

Marcel Duchamp



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RONNY VAN DE VELDE  
2015



Opgebouwd rond een cruciaal ontwerp voor het legendarische *Large Glass*, biedt deze collectie een breed overzicht van Marcel Duchamps multiples en grafiek. Wanneer hij in de jaren twintig afscheid neemt van het kunstenaarschap om zich volledig te wijden aan schaken, heeft hij al gezorgd voor de museale toekomst van zijn belangrijkste werken door ze onder te brengen bij een paar trouwe verzamelaars die aan mecenaat doen. Zijn schaarse tussenkomsten achteraf op het artistieke terrein hebben een bijna clandestien karakter; ze beantwoorden ook aan zijn reputatie van onverbeterlijke dwarsligger en behoeder van de ware geest van dada. De installatie *Etant donné*s waar hij jaren in het grootste geheim aan had gewerkt, zal bij onthulling na zijn dood nog het nodige schandaal verwekken.

Parallel aan zijn strategie om via museale erkenning zijn plek in de kunstgeschiedenis veilig te stellen, werkt Duchamp ook aan verspreiding van zijn werk naar een ruimer publiek, zonder toegevingen aan de modes die hij ziet komen en gaan. Hij weet altijd de juiste provocerende toon te treffen, als vanzelf, zonder kabaal. Of het nu gaat om de *Rotoreliefs* waarmee hij onartistieke objecten in doodernstige tentoonstellingen binnensmokkelt, of om zijn alternatief voor een retrospectieve, de *Boîte-en-valise*, die herinnert aan oude speelgoedkoffers, altijd ondergraft hij met zijn ludieke en kritische ingrepen onze zekerheden over rol en betekenis van de kunst. Hij speelt een ernstig spel, volgens eigen regels en met veel dubbelzinnigheid. In de *Boîte-en-valise* drijft hij de ironie zover dat hij de replica's van patina voorziet als die van werken in een ouderwets museum waar onderhoud en restauratie niet de grootste zorg zijn. In een periode waar de moderne typografie in opkomst is zaait hij twijfel met zijn anti-lay-out voor omslagen van tijdschriften en catalogi.

Het hele oeuvre van Duchamp is gekenmerkt door eigenzinnig hergebruik van populaire beeldcultuur. Het is dan ook niet meer dan logisch dat, wanneer hij uit de schaduw treedt en beroemd wordt, hij zijn eigen oeuvre behandelt als een *appropriation artist* *avant la lettre*. Om zich te onderscheiden van de massaproductie en -distributie van beelden grijpt hij naar de oudste methode om kunst te laten circuleren, bij voorbeeld met de suites van etsen naar het *Large Glass* en citaten uit de grote kunst die heeft geïnspireerd. Voor wie hem ervan zou verdenken dat hij de klok wil terugdraaien, est hij – really not done – een paar woordspelingen als illustraties bij gedichten van vrienden. Tot op het einde blijft hij consequent onorthodox en ongrijpbaar. Hij is als een negentiende-eeuwse dandy – afstandelijk, serene, discreet, laconic, met een neiging tot solipsisme en met de paradox als belangrijkste wapen. Overtuigd van de onbegrenste vrijheid van het individu, was van alle vooroordelen en afkerig van elke routine treedt hij uit de opeenvolgende kunststromingen naar voren als een echte eenpersoonsavant-garde.

De aantrekkracht van Duchamps werk en zijn invloed op alle kunstenaars na hem berusten op zijn talent om met een minimum aan middelen een maximum aan resultaat te behalen. Het kan een te eenvoudige verklaring lijken, maar de kunstenaar die de humor in de grote kunst heeft gebracht, is ooit begonnen als tekenaar van karikaturen. En het is bekend dat een geslaagde karikatuur het moet hebben van de pointe. Van die vroege tekeningen loopt een sparsame en doeltreffende lijn naar de readymade erotische pannenlapjes en zoveel andere storende tussenkomsten, hier samengebracht voor uw visuele en intellectuele genoegen.

Based around a crucial design for the legendary *Large Glass*, this collection offers a broad overview of Marcel Duchamp's multiples and graphic works. When in the 1920s he bids farewell to art in order to fully devote himself to the game of chess, he had already assured for the museal future of his most important works by seeing that they were acquired by a few loyal collectors with a philanthropic bent. His rare subsequent interventions in the domain of art have an almost clandestine character; they also are in line with his reputation as an inveterate troublemaker and true keeper of the dada faith. The installation *Etant donné*s, which he had for years worked on in secret, would upon its unveiling after the artist's death equally serve to evoke the necessary degree of scandal.

Parallel to his strategy of securing his place in art history by way of museum recognition, Duchamp also worked to spread his work to a broader public, but then without ever bowing to latest trends that he saw come and go. He always knew how to strike just the right provocative tone, quite naturally and without fuss. Whether with his *Rotoreliefs*, whereby he smuggled unartistic objects into deadly serious exhibitions, or with his alternative kind of retrospective - the *Boîte-en-valise* - that harks back to old-fashioned toy coffers, with his playful and critical interventions Duchamp consistently undermines our received notions about art's role and meaning. He plays a serious game, according to his own rules and with much ambiguity. In the *Boîte-en-valise*, he drives the irony so far that he even provides the replicas with a patina, just as with works in an old-fashioned museum where conservation and restoration are not prime concerns. In a period where modern typography is on the rise, he sows doubt with his anti-lay-out for covers of reviews and catalogues.

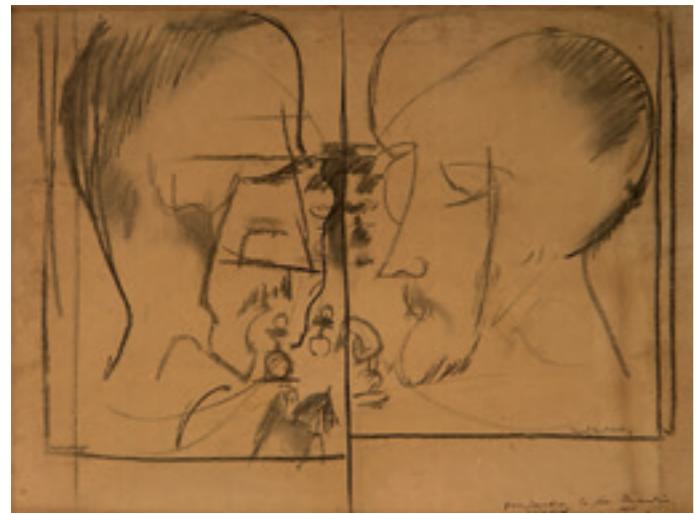
Duchamp's entire body of work is marked by ingenious re-use of elements drawn from popular visual culture. It is then nothing less than logical when once emerging from the shadows into celebrity, he subjects his own oeuvre to the 'appropriation artist' treatment, *avant la lettre* to be sure. In order to set himself apart from the mass production and distribution of images, he calls upon a most venerable method of circulating art, like here with suites of etchings after the *Large Glass* and quotations from the great art that had inspired him. For those suspecting him of wanting to turn the clock back, he etches – really 'not done' – a few plays-on-words as illustrations for poems of friends. To the end he remains consistently unorthodox and elusive. He's like a 19th-century dandy – detached, serene, discrete, laconic, with an inclination for solipsism and with paradox as his side-arm. Convinced of the limitless freedom of the individual, averse to all prejudice and loathful of all routine, he emerges as a one-man avant-garde among the successive art movements.

The power of attraction of Duchamp's work and his influence on all artists after him rest on his particular talent to attain maximum results with a minimum of means. It may seem something of a simplification, but the artist who brought humour into great art once indeed began as a creator of caricatures. And it's a verity that the good caricature has to drive the nail home. From these early drawings there runs a sparse and effective line to the readymade erotic pot-holders and so-many other disturbing interventions, here brought together for your visual and intellectual delight.

