

1. The Blind Man, No. 2, P.B.T., May 1971
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2. Red, 1971
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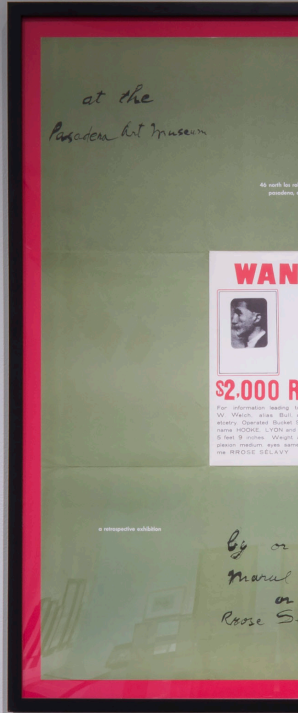




Marcel Duchamp, *Fountain*, 1917. Blue ink on paper. Gift of the artist to the Museum of Modern Art, 1969.

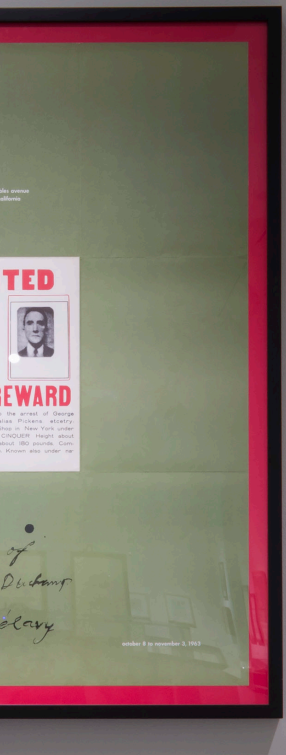


Robert Rauschenberg, *Hand*, 1967. Red ink on paper. Gift of the artist to the Museum of Modern Art, 1971.



Robert Rauschenberg, *Hand*, 1967. Red ink on paper. Gift of the artist to the Museum of Modern Art, 1971.





Poster for the exhibition 'READY-MADES ET EDITIONS DE ET SUR MARCEL DUCHAMP' by Claude Givaudan.





A MARCEL DUCHAMP COLLECTION

L.A. Louver presents a rare collection, amassed by a single collector over a period of 40 years, of works and matter by Marcel Duchamp. Included are original editioned objects and prints, collaborative designs, catalogues, readymades, archival materials and ephemera.

While considered to be among the most influential forces in the world of contemporary art, Marcel Duchamp (1887-1968) created preciously few works of art. His career spanned nearly seven decades (from 1900 to the year of his death, 1968), yet only about 650 items were recorded in the last edition of his catalogue raisonné (compared to some 50,000 by Picasso), and most are comparatively ephemeral in nature. The paucity of his production is due to the fact that in the early 1920s, Duchamp consciously withdrew from the world of art, partly to devote himself to the game of chess, but also because he became increasingly disenfranchised with the art world itself. Select artists were celebrated and rewarded for their success, while others—like him—refused to adhere to a specific style, and instead devoted themselves to challenging the rules of convention.

As a result, Duchamp felt that the unique works he made earlier in his career were too few in number to be speculated upon, so he skillfully arranged for them to be placed in two major collections of modern art, that of Louise and Walter Arensberg in Los Angeles (now in the collection of the Philadelphia Museum of Art) and of Katherine S. Dreier in Redding, Connecticut (now housed at the Yale University Art Gallery, with some works bequeathed to the Museum of Modern Art in New York). Throughout the time when most assumed Duchamp had ceased artistic production, he remained active in the periphery of the art world, creating designs for books, posters and exhibition catalogues, as well as issuing limited editions of his earlier work. It is from these later examples that collectors can continue to acquire the work of Duchamp, although over time, even these items have become increasingly rare and more difficult to obtain.

Chronologically, this exhibition begins with publications to which Duchamp contributed. In 1917, he helped assemble material for *The Blind Man*, a magazine that served the Society of Independent Artists in New York, of which he was a founding member. The magazine's second issue is devoted to the defense of R. Mutt's *Fountain*, an ordinary men's urinal that was submitted to the organization's first exhibition, but was refused from display, and features


Stieglitz's memorable photograph of the controversial artifact. The survey continues with his design for the cover of *New York Dada*, the first and only magazine published under the name of the Dada movement in New York, featuring a reproduction of his *Belle Haleine* perfume bottle. One of the rarest works in the collection is *Some French Moderns Says McBride*, a book designed by Duchamp that presents writings on modern art by the art critic Henry McBride. The articles—which are accompanied by black-and-white photographs of art works taken by Charles Sheeler—are gathered into the format of a three-ring binder. The text begins in a normal-sized typeface, a print that gradually increases in size throughout the publication until, on the last page, the words are suddenly and inexplicably presented in a miniscule font.

In the 1930s, Duchamp decided to publish his notes taken in preparation for the construction of the *Large Glass*, the most ambitious work of his early career that he had left in a state of intentional incompleteness in New York about a decade earlier. Rather than publish this material in the format of a traditional book, he painstakingly replicated each note in facsimile and issued them in a box with no prescribed sequence (known today because of its green flocking as the *Green Box*). Soon after, Duchamp embarked upon the publication of an album that was supposed to reproduce examples of his most important earlier work, a project that gradually grew in size and scope to include miniature, three-dimensional models, the whole housed in a box encased in a suitcase, thereby known as the *Boîte-en-valise*. Later editions—such as the one included in this exhibition (assembled in 1966 in an edition of 75 copies)—dispensed with the valise, and are therefore simply known as *boîtes* (this edition encased in red leather).

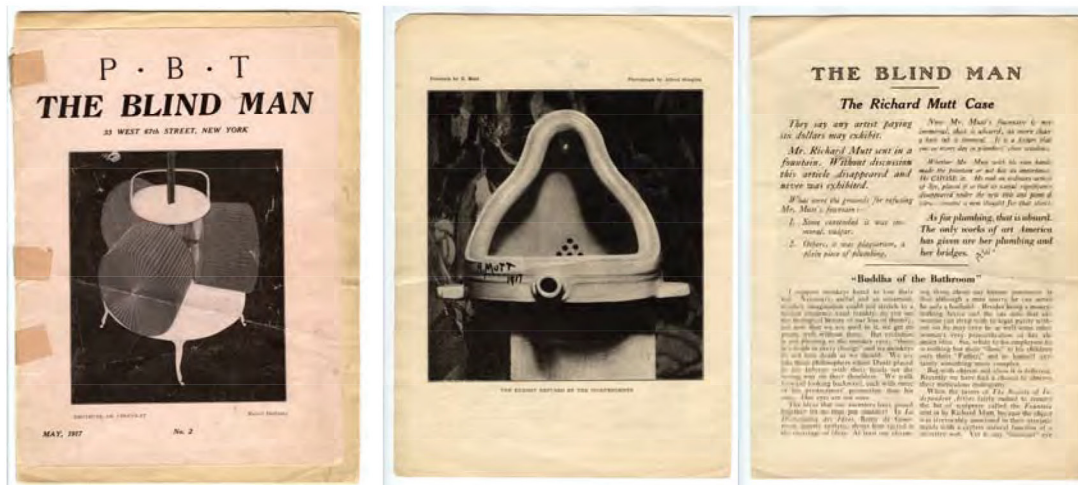
Many of the items included in this collection were produced in conjunction with Duchamp's production of the *Boîte-en-valise*, such as the covers he designed for various French magazines: *Cahiers d'Art*, *Minotaure*, *Transition*, *XXe siècle*. In most cases, he would ask the publisher to run off extra copies of the book or magazine to which he contributed, so that he could carefully excise the reproduction and include it in his valise. In order to raise the funds necessary for such an expensive project, he produced pochoirs of two earlier paintings, *Nude Descending a Staircase* and *Bride*, each of which were signed in a notarized format over the surface of a small-denomination French postage stamp. Finally, a portion of the collection is devoted to Duchamp's lifelong involvement in the game of chess, from various magazines that include the scores for games that he played, to deluxe and regular editions of a book he wrote with another chess master on an endgame theory.

In addition to examples of the replicated work, this exhibition includes several items by Duchamp that are unique: the drawing for a place card spelling out in elongated letters the last name of his good friend Henri-Pierre Roché; the drawing of a cupid that he made for a gallery announcement that contains an unsolvable endgame problem in chess; a piece of clay that he signed for a university student; a toy reproducing a baby's head in a milk bottle that he signed at the request of an artist. It is in the work produced for a larger audience, however—publications, book designs, posters, prints and works produced in limited editions (the better part of the present collection)—where Duchamp presents his public self. Here it becomes clear that he is an artist whose work cannot be casually observed to attain aesthetic pleasure (as in the case of most other artists of the 20th century), but each item must be individually studied and analyzed before it can be understood and appreciated for the fundamentally conceptual message it contains.





1910–1920



1. The Blind Man, No. 2: (P.B.T.), May 1917*

Cover: *Chocolate Grinder, No. 2*, by Marcel Duchamp; sixteen pages, 11 1/16 x 8 1/16 in. (28.1 x 20.5 cm); matted and framed

Deluxe edition (in 50 copies); inscribed (at the bottom of the first page): To Mr. Daniels, 25/50 Beatrice Wood. Published by Beatrice Wood, in collaboration with Marcel Duchamp and Henri-Pierre Roché

Cf. Schwarz 347; cf. Naumann 3.17

The initials P.B.T. on the cover stand for the magazine's editors: Pierre (Roché), Beatrice (Wood), and "Totor" (from Victor) Roché's nickname for Duchamp. The *Chocolate Grinder* (1914) by Duchamp is reproduced on the cover. This issue carries the famous editorial "The Richard Mutt Case," which was written by Beatrice Wood (this copy is initialed by her) and denounces the "rejection" of R. Mutt's *Fountain* by the Society of Independent Artists. It also contains the photograph of *Fountain* taken by Alfred Stieglitz.

From the dedication, it appears that this copy of the magazine was intended for Charles Daniel, who ran the Daniel Gallery at 2 West 47th Street in New York. Apparently, Mr. Daniel never received it, for this example of the publication remained in Wood's possession until the 1970s.

Scotch tape applied to spine, and detached from staples. Signed, deluxe editions of this publication were unknown to Schwarz (and are, therefore, not mentioned in his otherwise exhaustive catalogue raisonné). They are exceedingly rare (only one other copy is known to exist).



2. New York Dada, April 1921

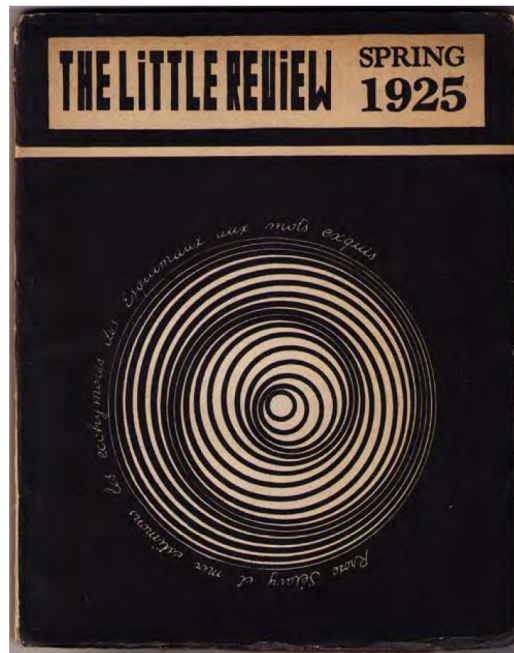
Cover by Marcel Duchamp; interior layout by Man Ray

Cover: single sheet of paper, printed on one side and folded twice: 14 1/2 x 10 1/16 in. (36.8 x 25.5 cm); interior spread: printed in blue ink on white paper: Sheet: 14 1/2 x 10 in. (36.4 x 25.4 cm); laid down: 20 x 14 1/2 in. (50.8 x 36.4 cm)

Editors: Marcel Duchamp and Man Ray

Schwarz 390; Naumann 3.50

New York Dada is the first and only magazine published in America devoted to the Dada Movement (which had flourished in Europe since it was founded in 1916). The review was edited by Man Ray and Marcel Duchamp. The cover re-produced Duchamp's *Belle Haleine*, the bottle of perfume carrying a photograph of Duchamp in the guise of his female alter ego, Rose Sélavy. The first page featured a "portrait" of Dorothy True by Alfred Stieglitz, which was actually a double-exposed photograph of her leg and face. On what could be called the editorial page appeared a long letter from Tristan Tzara, responding to Duchamp's request for authorization to use the word "Dada" (to which Tzara responds: "Dada belongs to everybody"). Also included is a cartoon by Rube Goldberg, but perhaps the most memorable image in the review were two photographs and a poem by Baroness Elsa von Freytag-Loringhoven (1874-1927), a German artist and model whose eccentric behavior caused some to refer to her as "the epitome of New York Dada."



3. The Little Review, 1925

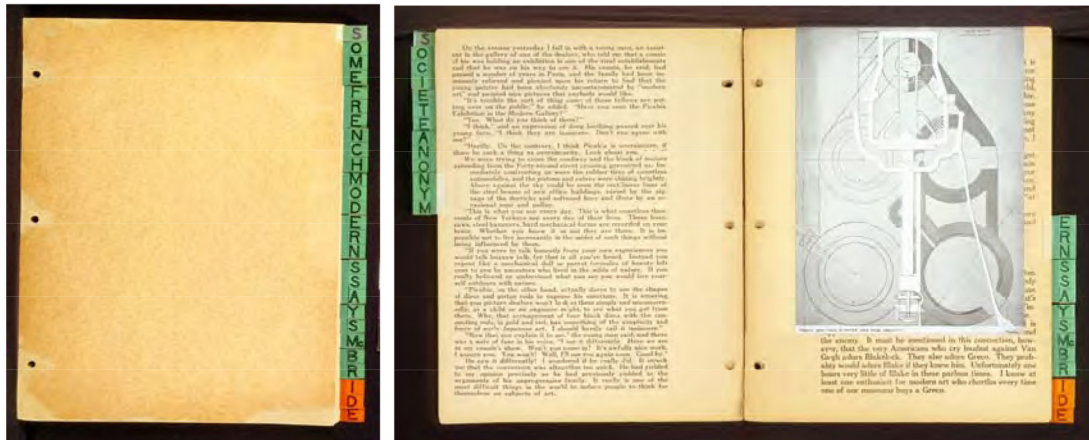
Cover by Marcel Duchamp; photograph by Man Ray

62 pages, 9 5/8 x 7 1/2 in. (24.5 x 19 cm)

Reproduced as front cover of *The Little Review* (New York), vol. 11, no. 1 (Spring 1925)

Schwarz 407c; Naumann 4.7

This is the first and only copy of *The Little Review* to feature a work by Duchamp reproduced on its cover. Ironically, the circular image and surrounding script are actually an illustration made by Man Ray (and that had earlier appeared in Picabia's magazine 391) of Duchamp's *Rotary Demisphere* of 1924 (Museum of Modern Art, New York). The script reproduces one of Duchamp's most melodic and best known pun: "*Rose Séavy et moi estimons les ecchymoses des Esquimaux aux mots exquis.*"



4. Some French Moderns Says McBride, 1922

Layout by Marcel Duchamp; format copyrighted by Rose Sélavy

Collection of essays by the New York art critic Henry McBride; seven sheets illustrated with photographs by Charles Sheeler

Eighteen light cardboard sheets (including cover) with attached alphabetical tabs held together in a three-ring binder: 11 13/16 x 9 1/4 in. (30 x 23.5 cm)

Published by Société Anonyme Inc., New York; inscribed inside back cover: 200 copies / no.46

Printed by Melomine Publications, Inc., 192 West 10th Street, New York

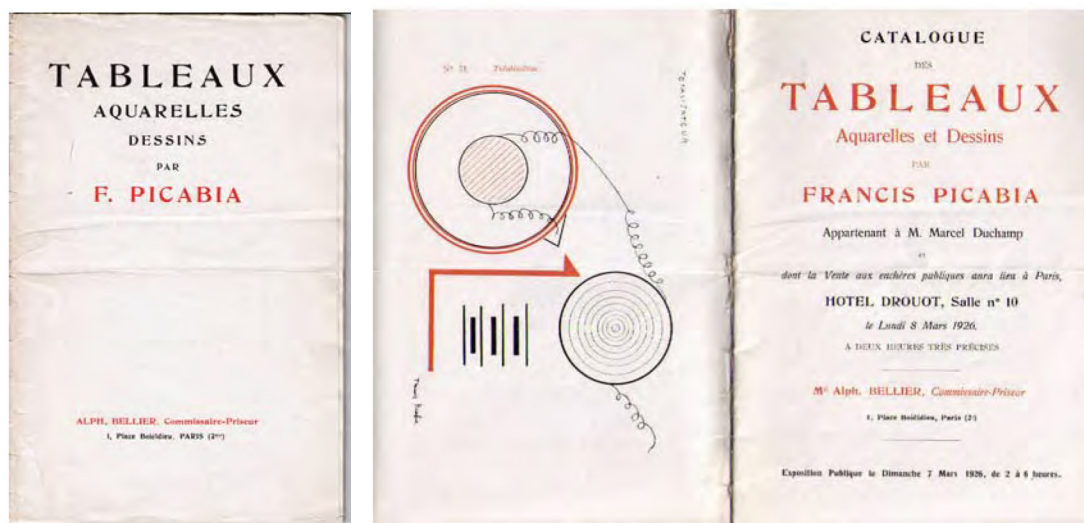
Schwarz 399; Naumann 3.54

This is the first book designed in all of its details by Marcel Duchamp. The publication reprints a selection of writings on French art by the American art critic Henry McBride, a long-standing advocate and defender of modern art in the New York press (for many years he had served as art critic for *The New York Sun*, but by this time had begun writing articles on art and aesthetics for *The Dial*). The type used for each essay increases in size and boldness from the beginning pages of the booklet to the last page, where it is suddenly reduced to a barely-legible, minuscule typeface. Bound into the note-book are seven photographs of works of art taken by Charles Sheeler. The twenty-eight letters that make up the title of the publication are attached to separate pages by means of orange-colored file tabs, from one side spelling out the title of the book: SOME FRENCH MODERNS SAYS McBRIDE, and from the other: SOCIETE ANONYME INCORPORATED. These tabs run along the edge of the publication "in the fashion," Duchamp explained to McBride, "of these alphabets in offices in dust-proof files." The finished product takes on the appearance of a tabbed series of alphabetical files and, therefore, could be described as a "pseudo-readymade," since each of its parts were selected from an assortment of clerical items and assembled in such a way as to appear as though they were professionally manufactured and "found," in the fashion of a readymade.

On the inside back cover of this example is written 200 copies / no. 46. Whereas this indicates that 200 copies of this book were published, far fewer seem to have actually been printed and assembled. Exceedingly few examples are known to exist, and most of them are now in library or museum collections: Museum of Modern Art, New York; Beinecke Library, Yale University, New Haven; Philadelphia Museum of Art; Aliquiu Library, Georgia O'Keeffe Museum, Santa Fe, New Mexico.



VIDEO: Dada scholar Francis Naumman on *Some French Moderns Says McBride*



5. Catalogue des Tableaux, Aquarelles et Dessins par Francis Picabia Appartenant à M. Marcel Duchamp, 1926

Auction catalogue, 9 11/16 x 6 1/4 inches; 16 pages + insert
Naumann 4.10 (not in Schwarz)

Although rarely acknowledged in the literature on Duchamp, this catalogue was designed entirely (cover-to-cover) by him. In January of 1926, Duchamp purchased 80 paintings, drawings, and watercolors by Picabia (directly from Picabia himself). The paintings were purchased with the idea of auctioning them off in a public sale at the Hôtel Drouot, an event that took place in Paris on March 8, 1926. Duchamp wrote an introduction to the catalogue entitled "80 Picabias" (which was published *hors texte*), and he distinguished between various divisions within the catalogue by providing the titles of Picabia's paintings in a variety of markedly distinct typefaces. The result is a publication whose strikingly unconventional appearance sets it apart from the visually uninspired catalogues that—to this very day—accompany sales at the Hôtel Drouot.



1930



6. L'Opposition et les cases conjuguées sont réconciliées [Opposition and Sister Squares Are Reconciled] by M. Duchamp and V. Halberstadt, 1932*

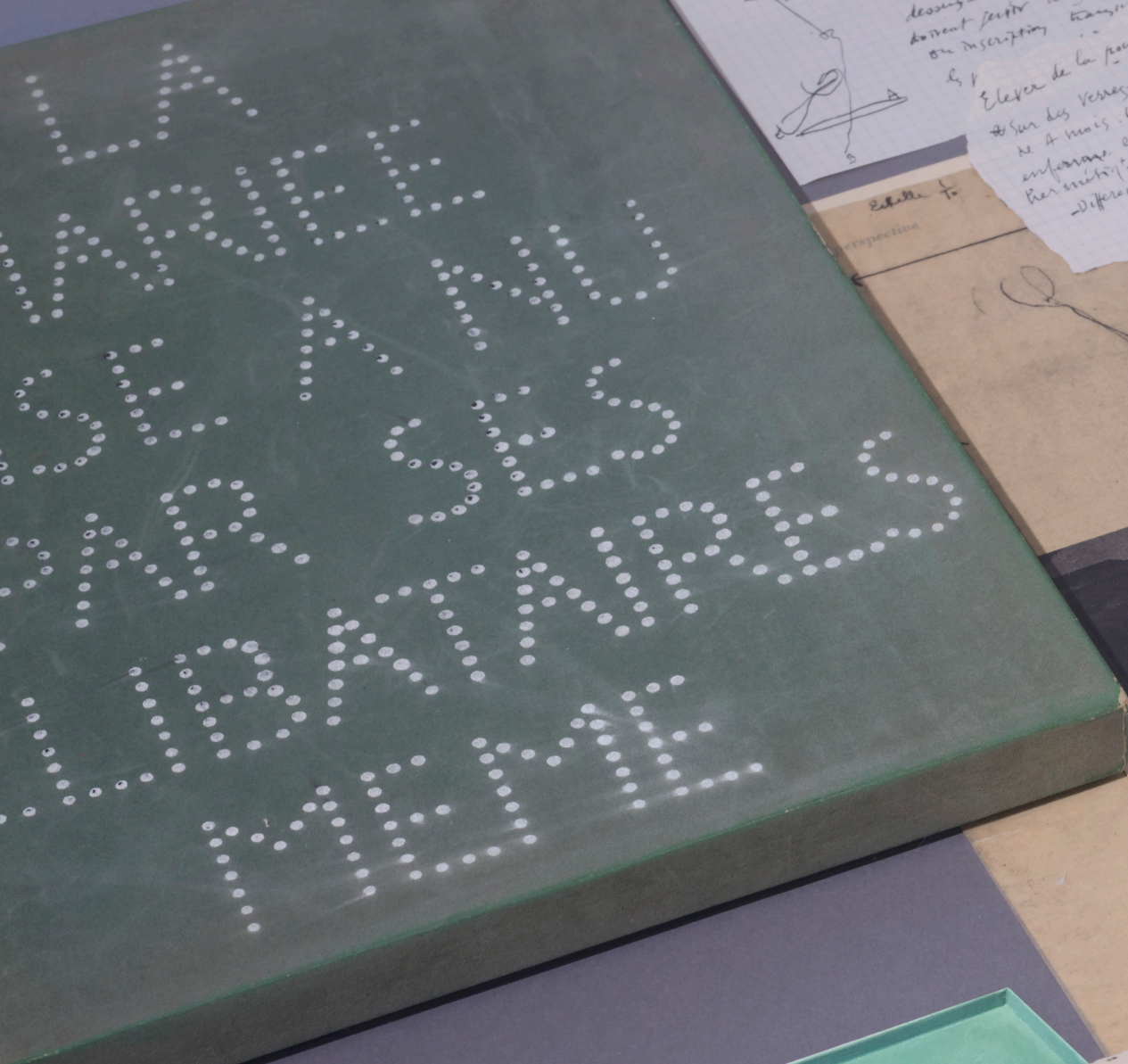
Design for cover and layout for chess treatise by Marcel Duchamp and Vitaly Halberstadt
In addition to the regular edition of 1,000 unnumbered copies, this—a deluxe hardbound edition—was printed on Montgolfier Annonay handmade paper, hand-numbered 1/30 to 30/30, signed in blue ink *M. Duchamp* and *V. Halberstadt*. 112 double-numbered pages, ill., 11 x 9 5/8 (28 x 24.5cm)

