People" series
- ✓ Baizerman, Saul, "Two Men Lifting" 1920-53 from "The City and the People" series.
- ✓ Baizerman, Saul, "Road Builders Horse" 1920-53 from "The City and the People" series
- ✓ Baizerman, Saul, "Dancing Girl" 1920-53 from "The City and the People" series
- ✓ Bolomy, "Anatomy of the Sail #7"
- ✓ Calder, Alexander, "Four Downs Two Ups" c. 1950
- ✓ Cornell, Joseph, Box
- ✓ Dine, Jim, "Six White Rainbows" 1961
- ✓ Dubuffet, Jean, "Nomads (La Chameu Bete)" 1948
- ✓ Dubuffet, Jean, "Soul of the Underground" 1959
- ✓ Dubuffet, Jean, "Scintillement" 1959
- ✓ Giacometti, Alberto, Table/Sculpture
- ✓ Giacometti, Alberto, Pair of Bronze Sculptures that may be Wired as Floor Lamps 20 inches high
- ✓ Giacometti, Alberto, Pair of Bronze Sculptures that may be Wired as Floor Lamps 67 1/2" high
- ✓ Jensen, Alfred, "Magic Star 1" 1960
- ✓ Jensen, Alfred, "Solar Centrepetal Force (Outward) East" 1961
- ✓ Jensen, Alfred, "Solar Centrepetal Force (Inward) West" 1961



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Lippold, Small Sculpture

Lippold, Small Sculpture

Magritte, "La Statue Volante" 1927

Matisse, Henri, "Le Serf" c. 1900

Oldenburg, "Case With Pastry"

Picabia, Francis "Tarantelle" 1912

Picabia, Francis, "Conversation II" c. 1922

Rodin, Auguste, "Les Trois Hommes" 1880 (This is one of the first cast by Alex Rudier - supervised by Rodin).

Rothko, Mark, "Red on Orange" 1955

Tapies, "I" 1961

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Castelli

① get full provenance record for  
2 Johns pgs. Lichtensteins (all except  
Bratatta) and Rosenquist (only if she has  
a reference on I Love You with My Ford)

2) get letter of cost estimate from Mr. Castelli  
for the Dine, Six White Rainbows.  
like space to Sisler. \$20,000

3) see archive files - (all 1960's files;  
1970's files if you have time) on:  
Johns, Rosenquist,  
(1970's references on Lichtenstein)

956-7237



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*Handwritten: 21*

cordier & ekstrom, inc.

29 November, 1963

Dear Mrs. Sisler:

Your three paintings have arrived: A Propos de Petite Soeur, Deux Nues and Portrait d'Ecolier.

The works lent to the Pasadena Museum have not yet been returned, nor have we received the catalogues in spite of the fact that I have written several letters to Mr. Hopps, to which he has never deigned to reply. He has just spent a week in New York, I understand, and it is rather peculiar that he should not have troubled to come and see me or at least telephone. As soon as these works are in my possession I shall, of course, notify you, but I am certain that there is nothing to be concerned about.

I was told by Fahlstrom's wife, whose exhibition is now on, that [redacted] was "incommunicado" because of his studies and I therefore did not attempt to contact him. However, he called me the day before yesterday to tell me that the MARCEL DUCHAMP painting Reseaux des Stoppages, which he considers the most important DUCHAMP painting outside the Philadelphia Museum, and which he (or you) had on reserve subject to a first priority decision on the part of the Pasadena Museum, had in the meantime been sold to somebody else. [redacted] seemed very upset about this and asked me to see what I could do in order to ascertain where the painting had gone and possibly retrieve it. I have gone to work on this problem, and of course hope to be able to come up with the answer.

I hope that you have been well since your return to Florida and that your many problems and affairs are falling into line under the discipline of your statesmanship.

I am leaving for Europe on the 4th of January and hope to have the pleasure of seeing you if you have not changed your previous plans of being in New York at the end of December.

With kindest regards, I am,

Sincerely yours,

*Handwritten signature: Anna H. Ekstrom*

Mrs. William T. Sisler  
341 Peruvian Avenue  
Palm Beach, Florida

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# GUGGENHEIM MUSEUM

November 30, 1983

Ms. Lisa Kurzner  
Research Assistant  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019-5486

Dear Ms. Kurzner:

Your letter con-  
Mary Sisler has  
Duchamp and the  
from my catalog  
1980. The thid  
1962. The sculp  
20½ inches. It  
at The Stephen  
3, 1962. Appare  
her son, Hayes.