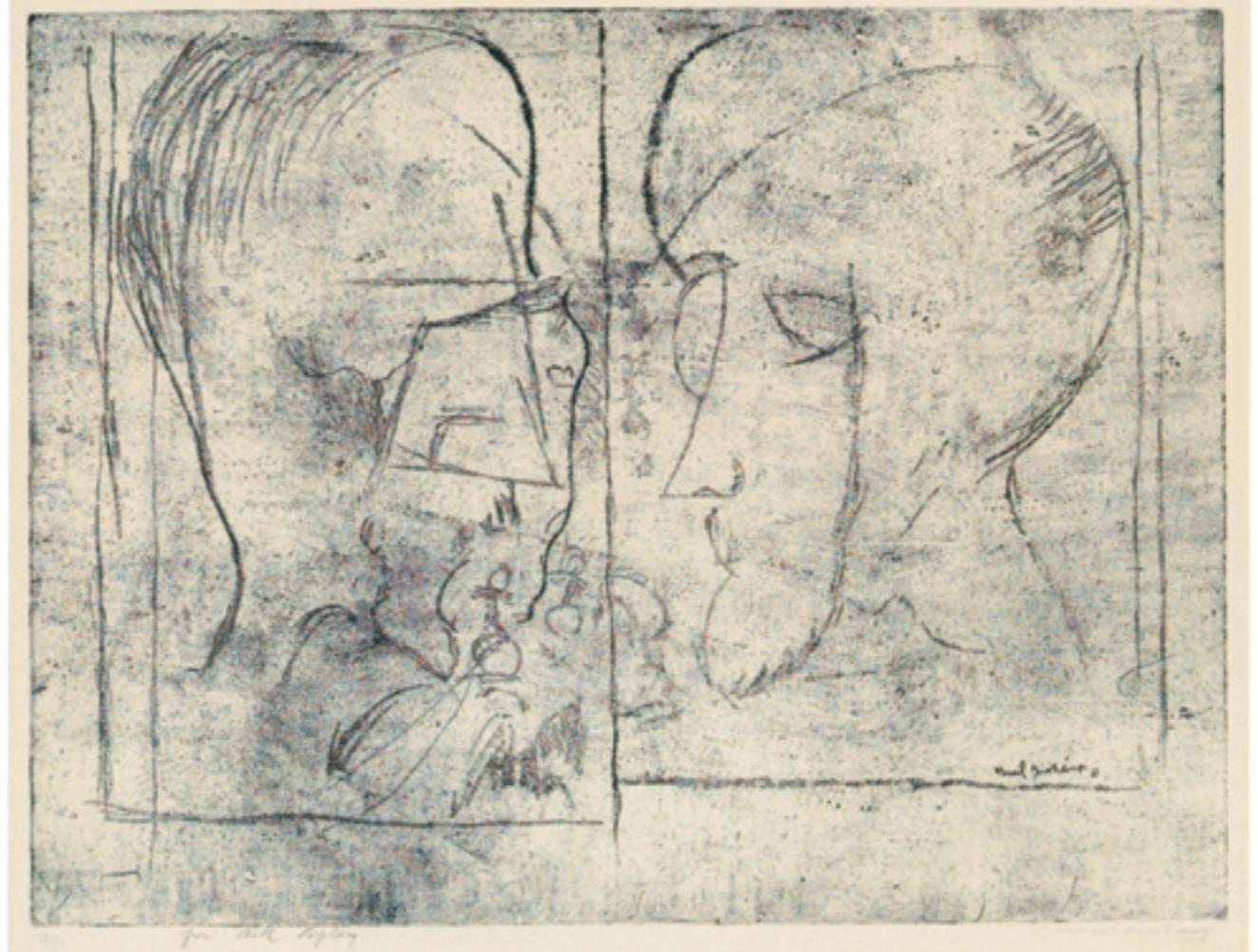
### **Les Joueurs d'échecs, 1911/1965**

Etching, pulled in black on handmade paper,  
500 x 650 mm (sheet size)  
Engraved after the drawing  
*Etude pour les Joueurs d'échecs* (1911)  
Signed and dated *Marcel Duchamp/1965* lower right

Edition 50 signed and numbered copies,  
plus 10 artist's proofs  
Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York, 1997,  
no. 621, ill. p. 853



Marcel Duchamp (1887-1968)  
*Etude pour les Joueurs d'échecs*, 1911  
Drawing  
Private collection



## Study for LA MARIÉE MISE À NU PAR SES CÉLIBATAIRES, MÊME – le Grand verre, 1913

Pencil on tracing paper, 116 x 310 mm  
Signed *Marcel Duchamp* and dated 1913 lower right; inscribed and numbered *Pour Beatrice Cunningham en souvenir d'un enfer à Philadelphie Marcel Duchamp, N.Y. 1956* on the left edge

The authenticity of this work has been confirmed by Jacqueline Matisse Monnier and the Association Duchamp.

Provenance Beatrice Cunningham, New York (a gift from the artist in 1956)

Private collection, London

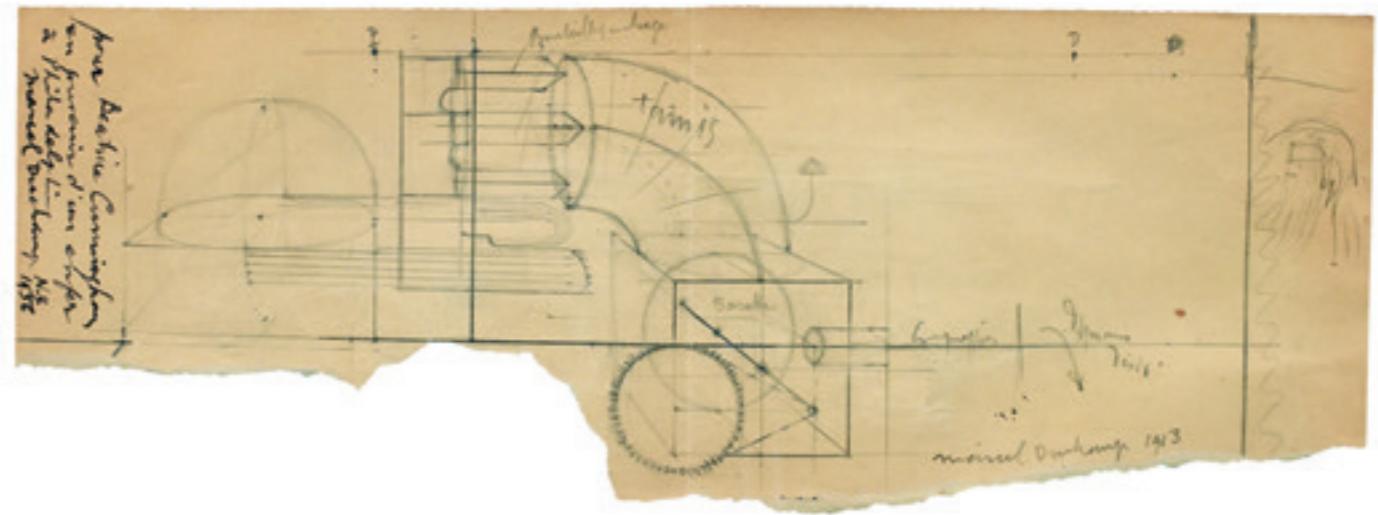
Literature Jennifer Mundy, An Unpublished Drawing by Duchamp: Hell in Philadelphia, in *Tate Papers*, no. 10, October 2008, illustrated fig. 4

For *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)* (1915–1923), probably his most famous work, Marcel Duchamp took many notes and made many drawings. What he himself published of these preparations – *The Box of 1914*, *The Green Box* (1934) and *The White Box* (1967) – together with what appeared posthumously, has served to reinforce the riddle of this work rather than to solve it. The innumerable exegeses of laymen and specialists have provided for a never-ending stream of hypotheses with only the occasional trickle of insight. The day is no longer far off when we'll build a machine that will read everything that's ever been written about and will still come to be written about the *Large Glass*, and interpret it anew and anew, but of course without ever drawing any definitive conclusions. A machine with pipes and cogs and valves, and transmission belts, etc., etc. in the spirit of Duchamp, and not with some software or other that would deliver results just as boring as those games where chess computers play against Grand Masters.

Cunningham drawing, to be potentially lost from sight for many years, possibly forever. In this latter case, it was the act of giving a token of friendship or of admiration to a particularly beautiful and intelligent woman that mattered.'