Printed in French with translations in English and German appearing on the left-hand pages

Published by L'Echiquier, Edmond Lancel, Brussels, 1932

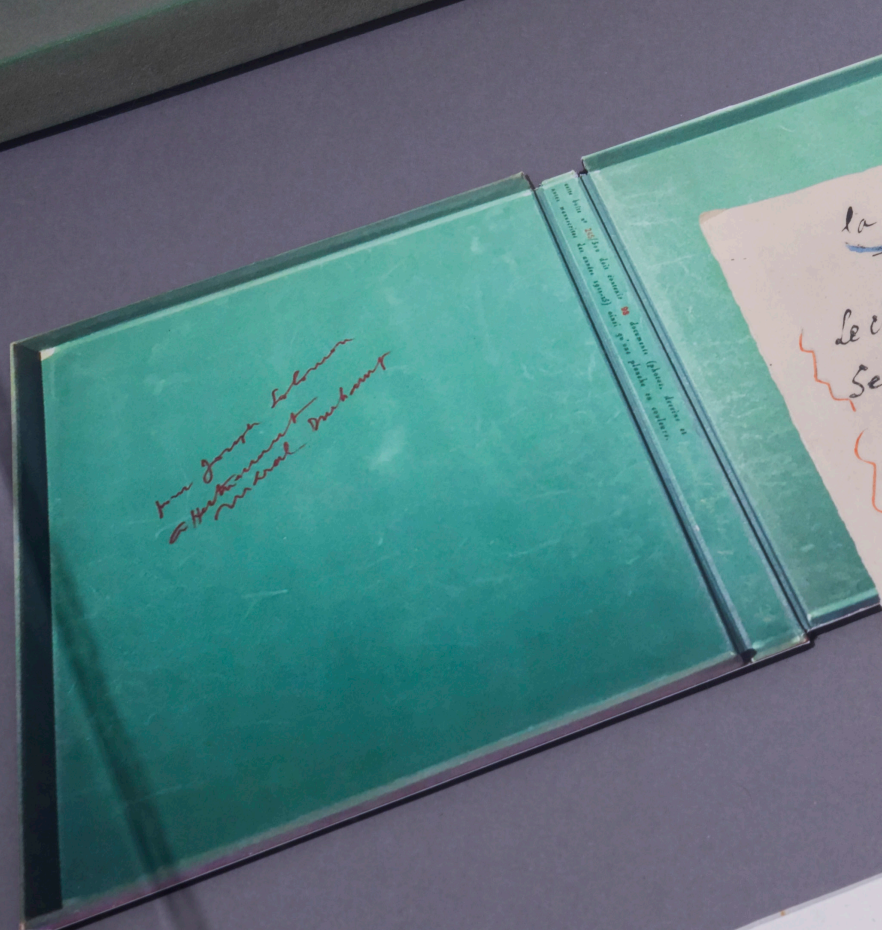
Schwarz 430 (bibliography 34); Naumann 4.16

In 1930, Duchamp entered into collaboration with the German chess master Vitaly Halberstadt to write a book on endgame play, analyzing situations where only the pawns and kings are left on the board. Duchamp completed the design and layout of the book, which featured a continuous run of chess diagrams, many of which were printed on both sides of translucent paper in to fully explicate the various nuances of their complex thesis. For the cover, Duchamp used Brancusi's camera to take a picture of his and Halberstadt's names cut from a stencil, as well as the book's title, seen from a raking angle, giving the impression that the letters receded in perspective space (an illusion accurately reproduced on a strip of paper wrapped around the book's cover in the deluxe edition). In spite of the effort that went into its design, few found the contents of the book useful. "The games in which it works," Duchamp later explained, "would interest no chess player. Even the chess champions don't read the book, since the problems it poses really only come up once in a lifetime." Presented here are copies of both the deluxe and regular editions.



dessins
doivent porter
ou inscriptions
Elevé de la poussière
sur des verres Poussière
de 4 mois 6 mois qu'on
enferme en fait de verre
hier en fait de verre
différents, d'acier

Elevé de
protection



une jeune femme
Hélène
Mikael Mikael

La Broyeuse de Chocolat se compose essentiellement
Le chocolat des rouleaux, venant on ne sait d'où
Se déposerait après broyage, en chocolat aulait.
(mettre un rouleau de papier à la fin)
La cravate eût été en papier d'aluminium
collé, mais les rouleaux tournent tout
à l'heure. ~~Les rouleaux~~
La Baïonnette sert à soutenir
et les grands ciseaux et les ~~sole~~ plaques
~~à l'usage~~ Article soigné.
La broyeuse est montée sur
nickelée.

Colors Even or

à l'usage
[montagne]



7. The Bride Stripped Bare by Her Bachelors Even or The Green Box, September 1934*

One color plate with 93 notes, drawings, photographs, and/or facsimiles by Marcel Duchamp, contained in a green-flocked cardboard box, self-hinged

Box size: 13 1/16 x 11 x 1 in. (33.2 x 28 x 2.5 cm)

Numbered edition: 245/300 including a print of *Oculist Witnesses*, 1920 (Schwarz 383) pulled on yellow paper

Published by Edition Rose Sélavy, 18 rue de la Paix, Paris, September 1934

Printed on box cover: LA/MARIÉE / MISE À NU / PAR SES / CÉLIBATAIRES /MÊME

Exterior spine, printed: MARCEL DUCHAMP

Embossed on spine inside the box: *cette boîte no. 214 doit contenir 93 documents (photos, dessins et notes manuscrites des années 1911-15) ainsi qu'une planche en couleurs*; inscribed at right, in red pencil: *Marcel Duchamp Paris 34*. This example also carries a dedication inscribed in red ink on the inside-front cover: "pour Joseph Solomon."

Schwarz 435; Naumann 4.19

In January 1934, Duchamp came up with the plan to issue a facsimile edition of his notes for *The Large Glass* (Philadelphia Museum of Art; bequest of Katherine S. Dreier). Initially, he had planned to reproduce 135 notes, but, in the end, he published only 93 manuscript notes and drawings. Duchamp had also planned to limit the publication to 500 signed and numbered copies, but in the end, he issued only 300. Even though the printing techniques available to Duchamp in the early 1930s were far fewer than those available today, the quality of the reproductions is extraordinary. Each of the notes he selected for the final publication were individually photographed and reproduced as collotypes, a printing process that produces a convincing facsimile, but is very expensive to produce. Duchamp oversaw every step in the printing process at the firm of Vigier and Bruinssen in Paris. When the collotypes were ready, he prepared templates to echo the outer edge of each note that was irregularly torn, and used the template to tear the printed paper into the shape of the original notes. Needless to say, this was a painstaking and time-consuming process (particularly considering the numbers involved), one that Duchamp himself later described: "I had all of these thoughts [notes] lithographed with the same ink as the originals. To find paper of absolutely identical quality, I had to scour the most improbable corners of Paris. Then three hundred copies of each litho had to be cut out, using zinc templates which I had trimmed against the periphery of the original papers. It was a tremendous work..."

In addition to the notes, Duchamp also included collotype reproductions of paintings and other works of art that related to *The Large Glass*, such as: *The Coffee Mill*, *The Passage from Virgin to Bride*, *The Bride*, the second version of the *Chocolate Grinder*, the *Glider* (in a 1924 photograph by Man Ray of Duchamp lying behind it), *To Be Looked at.*, the *Oculist Witnesses* drawing (reproduced from the dark, ink-coated side of the carbon on yellow paper), and *Dust Breeding*. Duchamp also prepared a color reproduction of his *9 Malic Molds*, the study on glass from 1914-15 that was then in the collection of his friend, Henri-Pierre Roché. In order to facilitate the coloring process, Duchamp prepared a stencil and colored each print by hand. This technique—known as pochoir coloring—was a somewhat archaic yet accurate and reliable method for coloring reproductions that Duchamp would make frequent use of in years to come. Finally, for *The Large Glass*, which was shattered a few years earlier when being transported from storage, Duchamp decided to use a photograph that had been taken while the work was on exhibition at the Brooklyn Museum. The final collotype of this image was printed twice the size of the other reproductions and, therefore, had to be folded in half (conveniently along the horizontal line that separate the upper and lower portions of the glass) for inclusion in the box.

The box itself was made of cardboard but covered in green flocking, which is why the finished publication is commonly referred to as *La Boîte Verte*, or *The Green Box*. The notes and photographs were placed into the box in an intentionally random sequence, which—for anyone who wanted to read these documents and relate them to *The Large Glass*—made any attempt at their organization the responsibility of individual readers.

In most editions of this work, Duchamp's signature has all but disappeared (since he wrote it in red ink, which was usually absorbed by the green flocking). Possibly because of this, the owner of this example of *The Green Box*, his lawyer and friend Joseph Soloman, asked Duchamp to inscribe this particular example more prominently, which he did on the inside front cover.



VIDEO: Dada scholar Francis Naumman on *The Green Box*



8. Bride, 1934*

Aquatint after Marcel Duchamp's *Bride*, 1912 (Schwarz 253) in collaboration with his brother Jacques Villon

Plate: 1/2 x 12 3/16 in. (49.5 x 31 cm); sheet: 25 9/16 x 19 11/16 in. (65 x 50 cm); framed
Signed lower right, in pencil: *Marcel Duchamp*; signed lower left, in pencil: *Jacques Villon*
Numbered lower center, in pencil: 12/200
Schwarz 433; Naumann 4.23

In 1930s, Duchamp's brother Jacques Villon (1875-1963) completed a series of large color engravings that reproduced paintings by modern French artists, which he signed and which he asked the original artist (in the cases when they were still living) to sign as well. Before completing the series, he decided that it would be appropriate to include a work by his brother, so he prepared a color aquatint etching of Duchamp's *Bride*, a print that was released in an edition of 200 copies, signed by both Jacques Villon and Marcel Duchamp (a deluxe edition was also produced in 20 signed and numbered copies pulled on Japan paper, but it differs from the regular edition by the addition of a horse's head in the lower-right corner, drawn in pencil by means of a template).



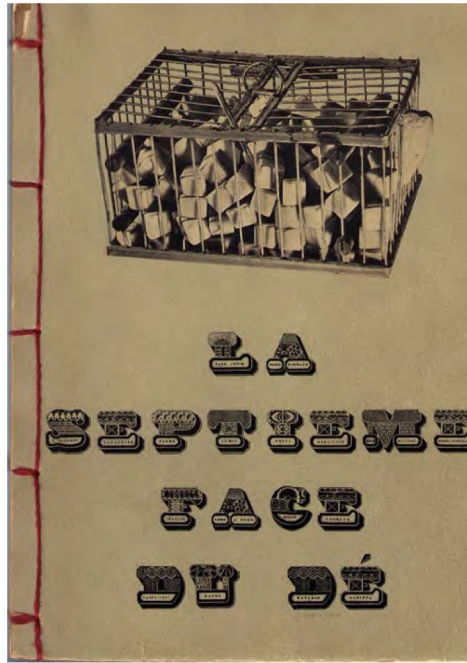
9. *Minotaure*, Ser. 2, no. 6, Paris, Winter 1934 35

Cover by Marcel Duchamp

Bound paperback publication, 64 + 22 unnumbered pages,
12 1/2 x 9 5/8 in. (31.7 x 24.5 cm)

Schwarz 442; Naumann 4.22

This issue of *Minotaure*—the most lavish and elegant of Surrealist magazines—featured the first major article on *The Large Glass* written by André Breton. To commemorate this event, the magazine asked Duchamp to design the cover. He submitted a montage of his 1923 disk *Corollas*, set against a detail of Man Ray's 1921 photograph *Dust Breeding*. These elements were then overlaid in red, causing their combination to look like a telescopic view of Mars floating above a lunar landscape. The title of the magazine was given in white lettering, intentionally laid out so low at the bottom edge of the cover that only the top half of the word MINOTAURE is visible, a cunning visual illusion that compels most viewers to grab the lower part of the cover and turn the page. If the magazine is flipped over, the back cover reveals another work by Duchamp, this time the head of a bull or minotaur produced in the fashion of a Rorschach ink blot experiment (with slight alterations).



10. La Septième Face du dé: Poèmes-Découpages, by Georges Hugnet, 1936

90 unnumbered pages, 11 9/16 x 17 1/8 in. (29.3 x 42.8 cm)

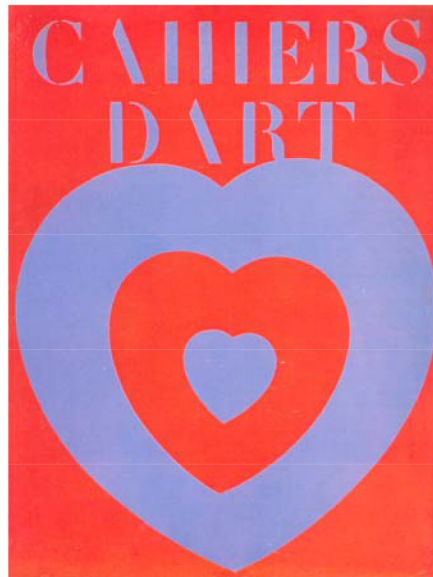
Regular edition no. 151/ 270

Reproduced on cover is Duchamp's *Why Not Sneeze Rose Sélavy?* 1921 (Schwarz 391)

Published by Editions Jeanne Bucher, Paris, May 1936

Schwarz 444; Naumann 5.8

In 1936, the French collage-artist and poet Georges Hugnet (1906-1974) asked Duchamp to provide the design for the cover of a book he had written. For the trade edition, Duchamp arranged for a reproduction of his 1921 assembly of marble cubes in a birdcage *Why Not Sneeze Rose Sélavy?* (Philadelphia Museum of Art; Arensberg Collection)—made from the same photograph of this work by Man Ray that appeared in Gabrielle Buffet's article in *Cahiers d'Art* (see next entry)—to be embossed on the cover. As payment, he asked the publisher to print 300 extra copies of the cover, which he planned to trim and use as a reproduction in his *Boîte-en-valise*. In the end, however, they were never used for this purpose.



11. Cahiers d'Art, vol. 11, nos. 1-2, Paris, 1936

Cover: Coeurs Volants by Marcel Duchamp
68 pages, 12 3/8 x 9 5/8 in. (31.5 x 24.5 cm)
Schwarz 446; Naumann 5.7

This special issue of *Cahiers d'Art* was devoted to the object. The subject was inspired by an exhibition of Surrealist objects held in 1936 at the gallery of Charles Ratton, a dealer and expert in primitive art in Paris. The issue contains Gabrielle Buffet-Picabia's essay "Coeurs Volants," a study of Duchamp's optical works. For this issue, the magazine's editor, Christian Zervos, asked Duchamp to provide a design for the cover. He submitted a paper collage of blue and red hearts superimposed over one another, their sharply contrasting colors intended to create the illusion of vibration—thus the title, *Fluttering Hearts*. "It is a very well known experiment in optics," Duchamp later explained. "I think they call them flying hearts." In retrospect, this image may have had more meaning for Duchamp than to replicate a common optical experiment, for it is now known that he suffered from a heart murmur in his youth.

The optical effect of this particular shade of blue against red causes the whole to visually flutter, which many historians have noted anticipated the Op Art Movement of the 1960s by some thirty years.



12. Transition, Winter 1937*

Cover by Marcel Duchamp (showing his readymade Comb, 1916)
208 with 12 unnumbered pages of advertisements, paper wrappers
8 7/16 x 6 1/8 in. (21.4 x 15.5 cm)

Dedicated and signed on the title page: *for Joseph Solomon / Marcel Duchamp*
Editor: Eugene Jolas, Associate Editor: James Johnson Sweeney
Schwarz 457; Naumann 5.16

In the fall of 1936, Duchamp was invited to contribute to the literary magazine *Transition*. Rather than submit a written text, he provided a design for the cover, deciding upon a reproduction of his readymade *Comb* from 1916 (Philadelphia Museum of Art; Arensberg Collection). For the layout, Duchamp positioned his comb vertically, tilted slightly to the right, so that the teeth of the comb appear to converge and recede in space. He placed the magazine's title parallel to the comb, so that the letters appear to conform to the same perspective format. As he had done on numerous prior occasions, he asked the magazine's editors to run 300 extra copies of the cover for inclusion in his album (which he used, after having carefully trimmed away the magazine's title).

It may have been entirely coincidental, but this particular issue of *Transition* contained excerpts from James Joyce's writings; when Joyce saw the comb on the cover, he reportedly told Sylvia Beach that this was the instrument he would use to "comb out" his "Work in Progress" (sections of which appeared in this very issue of the magazine).



13. Monte Carlo Bond, 1924/38

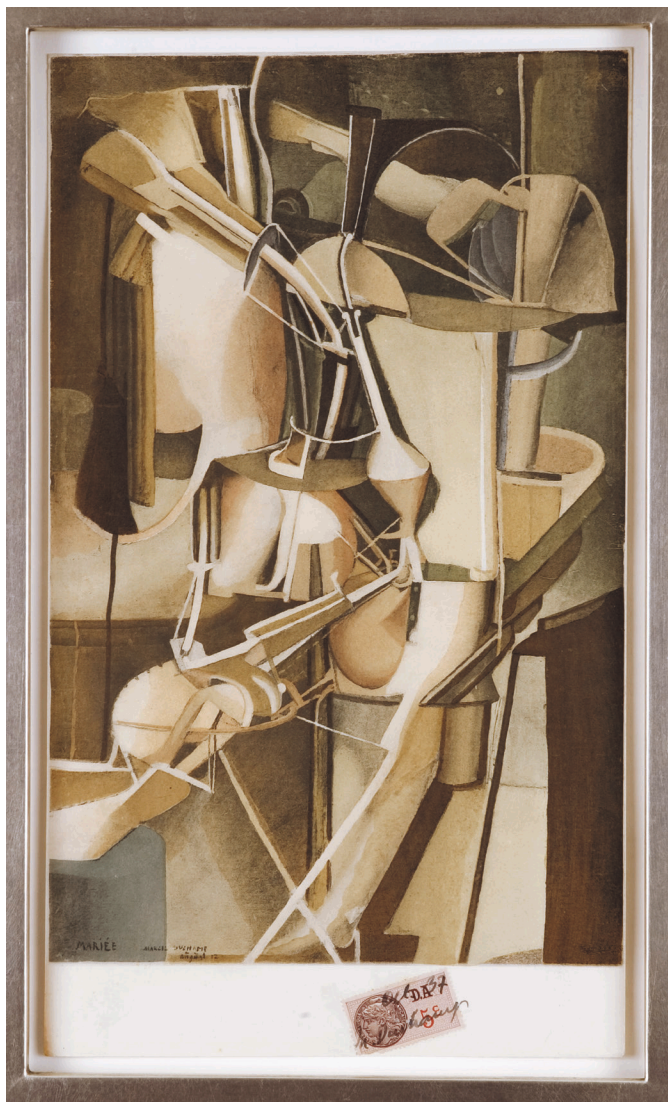
Imitated Rectified Readymade

Color reproduction, printed offset lithography 12 5/8 x 9 1/16 in. (32 x 23 cm)

Made for *XXe Siècle* (Paris), no. 4 (Christmas 1938)

In print: 2,000 copies

In 1938, Duchamp was asked by the editors of *XXe Siècle* for a contribution to their magazine. He readily accepted, for he was anxious to produce a facsimile of his *Monte Carlo Bond* (1924) for inclusion in his *Bête-en-valise* and, like earlier publication projects, this would provide the ideal opportunity to secure multiple copies. Rather than use the letterpress process that was used to create the original, after several noteworthy changes had been made (for such a large quantity, for example, the collage photograph of his lathered head had to be mechanically printed), Duchamp prepared a full-scale color lithograph of bond no. 12, which had not been stamped or signed, and over 2,000 copies were run off and included as *hors texte* plates in the Christmas 1938 issue of *XXe Siècle*. After a number of additional modifications were made, 300 extra prints were set aside for inclusion in the *valise*.



14. Mariée [The Bride] Octobre 1937*

Pochoir colored collotype, 13 3/8 x 7 7/8 inches
Schwarz 456; Naumann 5.19

Nu descendant un escalier [Nude Descending a Staircase], December 1937*

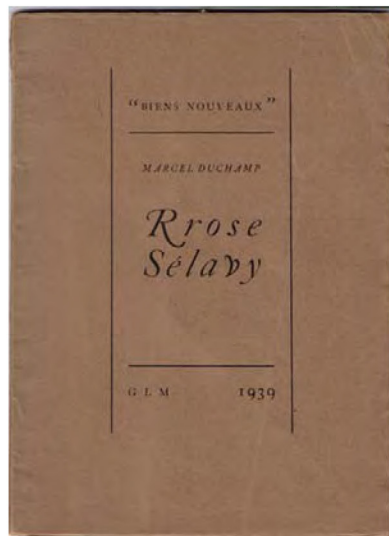
Pochoir colored collotype, 13 3/4 x 7 7/8 inches
Schwarz 458; Naumann 5.20

During the summer of 1937, as Duchamp was in the process of assembling items for his *Boîte-en-valise* (see item 57 below), he came up with an idea to help fund the elaborate and expensive project: issuing five hand-colored pochoir prints of select paintings that would be included in the work. In the end, he produced only two: one of his famous *Nu descendant un escalier* and another of his *Mariée*.

The stamps attached to the base of these reproductions are of critical importance to their meaning and significance. Duchamp's father was a notary, first serving in the town where he was raised, Blainville-Crevon, and later in Rouen. The young Duchamp would have had many opportunities to witness the activities of his father, who was frequently called upon to authenticate the validity of legal documents, deeds, trusts, real estate transactions, and property settlements. After these papers had been carefully reviewed, the notary applies his signature over the surface of a small-denomination postage stamp (a practice still followed in France today), thereby diminishing the potential for forgery and elevating the status of a document to legal tender. Duchamp followed this very same procedure when he issued these deluxe, hand-colored pochoirs of his earlier paintings. He was, in effect, following in the footsteps of his father, but here ingeniously validating the authenticity and faithful reproduction of his own work.

How many of these pochoirs were made is unknown, but we do know that, in October 1937, Duchamp sent 205 examples of his *Bride* to the American dealer Julien Levy and, a month later, an unrecorded number of his *Nude*, asking the dealer to place them on sale in his gallery for \$1.00 each. It is unlikely that Levy sold very many, although at the time of Duchamp's death in 1968, his cataloguer Arturo Schwarz remarked that they were "very rare."

Several examples emerged after Levy's death in 1981 (four examples of the *Bride* and six of the *Nude Descending* were sold in his estate sale at Tajan in Paris in 2004), but they do not account for the quantity produced. As a result, today examples of these pochoirs remain exceedingly rare.



15. *Rose Sélavy*, April 1939

Anthology of 42 of Marcel Duchamp's puns
Paperback, 20 unnumbered pages, 6 5/16 x 4 3/4 in. (16 x 12 cm)
Collection "Biens Nouveaux," no. 4
Editor: Henri Parisot
Limited edition, no. 274/515
Published by GLM
Schwarz 476; Naumann 5.24

Duchamp's first anthology of puns appeared in Paris under the title *Rose Sélavy*, with the subtitle: *Oculisme de precision, poils et coups de pied en tous genres*. The book was edited by Henri Parisot and published by GLM (Guy Lévis Mano). Forty-two puns made up the collection, the majority of which had already appeared in a variety of ephemeral publications in Paris. When asked years later if his puns could be grouped under a single title in a bibliography of his writings, Duchamp came up with a pun on the French term *Morceaux Choisis* [*Selected Writings*], but calling them *Morceaux Moisis* [which works equally well when translated in English: *Written Rotten*].