If I can provide  
hesitate to cont

Sincerely,

*Vivian Barnett*

Vivian Barnett  
Curator



owned by  
For the  
entries  
ection 1900-  
ates from  
x 35 x  
n show  
25 - June  
sler or

e do not

VB:lk



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## GUGGENHEIM MUSEUM

November 30, 1983

Ms. Lisa Kurzner  
Research Assistant  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019-5486

Dear Ms. Kurzner:

Your letter concerning works in our collection previously owned by Mary Sisler has recently been brought to my attention. For the Duchamp and the Noguchi, I am enclosing xeroxes of the entries from my catalogue, Handbook: The Guggenheim Museum Collection 1900-1980. The third work, Studio Corner by Peter Agostini, dates from 1962. The sculpture is made of plaster and measures 17½ x 35 x 20½ inches. It was first exhibited at Agostini's one-man show at The Stephen Radich Gallery which took place from May 25 - June 3, 1962. Apparently it was purchased in 1962 by Mary Sisler or her son, Hayes.

If I can provide you with any further information, please do not hesitate to contact me.

Sincerely,



Vivian Barnett  
Curator

VB:lk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

Vivian Endicott Barnett, *Handbook: The Guggenheim Museum Collection 1900-1980*  
(The Solomon R. Guggenheim Museum, New York, 1980)

Marcel Duchamp 1887-1968

Henri-Robert-Marcel Duchamp was born July 28, 1887, near Blainville, France. He joined his artist brothers, Jacques Villon and Raymond Duchamp-Villon, in Paris in 1904 where he studied painting at the Académie Julian until 1905. Duchamp's early works were Post-Impressionist in style, and he exhibited for the first time in 1909 at the Salon des Indépendants and the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912 he painted the first version of *Nude Descending a Staircase*; this was shown at the Salon de la Section d'Or of that same year and subsequently created great controversy at the Armory Show in New York in 1913. The Futurist show at Galerie Bernheim-Jeune, Paris, in 1912 impressed him profoundly.

Duchamp's radical and iconoclastic ideas predated the founding of the Dada movement in Zürich in 1916. By 1913 he had abandoned traditional painting and drawing for various experimental forms including mechanical drawings, studies and notations that would be incorporated in a major work, the *Large Glass* of 1915-23. In 1914 Duchamp introduced his Readymades—common objects, sometimes altered, presented as works of art—which had a revolutionary impact upon many painters and sculptors. In 1915 Duchamp came to New York where his circle included Katherine Dreier and Man Ray, with whom he founded the Société Anonyme, as well as Louise and Walter Arensberg, Picabia and other avant-garde figures.

After playing chess avidly for nine months in Buenos Aires, Duchamp returned to France in the summer of 1919 and associated with the Dada group in Paris. In New York in 1920 he made his first motor-driven constructions and invented *Rose Sélavy*, his feminine alter-ego. Duchamp moved back to Paris in 1923 and seemed to have abandoned art for chess but in fact continued his artistic experiments. From the mid-1930s he collaborated with the Surrealists and participated in their exhibitions. Duchamp settled permanently in New York in 1942 and became a United States citizen in 1955. During the 1940s he associated and exhibited with the Surrealist émigrés in New York and in 1946 began *Étant donnés*, a major assemblage on which he worked secretly for the next twenty years. Duchamp directly influenced a generation of young Americans. He died in the Paris suburb of Neuilly-sur-Seine on October 2, 1968.

35 *Apropos of Little Sister*, October 1911  
(*A propos de jeune soeur*)

71.1944

Oil on canvas, 28 1/2 x 23 3/8 in. (73 x 60 cm.)

Signed and dated I.L.: MARCEL DUCHAMP / Octobre 11; inscribed on reverse, which shows studies of a nude woman and a girl: *merd[e]*.

PROVENANCE:

from the artist  
Carroll Galleries, Inc., New York, 1915  
John Quinn, New York, 1915-24  
Estate of John Quinn, 1924-25  
Henri-Pierre Roché and the artist, 1925  
Private collection, ca. 1959  
Cordier & Ekstrom, New York, 1964  
Mary Sisler, New York, 1964-71

The sitter is Magdeleine, the youngest of Marcel Duchamp's brothers and sisters, who was thirteen at the time. She remembers that she was reading while Duchamp painted her.\* During the autumn of 1911 Duchamp portrayed his sister in profile in another picture, *Yvonne and Magdeleine Torn in Tatters*, and completed *Sonata* which represents his mother and three sisters. In *Apropos of Little Sister* the delicate, light colors are accentuated by the texture of the canvas itself and the angularity of forms suggests an awareness of Cubism. Painted at his family home in Rouen in October 1911, it follows Duchamp's early work which was influenced by Cézanne, the Fauves and Symbolists but occurs before his interest in successive images of a single body in motion culminated early in 1912 in *Nude Descending a Staircase*.