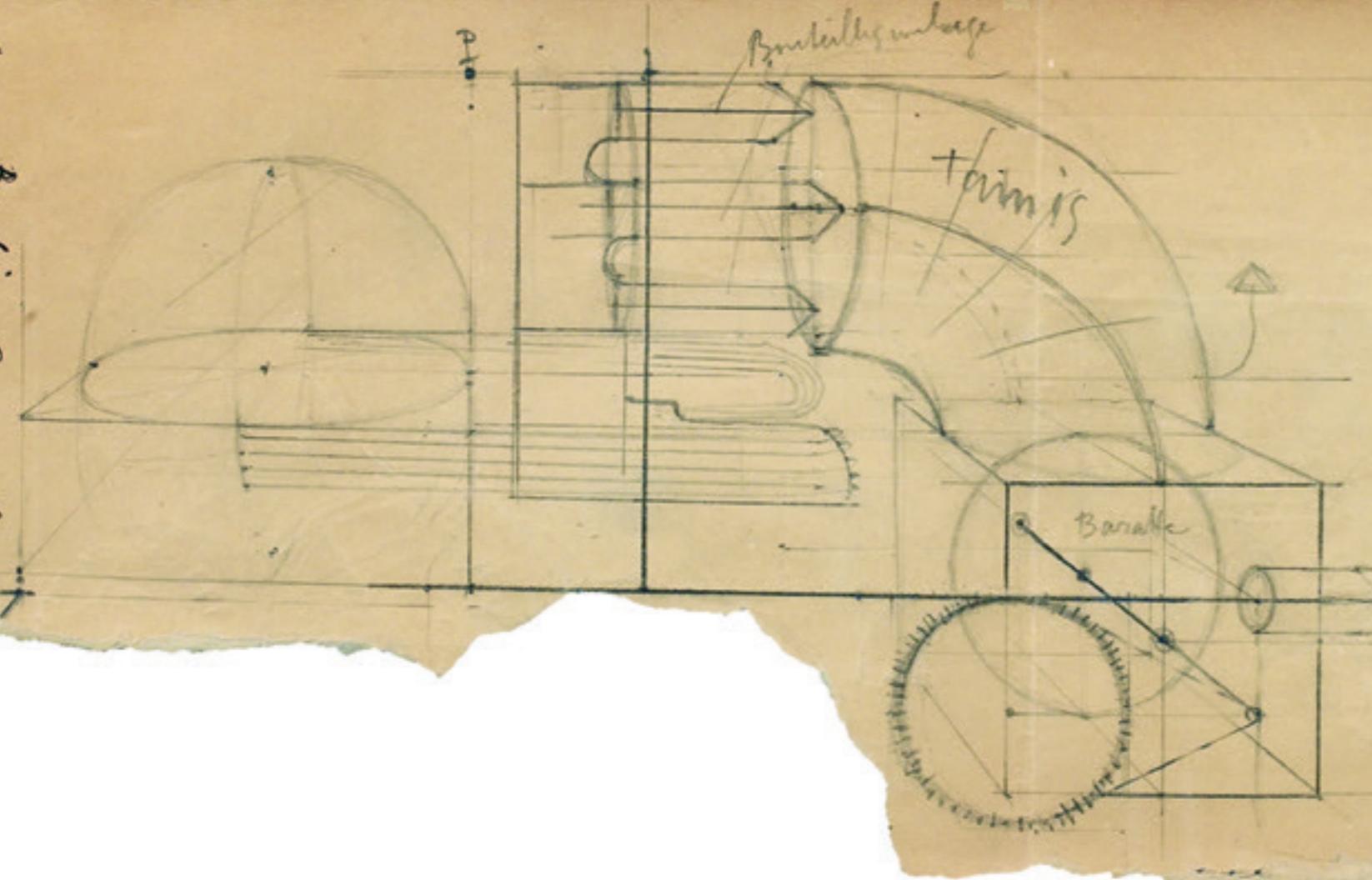
Perhaps it would serve to rediscover more of Duchamp's sources of inspiration. Perhaps the not-always scientifically responsible construction of *The Large Glass* can be explained by the whimsical, ironic and pragmatic approach by which Duchamp recycled much technological visual material – and sometimes deliberately omitted certain components and connections in order to achieve a less 'realistic' effect. Perhaps *The Large Glass* is foremost the result of an unfinished game, with the element of play serving for more continuity in Duchamp's career than has heretofore been recognized. And perhaps the *Large Glass* is just the most personal work of a grand dandy, who was of the opinion that a 'desire dynamo' would unveil (too much of) his carefully cultivated mystery.

Mrs. Jennifer Mundy's highly recommendable article, 'An Unpublished Drawing by Duchamp: Hell in Philadelphia', in *Tate Papers*, no. 10, October 1, 2008, is available online  
<http://www.tate.org.uk/research/publications/tate-papers/unpublished-drawing-duchamp-hell-philadelphia>



Marcel Duchamp in conversation with Beatrice Cunningham at the Philadelphia Museum of Art, 1955

pour Beatrice Cunningham  
en souvenir d'un enfant  
à Philadelphie 1913  
Marcel Duchamp



marcel Duchamp 1913

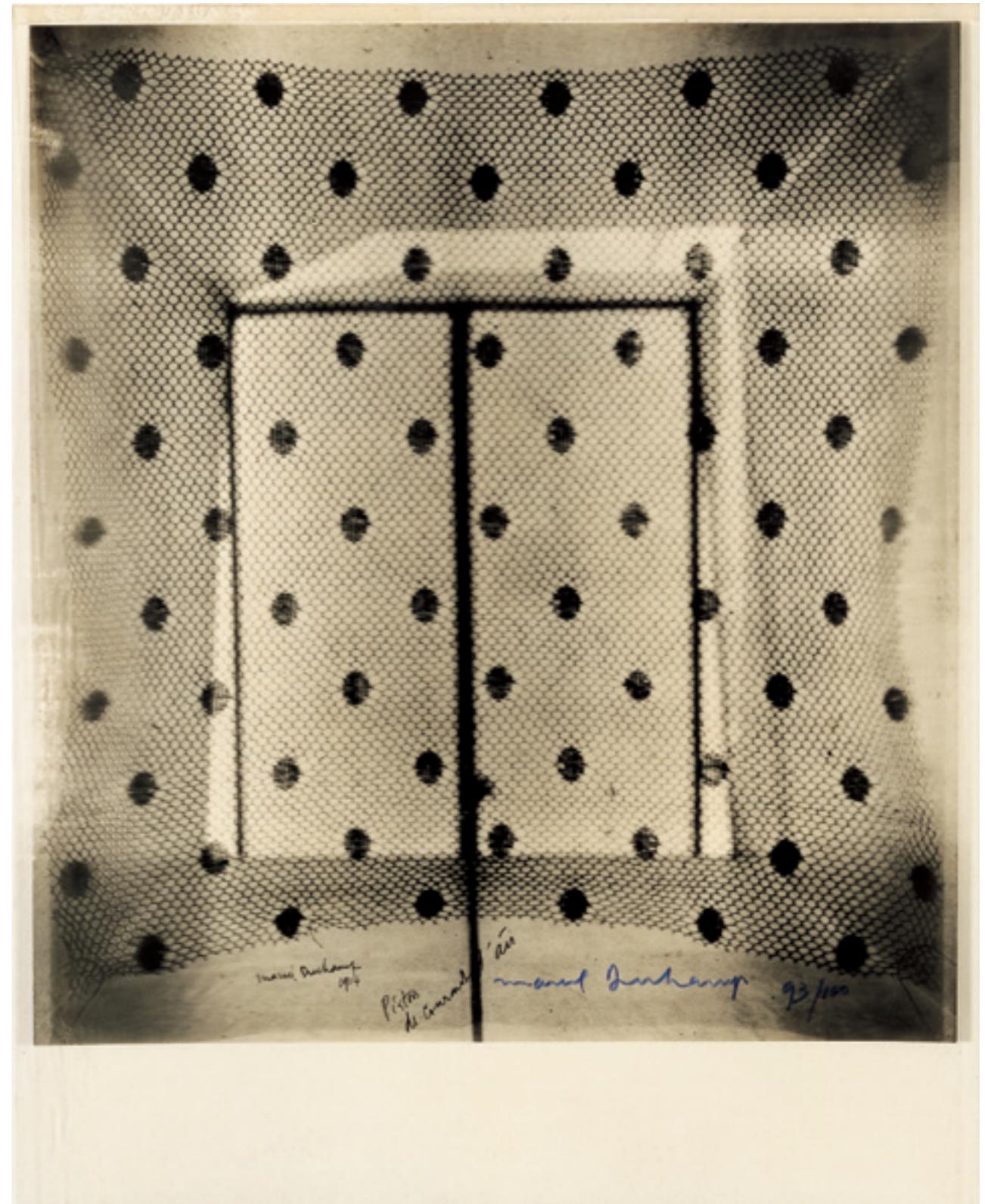
**Piston de courant d'air**  
**(Draft Piston), 1914/1965**

Positive print on celluloid, 299 x 237 mm.  
The print was made of photograph from 1914 used by Duchamp to determine the shape of the 3 draft pistons in the *Large Glass*.  
Made for the deluxe copies of *Marcel Duchamp. Ready-Mades etc. (1913-1964)*, Milan/Paris, 1964.  
Signed Marcel Duchamp lower right

Edition 100 signed and numbered copies  
Publisher Le Terrain Vague, Paris and Galleria Schwarz, Milan  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 619, ill. p. 851  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 30, ill. p. 34



The Large Glass (1915-1923)  
Detail  
Collection Philadelphia Museum of Art



## Pharmacie, 1914/1945

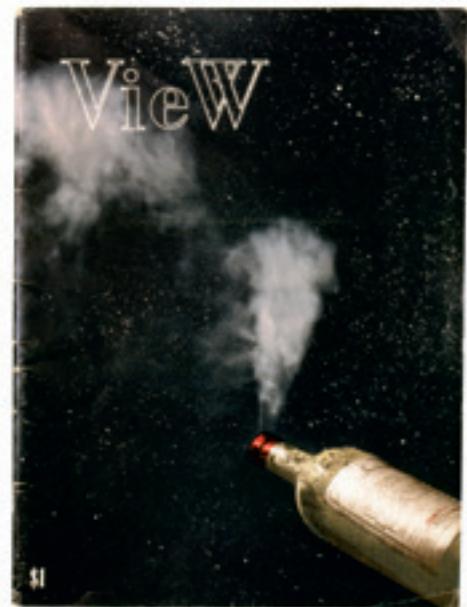
Handcoloured print, 220 x 156 mm. A full-scale replica of the rectified ready-made *Pharmacie*, 1914, as included in the deluxe edition of *View*, V, No.1, Marcel Duchamp Number, New York, 1945. Signed and dated *M. Duchamp 45* lower left and numbered 57% on the front cover of the periodical