1940



16. Moustache and Beard of L.H.O.O.Q., May 1941

Pochoir, graphite on paper: 1 9/16 x 2 9/16 in. (4 x 6.5 cm)

Frontispiece for a poem by Georges Hugnet, entitled "Marcel Duchamp"

Dated November 8, 1939

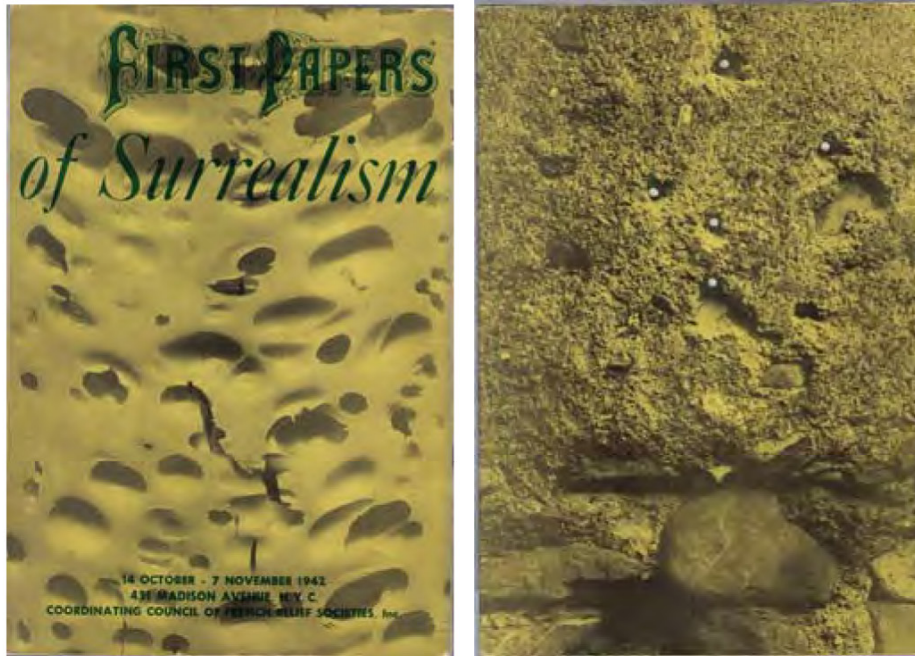
Eight pages, 3 3/4 x 5 3/4 in. (9.5 x 14.6 cm)

Edition of 200 unnumbered, unsigned copies (this copy signed *Marcel Duchamp*)

Published by Hugnet, Paris, May 1941

Schwarz 483; Naumann 5.33

In 1941, the writer Georges Hugnet (1906-1974) asked Duchamp to provide an illustration for a poem he had written. The artist provided a pochoir made from powdered graphite that reproduced a moustache and goatee—facial hair that was "removed" from his by-then infamous alteration of Leonardo's *Mona Lisa*: the *L.H.O.O.Q.* Years later, when this work was studied by the French-born American painter Arman (1928-2005), he noticed that the mustache echoed the form of human breasts, while the goatee resembled the shape of female public hair. As an homage to Duchamp, he designed a chessboard where each square contained a reproduction of this slightly altered image.



17. First Papers of Surrealism, 1942

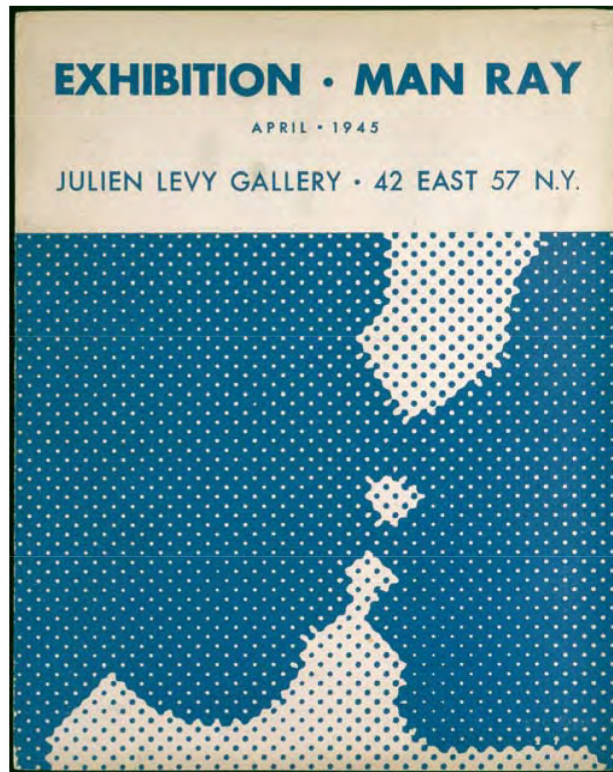
Catalogue of the exhibition at Coordinating Council of French Relief Societies, New York, Oct. 14–Nov. 7, 1942

Front and back covers by Marcel Duchamp

Paper wrappers, 52 unnumbered pages, illus., 10 ¼ x 7 ¼ (26.6 x 18.4 cm)

Schwarz 487; Naumann 6.3

In the summer of 1942, shortly after Duchamp returned to New York, André Breton asked him to help with the catalogue and installation of “First Papers of Surrealism,” a major exhibition being organized by the clothing designer Elsa Schiaparelli and sponsored by the Coordinating Council of the French Relief Society. For the cover of the catalogue, Duchamp had an idea that required a visit to the home of the Swiss-born Surrealist painter Kurt Seligmann (1900-1962) and his wife in Sugar Loaf, New York, in the countryside about 90 minutes north of New York City. During his visit, he asked Seligmann if he could borrow their rifle and take some shots against the side of an old barn located on their property not far from the house. Although the request might have perplexed the Seligmans, with their permission, he took five shots and recorded the damage in a photograph. It was this detail that he reproduced on the front cover of the catalogue, after having arranged for the five holes to be cut through the image that corresponded to the position of the bullet holes he had made in the concrete. For the back cover, he reproduced the exhibition’s title in turn-of-the-century letters against a detailed image of cheese, which—like the image on the front cover—is filled with holes.



18. Objects of My Affection, 1945

Catalogue of the Man Ray exhibition at Julien Levy Gallery, New York, April 1945

Cover by Marcel Duchamp; foreword by Man Ray

Printed in blue on white: paper, printed as a single sheet folded in half to form four separate pages, 11 9/16 x 9 1/16 in. (20.4 x 21 cm)

Schwarz 510; Naumann 6.17

The image Duchamp selected for the cover of this publication was a movie still, a detail of “a black couple kissing” taken from a film by Hackenschmied, which represented, according to Julien Levy, “the first real kiss in the annals of the cinema.” Duchamp blew up the detail to such an extreme that the heads are reduced to silhouette and (like a work by Roy Lichtenstein some twenty years later) there is no effort to disguise the resultant Ben-Day-dot pattern. Examples of this catalogue are exceedingly rare.



19. VVV Almanac for 1943, No. 2 3, March 1943

Front and back covers by Marcel Duchamp

Front cover: readymade of anonymous etching; back cover: the so-called "Twin Touch Test," a piece of chicken wire fencing material seen through a die-cut profile of a woman's torso (made with the technical assistance of Frederick Kiesler)

Paper wrappers, 144 pages, ill., 11 x 8 7/16 in. (28 x 21.5 cm); Editor: David Hare; editorial advisers: André Breton, Marcel Duchamp, Max Ernst; Complete run: 4 numbers in 3 issues Schwarz 495; Naumann 6.7

During the war years in New York, the American sculptor David Hare served as the editor of *VVV*, an annual review devoted to Surrealism. Hare (or possibly André Breton, who was a member of the magazine's editorial board) asked Duchamp to design the cover of the second issue, which appeared in March 1943. For the front cover, he overlaid the title of the review (printed in lime-green letters) on a print he found illustrating an *Allegory of Death*. This ready-made image depicts a scythe-carrying horseman, his garb curiously resembling the pattern of an American flag (his shoulders are decorated with stars and a decorative festoon around his neck creates the semblance of stripes). The figure, who carries an hourglass attached to his waist, not only straddles the back of a horse, but also that of a translucent globe of the earth, the whole suspended in a layer of clouds against the background of a radiant sun and crescent moon.

The back cover of the magazine featured a work made by Duchamp in collaboration with Frederick Kiesler. The silhouette of a female torso drawn by Duchamp has been cut out and replaced with a section of chicken wire. When the cover is opened, readers are instructed to take the "Twin-Touch-Test" by following these directions: "Place your hands on top of either side of the wire screen; run both hands simultaneously gently down, fingers and palms remaining in close contact." Readers are asked to repeat this process until they are capable of answering the following question: "Is it an unusual feeling of touch." We are told that this experiment is most successful when tried on a large sheet of chicken wire, but if one is not available, we are told to use the one provided. A photograph of Pegeen Guggenheim (Peggy Guggenheim's daughter) is reproduced to show how the test should be performed, the blurry image showing her eyes without pupils, as if to suggest that if this test were performed correctly, it could elevate readers to a state of ecstasy (instructions are also provided for two people to take the test simultaneously). Finally, readers are encouraged to take the test ad libitum, and then write up their experience in "no more than one hundred words."

This item also includes issues no. 1 (cover designed by Max Ernst) and 4 (cover designed by Matta), comprising a complete run of all that was published.

20. *View*, vol. 5, no. 1, New York, March 1945*

Front and back covers by Marcel Duchamp, 12 x 9 1/16 in. (30.5 x 23 cm)

Editor: Charles Henri Ford

Limited edition of 100 numbered copies, untrimmed, incorporates a reproduction of *Pharmacy* (1914) hand-colored by Duchamp and signed, numbered and dated lower left in pencil: *M. Duchamp 45* (this example number 96)

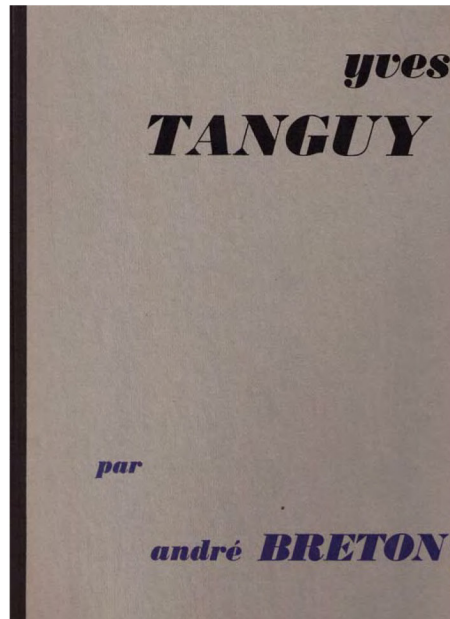
Schwarz 508; Naumann 6.15

This issue of *View*, the only American magazine devoted to Surrealism and edited by the poet Charles Henri Ford, was devoted entirely to Duchamp and his work and, thus, represented the first major monograph on the artist. The cover was designed by Duchamp, who reproduced the image of a wine bottle floating in space, a copy of his military service record attached in the form of a label. Smoke appears to be issuing forth from the bottle, as if it is meant to illustrate a statement that Duchamp reproduced on the back cover, which, in translation reads: "When the tobacco smoke also smells of the mouth which exhales it, the two odors are married by INFRA-thin."

The deluxe edition contains a hand-tipped reproduction of *Pharmacy* (1914), which Duchamp appropriated from examples that were prepared for inclusion in his *Boite-en-valise*.

The contents contain contributions from many of Duchamp's closest friends, including a translation of André Breton's important essay on *The Large Glass*, "Lighthouse of the Bride," which had appeared ten years earlier in *Minotaure* (see entry 9 above). The most unusual feature of this publication is a central foldout designed by Frederick Kiesler, which was so difficult and expensive to produce that one of the magazine's editors called it "Kiesler's Folly." The fold-out was presented in the form of an elaborate triptych, which, an accompanying note explains, "represents three wall of Duchamp's studio on 14th Street in New York." In the deluxe edition, it is presented hors texte, as an insert to the magazine.

At the close of the volume, eighteen of its contributors individually signed the endpapers, a logistical tour de force, for, at the time when this volume was being compiled, not all of these people were living in New York. This particular example of the deluxe edition is unusual, for these signatures appear at the front of the volume (possibly a mistake caused by the binder). Among the signateurs are: André Breton, Nicolas Calas, Frederick Kiesler, Harriet Janis, James Thrall Soby, Joseph Cornell, Charles Henri Ford, Yves Tanguy, Sidney Janis, Maya Deren, Max Ernst, John Myers, Julien Levy, Robert Parker, Mina Loy, and Man Ray.



21. Yves Tanguy by André Breton, 1946

Design by Marcel Duchamp; text by André Breton

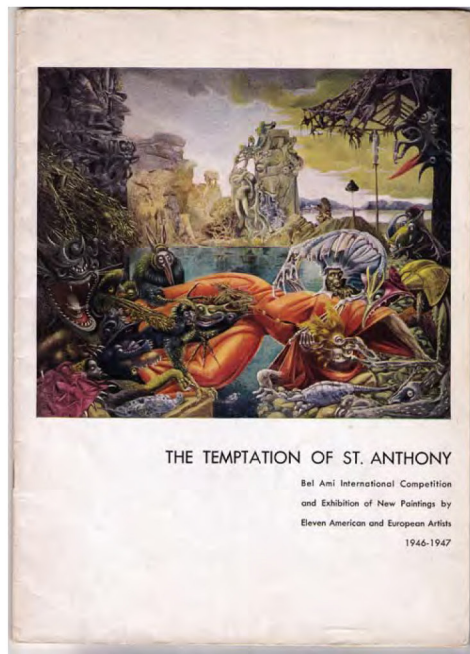
Paperback, 94 pages, 12 x 9 in. (35 x 22.8 cm)

Limited edition of 1,150 numbered copies; published by Pierre Matisse Editions, New York

Printed on page preceding half title: "This book has been designed by Marcel Duchamp"

Schwarz 516; Naumann 6.21

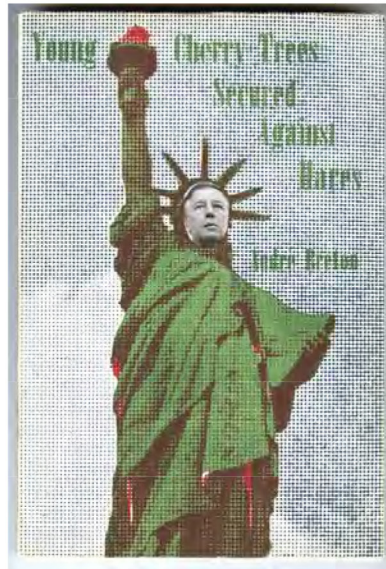
In 1945, Duchamp was invited by André Breton to design a book he had written on the Surrealist painter Yves Tanguy. As in his design for the Picabia auction catalogue some twenty years earlier (see prior entry no. 5), Duchamp selected an assortment of various typefaces, which lent the somewhat labored text (not uncommon for Breton) a fresh and spontaneous appeal.



22. Design for “The Temptation of St. Anthony” 1946

Design for the catalog of the exhibition “The Temptation of St. Anthony,”
The Bel Ami International Competition and Exhibition of New Paintings by
Eleven American and European Artist 1946-47
Published by the American Federation of Arts, Washington, D.C., 1946
Paperback, 32 pages, ill., 10 13/16 x 7 13/16 in. (27.5 x 19.8 cm)
Schwarz 326

In the spring of 1946, with Alfred Barr and Sidney Janis, Duchamp served as one of the judges for an International Competition and Exhibition of New Paintings by Eleven American and European Artists, sponsored by the film production company of Loew-Levin. The judges were instructed to select a painting to be featured in a movie based on the novel by Guy de Maupassant, *The Private Affairs of Bel-Ami*. The judges awarded the prize to Max Ernst for his painting, *The Temptation of Saint Anthony*, painted in 1945 (today owned by the Wilhelm-Lembruck Museum, Duisburg). Duchamp was asked to design the cover and catalogue. He reproduced Ernst's painting on the cover, below which he used a fairly conventional font to provide the title, which—compared with other layouts by the artists from this same period—is relatively uninspired, a reflection, perhaps, of his lifelong disdain for the jury process.



23. *Young Cherry Trees Secured Against Hares*, by André Breton, 1946*

Illustrated boards and jacket by Marcel Duchamp; poetry volume by André Breton; drawings by Arshile Gorky; translated from French by Edouard Roditi

56 unnumbered pages, 9 3/8 x 6 5/16 in. (23.7 x 16 cm)

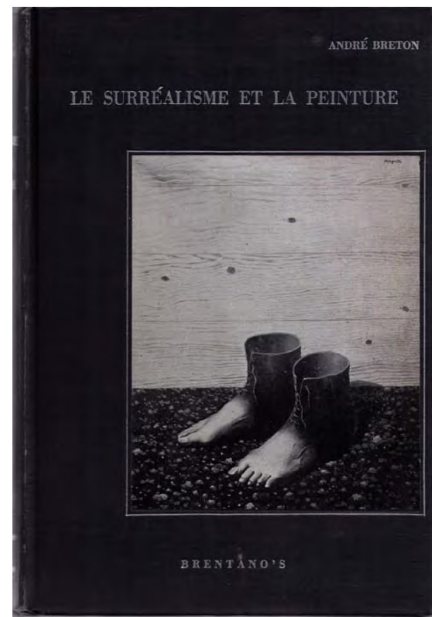
No. 137/1000; stamped 137 opposite title page; signed and dedicated on title page:

pour Joseph Solomon / Marcel Duchamp

Published by View Editions, New York; A. Zwemmer, London and La Jeune Parque, Paris, 1946
Schwarz 520; Naumann 6.19

During his sojourn in New York, Breton asked Duchamp to design the cover of yet another one of his publications, this one a collection of poems with the unusual title *Young Cherry Trees Secured Against Hares* (a phrase he chanced upon in a horticulture catalogue). For the cover, Duchamp enlarged a photograph of the Statue of Liberty to such a degree that the dot-matrix pattern of the reproduction was—like his earlier image on the cover of Man Ray's *Objects of Affection* catalogue for the Julien Levy Gallery (see item 20 above)—clearly visible. Where the face of the statue should appear, Duchamp had an oval die-cut into the paper to reveal Breton's unsmiling visage, reproduced in black-and-white directly on the cardboard cover.

Exactly what Duchamp intended with this design is unknown, but since the Statue of Liberty was a gift from the French people to the United States, the irony would not have escaped anyone who knew Breton well, for during his sojourn in America, he made no effort to assimilate, refusing, for example, to learn a single word of English. Breton was also a known homophobe (a biting contrast to Charles Henri-Ford and the contributors to *View* magazine), which may have been the reason Duchamp let Breton's features replace those of Lady Liberty.

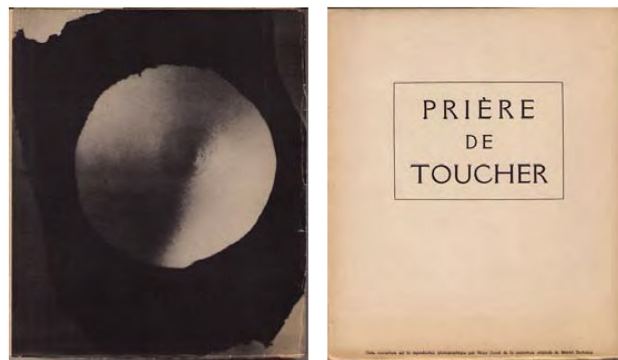


24. Le Surréalisme et la peinture, 1946

By André Breton, 1946

Book published by Brentano's New York

In the summer of 1945, Duchamp was shown a plan for the cover of a new edition of André Breton's *Le Surréalisme et la peinture*, which consisted of little more than the book's title against a plain green canvas background. Not content with the simplicity of this design, Duchamp took it upon himself to write Breton saying that he thought the design was "too severe." He suggested instead that he consider reproducing on the cover Magritte's painting of shoes with projecting toes (*Le modèle rouge*, 1935). "Instead of black," he advised, "make a print in sanguine on pink paper (or just white). This bloodshot reproduction would be imprinted in the middle of the board and also imprinted your name, the title of the book (without the 'suivi de...') and Brentano's below." In the end, the publishers followed his advice and used the Magritte painting, but they avoided the sanguine color and printed the whole in a stark black.



25. Le Surréalisme: Prière de Toucher, 1947*

Catalogue for the exhibition "Exposition Internationale du Surréalisme,"
Galerie Maeght, Paris, July–August 1947

Cover and slipcase by Marcel Duchamp: modified readymade, collage of foam-rubber breast and velvet mounted on board

Slipcase: 10 x 9 in. (25 x 22.8 cm); catalogue: 146 pages, 9 1/4 x 8 1/8 in. (23.5 x 20.5 cm)

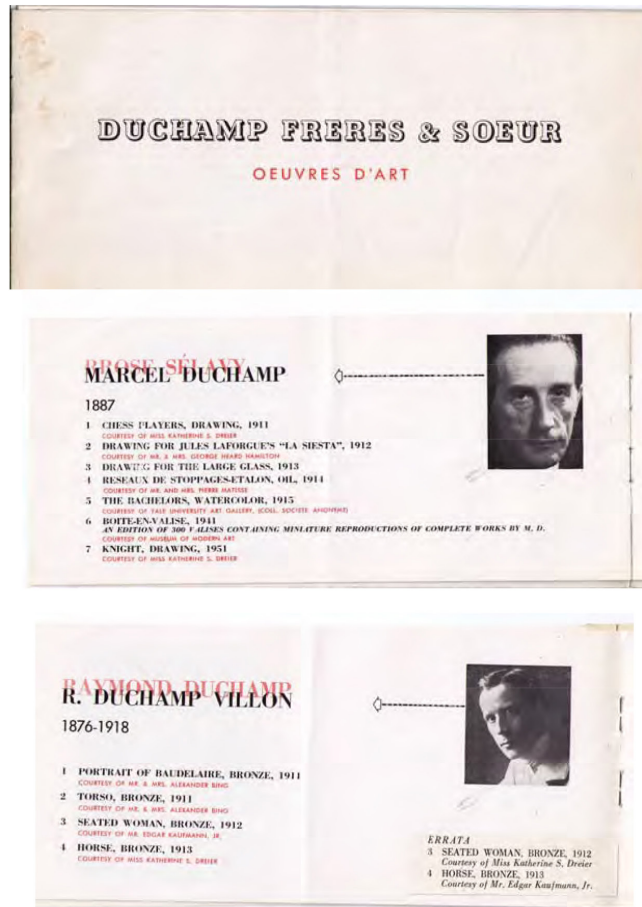
Deluxe edition no. 766/950

Published by Pierre à Feu / Maeght Editeur, Paris 1947

Schwarz 523a; Naumann 6.22

These are copies of both the deluxe and regular editions of the catalogue designed to accompany the International Surrealist Exhibition held in 1947 at the Galerie Maeght in Paris. The regular edition showed the photograph of a woman's breast poking through an opening in velvet, while the deluxe edition featured an actual "falsie" (a foam rubber prosthetic) mounted directly onto the cover and covered with a swath of black velvet cloth. The design was by Duchamp, but the catalogues were assembled with the assistance of Enrico Donati. "By the end we were fed up but we got the job done," Donati later recalled. "I remarked that I had never thought I would get tired of handling so many breasts, and Marcel said, 'Maybe that's the whole idea'." The regular edition of the catalogue is inscribed to Joseph Solomon and signed *Marcel Duchamp*.

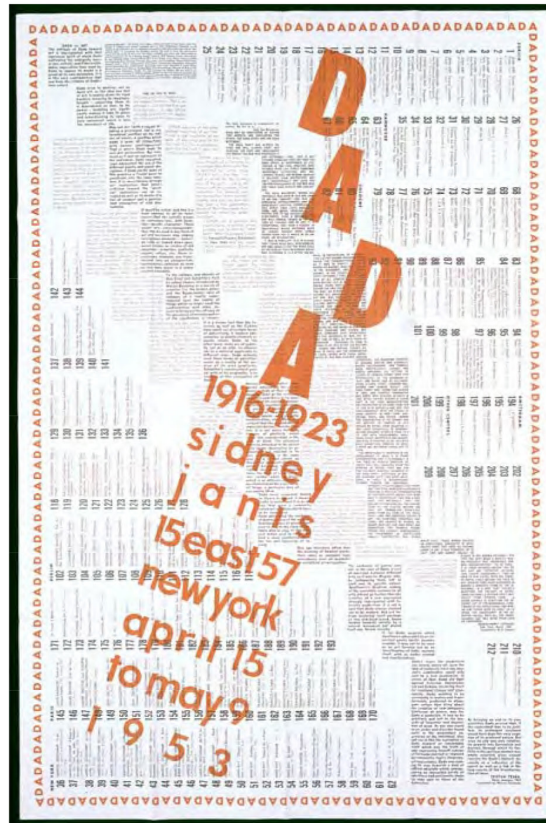
1950



26. Duchamp Frères & Soeur: Oeuvres d'Art, 1952

Exhibition catalogue, Rose Fried Gallery, New York
Naumann 7.1 (not in Schwarz)

This is a rare example of the catalogue that Duchamp designed for an exhibition at the Rose Fried Gallery in 1952 that included not only his work, but that of his two brothers, Jacques Villon and Raymond Duchamp-Villon, as well as his sister Suzanne. Since the show was to include all these members of his family, Duchamp proposed calling it "Duchamp Frères et Soeur," which, he wrote in a letter to Katherine Dreier, was "like the sign on a commercial firm in France." Indeed, the cover of the catalogue gives the title of the exhibition in a bold shadowed-typeface that suggests a shop sign, a reading reinforced by the works appearing in an elegant red type below: "Oeuvres d'Art," as if to indicate the kind of products offered by this commercial enterprise. Considering Duchamp's distaste for any mix of art and money, the long, horizontal format of the catalogue—which Ecke Bonk observed looks like a check-book—was likely intended to provide an added level of humor and irony.