\* correspondence with the author, Feb. 1978

EXHIBITIONS:

New York, Carroll Galleries, Inc., *Third Exhibition of Contemporary French Art*, Mar. 8-Apr. 3, 1915, no. 19  
London, New Burlington Galleries, *The International Surrealist Exhibition*, June 11-July 4, 1936, no. 80  
Paris, Musée National d'Art Moderne, *Le Cubisme 1907-1914*, Jan. 30-Apr. 9, 1953, no. 63  
Paris, Musée Pédagogique, *Pérennité de l'art gaulois*, Feb.-Mar. 1955, no. 464  
Paris, Galerie L'Oeil, *Minotaure*, May-June 1962, no. 18  
Strasbourg, Château des Rohan, *La Grande aventure de l'art du XX<sup>e</sup> siècle*, June 8-Sept. 15, 1963, no. 31  
New York, Cordier & Ekstrom, *Not Seen and/or Less Seen of/by Marcel Duchamp/ Rose Sélavy 1904-64: Mary Sisler Collection*, Jan. 14-Feb. 13, 1965, no. 51, color repr.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Philadelphia Museum of Art, *Marcel Duchamp*, Sept. 22-Nov. 11, 1973, no. 81, repr., traveled to New York, The Museum of Modern Art, Dec. 3, 1973-Feb. 10, 1974; The Art Institute of Chicago, Mar. 9-Apr. 21  
 Paris, Musée National d'Art Moderne, *L'Oeuvre de Marcel Duchamp*, Jan. 31-May 2, 1977, no. 42, repr.  
 New York, The Solomon R. Guggenheim Museum, *Forty Modern Masters: An Anniversary Show*, Dec. 16, 1977-Feb. 5, 1978, no. 29, repr.

REFERENCES:

E. Tériade, "La Peinture surréaliste," *Minotaure*, no. 8, June 15, 1936, p. 4, repr.  
 R. Lebel, *Marcel Duchamp*, New York, 1959, p. 161, no. 74 and pl. 44  
 H.-P. Roché, "Adieu, brave petite collection!," *L'Oeil*, no. 51, Mar. 1959, p. 35, repr.  
 A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, pp. 15, 106-107, 427, repr., no. 164  
 P. Cabanne, *The Brothers Duchamp*, Boston, 1976, p. 47, color repr.



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# GUGGENHEIM MUSEUM

Ms. Lisa Kurzner  
Research Assistant for Francis Naumann  
The Museum of Modern Art  
11 West 53 Street  
New York, New York 10019

November 22, 1983

Dear Ms. Kurzner,

In reply to your inquiry of 11/17/83. We are pleased to grant to you permission to reproduce in color the following works(s) from the Solomon R. Guggenheim Museum Collection in compliance with the conditions on the reverse of this form. Please sign a copy of this form agreeing to the terms and return it to the Museum. Enclosed are the materials you requested, as well as an invoice for their costs. Thank you for your cooperation.

Item(s) to be reproduced:

Marcel Duchamp, Apropos of Little Sister. 1911

For reproduction in the publication/broadcast/film:

Catalogue: The William and Mary Sisler Collection

by The Museum of Modern Art, to be published (date): 1984

in the following language(s): English

Sincerely,

Fees:

*Holly Fullam*

Ektachrome Rental (3 month): @\$ 35.00 \$ 35.00

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Holly Fullam  
Photography Coordinator

Postage : \$ 1.50

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...a generation of young Americans. He died in the Paris suburb of Neuilly-sur-Seine on October 2, 1968.

Mar. 1955, no. 464  
 Paris, Galerie L'Oeil, Minotaure, May-June 1962, no. 18  
 Strasbourg, Château des Rohan, La Grande aventure de l'art du XX<sup>e</sup> siècle, June 8-Sept. 15, 1963, no. 31  
 New York, Cordier & Ekstrom, Not Seen and/or Less Seen of Marcel Duchamp/ Rose Selavy 1904-64: Mary Sisler Collection, Jan. 14-Feb. 13, 1965, no. 51, color repr.

The Museum of Modern Art Archives, NY	Collection:	Series:Folder:
	Sisler	I.37

missing -  
bought by  
the Guggenheim -

51 A Propos de Jeune Soeur  
Apropos of Little Sister  
1911 (October)  
Oil on canvas 28 3/4 x 23 3/8 (Lebel 74)  
Lower left: Marcel Duchamp October 1911  
Collections John Quinn, Mme H. P. Roché

*Apropos of Little Sister has been exhibited as a Cubist work*

Guggenheim Catalogue 1900-1980  
Henri-Robert-Marcel Duchamp was born July 28, 1887, near Blainville, France. He joined his artist brothers, Jacques Villon and Raymond Duchamp-Villon, in Paris in 1904 where he studied painting at the Académie Julian until 1905. Duchamp's early works were Post-Impressionist in style, and he exhibited for the first time in 1909 at the Salon des Indépendants and the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912 he painted the first version of *Nude Descending a Staircase*; this was shown at the Salon de la Section d'Or of that same year and subsequently created great controversy at the Armory Show in New York in 1913. The Futurist show at Galerie Bernheim-Jeune, Paris, in 1912 impressed him profoundly.

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35 Apropos of Little Sister. October 1911  
(A propos de jeune soeur)

71.1944

Oil on canvas, 28 3/4 x 23 3/8 in. (73 x 60 cm.)