Edition 100 signed copies, numbered on the front cover of the periodical

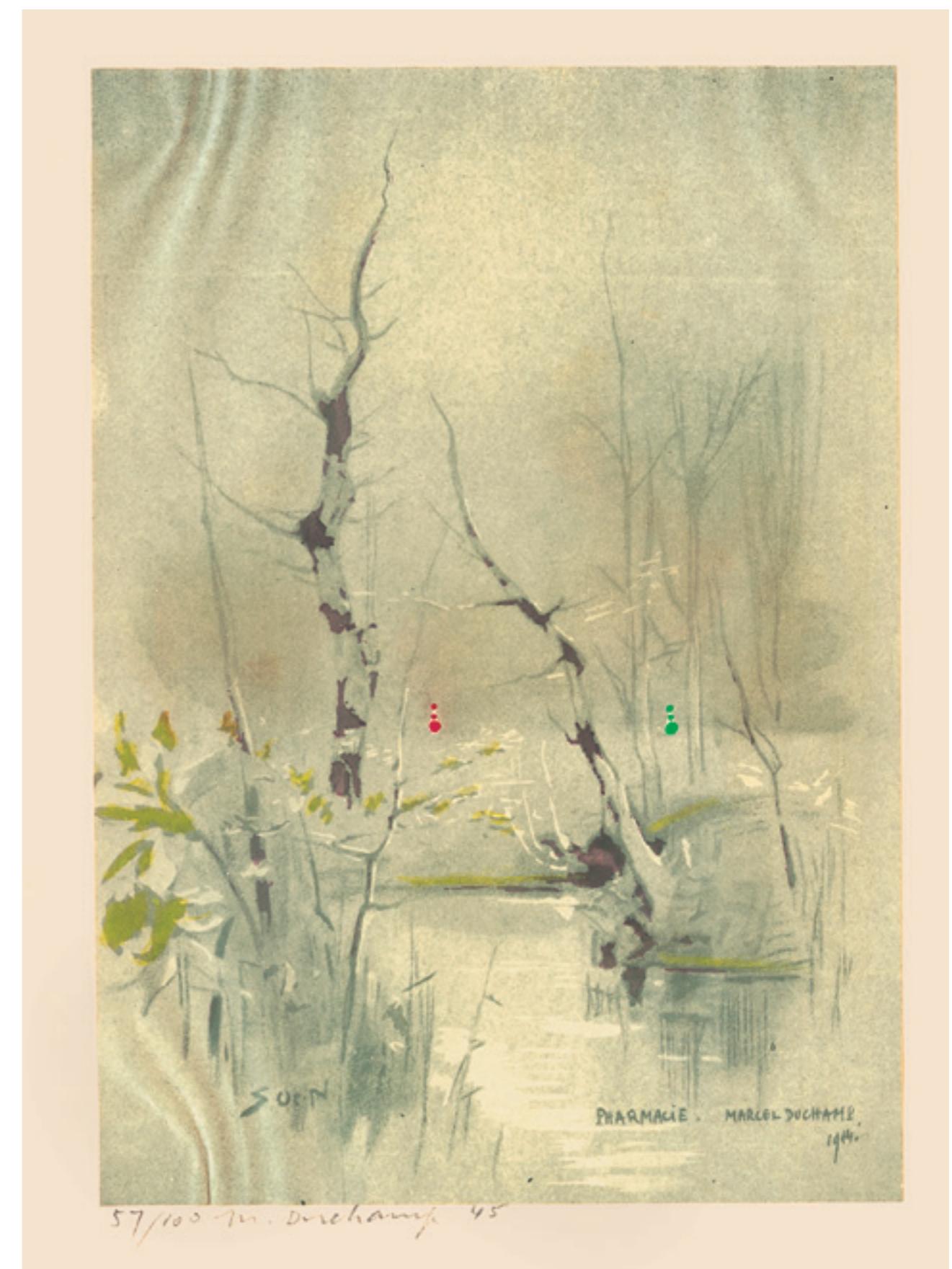
Publisher View, New York

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 283b, ill. p. 597  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 28-29, ill. p. 33

We join the deluxe edition of *View*, V, No.1, Marcel Duchamp Number, New York, 1945. 330 x 257 mm, pp. 54, untrimmed, original boards, complete with grey dustjacket. The binding of the deluxe copies bears some Duchamp accents: a very unartistic board with varnish finish (some pigment seems to be added to the varnish resulting in a brush stroke effect which makes every binding unique) has the number of the copy stamped in red in the middle, 57%, with a percentage sign instead of the usual /100; the spine is natural colour cloth. Kiesler's triptych is printed on yellow stock (white in the regular edition) and inlaid instead of bound-in as in the regular edition. The issue features articles by André Breton, Gabrielle Buffet, Max Ernst, Harriet and Sidney Janis, Man Ray .., with their signatures on the final page.



Cover *View*, Special Marcel Duchamp number, V, No.1  
New York, 1945



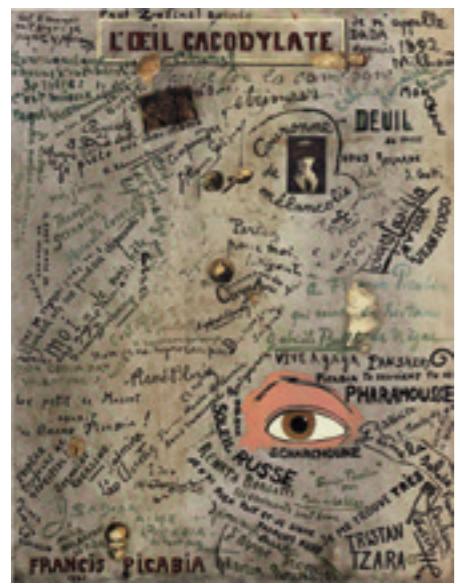
## L'Œil cacodylate, 1921

Black and white photograph by Man Ray, vintage gelatine silver print, 218 x 165 mm  
Photographer's stamp on verso:  
MAN RAY/ 8 RUE DU VAL -DE -GRACE/  
PARIS 5e – France / DANTON 92-95

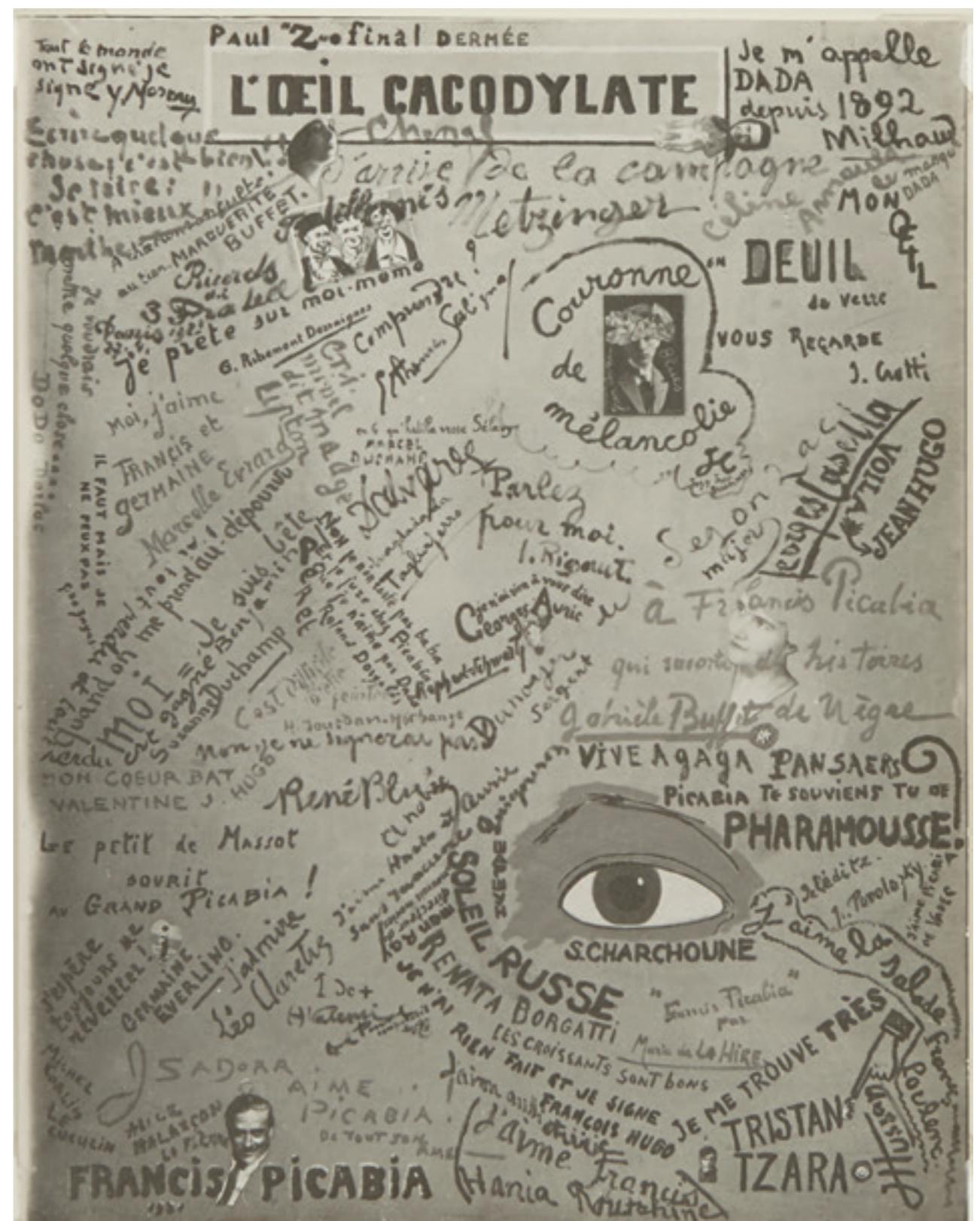
Provenance Estate Man Ray, Sale Sotheby's, London, 1995