27. Dada: 1916 – 1923, 1953

Poster and catalogue of the exhibition at Sidney Janis Gallery, New York, April 15 - May 9, 1953

Design by Marcel Duchamp; texts by Hans Arp, Richard Huelsenbeck, Jacques-Henry L  vesque, Tristan Tzara

Poster: single sheet of tissue paper: 38 x 25 in. (96.5 x 63.5 cm); framed Schwarz 543; Naumann 7.2

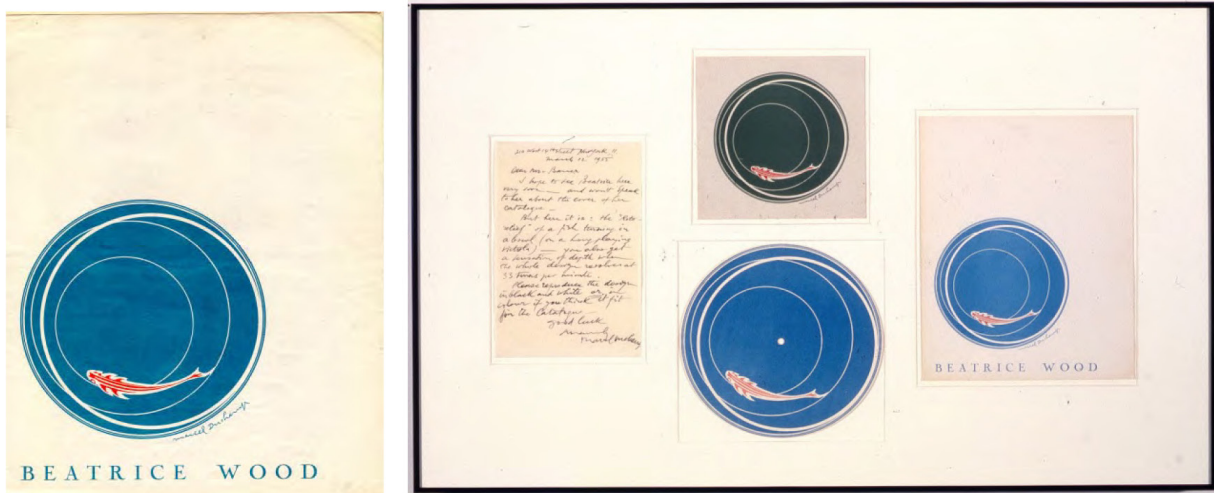
This is Duchamp's brilliant design for a poster and catalogue to accompany a Dada exhibition that he helped organize in 1953 for the Sidney Janis Gallery in New York. Bright red-orange letters run diagonally across the image serving to announce the title, location, and dates of the exhibition, while the word DADA runs around the periphery of the image to form a border. The background text comprises the catalogue. Running diagonally from the upper left to lower right, are texts by Hans Arp, Richard Huelsenbeck, Tristan Tzara, and Jacques Henry L  vesque, set in variant fonts and placed in a cascading geometric pattern (as if to suggest the repetitive geometry of Duchamp's *Nude Descending a Staircase*). The 212 individual items included in the exhibition are listed separately and grouped by geographic centers (Z  rich, Hanover, Cologne, Amsterdam, New York, Paris, etc.), in a text set in a lateral orientation, so as to begin on the flanking sides of the composition and read inward. Ingenious though this layout may have been, Duchamp was not finished: he arranged for the poster to be printed on thin tissue paper and visitors to the exhibition were encouraged to crumple it up and throw it into a wastebasket near to the entrance of the exhibition (the ultimate Dada gesture of negation).



28. Marcel Duchamp / Francis Picabia, 1953

Catalogue for an exhibition at the Rose Fried Gallery, New York
Cover (showing Duchamp's *Montgolfière*)
Naumann 7.5 (not in Schwarz)

In December 6, 1953, Rose Fried opened a show at her gallery in New York that featured the work of Marcel Duchamp and Francis Picabia (who, coincidentally, died in Paris just a few days before the show opened). Duchamp designed the catalogue, which consisted of a single sheet of paper printed on only one side and folded into quadrants to form a brochure. For the cover, he reproduced his *Montgolfière*, the rotorelief of a hot air balloon seen from below. For the back cover, he reproduced Picabia's machinist portrait of Apollinaire. The layout of the type inside—using the blue and red-orange colors of the rotorelief, with the gallery's address and exhibition dates aligned at a ninety-degree angle to the checklist—reveals Duchamp's subtle touch, an innate talent for graphic design that allows us to securely attribute this work to him.



29. Beatrice Wood: Ceramics, 1955*

Catalogue for an exhibition at The American Gallery, Los Angeles, June 3 – 30, 1955

Cover reproduces Duchamp's *Poisson Japonais*

Offset color lithography on cardboard: 6 3/4 x 6 3/4 in. (17.1 x 17.1 cm); framed

Inscribed along border of image: *Marcel Duchamp*

Framed with an original autographed letter from Marcel Duchamp to John Bauer, dated March 12, 1955: overall: 11 x 8 1/2 in. (27.9 x 21.6 cm)

Schwarz 546; Naumann 7.10

In the spring of 1955, Duchamp received a letter from John Bauer, director of the American Gallery in Los Angeles, who was planning an exhibition of pottery by Beatrice Wood. Knowing of Wood's friendship with Duchamp, he asked if the artist would consider providing a design for the cover of her next catalogue. Always willing to help friends, Duchamp signed an uncut proof print of his *Poisson Japonaise*, an image that had been used in the preparation of his most recent edition of rotoreliefs, and sent it to the gallery with a cover letter explaining that it represented "a fish turning in a bowl (on a long playing victrola)." After having informed Bauer that "a sensation of depth [is achieved] when the whole design revolves at 33 turns per minute," he provided specific instructions on how it should appear. "Please reproduce the design in black and white or in colour if you think it fit for the catalogue." When the publication appeared a few months later, the *Poisson Japonaise* appeared on the cover, reproduced at the same size as the sample sent by Duchamp. But within the catalogue, the image was repeated again on the surface of a larger cardboard disk, complete with a hole in its center to facilitate placement on the paten of a record player.



30. Cover for “Le Surréalisme, même,” Winter 1956*

Cover for *Le Surréalisme, même*, (Paris; no. 1, Winter 1956)

Editor: André Breton; publisher: Jean-Jacques Pauvert

Paperback 156 pages, ill., 7 11/16 x 7 11/16 in. (19.5 x 19.5 cm)

Limited edition of 5,030 numbered copies, including 30 copies with an original etching by Toyen and a flesh-colored cover (although these 30 copies were announced, they were never issued, according to Pauvert, Mme. Toyen and André Breton)

Schwarz 548; Naumann 7.13

In 1956, André Breton asked Duchamp to provide the cover design for another magazine devoted to Surrealism that he planned to edit called *Le Surréalisme, même* (the addition of the word “meme” an unquestionable reference to the complete title of Duchamp’s *Large Glass*). Duchamp complied by asking a photographer in New York to take a special photograph of his *Female Fig Leaf* (1950), lighting it in such a way as to make it appear inside-out and upside-down. Duchamp then retouched the photograph in such a way as to accentuate its contours, thereby enhancing the illusion that the object in the image was convex and three-dimensional (rather than what it actually was: concave). Rather than record the impression of a cast, the final image—which when reproduced, achieved something less than the desired effect—was supposed to simulate the view of a bare (shaved) vulva.

This item is accompanied by volumes 2 through 5 (all published). Volume 2 contains an article by Robert Lebel on *Duchamp’s Nude Descending a Staircase*, which Duchamp signed.



31. Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, 1957*

Cover for the catalogue of the exhibition at The Solomon R. Guggenheim Museum, New York, Feb. 20 – March 10, 1957

86 unnumbered pages with a list of exhibitors: 8 1/16 x 10 1/16 in. (25.5 x 20.5 cm)

Foreword by James Johnson Sweeney; texts by René Jean, Jacques Villon, Walter Pach, Raymond Duchamp-Villon, André Breton, and Marcel Duchamp

Signed and dedicated on titled page: pour Joseph Solomon / Marcel Duchamp
Schwarz 553; Naumann 7.15

In 1956, Duchamp spent a great deal of time helping to organize an exhibition of the “Three Brothers Duchamp” for the Guggenheim Museum in New York, a show planned to travel only to Houston, but which was later extended to include Paris. Duchamp accepted responsibility for the catalogue’s design, including the cover, which featured reproductions of his signature and that of his brother Jacques, but Raymond, who died in 1918, was represented in the form of an elaborate three-dimensional Cubist sculpture of his name, which the artist himself designed to serve as his personal ex libris. The interior layout exhibits Duchamp’s distinctive style of design, one that he had pioneered some thirty years earlier with *Some French Modern Says McBride* (cat. no. 4 above). Different typefaces and changing margins give each section of the catalogue its own unique feel and identity, an inconsistency that—through repetition—provides the overall design a curious sense of unity.



32. L'Aventure DADA, 1957

Cover of a book by Georges Hugnet
Book published by Galerie de l'Institut, Paris
9 1/2 x 6 3/8 in.
Schwarz 407d; Naumann 7.14

In 1956, Georges Hugnet wrote to Duchamp and asked if he would provide the design for the cover of a book he was writing on the history of Dada. Duchamp declined the invitation, "be-cause," he said in a letter to Hugnet, "from the purely ethnological point of view, I was not a period-born Dada." Shortly thereafter, however, Hugnet wrote again asking if Duchamp would allow him to reproduce on the cover of his planned publication Man Ray's drawing for the *Rotary Demisphere*, which had originally been made as an inset illustration for 391, but which had also been published as a cover of *The Little Review* in 1925 (item no. 4 above). Although no response from Duchamp is extant, apparently he complied, for this was the sole image to appear on the cover of the book.



33. L'Équilibre (Et Qui Libre), 1958*

Drypoint on celluloid printed in black on handmade Auvergne paper

7 1/8 x 4 3/4 inches

Edition 38/40

Schwarz 559; Naumann 7.27

During the summer of 1958, Duchamp prepared an etching to accompany a poem by Francis Picabia entitled "L'Équilibre" (meaning "The Balance" or "Equilibrium") that was being published by PAB (from the publisher's initials: Pierre-André Benoit). As a pun on the word *équilibre*, Duchamp incised three words "et / qui / libre" vertically down the surface of a metal plate and then added a question mark, thereby asking the question "And who [is] free?" He wrote the words in an intentionally expressive quality, but when the plate was printed, the letters naturally reversed, making the words even more indecipherable, but lending the final image an intriguing, overall graphic quality.



34. Cover for “Le Dessin dans l’Art Magique” 1958

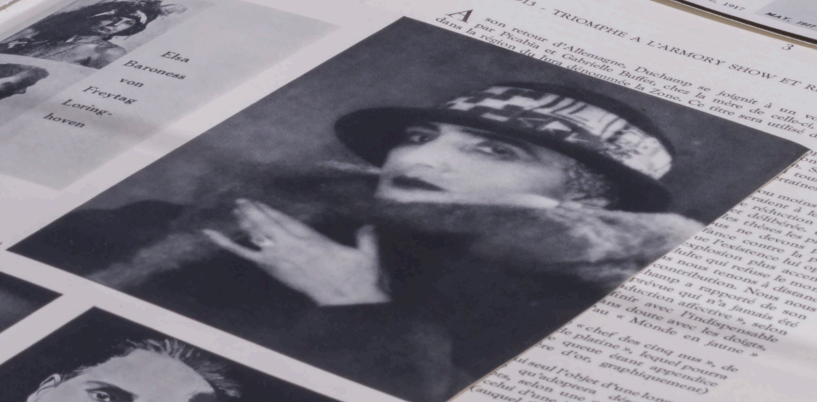
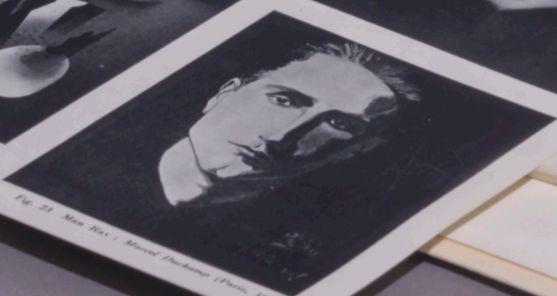
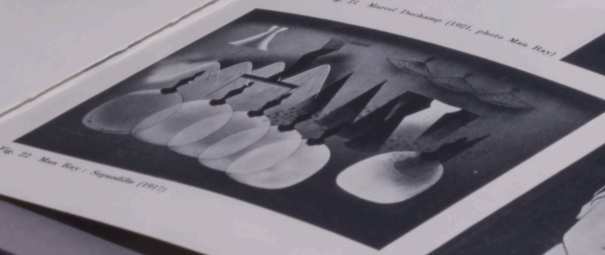
Cover for the catalog of the exhibition Le Dessin dans l’Art Magique at the Galerie Rive Droite, Paris, October 21-November 20, 1958

Catalog foreword by Henri Michaux; paperback, 4 pages, 12 5/8 x 9 3/4 in. (32 x 24.7 cm)

Inscribed lower right: Marcel Duchamp

Schwarz 561; Naumann 7.29

In the fall of 1958, Duchamp was invited to participate in a show called “Le Dessin dans l’Art magique,” which opened at the Galerie Rive Droite on October 21, 1958. In the show, Duchamp was represented by an example of the new edition of his *Bête-en-valise*, which, considering its similarity to boxes used to house magic tricks, might have been thought of as an appropriate inclusion for a show on this theme. For the cover of the catalogue, Duchamp provided a design of letters in the shape of a calligram, where the suffix “MAGES” is surrounded by six prefixes that, when combined, magically (!) creating the following words: I-MAGES / HOM-MAGES / DOM-MAGES / PLU-MAGES / RA-MAGES and, finally, FRO-MAGES.





**35. EAU & GAZ à tous les étages [WATER & GAS on every floor],
June-September 1958***

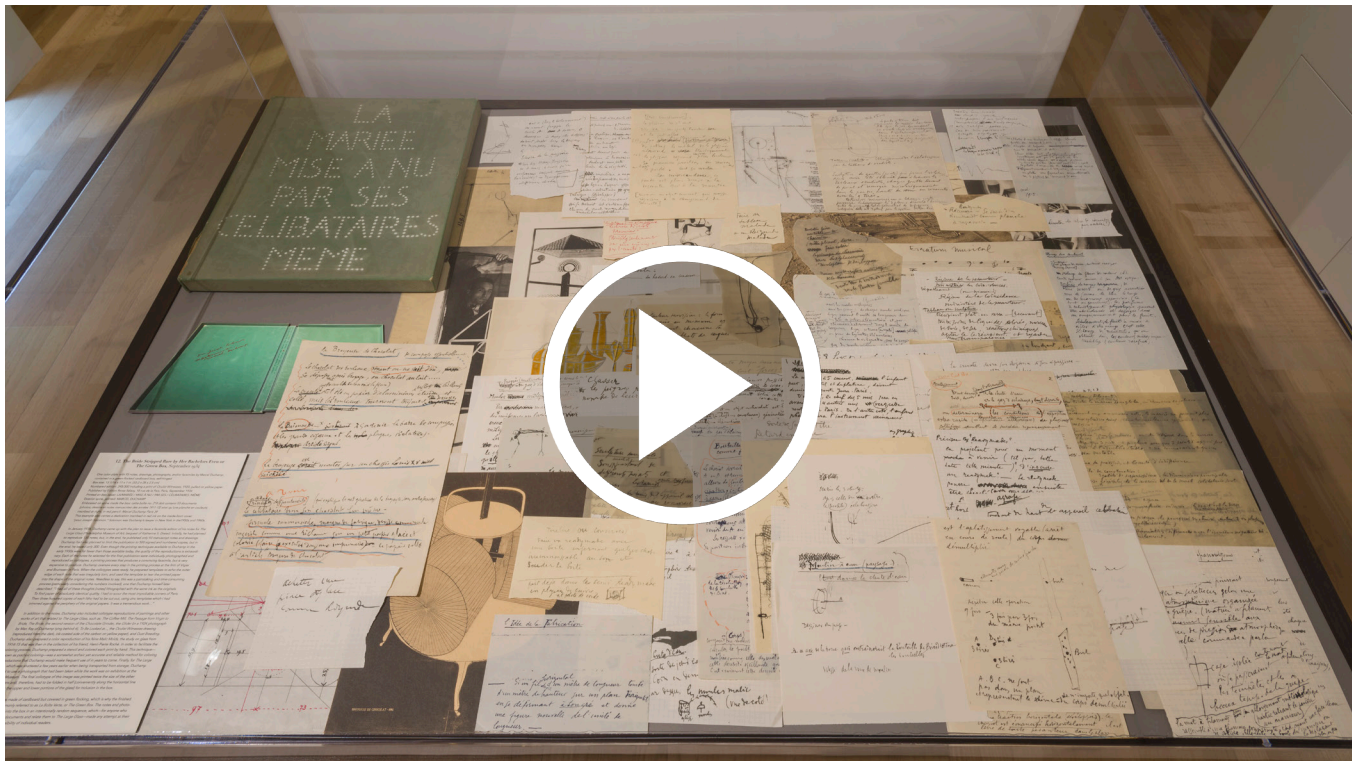
Semi-deluxe edition of Sur Marcel Duchamp by Robert Lebel
Limited to 137 copies (this no. 6); signed on the colophone page by Duchamp and Lebel
Schwarz 663; Naumann 7.24

When Robert Lebel's monograph on Duchamp was nearing publication, its publisher, Robert Fawcus, invited Duchamp to participate in its design. For the deluxe edition, Duchamp decided that like his valise (see item no. 57 below), it should be presented in the form of a box, into which would be placed an uncut example of the printed book (see no. 36 below), as well as two items that he had been working on back in New York: his *Self-Portrait in Profile* (see no. 38 below) and a hand-colored photograph of *The Large Glass*. Eventually, it was decided to include five collotype reproductions of works illustrated in the book, enlarged and colored by pochoir, which were inserted at random among the uncut pages. The container was covered with linen that was rust-brown in color, meant, possibly to suggest the wall of an old building. This would be an appropriate association, for on the cover he decided to reproduce a common plaque found attached to many old French apartment houses—*EAU & GAZ à tous les étages* [WATER & GAS on every floor]—to indicate that the building was equipped with all modern conveniences. For the ten grand-deluxe editions, the plaques were made of enamel on metal, but for the semi-deluxe editions (of which this is one), it was made in collotype and stencil on cardboard.

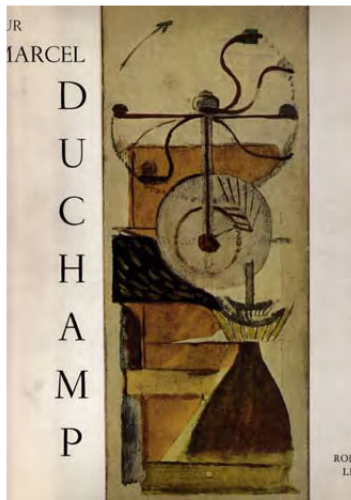
For the lining of the box, Duchamp reproduced a seemingly random selection of his notes for *The Large Glass*, based on a photograph taken of the facsimiles in the *Green Box* (see item 7 above). But he had the photograph reversed, causing the graphic forms to appear in sharp contrast against a stark black background. This created the effect of a negative or blueprint, which sets a Leonardesque frame of reference for an examination of its contents. For the lining of the spine, Duchamp used a black-and-white reproduction of *Tu m'* (Yale University Art Gallery, New Haven, Connecticut), whose horizontal expanse was nearly a perfect fit for the long rectangular format (the print had to be slightly rimmed along the top). The reproduction of *The Large Glass* was hinged against the inside front cover, and the *Self-Portrait in Profile* was mounted on a black suede board that also formed the cover of the inner box (which held the uncut pages of the book). In order to protect these two specialty items from rubbing against one another when the book closed, Duchamp had a panel inserted that was lined with reproductions of two black-and-white photographs that he had taken in 1950 of items used for inclusion in the valise.

Since this was the first major monograph on Duchamp, it is likely that he designed it with the intent of resembling the appearance of a tombstone. The name on the plaque does not provide the name of the deceased, but rather, the two elements (water and gas) into which the body will eventually decompose. Lying down, the box functions much like a coffin, for it contains both a complete assessment of the artist's lifework and, as a representation of his physical self, a limited edition of the *Self-Portrait in Profile*. This makes the inclusion of *Tu m'* along the spine (which is the phonetic equivalent of the word "tomb") and the cobweb separating paper especially poignant inclusions.

This copy of the publication is slightly light-stained on its outer covering. It comes from the Collection of Beatrice Wood, who, shortly after its publication received it as a gift from the artist.



VIDEO: Dada scholar Francis Naumman on *Eau & Gaz* á tous les étages



36. Sur Marcel Duchamp, by Robert Lebel, 1959*

French trade edition; cover reproduces Duchamp's *Coffee Mill*

Includes text written by Marcel Duchamp, André Breton and H.P. Roché

192 pages, 12 5/8 x 9 9/16 (32 x 24.3 cm)

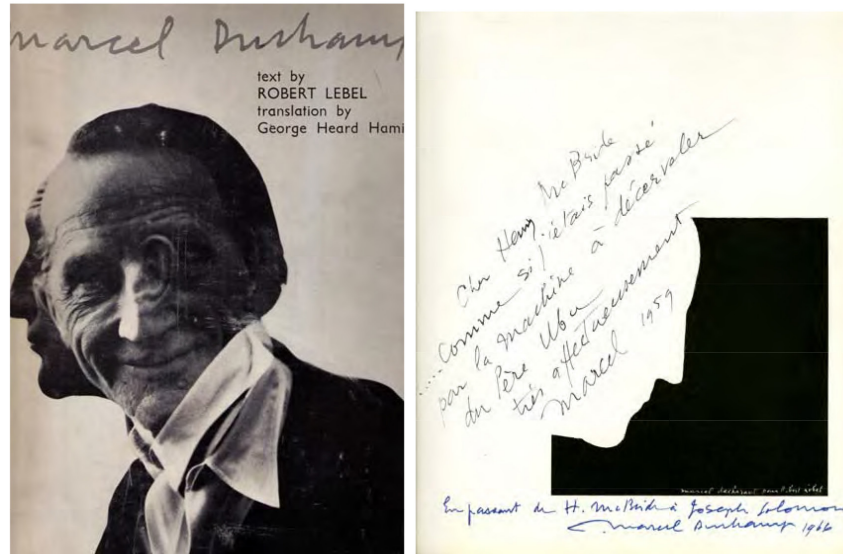
Published by Trianon Press, Paris

Signed and dated inscription by Marcel Duchamp to Robert Lebel printed on page preceding the first chapter (below a facsimile of Duchamp's stationery stamp): *style télégraphique / pour correspondant / en retard. / 210 West 14th Street / New York 11, N.Y.*

Schwarz 563; Naumann 7.34

Duchamp played a unique role in the design and production of this book. "Duchamp has personally supervised the layout of the book," a promotional brochure proclaims, "and the mark of his inventive spirit will be found throughout." Indeed, in terms of layout, it might well be said that this book is among the most unusual in the entire history of art-book publishing. Many of the black-and-white illustrations are laid out in such a way as to intentionally overlap others, while five of the seven tipped-in color plates are pasted directly over other images, either intended to cover portions of preparatory studies or to appear directly opposite related images. Only the frontispiece—a collotype reproduction of the *Coffee Mill*—and the last image reproduced in the book—*Fluttering Hearts*, the same work that reproduced on the cover of *Cahiers d'Art* in 1936 (see item 11 above), but here die cut into the shape of a heart—are reproduced on wholly separate pages, making the beginning and end of a book that invites a visual "reading" of its contents. "An art book should carry its message through images," Duchamp once wrote to a friend, "not through words."