Signed and dated l.l.: MARCEL DUCHAMP / Octobre 11; inscribed on reverse, which shows studies of a nude woman and a girl: merd[e].

PROVENANCE:

from the artist

Carroll Galleries, Inc., New York, 1915

John Quinn, New York, 1915-24

Estate of John Quinn, 1924-25

Henri-Pierre Roché and the artist, 1925

Private collection, ca. 1959

Cordier & Ekstrom, New York, 1964

Mary Sisler, New York, 1964-71

The sitter is Magdeleine, the youngest of Marcel Duchamp's brothers and sisters, who was thirteen at the time. She remembers that she was reading while Duchamp painted her.\* During the autumn of 1911 Duchamp portrayed his sister in profile in another picture, *Yvonne and Magdeleine Torn in Tatters*, and completed *Sonata* which represents his mother and three sisters. In *Apropos of Little Sister* the delicate, light colors are accentuated by the texture of the canvas itself and the angularity of forms suggests an awareness of Cubism. Painted at his family home in Rouen in October 1911, it follows Duchamp's early work which was influenced by Cézanne, the Fauves and Symbolists but occurs before his interest in successive images of a single body in motion culminated early in 1912 in *Nude Descending a Staircase*.

\* correspondence with the author, Feb. 1978

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Paris, Musée Pédagogique, *Pérennité de l'art gaulois*, Feb.-Mar. 1955, no. 464

Paris, Galerie L'Oeil, *Minotaure*, May-June 1962, no. 18

Strasbourg, Château des Rohan, *La Grande aventure de l'art du XX<sup>e</sup> siècle*, June 8-Sept. 15, 1963, no. 31

New York, Cordier & Ekstrom, *Not Seen and/or Less Seen of Marcel Duchamp: Rrose Sélavy 1904-64*; Mary Sisler Collection, Jan. 14-Feb. 13, 1965, no. 51, color repr.



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51 A Propos de Jeune Soeur  
Apropos of Little Sister

Mus.

Philadelphia Museum of Art, *Marcel Duchamp*, Sept. 22-Nov. 11, 1973, no. 81, repr., traveled to New York, The Museum of Modern Art, Dec. 3, 1973-Feb. 10, 1974; The Art Institute of Chicago, Mar. 9-Apr. 21  
Paris, Musée National d'Art Moderne, *L'Oeuvre de Marcel Duchamp*, Jan. 31-May 2, 1977, no. 42, repr.  
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R. Lebel, *Marcel Duchamp*, New York, 1959, p. 161, no. 74 and pl. 44  
H.-P. Roché, "Adieu, brave petite collection!", *L'Oeil*, no. 51, Mar. 1959, p. 35, repr.  
A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1969, pp. 15, 106-107, 427, repr., no. 164  
P. Cabanne, *The Brothers Duchamp*, Boston, 1976, p. 47, color repr.



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52.5 cash  
7.5 gift

51 A Propos de Jeune Soeur  
Apropos of Little Sister  
1911 (October)  
Oil on canvas 28 3/4 x 23 3/8 (Lebel 74)  
Lower left: Marcel Duchamp October 1911  
Collections John Quinn, Mme H. P. Roché

Mus.

*Apropos of Little Sister* has been exhibited as a Cubist work and also as Surrealism. It can as well be regarded as an abstract picture for the links with its subject are tenuous; color and compositional relationships are self-sufficient, having only the slightest ties with their source. The restrained color was considered by M.D. to be its most daring aspect. It is difficult to realize that such elegant tints should have been "hard to swallow" but in the context of the Fauves "black, greys and subdued color were a terrific revolution. Blue had replaced black for the Impressionists, so bringing black back to the palette was shocking." Braque and Picasso had experienced the same resistance.

M.D. bought the painting after John Quinn's death in 1925. Quinn's collection was to come up for auction and many artists and dealers were disturbed at the prospect of low bids. Joseph Brummer, who was in charge of the sale, sold the painting back to the artist prior to the auction.



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	Sisler	I.37

## The Museum of Modern Art

September 28, 1982

Mrs. William Sisler  
The Mary Sisler Collection  
Post Office Box 2214  
Palm Beach, Florida 33480

Department of Painting  
and Sculpture

Dear Mrs. Sisler:

In response to your letter of September 16, our records indicate that you gave us a one third interest in two separate works by Marcel Duchamp. I list them below exactly as they are catalogued in Painting and Sculpture in The Museum of Modern Art. Catalogue of The Collection January 1, 1977, ed. by Alicia Legg, The Museum of Modern Art, New York 1977, pp. 31, 32; following each listing I note the financial details of the transaction:

✓ Network of Stoppages (Réseaux des stoppages) Paris (1914)  
Oil and pencil on canvas, 58 5/8" x 6' 5 5/8" (148.9 x 197.7 cm) Abby Aldrich Rockefeller Fund and gift of Mrs. William Sisler 390.70 Repr. in color, Duchamp, facing page 273.