Photograph of a major icon of the Paris dada movement, a collective work of anti-art – ink, oil and collage on canvas, 1150 x 1140 mm – launched by Francis Picabia. *The Cacodylic Eye* was done in collaboration with about fifty friends (and a few enemies) as they dropped by the apartment [of Picabia]. These friends – among them Duchamp, Darius Milhaud, Cocteau, Isidora Duncan, Paul Poiret, Tzara and the Fratellini – were invited to do to the canvas what they wished,

and they covered it with a scattering of collage elements, signatures, doodles, puns, aphorisms and homages. (...) critics enjoyed a field day with what one called the “interior of a pissotière (...)” (William A. Camfield, 1970) – Duchamp’s contribution consisted of the pun *en 6 qu’habilla rose Sélavy*, his name in capital letters and two small cut-out photographs of his head, one with the head completely shaved and one with the ‘Comet’ tonsure.



Francis Picabia (1879-1953)  
*L'Œil cacodylate*, 1921  
Oil with photomontage and collage on canvas  
Musée National d'Art Moderne,  
Centre George Pompidou, Paris



## Coffee Mill, 1921/1947

Etching printed in black on pur fil Lana paper, 180 x 80 mm (plate size), 255 x 203 mm (sheet size).

The etching was made by Jacques Villon and Marcel Duchamp in 1921 after Duchamp's oil painting from 1911 of the same title. The plate of this etching was used again in 1947 to pull one of the illustrations for *Du Cubisme* by Albert Gleizes and Jean Metzinger, Paris, Compagnie Française

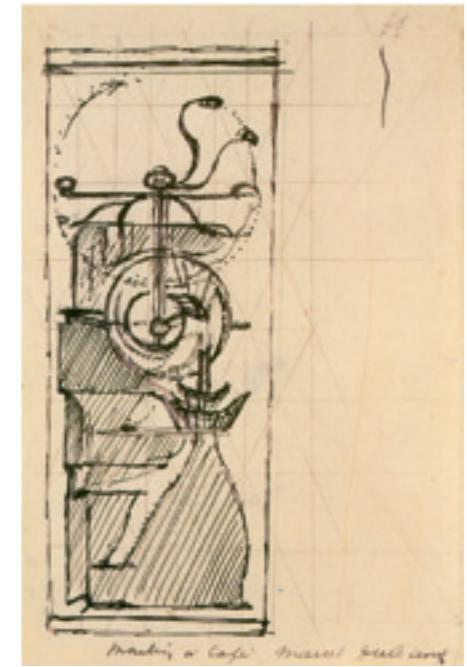
des Arts Graphiques, 1947. 74 pp., in sheets, original wrappers, chemise and slipcase. The book also contains engravings by Gleizes, Laurencin, Metzinger, Picabia, Picasso, Jacques Villon, and four after Braque, Derain, Gris, Léger.

Signed in the plate *Marcel Duchamp* lower left

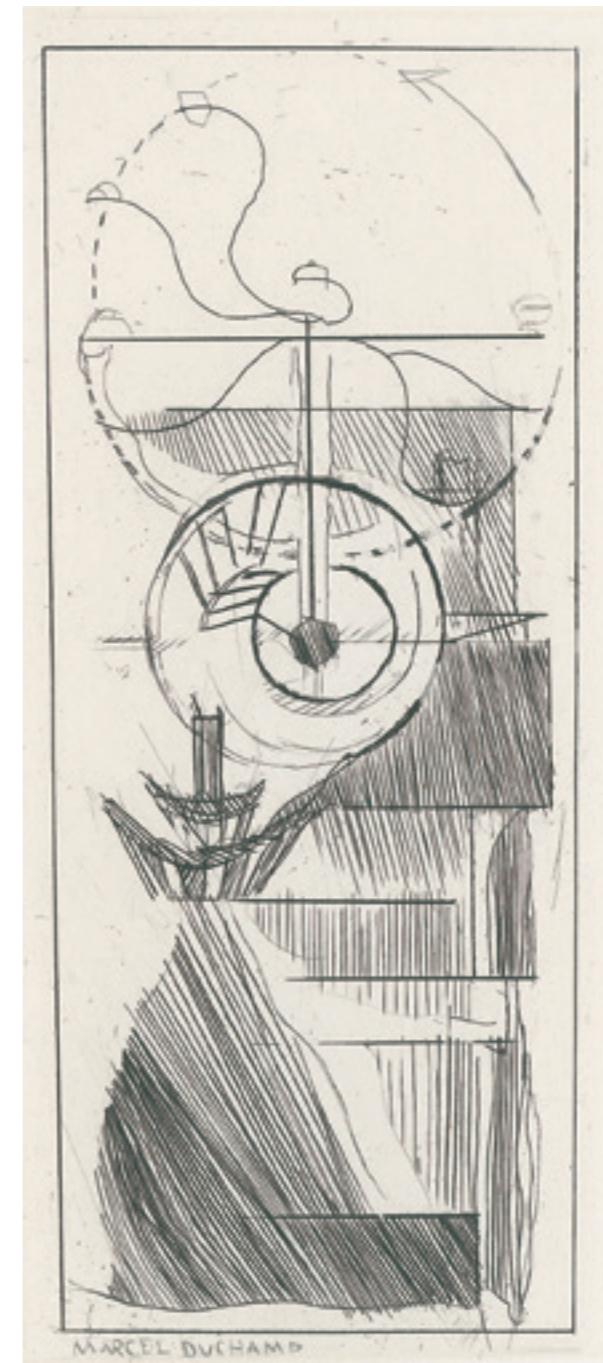
Edition 400 numbered copies  
Publisher Compagnie française des Arts Graphiques, Paris

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 398, ill. p. 696

*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 22, ill. p. 28



Marcel Duchamp (1887-1968)  
Coffee Mill, 1911  
Ink on paper  
Private collection



### A Poster Within a Poster, 1923/1963

Colour offset print, 875 x 690 mm. Poster for *Marcel Duchamp: A Retrospective Exhibition*, Pasadena Art Museum, October 8-November 3, 1963. Two copies: one signed *Marcel Duchamp* lower right (one of 5 signed and unnumbered copies) and an unsigned copy

Edition 300 copies of which 20 signed and numbered.

5 unnumbered copies signed by Marcel Duchamp on the occasion of the exhibition *Omaggio a Marcel Duchamp*, Galleria Schwarz, Milan, 1965