A reproduction of *Coffee Mill* appeared on the dust-jacket cover, but on the inside of this jacket (visible only when it is removed from the book), Duchamp reproduced two photographs he had taken in 1950 of the contents of his valise (which were used as the lining of the deluxe edition) as well as a facsimile inscription his famous statement: *Il n'y a pas de solution parce qu'il n'y a pas de problème* [There is no solution because there is no problem].



37. Marcel Duchamp, by Robert Lebel, 1959*

English trade edition *Sur Marcel Duchamp*

Cover reproduces a double-exposed 1953 portrait photograph of Duchamp by Victor Obsatz

Translation by George Heard Hamilton

Published by Grove Press Inc., New York

Cf. Schwarz 563; +Naumann 7.39

This is an example of the English edition of Robert Lebel's monograph on Marcel Duchamp, which appeared in 1959. On the French edition, Duchamp's *Coffee Mill* was reproduced (see previous entry no. 36); on the American edition a double-exposed portrait of Duchamp by the photographer Victor Obsatz graced both the front and back covers. Outside of a few minor details, the contents of the book remain essentially unchanged, except that in the English edition, Lebel seized the opportunity to update his catalogue raisonné.

On the frontispiece of the English edition shown here, where his *Self-Portrait in Profile* is reproduced, Duchamp wrote the following elaborate inscription to his old friend Henry McBride: *Cher Henry McBride / Comme si j'étais passé / par la machine à décerveler / du Père Ubu / très affectueusement / Marcel 1959* [Dear Henry McBride / As if I had been passed through / the de-braining machine / of Père Ubu / very affectionately / Marcel 1959]. A few years after McBride died, this copy of the book was returned to Duchamp, who, in turn, gave it to his lawyer, Joseph Solomon, whereupon he wrote at the bottom of the page: *En passant de H. McBride à Joseph Solomon / Marcel Duchamp 1966*. *En passant* is a common chess term that involves the capture of a pawn that "passes by" to avoid capture, but in this case subtly alludes to the fact that the book had passed through the hands of his old friend.



38. Self-Portrait in Profile, May 1959*

Limited edition print made after the exhibition poster "Sur Marcel Duchamp," Librairie La Hune, Paris, May 5 –30, 1959

Serigraph in blue on lightweight black cardboard, without the title and date of the exhibition
25 9/16 x 19 11/16 in. (65 x 50 cm); framed

Edition of 40, marked 13/40 in the margin beneath the profile in white ink

Inscribed in charcoal within the cut-profile (at the bottom): Marcel Duchamp La Hune 1959

Printed inscription, lower right: Marcel dechiravit

Schwarz 565; Naumann 7.33

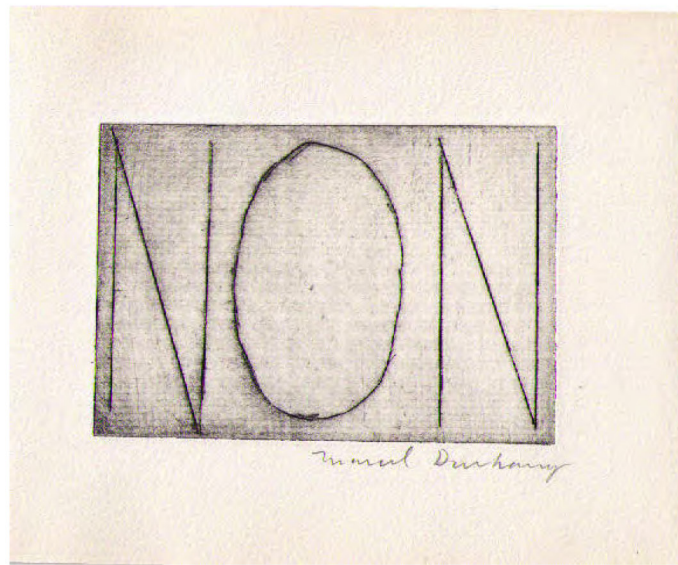
Just before Lebel's monograph on Duchamp was scheduled to appear, an opening was planned to celebrate the occasion at the La Hune Bookshop in Paris. In order to promote the event, Duchamp allowed his Self-Portrait in Profile to be reproduced as the poster (see next entry no. 39), and he agreed to sign forty copies of the poster omitting the words (half in red, half in blue) as a limited edition reproduction to be offered for sale by the bookshop (to defer costs associated with the event).



39. Poster After the Self-Portrait in Profile, May 1959

Poster for the exhibition "Sur Marcel Duchamp," Librarie La Hune, Paris May 1959

On May 5, 1959, an opening was held at the La Hune Bookshop in Paris to celebrate the release of Robert Lebel's long-awaited monograph on Duchamp. Although Duchamp was invited to attend, even though he planned to be in France at the time, he declined insisting that at book openings authors should be the guests of honor (not their subjects). He agreed, however, to allow his Self-Portrait in Profile to be reproduced as a poster to advertise the event. Although this poster was produced at a comparatively late moment in Duchamp's life, and it was presumably reproduced in large quantity, it remains among the most difficult of the posters by Duchamp to attain and is, therefore, exceptionally rare.



40. Première Lumière, 1959*

Etching, 4 13/16 x 5 7/8 inches (12.2 x 15 cm)

Inscribed in pencil lower right: *Marcel Duchamp*

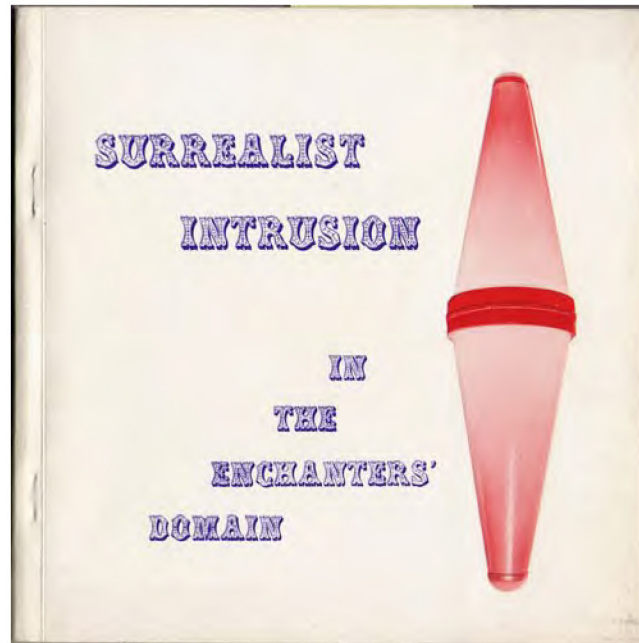
Illustration for *Première Lumière* by Pierre-André Benoit, published by PAB, Alès (Gard), France, August 1959, 24 unnumbered pages.

Edition of 45 copies, numbered I-V and 1-40 (this no. 16)

Schwarz cat. no. 570.

This etching was prepared by Duchamp for inclusion in Pierre-André Benoit's booklet entitled *Première Lumière* [First Light]. Duchamp was asked repeatedly by friends to contribute to their publications, and was often reluctant (see the entry, for example, no. 32 above, describing the book on Georges Hugnet). It might have been sentiments such as these that compelled Duchamp to submit the single word "NON" as an etching to this publication, thereby participating and, at the same time, saying "no" to the invitation. By contrast, Arturo Schwarz, Duchamp's most assiduous cataloguer, wrote: "The one-syllable word "NON" epitomizes Duchamp's philosophy of life, a neat refusal of all academic strictures, all calls for moral or aesthetic conformity."

1960



41. Surrealist Intrusion in the Enchanters' Domain, 1960*

Cover for the catalogue of the exhibition at D'Arcy Galleries, New York, Nov. 28, 1960 – Jan. 14, 1961

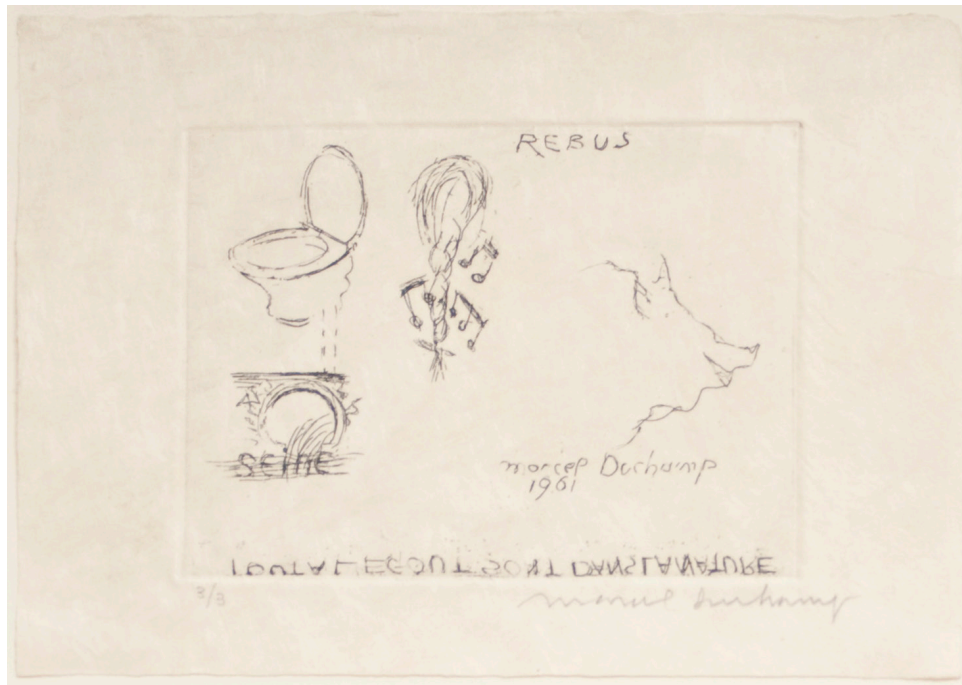
Paperback, 124 pages ill., 7 x 7 in. (17.8 x 17.8 cm)

Signed under printed name on table of contents page: *Marcel Duchamp*

Exhibition directed by André Breton and Marcel Duchamp

Schwarz 576; Naumann 8.7

In 1960, André Breton organized the last International Surrealist Exhibition for the D'Arcy Galleries in New York. Once again, he asked Duchamp for his help with the installation of the show, as well as with the design of its catalogue, as he had in 1942 for "The First Papers of Surrealism" (see entry no. 17) and 1947 "The International Exhibition of Surrealism" in Paris (also see prior entry no. 25). This time Duchamp arranged for a *carotte de tabac* to be embossed on the cover. A *carotte de tabac* is the carrot-shaped sign that announces the location of tobacconist shops in Paris, a readymade that reflected a theme used by Duchamp on two earlier cover designs: unwrapped cigarettes for the deluxe edition of Georges Hugnet's *La septieme face du dé* (entry no. 10) and the smoking bottle and inframince statement on the front and back covers of *View* (see entry no. 20).



42. Rebus, 1961*

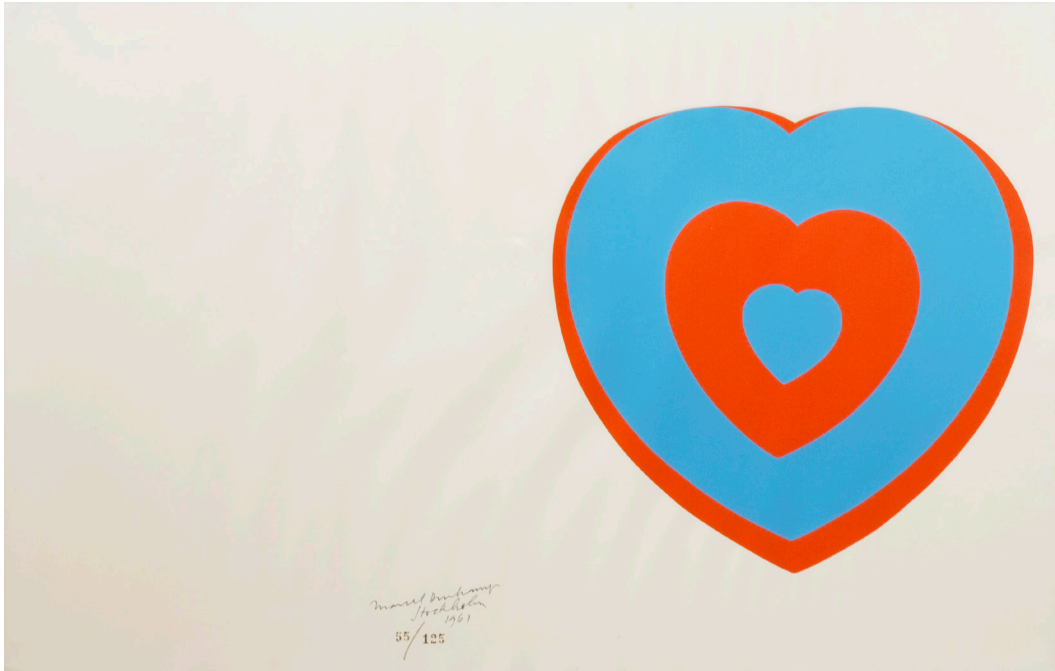
Etching on woven paper with full margins, 4 ½ x 5 7/8 inches

Inscribed lower left: E.A.

Signed lower right: Marcel Duchamp

Schwarz 581; Naumann 8.17

In April 1961 Duchamp prepared an etching that he called simply Rebus, for the images it contains are supposed to be read for their phonetic equivalents. It consists of three images: [1] a toilet draining its waste into the Seine, a reference to the "main sewer line" (tout à l'égout); [2] a braid of hair surrounded by musical notes, or "sound in the knot" (son dans la natte); [3] the snout of a pig, a "boar's head" (hure). Put together, it reads: tout à l'égout + son dans la natte + hure, or tous les goûts sont dans la nature, which translates as: "every man to his own taste in nature."



43. Coeurs Volants [Fluttering Hearts], 1961*

Serigraph for Cahiers d'Art, after Coeurs Volants, Paris, 1936

12 3/4 x 20 1/16 in. (32.4 x 51 cm); framed

Edition of

Published on the occasion of the exhibition "Rörelse i Konsten (Art in Motion)," Moderna Museet, Stockholm

Inscribed lower-left center, in blue ink: Marcel Duchamp Stockholm 1961

Stamped: 63/125

Schwarz 446c; Naumann 8.15

In 1961, Duchamp traveled to Stockholm, Sweden, to see "Art in Motion," an exhibition that had been organized by Willem Sandberg, Daniel Spoerri, and Pontus Hulten for the Stedelijk Museum in Amsterdam. He was anxious to see a reconstruction of his Large Glass that was made by the Swedish scholar, Ulf Linde. While there, Duchamp agreed to defray some of the exhibition expenses for the exhibition by signing 125 examples of his Fluttering Hearts, the same image that had appeared in 1936 as the cover of Cahiers d'Art (see entry no. 11 above), but which was this time reproduced in the form of a limited-edition serigraphic print.

at the
Pasadena Art Museum

46 north los robles avenue
pasadena, california

WANTED



\$2,000 REWARD

For information leading to the arrest of George W. Welch, alias Bull, alias Pickens, etcetry, etcetry. Operated Bucket Shop in New York under name HOOKE, LYON and CINQUER. Height about 5 feet 9 inches. Weight about 180 pounds. Complexion medium, eyes same. Known also under name ROSE SÉLAVY

Marcel Duchamp

a retrospective exhibition

by or of
Marcel Duchamp
on
Rose Sélavy

october 8 to november 3, 1963

44. A Poster Within a Poster: WANTED \$2,000 REWARD, 1963

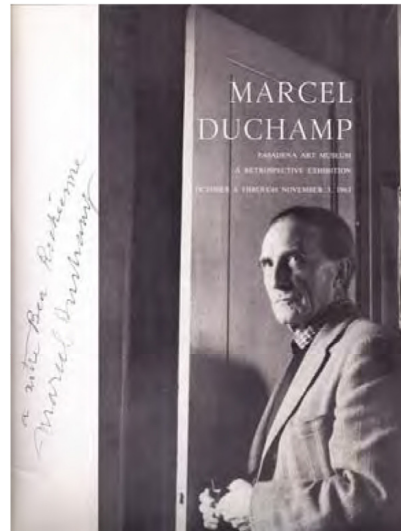
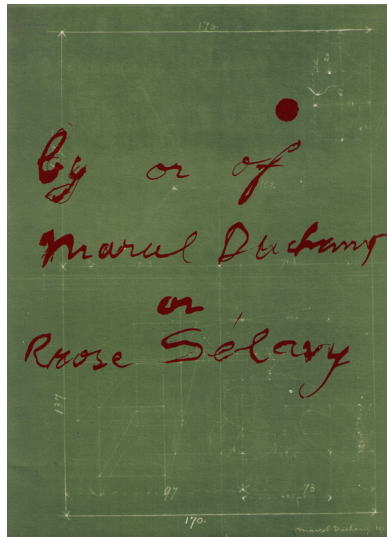
Signed Poster for "Marcel Duchamp: A Retrospective Exhibition," at Pasadena Art Museum, Oct. 8 – Nov. 3, 1963, 34 7/16 x 27 3/16 in. (87.5 x 69 cm).

Schwarz 588; Naumann 8.36

In 1963, Walter Hopps asked Duchamp if he would provide a design for the catalogue and poster for a retrospective exhibition of his work that he was organizing for the Pasadena Art Museum. For the poster, Duchamp decided upon a reproduction of his *Wanted* poster from 1923, which he set against an olive-green background, reminiscent of the coloration given to the suede outer covering of the *Green Box* (see cat. no. 7 above). Shortly after the original *Wanted* poster was made, Duchamp gave it to Louise Hellstrom, an old friend from his early years in New York, who, when the show was being organized, could no longer be found. Placing a poster within a poster is the kind of irony that would have appealed to Duchamp, but since he was attempting to locate this particular work, it would also serve to advertise his quest (while simultaneously silently emitting the verbal/visual pun: "Wanted *Wanted*"). The title of the exhibition, "by or of Marcel Duchamp or Rose Sélavy," was inscribed below in Duchamp's hand, and was a direct translation of the French title that appeared on all copies of the *Boîte-en-valise* (entry no. 57 below), for—like the *valise*—this show represented a gathering of his life work into a single place.

Only 300 examples of this poster were printed, twenty of which were signed and numbered by Duchamp; this is one of the examples from the regular run that were unnumbered.

The Pasadena Retrospective was the first major showing of Duchamp's work in his lifetime, and thus reflected many of the concerns that were addressed during the production of his *valise* (selecting which works should be included, and how they should be displayed). When the exhibition was installed in the museum, Duchamp was allowed to make suggestions as to how the works should be presented, one of which involved placing three works on a vertical display—*Traveler's Folding Item* / *Underwood* typewriter cover / and *Fountain*—next to his *Large Glass*, reflecting exactly the position in which they appear in the *valise*.



45. Marcel Duchamp: A Retrospective Exhibition, 1963*

Cover for the catalogue of the exhibition at Pasadena Art Museum, Oct. 8–Nov. 3, 1963
 Paperback, 56 unnumbered pages, 11 x 8 7/16 in. (28 x 21.5 cm); signed and inscribed on
 title page: *à notre Bea Rochéme / Marcel Duchamp*
 Schwarz 589; Naumann 8.37

This is the catalogue for Duchamp's first major museum retrospective, which was organized by Walter Hopps for the Pasadena Art Museum in 1963. The cover of the catalogue reproduced the same inscription in Duchamp's hand that had appeared on the poster (see prior entry no. 44): *at the Pasadena Art Museum / by or of Marcel Duchamp or Rose Selavy*, but here these words are rendered in red pigment and—on the front cover—superimposed over a reproduction of a pencil sketch for *The Large Glass*.

This copy of the Pasadena catalogue was given by Duchamp to Beatrice Wood, and he inscribed it: "*à notre Bea Rochéme*" [to our Roché-esque Béa].



46. 50th Anniversary of the Famous International Armory Show 1913, 1963*

Poster for the exhibition at the Henry Street Settlement, New York, April 6 – 28, 1963

Reproduces detail of *Nude Descending a Staircase, No. 2*, 1912

44 x 26 11/16 in. (111.8 x 67.8 cm); framed

Cardboard edition of 200: numbered 135/200

Inscribed lower right, in red pencil: *Marcel Duchamp / 1963*

Schwarz 584; Naumann 8.21

On February 16, 1963, “Armory Show 50th Anniversary Exhibition” opened at the Munson-Williams-Proctor Institute in Utica, New York. Duchamp, who attended the opening, was asked by the organizers to design a poster for the New York showing, which was scheduled to open a few months later at the 69th Regiment Armory in Manhattan, the very place where the original exhibition was held in 1913. For the poster, Duchamp decided to use a reproduction of his *Nude Descending a Staircase* (Philadelphia Museum of Art; Arensberg Collection), for not only had this painting made him famous, it had contributed significantly to making the original Armory Show such a memorable event. But rather than show the painting in full, Duchamp cut out a detail from the center of the composition and reproduced it in an irregular shape, which, if we notice the shadow cast on the left, was meant to represent some sort of a three-dimensional form. Once these details are detected, we can see that Duchamp has reduced his “explosion in a shingle factor” to a reproduction crumpled up into a wad of paper—something similar to what he had done ten years early for a Dada exhibition at the Sidney Janis Gallery (see entry 27).



47. Baby in a Bottle Pull Toy, ca. 1963*

Readymade toy, 4 3/8 x 3 inches
Signed across the surface: Marcel Duchamp
Not in Schwarz or Naumann

This work is heretofore unknown in the literature on Marcel Duchamp (it does not appear in any editions of the catalogue raisonné by Robert Lebel or Arturo Schwarz). It was recently discovered, but came originally from the collection of Vincent Romano.

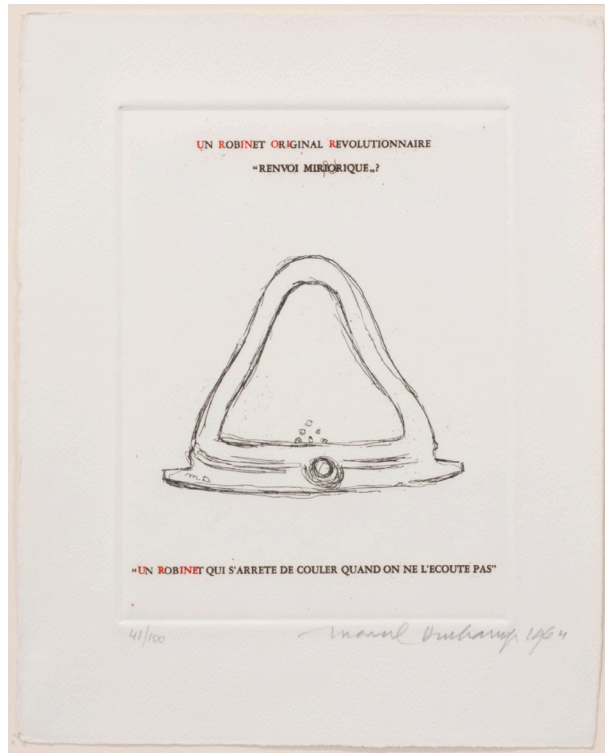
Romano is an artist who worked as a guard at the Museum of Modern Art in New York in the 1960s. His art work was Fluxus-inspired, and in that vein, he was assembling work for inclusion in his Musée Luini (derived from the name Mussolini), in which he planned to include, among other things, ephemeral items by notable artists. Knowing that Duchamp had instituted the concept of the readymade, and having heard that Duchamp was coming into the museum one afternoon, he purchased a toy—a facsimile of a 19th or early 20th century paper fold-out toy from Charles Shackmans (a toy store then located on 35th Street off 5th Avenue in Manhattan)—and brought it with him to the museum. When he saw Duchamp walking through the galleries, Romano approached him and explained his idea for the little museum he was planning. He then showed him the toy, and asked Duchamp if he would consider signing it for inclusion in his project. “He obliged,” Romano later recalled, “anything to devalue his signature.” Romano believed that this encounter with Duchamp occurred in the mid-1960s. The work is here dated to ca. 1963, for Duchamp was reluctant to sign items so freely after 1964, when he entered into a contract with Arturo Schwarz for the production of his readymades.

It is ironic—but perhaps not altogether inconsistent with his way of thinking—that Duchamp so willingly agreed to sign this object, for it naturally raises the question as to whether or not it should be considered a work of art by him, or by the person who asked him to sign it. Indeed, such questions form the foundation upon which the readymade is based, for when the concept was first introduced, people questioned whether or not Duchamp should be allowed to take creative credit for something that was designed and physically constructed (or in the case of most readymades: manufactured) by someone else. Indeed, in this respect, it is even a more biting irony that Duchamp signed a toy, for a half century earlier—in 1910—he inscribed and signed another toy, a wood bilboquet, as a gift for a friend, a work that is (without explanation) excluded from the Schwarz catalogue raisonné.