(total value at time of acquisition - \$150,000. of which 1/3 or \$50,000. was donated by Mrs. Sisler)

✓ Rotary Demisphere (Precision Optics). Paris, 1925. Motor-driven construction: painted wood demisphere, fitted on black velvet disk, copper collar with plexiglass dome, motor, pulley and metal stand, 58 1/2 x 25 1/4 x 24" (148.6 x 64.2 x 60.9cm). Gift of Mrs. William Sisler and Edward James Fund. 391.70 a-c Repr. Duchamp, p. 298.

✓ (total value at time of acquisition - \$75,000. of which 1/3 or \$25,000. was donated by Mrs. Sisler)

As regards transparencies of the above, I cannot immediately tell you whether any are now available. As soon as I can find this out I shall send them on to you or advise you what costs or problems might be involved if it is necessary to do original color photography. As you will note from the above catalogue information both pieces are reproduced in Marcel Duchamp ed. by Anne d'Harnoncourt and Kynaston McShine, The Museum of Modern Art, New York 1973; Network of Stoppages being in color.





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	Sisler	I.37

M.C. - DUCHAMP  
(Network  
Rotary)

January 29, 1971

Dear Mrs. Sisler:

It is a great pleasure to send you with this letter the Museum's formal receipt for your gift of your undivided one-third interest in the two magnificent works by Marcel Duchamp, Network of Stoppages, of 1911, and the Rotary Demisphere (Precision Optics) of 1925.

As Mr. Rubin has already written you, the Museum was grateful to you first for letting us know that these major works were available and then for so very generously contributing one third of their price so that the Museum has had to provide funds for the purchase of only the remaining two thirds.

The two works themselves are of indisputable quality and importance not only in the context of Duchamp's work, but also in the whole history of early twentieth century art. The Network of Stoppages has particular significance for this Museum's collection because of its relationship to the 3 Stoppages Etalon which came to us as the bequest of Duchamp's great patron, Katherine S. Dreier.

Please accept my thanks on behalf of the Museum's Trustees for this most welcome expression of your very generous interest in our Museum and its collections.

Sincerely,

Walter Berriss, Chairman  
Committee on Painting and Sculpture

Mrs. William Sisler  
172 South Ocean Boulevard  
Palm Beach, Florida 33480

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

Network of Stoppages. (1914) unsigned, undated  
Oil on canvas. 58 1/4 x 77 5/8"

Abby Aldrich Rockefeller Fund and Gift of Mrs. William Sisler, 1970

Beyond its initial impact as a challenging, disconcerting painting, realized entirely outside the syntax of even avant-garde composition of its time, the Network of Stoppages is a palimpsest revealing three aspects of the integration of Duchamp's Large Glass. Viewed on the axis of its left side, as now hung, it reveals traces of its earliest phase: the second, unfinished version of A Young Man and Girl in Spring (1911), in which the sexual confrontation central to the Large Glass (The Bride Stripped Bare by her Bachelors, Even) is adumbrated. Viewed on the axis of its right side, one can make out traces of a pencil layout of the Large Glass, drawn to half scale. It was at this point that Duchamp painted in the black panels on the sides (now the top or bottom) in order to reduce the field to the proportions of the Glass.

The third "layer" of the work, to be viewed as the picture is now hung, was the map-like study for a network of what would become, in the Large Glass, the "capillary tubes" which connect the "malic molds" of the Bachelor apparatus to the "sieves," or "drainage levels." The layout of this network was established by means of "standard stoppages," the unit of measurement in Duchamp's "new science"--which strains the laws of physics "just a little." According to a note from "The Green Box": "a straight horizontal thread one meter in length falls from a height of one meter onto a horizontal plane while twisting at will and gives a new form to the unit of length." Three such threads were fixed to strips of cloth mounted on glass to make the Three Standard Stoppages. Together with wooden templates cut in the profile of fallen threads they were enclosed in a specially prepared croquet box ("canned chance") and are now in the Museum Collection.

The numbered circles along the stoppages in the painting indicate the positions of the "malic molds" as they were to appear in the Large Glass. Duchamp had planned to photograph the canvas at an angle in order to put the network--shown from above in the painting--in proper perspective for the Large Glass. But as photography proved inadequate, he found it necessary to make a perspective drawing.

*from "20th C. Pioneer" - MOMA 246.*



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	Sisler	I.37

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Department of Painting and Sculpture Exhibitions

February 27, 1967

Mr. Alan Solomon  
470 West End Avenue  
New York, New York

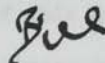
Dear Alan:

Enclosed is a copy of a letter which I mentioned in our conversation this morning. I can't tell you how much I am counting on having the Network of Stoppages in our exhibition and anything you that you can do to help facilitate this will be immensely appreciated. The Network is the main thing I need from the Sisler collection. I will also most certainly want the Tzanck Cheque and the Monte Carlo Bond (though this later one will probably be available elsewhere). As I mentioned, I will be establishing the catalogue in the course of the next month.