Publisher Pasadena Art Museum and Galleria Schwarz, Milan

Provenance Arturo Schwarz, Milan

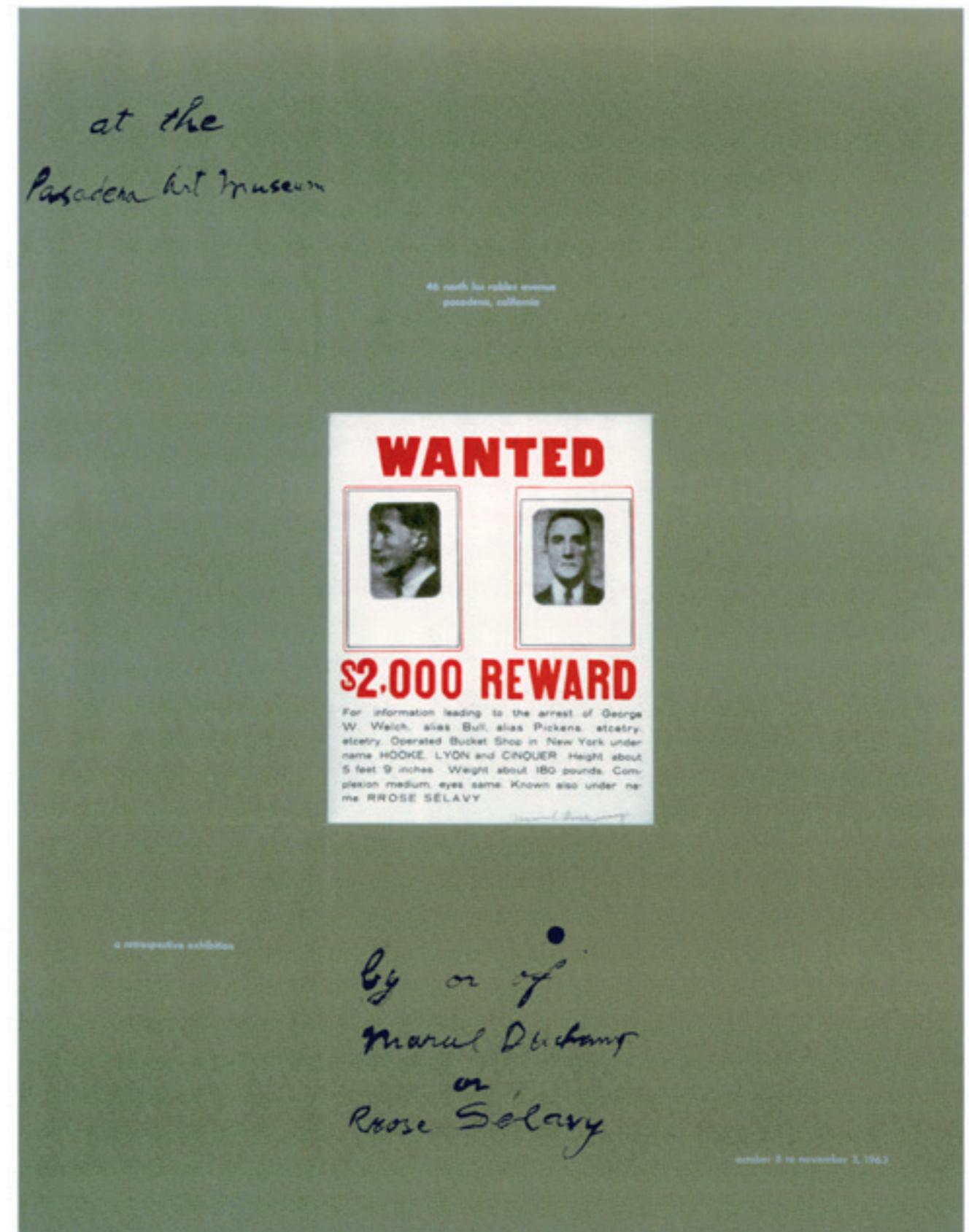
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 588, ill. p. 830

*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, nos. 37 and 38, ill. p.40

Designing the poster for his first retrospective exhibition in the United States, Duchamp reused his rectified readymade from 1923, *WANTED: \$ 2,000 REWARD*, a 'criminal wanted' poster he had enriched with photographs of himself.



Marcel Duchamp (1887-1968)  
Wanted - \$2,000 Reward, 1923



## Obligation de Monte Carlo (Monte Carlo Bond), 1924/1938

Colour lithograph, with the society's regulations on verso (320 x 235 mm). Reproduction of the imitated rectified readymade from 1924.

Publisher Chroniques du Jour, Paris (included in *XXe Siècle*, no. 4, Christmas 1938)

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 406b, ill. p. 703

*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 39, ill. p. 41

In 1924 Duchamp issued 30 bonds of a company founded by him to exploit the roulette tables at Monte Carlo's casino. Ecke Bonk describes in detail (*Marcel Duchamp The Portable Museum*, London, 1989) how Duchamp reworked the original version for the lithograph in *XXe Siècle*, which was in turn trimmed, die-stamped and the photograph tinted by pochoir, to include it in the *boîte-en-valise*.



Man Ray (1890-1976)  
Marcel Duchamp, study for Monte Carlo Bond, 1924  
Private collection

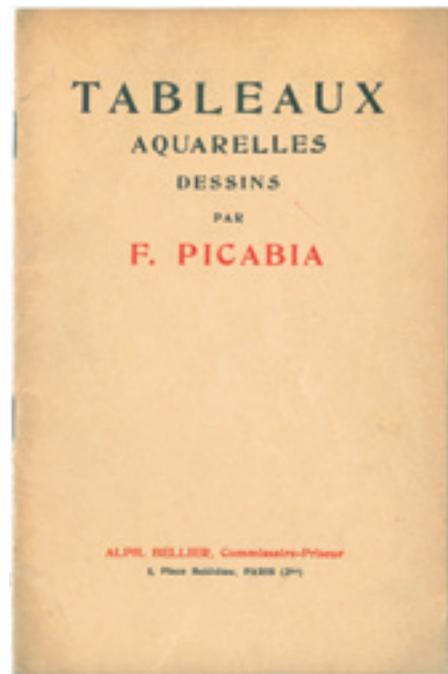


**Catalogue des Tableaux, Aquarelles et  
Dessins de Francis Picabia Appartenant  
à Marcel Duchamp, 1926**

Booklet, 241 x 160 mm pp.28, stapled in original  
wrappers, b/w ill.; inlaid sheet, 210 x 134 mm,  
printed recto-verso, with the text '80 Picabias' by  
Rose Sélavy.

Publisher Maître Alphonse Bellier,  
Commissaire-Priseur, Paris.  
Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York,  
1997, bibliography no. 31, p. 901

Catalogue of the auction of works by Picabia,  
presented as being Duchamp's collection, which  
took place at the Hôtel Drouot in Paris, March 8,  
1926. Although until now not recorded in Duchamp  
catalogues, it seems almost certain that Duchamp  
also designed the catalogue using the same method  
as for André Breton, Yves Tanguy (New York, 1946),  
with different types for each chapter.



Marcel Duchamp (1887-1968)  
Cover Catalogue des Tableaux et Dessins de  
Francis Picabia Appartenant à Marcel Duchamp,  
Paris, 1926



**L'Opposition et les cases conjuguées sont  
réconciliées par M. Duchamp et  
V. Halberstadt, 1932**

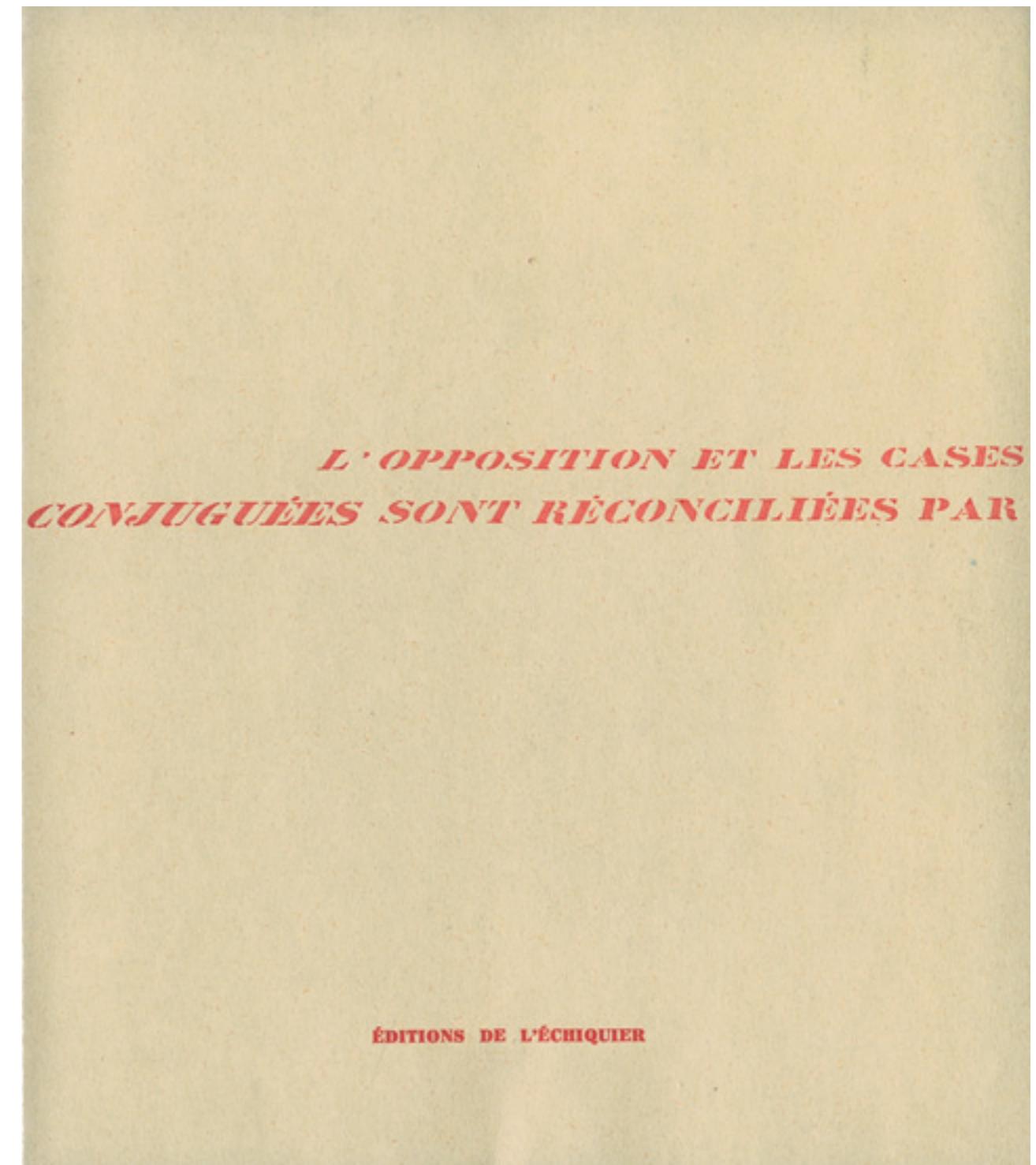
Paperback, 280 x 245 mm, pp.112, original  
wrappers, printed in black and red, the two  
errata-sheets present.