No matter how the Baby in a Bottle Pull Toy is categorized today, Duchamp must have found the object itself quite amusing. When the tab at its base is pulled, the baby in the bottle rolls his eyes and spits his tongue out at the viewer. One might argue that such a gesture represents the ultimate expression of a purely Dada sensibility. Duchamp may have noted that the toy bore an amusing thematic similarity to his *With My Tongue in My Cheek* (Schwarz cat. no. 571), a work from 1959 featuring a plaster cast of the artist's cheek which illustrates the idiomatic expression for speaking with intentional irony (“with my tongue in my cheek”). Moreover, because the baby is emblazoned on the surface of a milk bottle, it shares perhaps an even more obvious rapport with the readymade *Bottle Rack* of 1914 (Schwarz cat. no. 306).



VIDEO: Dada scholar Francis Naumman on *Baby in a Bottle Pull Toy*



48. Mirrorical Return, June 1964*

Original etching in an edition of 100, 10 7/16 x 7 11/16 in. (26.5 x 19.5 cm)

Etched in plate at top: *UN ROBINET ORIGINAL REVOLUTIONNAIRE / «RENVOI MIRIORI-QUE?»* [An Original Revolutionary Faucet: “Mirrorical Return”?], spelling of *miroirique* hand-corrected by the publisher

Etched at bottom: *UN ROBINET QUI S'ARRETE DE COULER QUAND ON NE L'ECOUTE PAS* [A faucet that stops running when nobody is listening to it]

Inscribed lower right in pencil: *Marcel Duchamp 1964*

Schwarz 606a; Naumann 8.51; Bonk 5

This etching is a line drawing of *Fountain*, exactly as it appeared in the Stieglitz photograph of the original that was first published in *The Blind Man* in 1917 (see cat. no. 4). An elaborate pun is printed above and below this image, with selected letters printed in red to spell out, appropriately, the words: URINOIR (urinal) and URINE (urine). This “sting cipher,” as Walter Arensberg called this type of linguistic structure, was produced by means of three copper-plate etchings. This, the final state—showing the urinal and surrounding text—was produced in 1964 in 100 signed and numbered examples.



49. Pulled at Four Pins, September 1964*

Etching printed in reverse

From the deluxe edition, printed in bistre, rose and black on Japanese handmade paper
26 3/8 x 20 1/4 in. (67 x 51.5 cm); framed

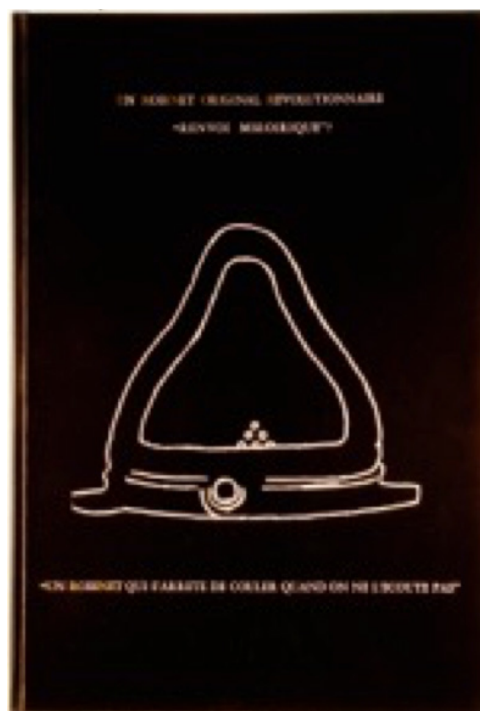
Signed lower right in pencil: Marcel Duchamp

Hand numbered by the artist in pencil lower left: III/V

Signed lower right, in pencil: Marcel Duchamp

Schwarz 609a; cf. Naumann 8.76

In the same year when Duchamp's readymades were issued in a limited edition by the Galleria Schwarz in Milan, he decided to give physical form to an early readymade that had been lost and was never recorded photographically, *Pulled at Four Pins*, a chimney ventilator that he had given to Louise Varèse during his first sojourn in New York. From memory, Duchamp sketched the image on a copperplate so that the work could be printed in multiple copies as an etching. In capital letters, he inscribed the title of the object at the top and in French at the bottom. At the top of the ventilator, he wrote *Cette partie tourne* [this part turns], and, on the bottom, *Cette part est fixe / axe* [this part is fixed / axle]. All of these inscriptions—including Duchamp's signature and the date (1915-64)—are reversed in the print, which was pulled in an edition of 115 copies. A deluxe edition was also prepared, pulled on a far more expensive paper and issued in only five signed and numbered (in Roman numerals) examples. Presented here are both the regular and deluxe editions of this print.



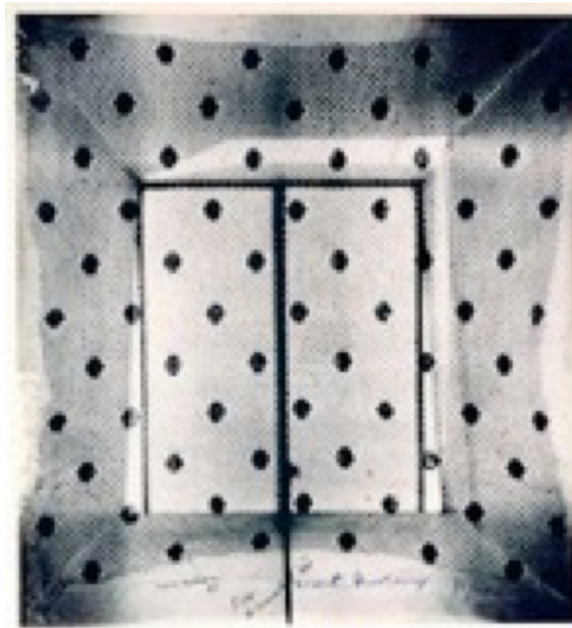
50. Marcel Duchamp: Ready-mades, etc. (1913 - 1964) by Arturo Schwarz, 1964*

Jacket cover design by Marcel Duchamp in collaboration
with the author-publisher Arturo Schwarz

Cloth cover has a reproduction of *Fountain*, 1964 printed in white, with white and red letters;
when singled out the red letters spell URINOIR and URINE
100 pages, ill., 13 11/16 x 9 13/16 in. (33.3 x 24.9 cm)
Schwarz 594; Naumann 8.49 & 8.52

This book—with essays by Arturo Schwarz, Walter Hopps, and Ulf Linde, and published by the Galeria Schwarz in Milan in 1964—was meant to commemorate the introduction of the readymade fifty years earlier. The dust jacket of the regular edition featured on its cover a full-color photograph of the *Monte Carlo Bond*, 1924, which, in the deluxe edition, was reproduced on the outside of the slipcase. The endpapers were made from color reproductions of the signed and corrected blueprints of *Trébuchet*, one of the thirteen readymades that the Galeria Schwarz was in the process of issuing in a limited edition. The cloth cover reproduced an engraving of *Fountain*, which Duchamp made from the engraving (cat. 48 above).

Enclosed in a separate folio of the deluxe edition of 100 signed and numbered copies is a reproduction on celluloid of the *Draft Piston* (page opposite).

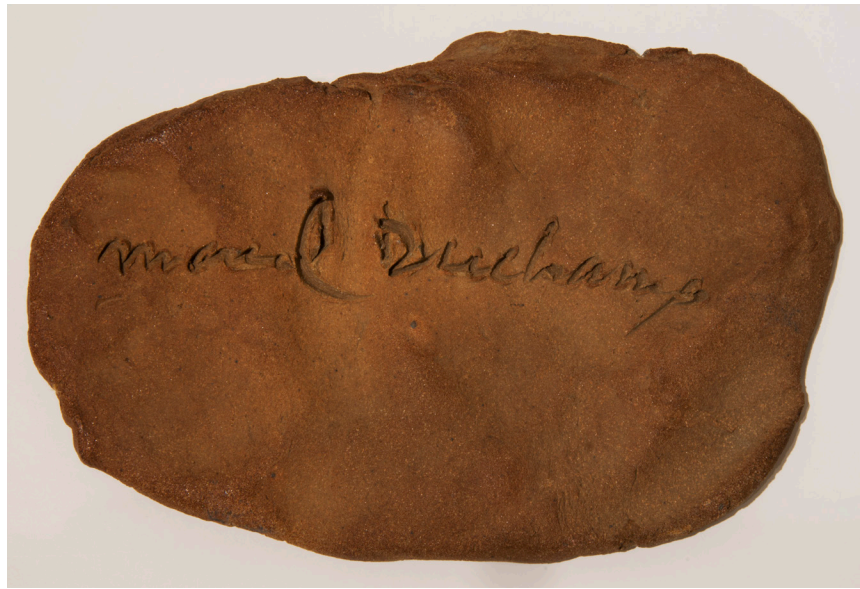


Draft Piston, 1965*

Positive print on celluloid from the original photographs made by Duchamp in 1914 in order to determine the shape of one of the three *Draft Pistons* in *The Large Glass*
Image: 9 x 10 in. (29.9 x 23.7 cm)

From an edition of 100 copies incorporated in the deluxe edition of the catalogue, *Marcel Duchamp: Ready-Mades, etc.* (1913 – 1964), 1964, boxed in black cardboard slipcase
Draft Piston inscribed lower left, in blue ink: *Marcel Duchamp / 1914* and numbered 71/100
Inscribed lower center, in black ink: *Piston / de Courant d'air*
Schwarz 619; Naumann 9.7

In the upper portion of Duchamp's *The Large Glass*—called "The Bride's Domain"—a section of the image called "The Bride's Blossoming" was determined by taking three separate photographs of a rectangular swathe of stretched gauze as its shape was distorted by gusts of air from an open window. Duchamp called the resultant shapes his *Draft Pistons*. In 1965, he selected one of these photographs (now in the Duchamp Archives, Villiers-sous-Grez) and arranged for it to be reproduced on celluloid for inclusion in the deluxe edition of the Arturo Schwarz's book on the readymades. These reproductions were hand-tipped into a cardboard binding and, together with a deluxe bound copy of the book (which is signed by Duchamp and given the number of the edition on the colophon), are boxed together and presented in a single slipcase.



51. Marcel Duchamp (Signature), 1965*

Signature incised in clay (then fired), 11 x 7 ½ x 1 in.

Provenance:

A.E. Mikkelsen, Bellingham, Washington

Greta Mikkelsen, Bellingham, Washington

Bibliography:

Francis M. Naumann, "Aesthetic Anarchy," in Jennifer Mundy, ed.

Duchamp / Man Ray / Picabia, Tate Modern, London, 21 February – 26 May 2008

Museu Nacional d'Art de Catalunya, Barcelona, 18 June – 12 October 2008

Reproduced in color, fig. 94, p. 75

On October 18, 1965, Duchamp attended the opening of his retrospective exhibition at the Walker Art Center in Minneapolis, Minnesota (a travelling exhibition of his work organized by the Cordier & Ekstrom Gallery in New York, the fourth stop in a seventeen-city tour). A day after the opening, Duchamp accepted an invitation from Carl D. Sheppard, director of the Art Department at the University of Minnesota, to tour the Holman Building, where studio art classes were taught. Followed by a small contingent of students and faculty members, a journalist from the local papers later reported "They seemed awed by the presences of this man, and it was clear they were doing their best to make a good impression, and in every way treated him like royalty." At one point, the journalist noted, "Duchamp picked up a welding torch and made his signature on some sheet metal nearby. This was for the many students he didn't get to meet or shake hands with... One artist had only a wad of clay, and so Duchamp signed his name on that."¹

Duchamp's signature on steel has since disappeared, but the signature on clay was made at the request of a graduate student in pottery named A.E. Mikkelsen (known as "Mike" to friends), who fired the piece of clay and retained the resultant object in his possession for the remaining years of his life.² The work remained unknown in the literature on Duchamp until

2007, when Duchamp-scholar Francis M. Naumann discovered its existence and wrote to Mr. Mikkelsen to find out more about how the work came into being. He responded with the following email message, relayed to the author by his daughter, Greta Mikkelsen:

June 26, 2007

How I came by Marcel Duchamp's Signature

I was an MFA student at the University of Minnesota in 1965. A group of us in the art department had heard that Marcel Duchamp was in town for an opening at the Walker Art Center, and that he would be on campus for a tour of the department. I was in the ceramics studio with a friend at the time, and, as soon as I saw him coming through the studio, I flattened a lump of clay with my hands, handed him a stick tool, and asked him to sign the clay, which he did. I fired the piece and kept it tucked away for more than forty years until I gave it to my daughter, Greta Mikkelsen, for her birthday in May, 2007.



A. E. Mikkelsen in the ceramics studio
University of Minnesota, 1965

E.A. (Mike) Mikkelsen
3639 Toad Lake Road
Bellingham, Washington, 98226

Naumann subsequently published the work in his essay "Aesthetic Anarchy," which appeared as part of the catalogue that accompanied *Duchamp / Man Ray Picabia*, an exhibition at the Tate Modern in London in 2008. There it was compared it to a painting by Man Ray from 1914 consisting entirely of the artist's name and the date, as well as to Francis Picabia's *Self Portrait*, which was simply a piece of paper on which the artist skillfully lettered his first and last name in an expressive flourish. "Throughout his life, Duchamp was aware of how important a signature could be: his father was a notary, whose signature was used to officiate numerous legal documents, earning him the income necessary to support a large and fairly prosperous family. Duchamp used his signature not only to change the status of ordinary objects into works of art—as with the readymades—but in the 1930s he issued reproductions of his paintings that were signed across the surface of low-denomination postage stamps, exactly in the fashion by which legal documents are signed to this very day by notaries in France. Towards the end of his life, he signed so many objects that some believe he did so in order to devalue works of art. Still, Duchamp could not have failed to recognize the power that his signature carried"—the very instrument that transformed the present slab of clay into a work of art.³

1 Quoted from Jennifer Gough-Cooper and Jacques Caumont, "Ephemerides," in Pontus Hulten, ed., *Marcel Duchamp* (Cambridge: MIT, 1993), entry for October 19, 1965.

2 Mike Mikkelsen (1933-2013) taught pottery at the University of Minnesota by Warren McKenzie. After receipt of an M.F.A. degree, he taught the art of ceramics at various schools on the west coast, and in the 1960s opened a pottery studio in Maple Grove, Minnesota. He subsequently turned his attention to antique cars and their maintenance, a passion from his youth. At the time when he gave the Duchamp clay signature piece to his daughter, he was suffering from Parkinson's Disease, to which he eventually succumbed.

3 Francis M. Naumann, "Aesthetic Anarchy," in Jennifer Mundy, ed., *Duchamp / Man Ray / Picabia*, Tate Modern, London, 21 February – 26 May 2008; Museu Nacional d'Art de Catalunya, Barcelona, 18 June – 12 October 2008, reproduced in color, p. 74.



52. NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP/ROSE SELAVY 1904 1964: The Mary Sisler Collection, 1965*

Catalogue of the exhibition at the Cordier & Ekstrom Gallery, January 14-February 13, 1965
80 unnumbered pages, 11 7/16 x 8 3/8 in. (29 x 21.1 cm)

Deluxe edition of 100 copies contains an original gelatin silver print portrait of Marcel Duchamp by Nicholas Ekstrom (tipped into the catalogue in the position of a frontispiece)

Signed: 79/100 Marcel Duchamp

Schwarz 616; Naumann 9.1

This catalogue cover features a color reproduction of Duchamp's *Door: 11 rue Larrey* (Schwarz 426), a door that the artist installed in his studio in 1927 that served to close the entrance either to the bedroom or to the bathroom of his studio, but not both at the same time (designed to illustrate the French expression: *il faut dq'une porte soit ouverte ou fermée* [a door must be either open or closed]). For the catalogue, the photograph of the door was reproduced slightly larger than the format of the publication (resulting in inevitable damage to the bottom edge of the cover when the catalogue is placed on a shelf). Duchamp arranged for the reproduction to be embossed, giving a three-dimensional relief to the central panels of the door. The first copies of this catalogue show a reproduction of Duchamp's signature along the left margin, but when Mary Sisler saw this (it was her collection), she insisted that it be replaced with her name, so the catalogue was promptly withdrawn from circulation and re-printed. In addition to the regular edition, 100 deluxe copies were issued (this being no. 79/100), each of which was signed and numbered by Duchamp, and each containing an original tipped-in black-and-white portrait photograph of the artist by Niki Ekstrom (the gallery owner's son).



53. Metro 9, April 1965

Cover of *Metro* magazine
 12 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in. (32.4 x 24.1 cm)
 Naumann 9.5 (not in Schwarz)

Metro was a lavish Italian art magazine that began publication in 1960. For several years they had planned a special issue devoted to Duchamp, but for various reasons it never materialized. The cover that Duchamp designed reproduced a drawing that the artist made in 1963, a sketch that was the most recent work by him to be included in the Cordier & Ekstrom exhibition held in 1965. Designed as a rebus, when three separate cartoonlike images are identified and pronounced aloud (in the same fashion as the *L.H.O.O.Q.*), they read *Aimer tes héros* [Love your heroes], a phonetic equivalent of the magazine's title: METRO. An embracing couple represents *Aimer* (creating the sound "me") + an infant sucking *têter*, divided by the number 2, causing it to be read as *tet* (making the sound "t") + a male and female figure hanging from gallows, representing *héros* (generating the sound "ro") = "me-t-ro."

This issue is accompanied by ten others, the complete run of the magazine (all published).



54. Rotoreliefs (Optical Disks), 1965*

Set of six cardboard disks, supplied with a suspension unit, a wooden box covered with black velvet, supporting a motor on the back which drives a revolving turntable

Disks printed on both sides in color offset lithography

Each disk: 7 7/8 in. (20 cm) diameter; turntable: 9 3/4 in. (24.8 cm) diameter

Box: 14 3/4 x 14 3/4 x 3 5/16 in. (37.5 x 37.5 x 8.5 cm)

To be viewed as they rotate at 33 1/3 revolutions per minute

Edition of 150 signed and numbered sets

Inscribed on one disk of each set on outer edge, in ink: *M.D.*

Etched on brass plate, mounted on rear of unit: *Marcel Duchamp 1965 and number 75/150*

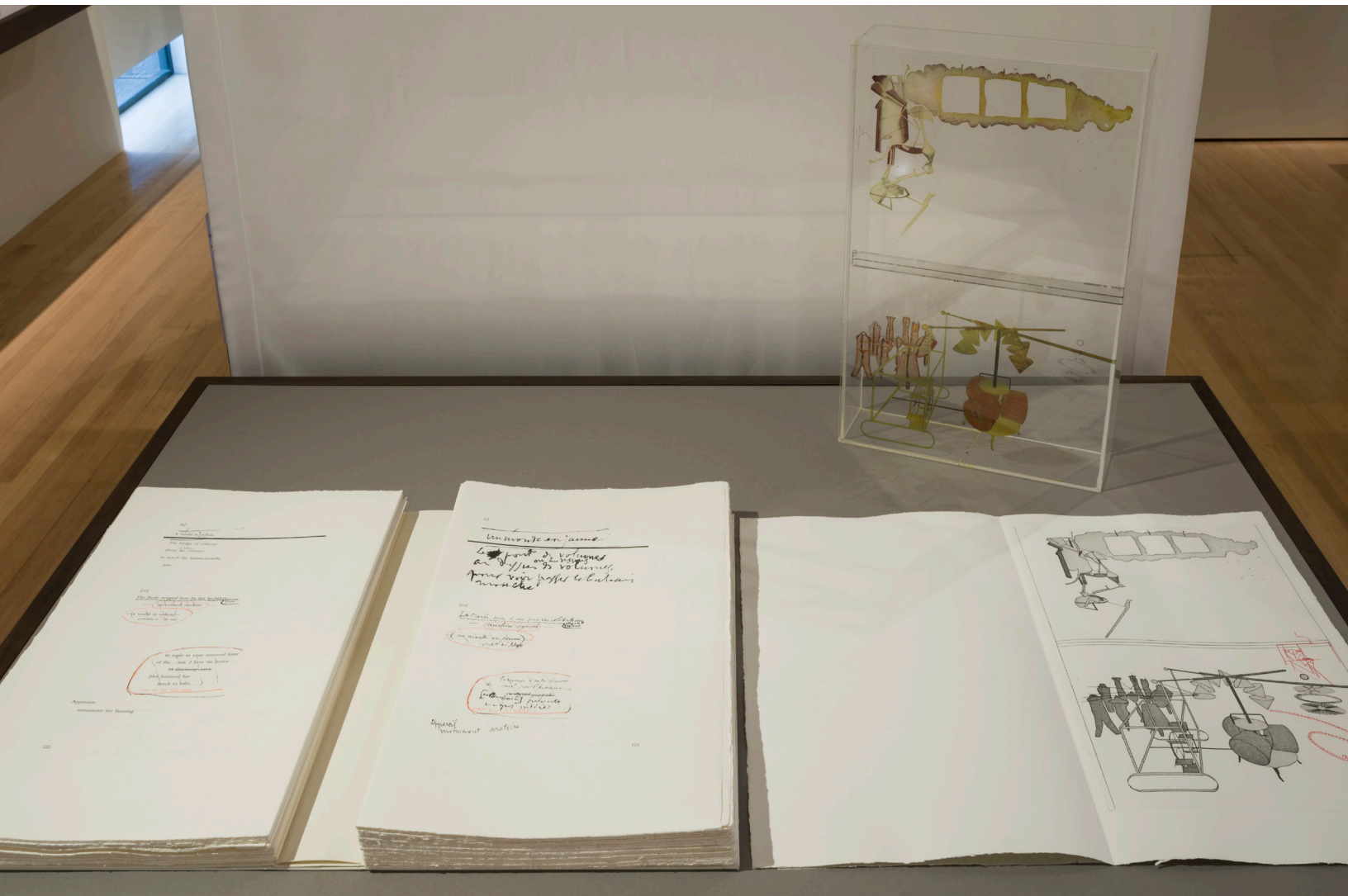
Etched on bottom of plate, in capital letters: ROTORELIEF 1935 – 1953 / EDITION GALERIE SCHWARZ, MILAN

Schwarz 441d; Naumann 9.8

The rotoreliefs were first issued by Duchamp in 1935 in an edition of 1000 copies. When he first issued these disks, he considered them serious optical experiments, something that he might successfully market. For this reason, in 1936 he rented a small booth at an annual inventor's fair in Paris, but there was little interest in his project and virtually no sales. Over the years, he would continue to reissue the rotoreliefs in various editions, but now they were geared for presentation to the art market, as works of art. This edition—produced by the Galerie Schwarz in Milan in 1965—used 150 examples of the rotoreliefs that remained from the original edition. Like an edition that was issued two years earlier, this one is accompanied by a motorized turntable, to which is attached (on the underside) a brass plate providing the artist's signature and the number of the edition. Moreover, for this final edition, Duchamp signed a single disk in each set with his initials, *M.D.*, thereby completing the final examples in the largest quantity of any single work by the artist issued in the form of an edition during his lifetime.