We are tentatively planning to make our pick-ups around March 1st but are willing to go to any special lengths to facilitate having the Network on hand.

Don't forget to give me a ring so we can get together and talk about the Study Center program.

Best,



(Prof.) William Rubin  
Guest Director of Exhibitions

WSR:cwl

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

cc: Miss Dudley

February 9, 1967

Mrs. William Sisler  
1009 Fifth Avenue  
New York, New York 10028

Dear Mrs. Sisler:

I am now in the process of organizing an exhibition entitled Dada, Surrealism and Their Heritage which will take place at The Museum of Modern Art in March 1968 after which it will go on to the Chicago Art Institute and the Los Angeles County Museum. This will be one of the largest exhibitions ever organized here and I am naturally particularly anxious that the work of Marcel Duchamp be well represented.

Actually, the selection of pictures will not be definitively made for about another month and I am hoping that at that time I may take the liberty of calling on you for other loans, but at the moment I should like simply to say that I consider the Network of Stoppages as one of the most absolutely crucial works of Duchamp and I am therefore writing in advance about this picture in the hope that you will consent to lend it. I know that things being what they are in regard to Duchamp's work, the demands made on you are very great and that you have been extremely generous in lending your pictures in the past. I do hope, therefore, that you will be able to let me hear favorable news about the loan of this marvelous and unique work.

Sincerely yours,

(Prof.) William Rubin  
Director of the Exhibition  
Dada, Surrealism and Their Heritage

WSR:cwl



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

*Si*  
**cordier & ekstrom, inc.**

29 November, 1963

Dear Mrs. Sisler:

Your three paintings have arrived: A Propos de Petite Soeur, Deux Nues and Portrait d'Ecolier.

The works lent to the Pasadena Museum have not yet been returned, nor have we received the catalogues in spite of the fact that I have written several letters to Mr. Hopps, to which he has never deigned to reply. He has just spent a week in New York, I understand, and it is rather peculiar that he should not have troubled to come and see me or at least telephone. As soon as these works are in my possession I shall, of course, notify you, but I am certain that there is nothing to be concerned about.

I was told by Fahlstrom's wife, whose exhibition is now on, that [redacted] was "incommunicado" because of his studies and I therefore did not attempt to contact him. However, he called me the day before yesterday to tell me that the MARCEL DUCHAMP painting Reseaux des Stoppages, which he considers the most important DUCHAMP painting outside the Philadelphia Museum, and which he (or you) had on reserve subject to a first priority decision on the part of the Pasadena Museum, had in the meantime been sold to somebody else. [redacted] seemed very upset about this and asked me to see what I could do in order to ascertain where the painting had gone and possibly retrieve it. I have gone to work on this problem, and of course hope to be able to come up with the answer.

I hope that you have been well since your return to Florida and that your many problems and affairs are falling into line under the discipline of your statesmanship.

I am leaving for Europe on the 4th of January and hope to have the pleasure of seeing you if you have not changed your previous plans of being in New York at the end of December.