Publisher L'Echiquier/Edmond Lancel-Gaston  
Legrain, Bruxelles/St-Germain-en-Laye.  
Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York, 1997,  
cat. no. 430, ill. p.720

Cover and lay-out by Marcel Duchamp, whose  
life-long involvement with chess played an  
important role in his artistic and unartistic  
practice. The book is a treatise on a very special  
endgame problem in chess.



Victor Halberstadt and Marcel Duchamp, 1932



## Mariée (Bride), 1912/1934

Aquatint, 495 x 310 mm (plate size), 650 x 500 mm (sheet size).

Made after the painting *Mariée* (1912), in collaboration with his brother Jacques Villon.

Signed lower right *Marcel Duchamp* and lower left *Jacques Villon*; titled *Bride* bottom right by Duchamp.

Edition 200 signed and numbered copies  
Publisher Bernheim-Jeune, Paris

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 433, ill p. 722



Marcel Duchamp (1887-1968)  
*The Bride*, 1912  
Collection Philadelphia Museum of Art



### Cover for *Minotaure* no.6, 1935

Heliogravure, 317 x 245 mm  
Together with the complete set of the review,  
June 1933-May 1939, 13 issues

Publisher Albert Skira and E. Tériade, Paris  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 442, p. 731, ill.  
Nos.1-13 (11 physical vols.; all published). Paris, Albert Skira, June 1933-May 1939. Directed by Albert Skira and E. Tériade (from no.10 on Skira only). 320 x 245 mm, all in original wrappers, b/w and colour ill.

Covers by Picasso, Roux, Derain, Borès, Duchamp, Miró, Dali, Matisse, Magritte, Ernst and Masson; contributions by noted art-critics, the surrealists and the group around Bataille; surrealist and sympathizing photographers and artists were responsible for most of the illustrations. The last three issues of *Minotaure* are overtly surrealist, edited by a committee including Breton, Duchamp, Mabille, Eluard ... *Minotaure* represents, in a luxurious way, the 'ever greater power of attraction' of the artistic and literary pole of surrealist activity in the 1930's.



Francis Picabia (1889-1953)  
Optophone, 1922



## Duchamp Rotoreliefs

Zoals veel tijdgenoten wil Duchamp moderne beweging in het schilderij brengen. In *Nu descendant un escalier* (1912) resulteert dit in een kubo-futuristisch beeld van een vrouw als hybride wezen, een androïde die op aarde neerdaalt begiftigd met grotere vermogens dan een echte vrouw. In *le Grand verre* wordt de mechanomorfe beeldtaal raadselachtiger, maar ook zonder grondige lectuur van de nota's in de *Boîte verte* kan de beweging in het schilderij op glas worden begrepen als de tocht van de libido op zoek naar bevrediging. De postume installatie *Etant donné: 1. la chute d'eau/2. le gaz d'éclairage*, een provocatie waarmee hij terugkeert na jaren ver van de kunstwereld, brengt als afsluiting nog eens seks en beweging samen in een schijnbaar idyllische peep show. Zoals de rest van het decor zet de trompe-l'oeil waterval voor de laatste keer de toeschouwer op het verkeerde been. Die waterval kan staan voor de eeuwig stromende, onverzadigbare lust, maar net zo goed verwijzen naar de dubbele bodem van elk beeld, een hoofdthema in Duchamps oeuvre. Het was allerminst een gril geweest dat hij in de jaren twintig zoveel tijd en energie had gestopt in het verkennen van optische illusies.

In twee mappen van de *Boîte-en-valise* brengt Duchamp documenten samen die verband houden met zijn werken rond gezichtsbedrog. De reeks beginst met twee studies voor *le Grand verre. A regarder d'un oeil, de près pendant une heure* (1918) en *Témoins oculaires* (1920). De tweede studie is een readymade, een set van licht aangepaste optometrische testkaarten. Na het mechanomorfe verhaal van *le Grand verre* verschuift zijn aandacht naar de machines zelf. Hij maakt *Rotative plaques verre* (1920) een machine die de illusie van concentrische cirkels oproept door achter elkaar gemonteerde glazen platen met cirkelfragmenten aan hoge snelheid te laten draaien; *Rotative demi-sphère* (1925) een halve glazen bol met excentrische cirkels die bij rotatie het effect van een golvende ruimte geven. Kleinschaliger zijn de *Rotoreliefs* (1923-1935) en *Cœurs volants* (1936). De werken die hij *optiques de précision* noemt, hebben gemeen dat ze bij de toeschouwer de hypnotische illusie van ruimte en diepte opwekken.

In 1923 maakt Duchamp de eerste optische schijven die hij later *Rotoreliefs* noemt. Hij gebruikt ze voor het eerst in 1926 in de film *Anémic Cinéma* waar beelden van draaiende schijven elkaar afwisselen, tien optische schijven met spiralen en negen schijven met woordspelingen in witte letters op zwarte achtergrond. *Anémic Cinéma* – dat om technische redenen beeld per beeld was opgenomen – valt samen met Duchamps afscheid van de kunst. Hij beschouwt *le Grand verre* in 1923 als voltooid en wordt professioneel schaker. In 1934 publiceert hij de *Boîte verte* met nota's en tekeningen die het raadsel van zijn magnum opus alleen nog vergroten. Het jaar daarop begint hij te werken aan zijn draagbare museum. De *Rotoreliefs* passen in die retrospectieve

[de *Rotative demi-sphère*] uit uw collectie tentoon te stellen, en hij zegt me dat u ermee akkoord gaat om het werk uit te lenen. Om u de waarheid te zeggen, ik zie dat niet zitten. Alleen als u echt aandringt. Al die tentoonstellingen van schilderijen of sculpturen maken me ziek; ik doe er dan ook liever niet aan mee. En ik zou het jammer vinden als iemand in die bol iets anders ziet dan "optica". Geen goed nieuws voor wie op zoek is naar de "diepere" betekenis van Duchamps optische werken. Net als met de *Readymades* wil hij met zijn optische werken objecten maken die geen kunst meer zijn maar zoals de oude kunst een vorm van kennis genereren. Die werken houden dan ook geen verband met de geometrische abstracte kunst, ze lopen niet vooruit op apart of kinetische kunst.

Voor Duchamp wordt kunst in grote mate gemaakt door de toeschouwer, dat geldt voor de plaats in de canon die het kunstwerk verwerft tot hoe de toeschouwer meegaat in de optische illusies van de *Rotoreliefs*. In een uitweiding over *Roue de Bicyclette* (1916), de eerste readymade, beschrijft hij zichzelf als toeschouwer: 'Dat wiel zien draaien was heel geruststellend, heel kalmerend, het opende perspectieven naar andere dingen dan het materiële leven van alledag. Een fietswielen in mijn atelier, dat beviel me echt. Ik keek er graag naar, net zoals ik graag de vlammen zie dansen in een open haard. Het was alsof ik een open haard in mijn atelier had, de beweging van dat wiel herinnerde me aan de beweging van de vlammen.' Met die beweging ter plaatse had hij de ooit zo gewaardeerde combinatie van lering en vermaak een nieuwe vorm gegeven.

Uiteraard zag Duchamp zich niet als een wetenschapper die de optica een nieuwe richting uit zou sturen, wel als uitvinder van objecten die even stimulerend kunnen zijn als het *Roue de bicyclette*. Met de benaming *optiques de précision* voor zijn eerste optische objecten verwijst hij niet zonder ironie naar hoogtechnologische optische apparatuur die in wetenschappelijk onderzoek en in de industrie wordt gebruikt. Die ironie ligt in het verlengde van de *Readymades*, maar is ook aanwezig in *le Grand verre*, in de mechanomorfe beelden van de geslachtsdaad of wat daar aan voorafgaat, en in de pseudowetenschappelijke nota's van de *Boîte verte*. Als Duchamp in 1935 deelneemt aan het Concours Lépine, de jaarlijkse uitvinderssalon in Parijs, blijken de toeschouwers geen toekomst te zien in de *Rotoreliefs* die hij in zijn stand laat draaien op een platendraaier aan 33 1/3 rpm. De toch verrassende reliëfbeelden halen het niet van de concurrentie die oplossingen presenteert voor grote en kleine, echte en denkbeeldige problemen. Vandaag is de slinger doorgeslagen en kan men op de talloze kunstbeurzen vaststellen dat Duchamps oeuvre een onuitputtelijk reservoir is geworden van de voortwoekerende neokunst.