VIDEO: "Dreams that Money Can Buy," (Hans Richter, 1948)
excerpt of Marcel Duchamp and John Cage collaboration



55. The Large Glass Etchings, Summer 1965*

8 etchings, first state, printed on Japanese vellum, from a series of nine etchings representing details of *The Large Glass*, 1915-1923, made to illustrate *The Large Glass and Related Works*, vol. 1, by Arturo Schwarz (published in October 1967)
Schwarz 623-30; Naumann 9.9

a) *The Bride*
13 x 9 13/16 in. (33 x 25 cm)
Schwarz 623a; Naumann 9.9 A

e) *The Oculist Witnesses*
13 x 9 13/16 in. (33 x 25 cm)
Schwarz 627a; Naumann 9.9 E

b) *The Top Inscription*
13 x 19 11/16 in. (33 x 50 cm)
Schwarz 624a; Naumann 9.9 B

f) *The Water Mill*
13 x 9 13/16 in. (33 x 25 cm)
Schwarz 628a; Naumann 9.9 F

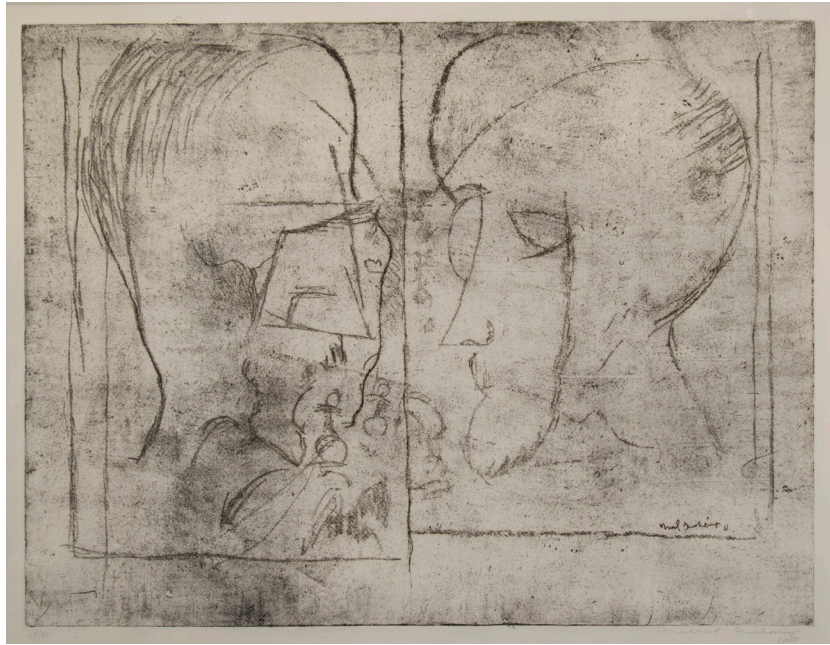
c) *Nine Malic Moulds*
13 x 9 13/16 in. (33 x 25 cm)
Schwarz 625a; Naumann 9.9 C

h) *The Chocolate Grinder*
13 x 19 11/16 in. (33 x 50 cm)
Schwarz 629a; Naumann 9.9 G

d) *The Sieves*
13 x 9 13/16 in. (33 x 25 cm)
Schwarz 626a; Naumann 9.9 D

i) *The Large Glass*
19 11/16 x 13 in. (50 x 33 cm)
Schwarz 630a; Naumann 9.9 H

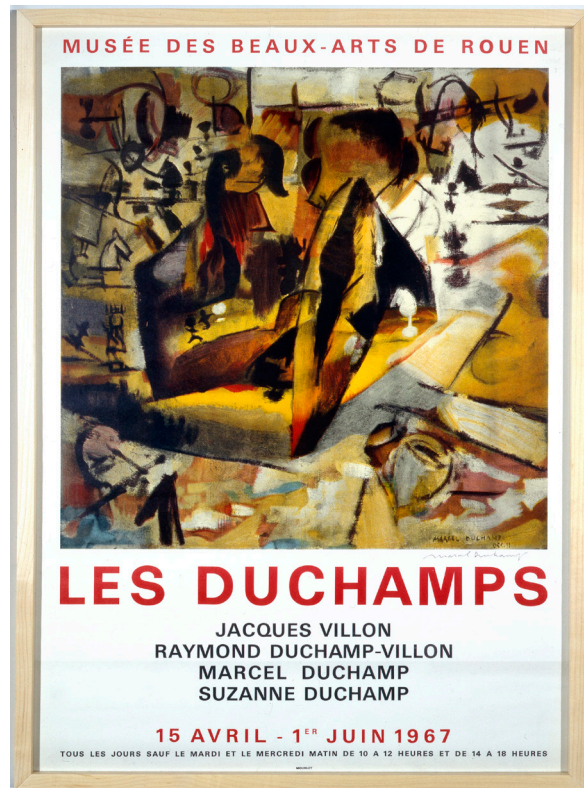
While vacationing in Cadaqués during the summer of 1965, Duchamp completed a series of etchings based on *The Large Glass*. He drew the images from photographic prints that he had prepared from the miniature replica of this work that appeared in his valise (see entry 58 below). He arranged for details to be taken from the back side of the celluloid so as to facilitate executing the image in reverse on the copperplates, thereby allowing for its correction through the printing process. The final set of etchings included three details from the Bride's Domain, four from the Bachelors', and two of the image in full, one showing *The Large Glass* as it appeared in its final state of incompleteness, and another called *The Large Glass Completed*, which, for the first time, presented several details in the Bachelors' Domain that were planned but never executed (the "toboggan," "Boxing Match," and "Juggler of Gravity," all of which were printed in red ink). These etchings were issued in various states. 150 unsigned and unnumbered examples were printed for inclusion in Arturo Schwarz's *The Large Glass and Related Works*, a book presented in a Plexiglas box, which, along with a number of preliminary studies for *The Large Glass*, presented 144 facsimile reproductions of Duchamp's notes with parallel English texts. Helmut Wohl, an art historian who wrote about these etchings, concluded that in relation to *The Large Glass*, these prints could be considered "its molds, or apparitions."



56. The Chess Players, 1965*

Etching printed in black on handmade paper
Sheet: 19 11/16 x 25 9/16 in. (50 x 65 cm); framed
Edition 47/50
Inscribed lower right, in pencil: *Marcel Duchamp / 1965*
Schwarz 621; Naumann 9.6

In the spring of 1965, Duchamp was asked if he could help raise money for the American Chess Foundation. He came up with the idea of inviting a select number of artists to contribute works on the theme of chess for a benefit exhibition at the Cordier & Ekstrom Gallery in New York. To encourage participation, he prepared a limited edition etching of *The Chess Players* (an image of his brothers playing chess based on a charcoal drawing from 1911), which he planned to give as a gift to all participants. In May of 1965, Duchamp arranged for the etching to be pulled in an edition of 50 copies (plus 10 proofs) at the print-making atelier of Stanley William Hayter in Paris. More people participated in this project than he had anticipated, so later in the year Duchamp produced another example of this etching in 30 signed and numbered copies (this example is probably from the first series



57. Marcel Duchamp / Raymond Duchamp-Villon, 1967*

Poster for the exhibition at the Musée National d'Art Moderne, Paris, 7 June-2 July, 1967
 Color lithograph after *The Chess Players*, 1911; sheet 28 9/16 x 21 7/8 in. (72.5 x 55.5 cm)
 Framed; signed lower right below image in ink: *Marcel Duchamp*
 Schwarz 640; Naumann 9.26

This poster was made to commemorate the exhibition of all artist-members of the Duchamp family—Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Suzanne Duchamp—at the Musée des Beaux-Arts in Rouen from April 15-June 1, 1967, which was later shown in a reduced format (showing only Duchamp and his brother Raymond) at the Musée National d'Art Moderne, Paris, June 7-July 2, 1967.

The poster features the reproduction of Duchamp's *The Chess Players*, a painting from 1911 that the Musée National had purchased from Jacques Villon in 1955 (representing the first acquisition of Duchamp's work by a public institution in France). Duchamp created a deluxe edition of this poster (absent the text) in an example of 50 signed and numbered copies. This example of the regular run of the poster is exceptional, in that it is signed by Duchamp below the reproduction of his painting



58. De ou par Marcel Duchamp ou Rrose Sélavy [From or by Marcel Duchamp or Rrose Sélavy] or the Boîte-en-valise [Box in a Valise], 1966*

Miniature replicas and color reproductions of works by Duchamp contained in a cloth-covered cardboard box enclosed in a valise of red leather

Contains 68 items, as well as 12 additional reproductions that were printed between 1963 and 1965 and mounted on three loose black folders; box: 16 5/16 x 15 1/8 x 3 9/16 in. (415 x 38.5 x 9.9 cm); edition of 75, Series F out of a total of seven series (A-G) from a complete edition of 300; signed in ballpoint pen to the left of the *Coffee Mill* (at the bottom of the section reserved for holding folders with reproductions): *Marcel Duchamp*

Schwarz 484; Bonk Series F; Naumann 9.12

The making of the valise is described in great detail by Ecke Bonk, *Marcel Duchamp: The Box in a Valise* (New York: Rizzoli, 1989) and in Naumann, "The Valise and Box in a Valise: A Brief History of Marcel Duchamp's Portable Museum," *The Portable Museums of Marcel Duchamp: de ou par MARCEL DUCHAMP ou RROSE SELAVY* (London: Entwistle Gallery, 1996), pp. 9-29. Copies of these two publications accompany the work.

The striking red leather container used for this edition of the valise is its most distinguished feature, in addition to the fact that the number of items it contains was increased from sixty-eight reproductions (which was the number in all prior examples of the valise) to eighty. The twelve new prints were mounted on three separate black folders and added to the boxed compartment of reproductions. Finally, unlike many earlier examples of the valise, Duchamp made certain to sign all of those in this edition, placing his signature next to the mounted reproduction of his *Coffee Mill* at the bottom of the box of reproductions.

Ecke Bonk was the first to make a distinction between the *boîte-en-valise* [the box in a valise] and a *boîte* [box], the for later is technically only a box, lacking the leather container with handle (valise or suitcase) on the earliest works produced in this edition, and consisting only of a box (*boîte*). Despite this distinction, the two terms— *boîte* and *boîte-en-valise*—are used interchangeably. Since this is the sixth manifestation of the work, Bonk classified it as “Series F.” The design differs in only minor details from previous examples of this work. Seventy-five examples of the box were produced in Milan under the supervision of Arturo Schwarz, and it was assembled in Paris with the assistance of Jacqueline Monnier (the artist’s stepdaughter).

The present example of the box is in exceptionally good condition (and can be accurately described as “pristine”).



VIDEO: Dada scholar Francis Naumman on the *Boîte-en-valise*



59. Suite d'ombres transparents [Suite of Transparent Shadows], 1967*

Suite of 16 serigraphs printed in white on acetate showing details of the "transparent shadows" for Marcel Duchamp ou le château de la pureté by Octavio Paz; book and portfolio slipcased in black cardboard; paperback, 106 pages, ill., 9 7/16 x 7 1/16 in; each serigraph: 9 7/16 x 7 1/16 in. No. 29/606; published by Editions Claude Givaudan, Paris, 1967; signed by Duchamp and Paz and initialed "MF." Schwarz 641; Naumann 9.31

This book by Octavio Paz—*Marcel Duchamp ou le château de la pureté*—was published by the Galerie Givaudan in Paris to coincide with its exhibition of Duchamp's readymades (for the poster to this exhibition, see the next entry). When the project was initiated, Duchamp suggested that his friend Monique Fong translate Paz's text from Spanish to French. (Fong also had been a friend of Paz's since the late 1940s.) In the exhibition, Duchamp's readymades were positioned so as to cast shadows on the gallery walls; these shadows were, in turn, painted so as to permanently record their impression. For the deluxe edition of the catalogue, an image of cast shadows of readymades was serigraphed onto the surface of 16 pieces of plastic, which were, in turn, folded and placed in a portfolio. When these separate pieces of plastic are removed and assembled in the fashion of a jigsaw puzzle, they created the image of white shadows being cast by Duchamp's *Bicycle Wheel* and *Bottle Rack*.



60. Ready-mades et Éditions de et sur Marcel Duchamp, 1967*

Poster for the exhibition at Galerie Givaudan, Paris, June 8 – Sept. 30, 1967

27 3/8 x 18 15/16 in. (69.5 x 48 cm); framed

Regular edition of 400 copies

Deluxe edition of 86/100

Schwarz 642; Naumann 9.28 and 9.29

For the poster to the Givaudan show of his readymades, Duchamp arranged for a photograph to be taken of his outstretched hand holding a cigar, a singular puff of smoke whisking upward towards the summit of the image to envelop his last name in a mushroom cloud. In addition to the poster, the gallery arranged for 100 copies of the poster to be printed without the text, which Duchamp signed at the lower right in blue ink Marcel Duchamp. It is curious how the puff of smoke resembles the mushroom cloud of a nuclear explosion; when this is noticed, Duchamp's outstretch palm seems to suggest the word "stop" or "halt," a compelling reading, particularly when we consider the fact that 1967 could be considered the height of the Cold War, a point in history when both Russian and the United States were negotiating to reduce their nuclear arsenals.



61. A l'Infinif, 1967*

Cover: silkscreen on vinyl mounted on Plexiglas box:
 Contents: containing 79 facsimile notes (edition of 150).
 Schwarz 637; Naumann 9.22

A l'Infinif was the name that Duchamp gave to a collection of his notes made between 1912 and 1920, many of which, he later explained, were hastily written in the infinitive (thus, the title). In February of 1967, these notes were issued in a deluxe facsimile edition by the Cordier & Ekstrom Gallery in New York, which staged an exhibition of the original notes (then in the collection of Mary Sisler) to launch the publication. Limited to 150 signed and numbered copies, the notes were reproduced in facsimile and housed in a white Plexiglas box (which is why it is sometimes referred to as the *White Box*). The cover features a silkscreen print on vinyl of the *Glider*, reproduced at almost exactly the same size as it had appeared in the first examples of the valise (from which it was eliminated because of warpage). Following the same procedure used by Duchamp in the *Green Box*, this new collection of notes was painstakingly produced in the same fashion: each note was printed as an exact reproduction of the original; when the note was of an irregular shape, a special template was cut and the facsimile torn from it. For a period of approximately two years, Duchamp worked closely with the painter Cleve Gray, who translated the notes in English and placed them into an ordered sequence. The 79 notes included in this collection were divided into seven categories, which, in the publication, were placed into separate black folders bearing the following labeled inscriptions: Speculations / Dictionaries and Atlases / Color / Further References the Glass / Appearance and Apparition / Perspective / The Continuum.



62. Doors, 1968*

Announcement/poster for exhibition at Cordier & Ekstrom, New York

March 19 – April 20, 1968

Paper folded to reveal a cutout of a door, 11 1/16 x 7 3/4 in. (28.1 x 19.7 cm); framed
 Reproduces the outline of the Plexiglas replica of Duchamp's *Door for Gradiva*, 1937
 (Schwarz 455); signed lower right: *Marcel Duchamp*
 (cf. Schwarz 656; Naumann 9.38)

Duchamp designed this announcement/poster for the exhibition "Doors," which was held at the Cordier & Ekstrom Gallery in New York in the spring of 1968. As an announcement, the image functioned to assimilate the appearance of closed doors, but when these doors were opened, the announcement folded out to create the poster. Inserted into each example was a miniature reproduction of Duchamp's 1937 *Door for Gradiva* (Staatsgalerie, Dusseldorf) cut from glossy paper, where, within the twin-figure silhouette are listed the names of all the artists participating in the exhibition. For the deluxe edition of this announcement, the door was cut from a thin sheet of acetate, and the edition was limited to 50 signed and numbered copies. The present example of the poster/announcement is from the regular edition, but it is signed lower right: *Marcel Duchamp*.

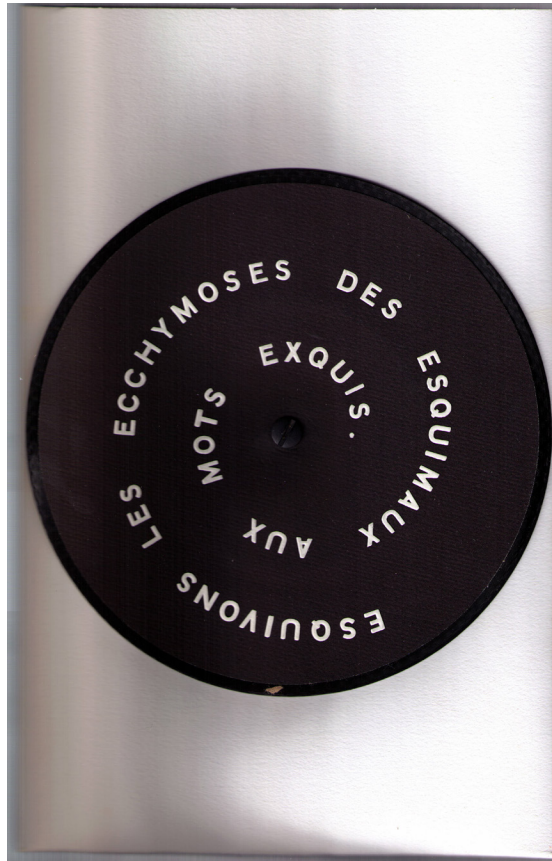


63. Medallion Sculptures or Bouche-Évier [Sink Stopper] or, 1964/67*

Each approximately 2 15/16 in (7.5 cm) in diameter, 5/16 in (.5 cm) thick
Each signed and numbered: silver 44/100; bronze 87/100; stainless 17/100
Schwarz 608; Naumann 9.36

In 1964, Duchamp made a lead cast of the drain in his shower in the apartment he rented for the summer months in Cadequés, Spain (the original lead cast is in the collection of the Duchamp Archives, Villiers-sour-Grez). In November of 1967, the International Numismatic Agency announced the release of three separate sets of the sculpture, each in different metals—bronze, stainless steel, and sterling silver—and each produced in an edition of 100 signed and numbered examples. Since the agency specialized in the production of coins and medals, Duchamp amusingly entitled the edition *Medallion Sculptures*.

It is very rare to have all three examples from this edition, as they are represented here.



64. S.M.S., April 1968

One of a series of six portfolios containing facsimiles of works by various artists

Front and back covers by Marcel Duchamp

Front cover: facsimile of Disk Inscribed with Pun/No. 6, 1926 (Schwarz 420)

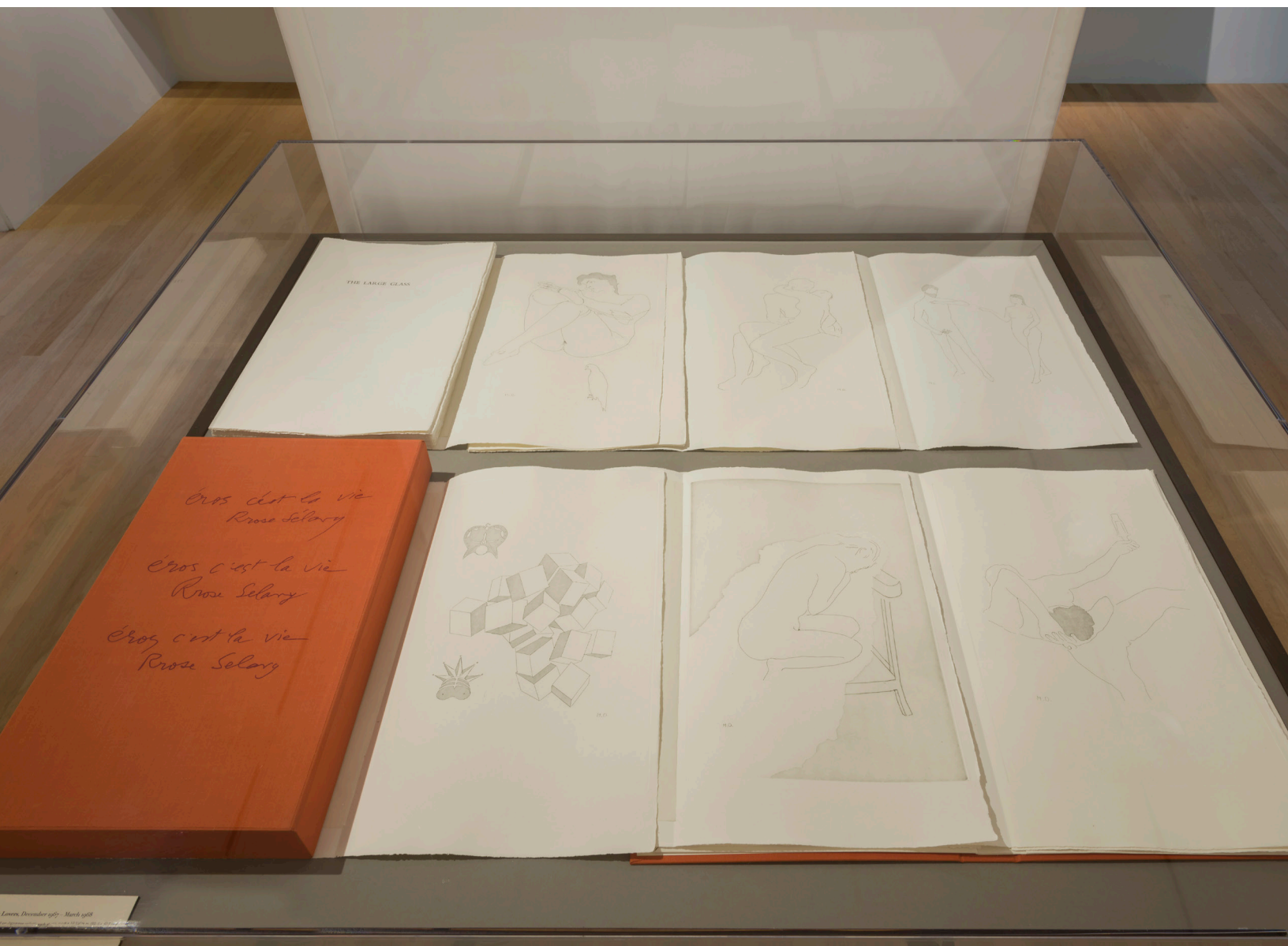
6 7/8 in. (17.5 cm) diameter

Back cover: the autograph pun "a Guest + a host = a ghost"

Published by The Letter Edged in Black Press; William Copley, and Dimitri Petrov, publishers Schwarz 654; Naumann 9.40

Just before Duchamp left for his annual trip to Europe in the spring of 1968, he agreed to allow the collector William Copley to reproduce his disk with the famous "Esquivons les Ecchymoses" pun on the cover of the magazine *S.M.S.*, which Copley was publishing (at the time, Copley also owned the entire set of original disks bearing puns that were used for the making of *Anemic Cinema*). In the publication, the disk was made of separate white letters glued on a black circle of cardboard and attached to the cover by a small bolt (creating a reasonably accurate facsimile of the original work).

This is the complete run of *S.M.S.*, including all seven volumes published, each housed in its original Plexiglas case.



Lovers, December 1967 - March 1968

65. The Lovers, December 1967 March 1968*

9 etchings, first state; printed on Japanese vellum
Each sheet, 9 7/8 x 12 13/16 in. (50.5 x 32.5 cm)
Each signed lower right, in pencil: Marcel Duchamp
Some numbered (edition of 30) lower left
Schwarz 646b; Naumann 9.37

a) Morceaux choisis d'après Cranach et Rêlache
[Selected Details after Cranach and Rêlache]
December 1967
Schwarz 645; Naumann 9.37 A

b) Après l'amour, December 1967
Schwarz 646; Naumann 9.37 B

c) Morceaux choisis d'après Rodin
[Selected Details after Rodin]
January 1968
Schwarz 647; Naumann 9.37 C

d) The Bec Auer, January 1968
Schwarz 648; Naumann 9.37 D

e) Morceaux choisis d'après Ingres, I
[Selected Details after Ingres, I]
January 1968
Schwarz 649; Naumann 9.37 E

f) La Mariée mise à nu...
[The Bride Stripped Bare...]
February 1968
Schwarz 650; Naumann 9.37 F

g) Morceaux choisis d'après Ingres, II
[Selected Details after Ingres, II]
February 1968
Schwarz 651; Naumann 9.37 G

h) King and Queen, March 1968
Schwarz 652; Naumann 9.37 H

i) Morceaux choisis d'après Courbet
[Selected Details after Courbet]
March 1968
Schwarz 653; Naumann 9.37 I

Shortly after Schwarz published the series of etchings based on the Large Glass (see entry 55 above), Duchamp conceived of another set of etchings called The Lovers to form the second and last volume of this publication. The nine etchings in this series were clearly designed with the theme of the Large Glass in mind, but, by contrast, their subject is—for the most part—treated in a comparatively straightforward, figurative style. Five of the etchings are given the collective title “Morceaux Choisis” [Selected Details]—each of which is loosely based on details from work by an old master painter or sculptor—and the remaining four all contain oblique references to Duchamp’s earlier work.

A detailed analysis of these images show that, collectively, they address themes that were of special interest to Duchamp: chance, love, and chess. As the art historian Helmut Wohl concluded, this series of images “restates in a figurative vocabulary” some of Duchamp’s “most cherished beliefs,” while they “document his approach to art and language as mathematical systems of signs whose vitality resides in the interplay between the given and chance.”

The background is a dense, textured collage of various archival materials related to Marcel Duchamp. It includes numerous small, faded images of his artworks, such as 'Fountain', 'Narcissus', and 'The Large Glass'. There are also book covers, including 'La Nuve' and 'Les Duchamp', and various documents and letters. The overall color palette is muted, with earthy tones and soft pastels.