With kindest regards, I am,

Sincerely yours,

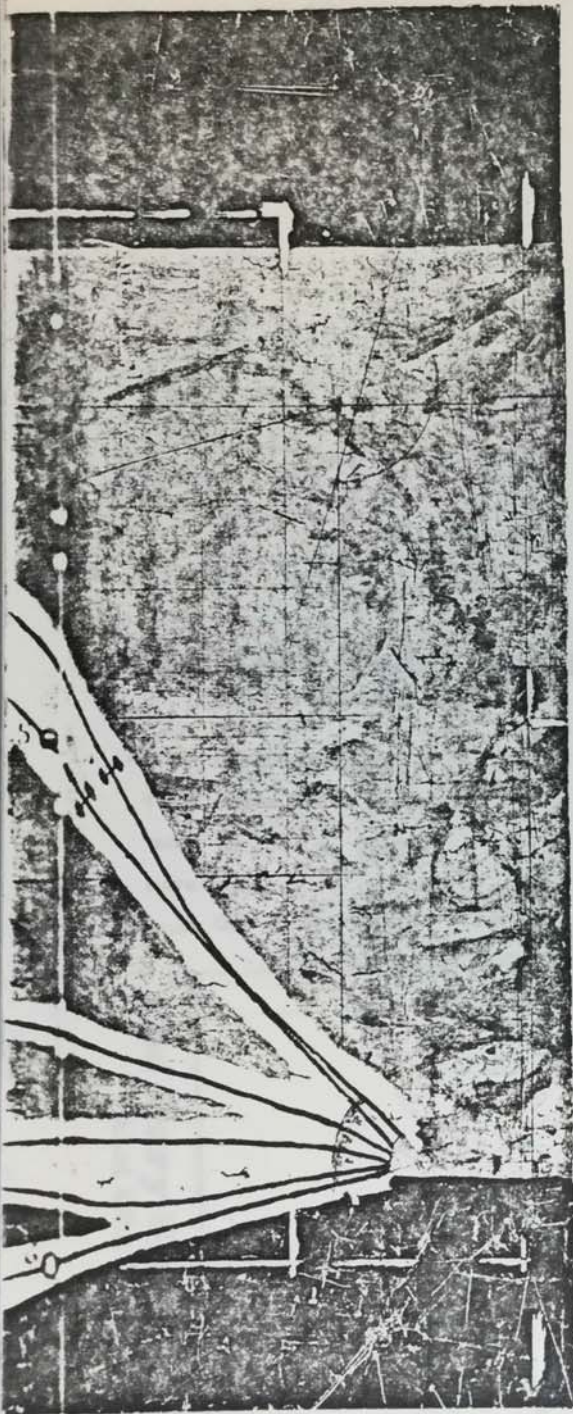
*Anna H. Ekstrom*

Mrs. William T. Sisler  
341 Peruvian Avenue  
Palm Beach, Florida



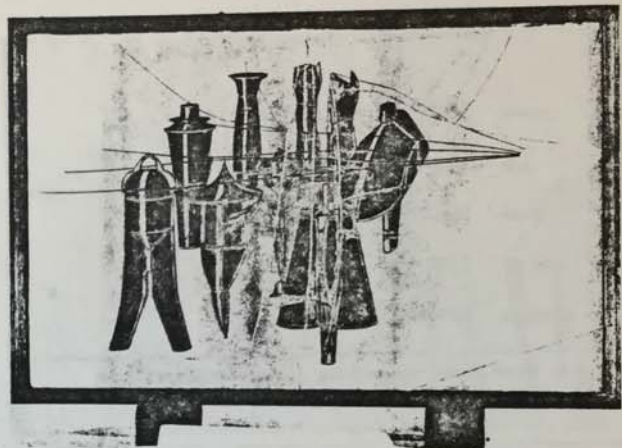
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NETWORK



Viewpoint B: Layout for the *Large Glass*, 1913

The World of Marcel Duchamp  
 , Calvin Tomkins and the Editors  
 of Time Life Books, Time Inc., N.Y.  
 1966



Nine Malic Molds, 1911-19

The large, extraordinary painting at left is a composite of three works related to the *Large Glass*—a kind of topographical map. The elements may be singled out if the work is seen from three different points of view. From Viewpoint A, one can discern, near the top, the figures of a young girl and a man in joyous dance celebrating *Spring*, the title of the unfinished picture. This underlying work relates thematically—the sexual encounter between male and female—to the *Large Glass*. From Viewpoint B, a faint, pencil layout of the *Glass* can be seen, half actual size. The base canvas has been overpainted with two dark side panels to reduce its proportions to that of the *Glass*. The third element in the painting (seen from Viewpoint C) is the *Network of Stoppages*, which gives the whole work its title. These nine black lines—the “stoppage”—is the standard unit of measurement in Duchampian physics—locate the exact positions for two important elements in the Bachelor section of the *Glass*: the capillary tubes and the malic molds. Duchamp devised these “rulers” by dropping three one-meter-long threads from a height of one meter and then tracing the random undulations to make three templates. These were traced three times to make the nine lines on the canvas. The numbered circles along the lines indicate positions for the malic molds. After this mapping on canvas, Duchamp made a preliminary version of the malic molds and capillary tubes, in his first work on glass (*above*). Today, it sits upon the mantle over the fireplace in his New York apartment.

MoMA object File



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

TR 3263.1  
Sisler (Duchamp)

49

Owner	Mary Sisler Collection
Title	Network of stoppages
Artist	Marcel Duchamp
Cat. no.	111
Exhibition	Marcel Duchamp
The Arts Council of Great Britain 4 St. James Square, London S.W.1. Telephone: Whitehall 9787	

**The Mary Sisler Collection**  
PALM BEACH, FLORIDA

ARTIST Marcel Duchamp  
TITLE Réseaux des Stoppages  
SIZE 58 1/4 x 77 5/8  
DATE 1914  
MEDIUM Oil on Canvas  
No: 57

**cordier & ekstrom, inc.**

978 MADISON AVENUE • NEW YORK 21, NEW YORK

CE- D57

NAME: MARCEL DUCHAMP  
TITLE: RESEAUX DES STOPPAGES  
SIZE: 1914  
DATE: 58 1/4 x 77-5/8  
MEDIUM: oil on canvas

**The Mary Sisler Collection**  
PALM BEACH, FLORIDA

ARTIST

TITLE

Sisler No 57  
Duchamp

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Sisler	1.37

No proposes 50%

M.C. - DUCHAMP

Duchamp

Oct 23 1917

Rose Selavy et moi  
esquivons les ecchymoses  
des esquimaux aux mots  
exquis

I have been thinking of you for some time, and I have been thinking of the 1/2 interest of Duchamp's estate of which you are a holder. As per the agreement the envelope will be sent to you as before this October 1, 1917. However, I want to indicate that we shall endeavor to pay this considerably ahead. As you know, it depends upon the sale of certain works which we hope to offer early in the coming year. Simultaneously with the effectuation of this purchase of 1/2 equity in the Institute, it is our mutual understanding that you are entitled to the gift of the remaining 1/2 equity in Duchamp's estate. Therefore, would you be kind enough to send us a letter stating that you are giving that such equity to us in such of such two weeks as of the present time.

