

The Museum of Modern Art

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RELEASE NO.103
FOR RELEASE
DECEMBER 15, 1973

MARCEL DUCHAMP. Edited by Anne d'Harnoncourt and Kynaston McShine. 360 pages; 429 illustrations (12 in color). Published by The Museum of Modern Art, New York, and the Philadelphia Museum of Art. Clothbound \$25.00; paperbound \$9.50. Clothbound edition distributed to the trade by New York Graphic Society Ltd.

A new book about MARCEL DUCHAMP, whose life and work changed the history of modern art, will be published by The Museum of Modern Art and the Philadelphia Museum of Art December 15. Edited by Anne d'Harnoncourt and Kynaston McShine, the 360-page book (429 illustrations) presents a documented photographic survey of Duchamp's works and offers ten original essays by eminent scholars and critics. The essays cover Duchamp's explorations in the areas of language, poetry, the machine, alchemy, and the epistemology of art; on a more personal level, they treat the milieux and the friendships that shaped his character, the life style to which he adhered, the influence his example has exerted. Passages from his lectures are included as well as comments and tributes by more than 50 colleagues, friends and interested observers. Documentary illustrations, a chronology and a bibliography complete the volume.

Duchamp's impact on the 20th century is rivaled only by that of Matisse and Picasso and no other figure has so directly influenced the art forms that are specifically associated with the late sixties and the seventies.

Nude Descending a Staircase (1912), The Bride Stripped Bare by Her Bachelors, Even (1915-23), and the Readymades are acknowledged landmarks in the art of our century, but reference to them only begins to suggest the scope of Duchamp's oeuvre. He took up a succession of projects after his much-publicized precocious retirement from "art," and upon his death in 1968 it was revealed that he had been secretly at work for twenty years on a major piece, the naturalistic assemblage entitled Etant donnés (1946-66). As the culmination of his artistic activity, the work allows us to see his

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