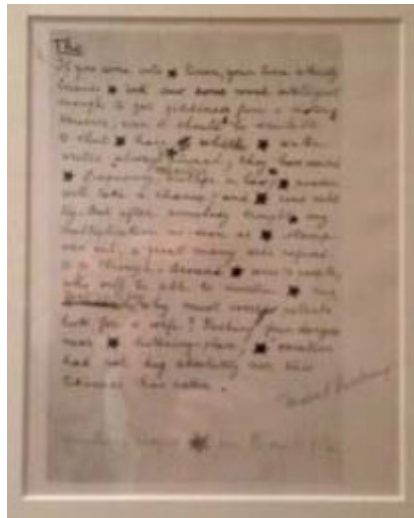
Archival Materials

Original letters, texts, signed publications,
reproductions, etc., pertaining to
Marcel Duchamp
(1914-67)



1. Nine Malic Molds, 1914*

Black-and-white photograph
signed lower-right: *Marcel Duchamp*



2. The, 1915*

Black-and-white photograph
signed lower-right: *Marcel Duchamp*



3. The Large Glass, 1915-23*

Black-and-white photograph
signed lower-right: *Marcel Duchamp*



4. L'Echiquier

4 issues

With L'Echiquier, 1925

Booklet 12 1/2 x 9 5/8 inches

L'Echiquier, 1927

12 1/2 x 9 1/2 inches

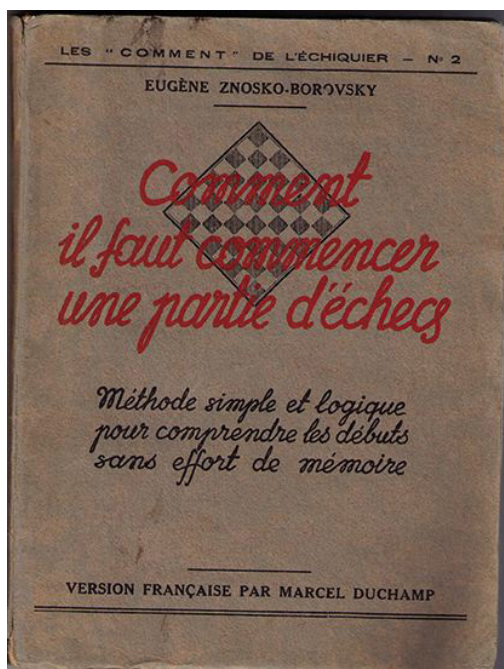
L'Echiquier vol 5, Année 1929

9 1/2 x 6 3/4 inches



L'Echiquier vol 8 1932

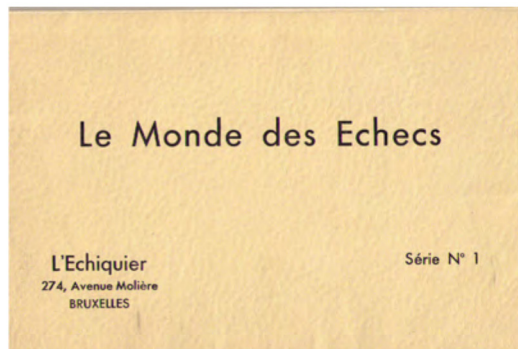
9 3/4 x 6 5/8 inches



5. Eugène Znosko-Borovsky, Comment il faut commencer une partie d'échecs, 1933

Translated by Marcel Duchamp,

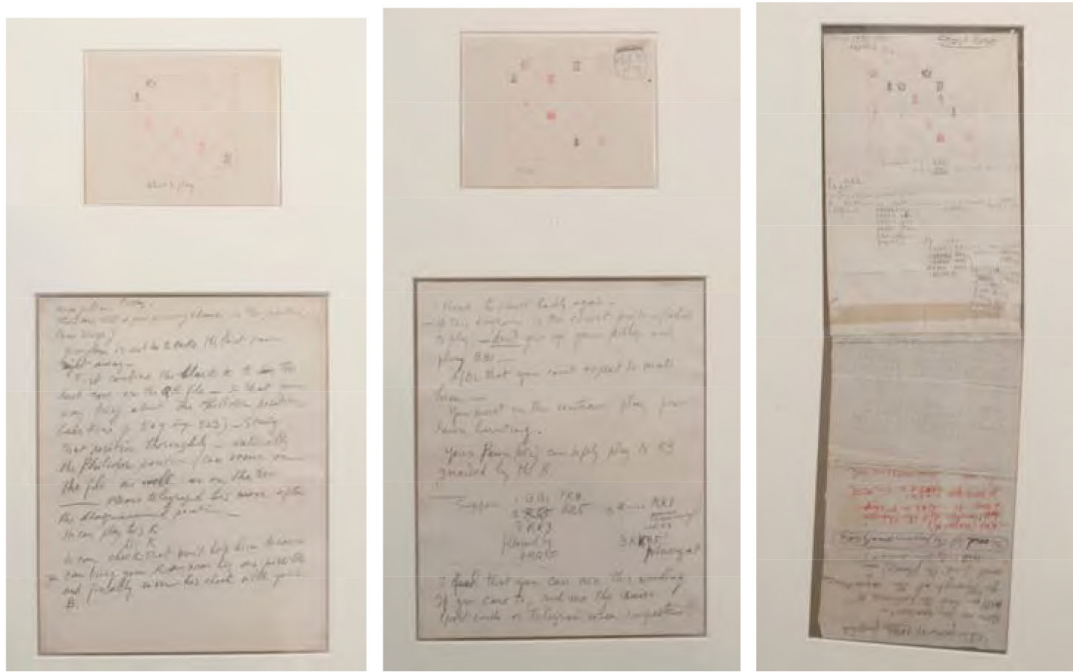
Mayenne: J. Lechevrel



6. Le Monde des Echecs
(Brussels: L'Echiquier, 1933)
 Contains 16 photogravures of well-known chess players, including one of Vitaly Halberstadt and Marcel Duchamp in a photograph by Man Ray, ca. 1932



7. The Imagery of Chess, 1944
 Catalogue cover and layout designed by Marcel Duchamp



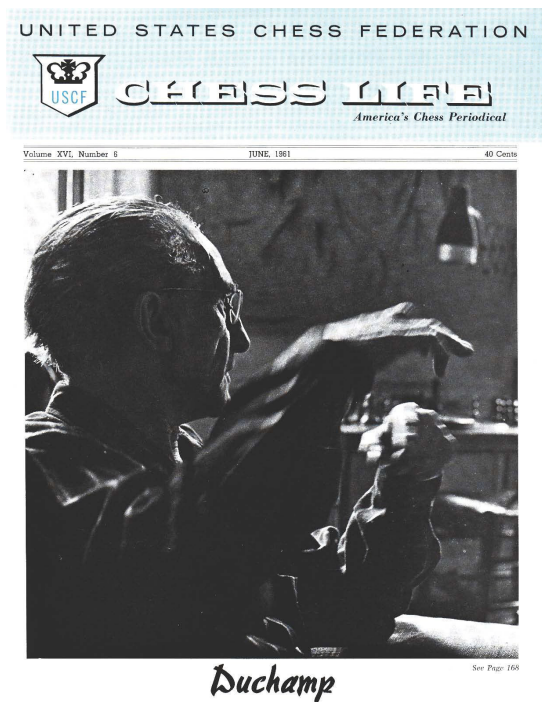
8. Original Chess Correspondence between Marcel Duchamp and Julien Levy, ca. 1940*

Five sheet of paper, three of which are written on both sides of the sheet, matted and framed in three separate double-sided Plexiglas viewing frames, so that recto and verso are visible
Not in Schwarz; not in Naumann

Julien Levy (1906-1981) is best remembered today as the art dealer who brought Surrealism to the United States. He met Duchamp in 1927 at a Brancusi exhibition at the Brummer Gallery in New York. The friendship intensified as they traveled together by boat to Paris. Levy was interested in making a film, and Duchamp had promised to introduce him to Man Ray. Among the bonding agents of their friendship was the game of chess. The two played whenever they met and engaged in a few games by correspondence. Their most intense exchange of letters took place in the late 1930s, after Levy had opened his gallery in New York.

The correspondence in the present collection represents Duchamp lending advice to his old friend on positions in various games. There can be no question that Duchamp was the superior player. On various occasion, Duchamp recommends specific moves in a game that Levy seems to have been playing with someone else: "It is impossible to give you a series of moves," he writes. "Avoid naturally the exchange of Rooks. Your B[ishop] must always stay near your K[ing]."

After Duchamp moved back to New York in 1941, he became a frequent visitor to Levy's gallery. He designed several catalogues and participated in various exhibitions, most notably, "The Imagery of Chess," held at the gallery in 1944. After Levy closed his gallery in 1946, the artist and dealer saw one another less often, yet their friendship continued unabated throughout the remaining years of their lives.



9. Chess Life, June 1961

(with Duchamp's portrait reproduced on the cover; also contains important article by Frank R. Brady, "Duchamp, Art and Chess," pp. 168-69)



10. Chess Review, November 1968

(with Duchamp's portrait reproduced on the front cover)

Nov 15, 1926

Dear Lou:-

Dropped in at the Brancusi show yesterday. It opens to receive Marcel has put the finishing touches, hanging pictures on walls, moving stools. He looked tired, but very last, impersonal and had a quality very alien to the others themselves. The two women are beautifully arranged, looking very first, a day light looking arrangements from one end. I particularly liked the Penguin under the tent in white marble, and the two and Brancusi and the big group of the world. Brancusi himself took the photo in the picture. But they give

11. Letter from Beatrice Wood to Louise Arensberg, New York, November 15, 1926

autographed letter signed* 2 pages (recto and verso of same sheet)*

On November 14, 1926, Beatrice Wood visited the Brancusi show at the Brummer Gallery in New York and watched Marcel Duchamp place the finishing touches on its installation. She wrote and reported the event the next day in a letter to Louise Arensberg, who was by then living in Los Angeles.

Paris, I. 11 rue Lavoisier 7 Sept 46

Chère Bea

Ajout une lettre venant de N.Y. à Paris et que tu auras encore le tour de la machine à Roché qui sera arrivé, nous jusqu'au 5 octobre (mais je ne sais pas son adresse)

Comment vas tu?

Je suis ici jusqu'en octobre et rentre à N.Y. pour cet hiver - T'y verras-tu?

Quels amours et amitiés à toute la Californie et surtout à bientôt

Chère Bea

Affectueux
Marcel

12. Letter from Marcel Duchamp to Beatrice Wood, Paris, 7 September 1946*

Autographed letter signed, one page, one sheet.

Duchamp writes to Beatrice Wood from Paris asking her to forward a letter to his friend Henri-Pierre Roché, who is in the United States at the time, but he does not know his address.

Cadaquès (Gironde) Sept 9 1963

Spain

Dear Bea

Many thanks for your letter and very happy to see you in Pasadena.

We will be there on the 7th Oct. In a week I think, at the Green Hotel Pasadena.

We will see you at the opening on the 7th I hope.

En attendant Thank you for the news of your prosperity in the art world and delighted.

Affectueux de Ferny et de moi et à bientôt

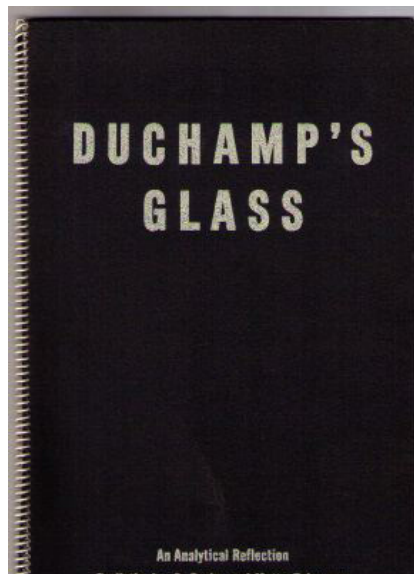
Marcel Duchamp

P.S. Back in N.Y. on the 1st of October: 28 West 10th St. N.Y.C.

13. Letter from Marcel Duchamp to Beatrice Wood, Cadaquès, Spain, 9 September 1963*

Autographed letter signed, one page, one sheet.

From his vacation in Cadaquès, Duchamp writes to tell Beatrice Wood that he and his wife plan to be in Pasadena (staying at the Green Hotel) for a week in October, and he hopes to see her then.



14. Duchamp's Glass: An Analytical Reflection

by Katherine S. Dreier and Matta Echaurren
(Société Anonyme, Inc., Museum of Modern Art, 1944)*

Spiral bound; 16 unnumbered pages.

The first extensive study of Duchamp's Large Glass, written by his patron the collector Katherine Dreier, and the Chilean-born artist then living in the United States, Matta Echaurren.



15. Eleven Europeans in America

Interview with James Johnson Sweeney, The Museum of Modern Art Bulletin Vol. XIII, nos. 4-5 (1946), pp. 19-21, 37.

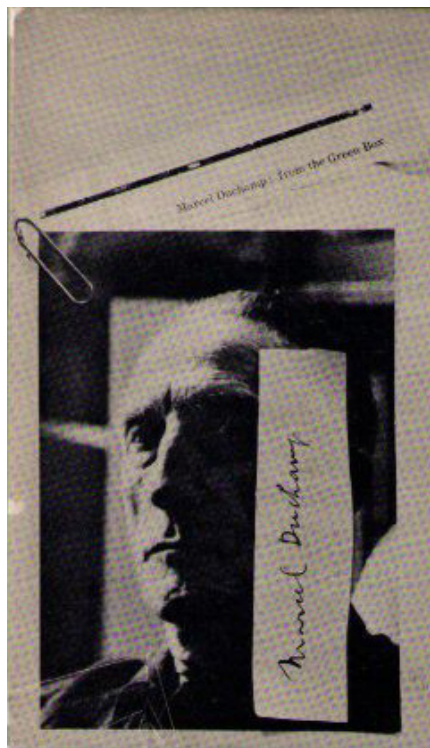
Signed by Marcel Duchamp*





16. A Guest + A Host = A Ghost, 1953

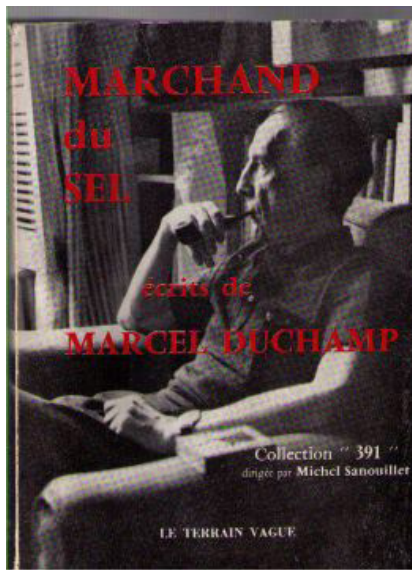
Text printed on glossy green candy wrapper
5 ½ x 5 ½ inches



17. Marcel Duchamp: from the Green Box, 1957

New Haven: The Readymade Press
Signed and dated on the title page:
*Marcel Duchamp / 58**

This is the first publication in English of
Duchamp's notes for *The Large Glass*.



18. MARCHAND du SEL: écrits de MARCEL DUCHAMP, 1958

Paris: Le Terrain Vague

Book edited by Michel Sanouillet with a bibliography by Poupard-Lieussou; title page inscribed "*Dear Henry / Why not sneeze? / Why not write? / with 1960 affection / Marcel.*" Inscribed again later: "*un souvenir de Henry / McBride for Joseph Solomon / Marcel Duchamp.*" 231 pp.

This is the first major book on Duchamp's writings, containing not only transcriptions of his notes for *The Large Glass*, but also his puns, critical writings, and various miscellaneous texts.



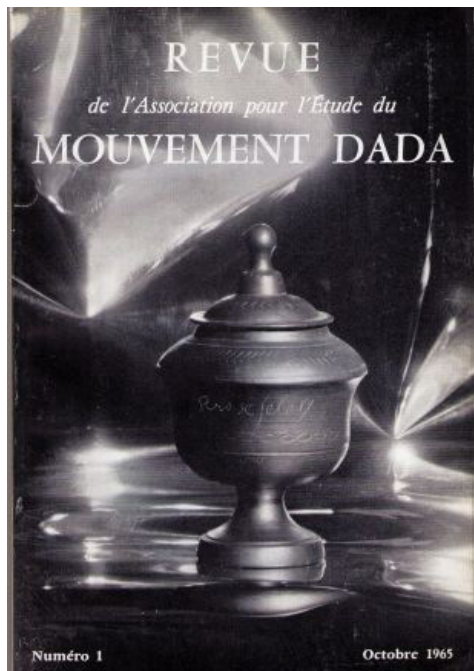
19. ARMAN, Sidney Janis Gallery, New York, 29 December 1964 – 27 January 1965*

Contains text by Marcel Duchamp: *La vache à lait lèche Arman, songe-je / Marcel Duchamp / 1964*. Hand signed by Duchamp below facsimile of text: *Marcel Duchamp*.



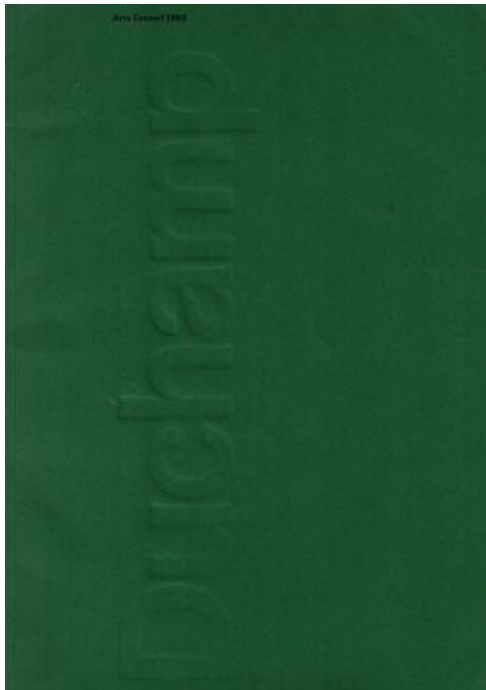
**20. New Sculpture by George Segal,
Sidney Janis Gallery, New York, 4-30
October 1965***

*Contains text by Marcel Duchamp:
With Segal it's not a matter of the found
object; / it's the chosen object. / Marcel
Duchamp. Hand signed by Duchamp below
facsimile of text: Marcel Duchamp.*



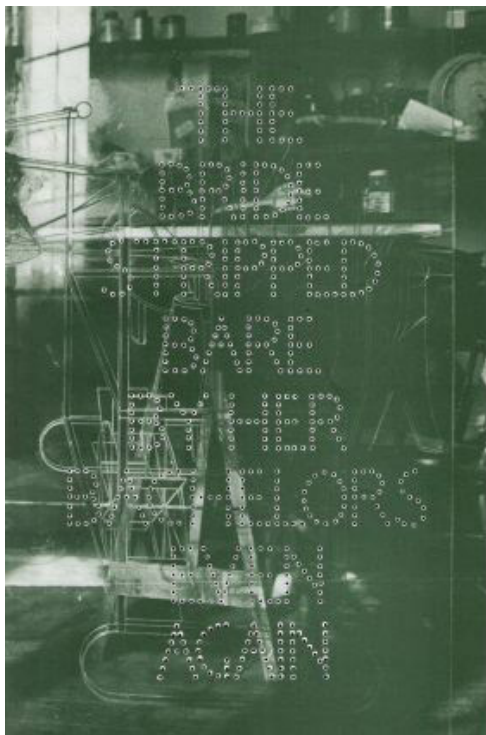
**21. REVUE de l'Association pour
l'Étude du MOUVEMENT DADA,
No. 1 (October 1965)**

Containing on its cover an urn signed "Rose
Sélavy," containing, presumably, the ashes of
Rose Sélavy (but known to have been used for
the ashes of Duchamp's cigar).



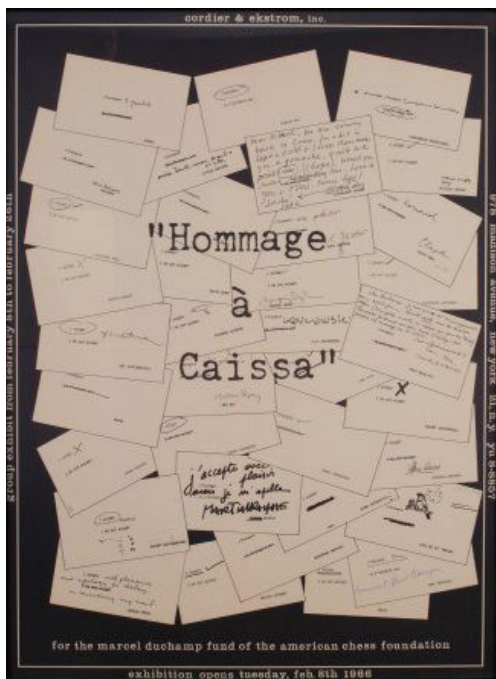
22. The Almost Complete Works of Marcel Duchamp, organized by the Arts Council and held at the Tate Gallery, London, 1966*

Cover embossed with name: *Duchamp*, back cover die cut hole "for viewing individual *Rotoreliefs* in motion" (designed by Gordon House and Hugh Shaw). Signed on the title page: *Marcel Duchamp*



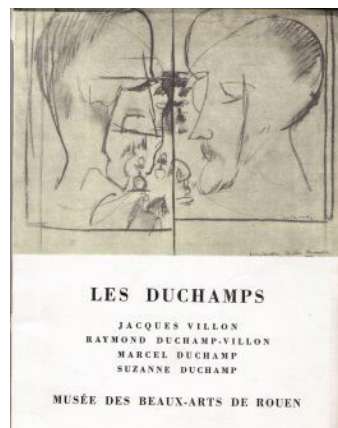
23. The Bride Stripped Bare by Her Bachelors Even Again: A Reconstruction by Richard Hamilton of Marcel Duchamp's Large Glass, 1966*

Signed by Duchamp below a reproduction of *The Large Glass*: *Marcel Duchamp*



24. Poster for “Hommage à Caissa”

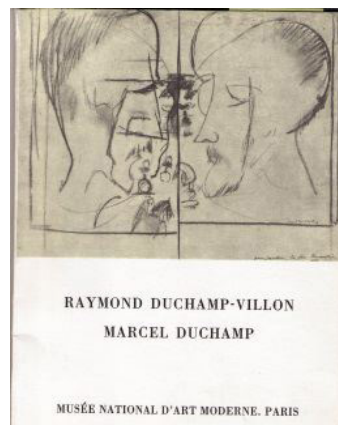
Screen print, a Benefit for the Marcel Duchamp Fund of the American Chess Foundation, group exhibition at Cordier & Ekstrom Gallery, New York, February 8-26, 1966*



25/26. Exhibition Catalogues

Les Duchamps: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Suzanne Duchamp at the Musée des Beaux-Arts de Rouen, 15 April 1 June 1967*

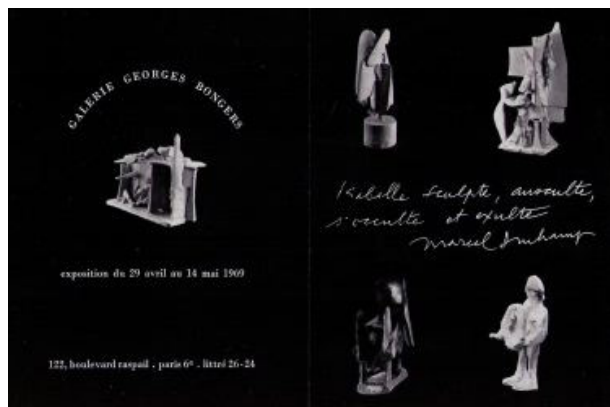
Signed and inscribed on the title page:
à Joseph Solomon / Cordialement / Marcel
and Raymond Duchamp-Villon, Marcel
Duchamp at the Musée National d'Art
Moderne, Paris, 7 June – 2 July 1967
(both publications signed on title page:
Marcel Duchamp).





27. Yo Sermayer, Brodley Gallery, New York, 14-25 November 1967*

Text for catalogue prepared by Marcel Duchamp: après "*Musique d'Ameublement*" d'Érik SATie / voice: "*Peinture d'Ameublement*" de Yo SAVY (alias You Sermayer) / Rose SélAVY (alias Marcel Duchamp). Signed below reproduction of a painting by Yo Sermayer: Marcel Duchamp.



28. Sculptures d'Isabelle Waldberg, Galerie Georges Bongers, Paris, 29 April 14 May 1969

Contains text by Marcel Duchamp: Isabelle sculpte, asculte, / s'occulte et exulte / Marcel Duchamp.

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