Let us take this opportunity to tell you how personally appreciative we are that you offered these two works to the Museum and in offering them elsewhere, will also for your extraordinary generosity in making these special gifts. (They shall, of course, be as labels in the collection.) I have a great deal of interest in the Institute and I am sure that you have made possible the work of the Institute in the Museum's history. I am sure the gift of these two works is yours.

Yours sincerely,

Marcel Duchamp



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Sisler	I.37

MC. DUCHAMP

Oct 23 1970

drawn  
Oct. 23, 1970

Mrs. Mary Sisler  
c/o Miss Janet Alling  
327 East 89th Street  
New York, New York 10028

Dear Mrs. Sisler:

Enclosed please find the check for \$75,000, which represents fifty percent down payment on the \$150,000 due you for the 2/3 interest of Duchamp's Network of Stoppages and Rotative Demisphere. As per our agreement the remainder will be paid to you no later than October 1, 1971. However, I want to indicate that we shall endeavor to pay this considerably sooner. As you know, it depends upon the sale of certain works which we hope to effect early in the coming year. Simultaneously with the effectuation of this purchase of 2/3 equity in the Two Works, it is our mutual understanding that you are making of the gift of the remaining 1/3 equity in each. I wonder, therefore, whether you would be kind enough to send us a letter stating that you are giving that much equity to us in each of these two works as of the present time.

Let me take this opportunity to tell you how profoundly appreciative we are that you offered these two works to the Museum prior to offering them elsewhere, and also for your extraordinary generosity in making them partial gifts. (They will, of course, be so labelled in the Collection.) I know I speak for the immense public of artists and laymen who will have an opportunity to experience these works when I say that you have made possible two of the most crucial acquisitions in the Museum's history. I am sure the ghost of Marcel is smiling on you.

Most sincerely,

William S. Rubin  
Chief Curator

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M.C. - Duchamp CC. BSV  
WSL  
WR

check to Mary Sisler

Janet D. Alling  
327 East 89th Street  
New York, New York 10028  
(212) 534-6497

September 30, 1970

Mr. William Rubin  
Chief Curator of Painting and Sculpture  
The Museum of Modern Art  
21 West 53rd Street  
New York, New York

Dear Mr. Rubin:

In regard to our conversation earlier this week, Mrs. Sisler is agreeable to the offering of ROTATIVE DEMISPHERE on terms similar to those of NETWORK OF STOPPAGES. Thus the offer now stands as follows:

A one month option-to-buy, dating from September 24, 1970

NETWORK OF STOPPAGES. 1914 Price: \$150,000, \$50,000 of which to be a gift of Mary Sisler

ROTATIVE DEMISPHERE. 1925 Price: \$75,000, \$25,000 of which to be a gift of Mary Sisler

In the event that both works are approved for purchase, payments can be arranged in the following way: a down-payment upon agreement to purchase, two-thirds of the total amount due within a reasonable amount of time thereafter; the balance (one-third of the total amount) due on or before October 1st, 1971.

If you should have any further questions or if I can be of any assistance, please do not hesitate to call.

Sincerely yours,

Janet D. Alling

Janet D. Alling  
for Mrs. Sisler

Copy to Mrs. Sisler



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Sisler	I.37

the museum  
SISLER coll.  
Not work of Stoppages

Bill Lieberman

Bill Rubin

September 11, 1970

Mary Sisler Collection

I have studied the Sisler catalogue carefully. The great bulk of her collection is made up of inferior early work or Schwartz's duplicates. Some of the remaining things such as the pencil and wash study for the bride (#52), which you felt would be important, are not in fact in her collection. These works have been touring small museums virtually since she put the collection together, and the whole thing in retrospect now looks to me ~~as~~ a major marketing ploy. The idea that we--or anyone else--would buy the whole collection strikes me as way out.

Nevertheless, there are a few very worthwhile things and one masterpiece which, if we could isolate from the rest of the collection would be well worth making a major effort to acquire. The masterwork I have in mind is the Network of Stoppages (#57). Also of interest to us would be the original L.H.O.O.Q., the one which Matta had notarized during the war. Pierre inherited it with Patricia and subsequently sold it to Mary Sisler. Also of great interest would be the Rotative Demisphere (#75). Less interesting than either of the works already mentioned but of considerable historical importance is the Tzanck Check (#68). that is really about it. If there is any suggestion that these works could be isolated please let me know. My assumption is that they will try to sell the entire collection in one package since that way they may be able to get the few really good things to "carry" all the inferior early work and series reproductions.