## Duchamp Rotoreliefs

Like many of his contemporaries, Duchamp wanted to convey modern movement in painting. In *Nude Descending a Staircase* (1912), this results in a Cubo-Futurist image of a woman as a hybrid being, an android coming down to Earth and with greater powers than an earthly female. In *The Large Glass* the mechanomorph visual language is more enigmatic but, even without a detailed reading of the notes in *The Green Box*, the movement in the painting on glass can be understood as the libido's quest for gratification. The posthumous installation *Given: 1. The Waterfall/2. The Illuminating Gas*, a provocation with which he makes his return after years far away from the world of art, again brings together sex and movement in a seemingly idyllic peepshow as his clincher. Just like the rest of the décor, the trompe-l'oeil waterfall wrongfoots the viewer for a final time. This waterfall may stand for eternally flowing, unquenchable desire, but just as well refers to the double-bottom of each image, a major theme in Duchamp's oeuvre. It was by no means as a mere whim that during the 1920s he came to devote so much time and energy to the domain of optical illusions.

In two 'folders' from the *Boîte-en-valise* (Box in a Valise), Duchamp brings together documents related to his works concerning optical illusions. The series begins with two studies for *The Large Glass: To Be Looked at (from the Other Side of the Glass) with One Eye to, Close to, for Almost an Hour* (1918) and *Oculist Witnesses* (1920). The second study is a readymade, a set of slightly adapted optometric test-cards. After the mechanomorph tale of *The Large Glass*, his attention shifts to the machines themselves. He makes *Rotary Glass Plates* (1920), a machine that evokes the illusion of concentric circles via a high-speed rotation of 'stacked' glass plates with circle segments; *Rotary Demisphere* (1925), a glass half-sphere with excentric circles which on rotation produces the effect of an undulating space. Of smaller-scale are the *Rotoreliefs* (1923-1935) and *Fluttering Hearts* (1936). A common point with the works that he calls *Precision Optics*, is the induced hypnotic illusion of space and depth that the viewer experiences.

In 1923 Duchamp makes his first optical discs that he would later christen *Rotoreliefs*. Their inaugural use comes in his 1926 film *Anémic Cinéma*, where images of rotating discs alternate with each other, ten optical discs with spirals and nine discs with plays-on-words in white letters on a black background. *Anémic Cinéma* – for technical reasons, recorded frame-by-frame – coincides with Duchamp's adieu to art. He considers *The Large Glass* as complete, and becomes a professional chess player. In 1934 he publishes the *Green Box* with notes and drawings that only serve to further heighten the riddle of his magnum opus. The following year he

starts work on his portable museum. The *Rotoreliefs* are fully in line with this retrospective attitude. Duchamp the pragmatist realizes that his optical work and the discs are best suited for an edition with a broader distribution. He again takes up the 'abstract' discs from *Anémic Cinéma* and adds a few 'figurative' ones. The discs – six, recto-verso – all carry a title. The *Rotoreliefs* produce an optical illusion termed the 'stereokinetic' effect. The illusion of three-dimensions is produced by having the adequate two-dimensional images rotate at a particular speed. The sexually charged plays-on-words from *Anémic Cinéma* alternating with the *Rotoreliefs*, have caused some exegetes to be seduced into thinking that these images also contain double-meanings. The kinship between optical illusion and plays-on-words is not without foundation, but it is too simplistic to associate the appearing and disappearing forms with genitalia in action. For the various editions of the *Rotoreliefs* that Duchamp publishes from 1935 onwards, this interpretation appears misguided; most of its 'users' are not aware of the original combination of image and language in *Anémic Cinéma*. And Duchamp himself undermines this farfetched explanation with the unambiguous titles he gives to the illusory relief-images: a *Chinese lantern, a soft-boiled egg, a table lamp, a Bohemian glass, a Japanese fish circling in a bowl, a hot air balloon, hoops, carollas*.

Duchamp's optical works seem to wholly contradict what he says in interview with Pierre Cabanne: 'Since Courbet, it's been believed that painting is addressed to the retina. That was everyone's error. The retinal shudder! Before, painting had other functions: it could be religious, philosophical, moral. If I had a chance to take an antiretinal attitude, it unfortunately hasn't changed much; our whole century [the twentieth] is completely retinal, except for the Surrealists, and still they didn't go so far!' Duchamp had indeed oftentimes (probably intentionally) come out with contradictory statements, but if one considers the optical works, including the *Rotoreliefs* as critical interventions, and in this sense related to the *Readymades*, they suddenly become much less retinal. A common thread running through Duchamp's career, is his fundamental doubt and skepticism regarding the role that the modern artist is presumed to play. He was annexed by the Surrealists as 'forerunner' of their movement, but he never really departed from his iconoclastic stance that had made him a protagonist of Dada. As provocations, the *Rotoreliefs* certainly didn't miss their effect in orthodox surrealist exhibitions of the 1930s, which mainly presented figurative works. For that matter, since 1925 Duchamp had changed strategy. In a letter to the Maecenas and collector Jacques Doucet, who had financed the *Rotary Demisphere*, in 1925 he writes:

'Desnos, on Breton's behalf, has asked me to exhibit the globe [i.e. the *Rotary Demisphere*] which you have, telling me that you've agreed to lend it to him. To tell

you the truth, I'd rather not. And I'll only do it if you insist. All exhibitions of painting or sculpture make me ill. And I'd rather not involve myself in them. I would also regret if anyone saw in this globe anything other than 'optics'. So no good news for those on the lookout for the 'deeper' meaning in Duchamp's optical works. Just as with the *Readymades*, with the optical works his aim is not to make objects that are art, but rather (as with art from the past) objects that generate knowledge. These works also have nothing to do with geometric abstract art; they are not forerunners to optical or kinetic art.

For Duchamp art is in large measure made by the viewer, and that goes too for the place in the canon that the art work acquires, as well as for how the viewer participates in the optical illusions of the *Rotoreliefs*. Elaborating on the *Bicycle Wheel* (1916), the first readymade, he describes himself as viewer: 'To see that wheel turning was very soothing, very comforting, a sort of opening of avenues on other things than material life of every day. I liked the idea of having a bicycle wheel in my studio. I enjoyed looking at it, just as I enjoy looking at the flames dancing in a fireplace. It was like having a fireplace in my studio, the movement of the wheel reminded me of the movement of the flames.' With this 'movement-in-place', he had succeeded in giving a new form to the so-esteemed combination of instruction and amusement.

Of course Duchamp did not see himself as a scientist who would launch optics down a new path, but rather as an inventor of objects that can be just as stimulating as the *Bicycle Wheel*. With the appellation *Precision Optics* for his first optical objects, he refers not without some irony to the high-tech optical instruments used in scientific research and industry. This irony follows naturally from the *Readymades*, but is also present in *The Large Glass*, in the mechanomorph images of the sex act or what precedes it, and in the pseudo-scientific notes of the *Green Box*. When Duchamp takes part in the 1935 edition of the Concours Lépine, the annual inventors' convention in Paris, it appears that visitors saw no future in the *Rotoreliefs* that he let spin at his stand at 33 1/3 rpm. In the end, these undoubtedly captivating relief-images didn't cut the mustard against the competition there, who showcased solutions to large and small, real and imagined problems. Today the pendulum has swung back the other way, and at innumerable art fairs we can easily observe that Duchamp's oeuvre has become an inexhaustible source of rampant neo-art.

## Rotorelief (Optical Disks), 1935

Set of 6 cardboard disks, printed on both sides in colour offset (diameter: 200 mm) in circular black holder (diameter: 250 mm) Each set supplied with collapsible cardboard stand, with instructions and a cardboard strip with text "Tirez l'épingle"

Edition 500 sets unnumbered and unsigned in circular holding; 300 copies were lost in a fire, during World War II  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York: Thames and Hudson, 1997, no. 441, p. 728-731, ill.



André Raffray (1925-2010)  
Marcel Duchamp presenting his Rotoreliefs on his stand at the Concours Lépine, Paris 1935

**Rotoreliefs (Optical Disks),  
New York 1938/1953**

Set of 6 cardboard disks, printed on both sides in colour (diameter: 200 mm) in circular black holder  
White collapsible cardboard stand (115 x 248 mm), with instructions

Edition 1000 sets unnumbered and unsigned (ca. 600 sets accidentally destroyed) Part of this edition was used in later editions.

Publisher Enrico Donati, New York

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 441a, p. 729-730, ill.



Marcel Duchamp in his studio, 1956

**Rotorelief (Optical Disks),  
New York 1935/1953**

Set of 6 cardboard disks, printed on both sides in colour offset (diameter: 200 mm) in circular black holder  
Each disk signed in pen by Marcel Duchamp  
Each set supplied with white cardboard collapsible stand, with instructions

Provenance Private collection, New York  
Publisher Enrico Donati, New York  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York: Thames and Hudson, 1997, no. 441, p. 728-731, ill.



Marcel Duchamp with Rotoreliefs, 1947



## **Rotoreliefs (Optical Disks), 1935/1959**

Set of 6 cardboard disks, printed on both sides in colour (diameter: 200 mm), wall-mounted turntable on black velvet-covered wooden box (400 x 400 mm), electric motor  
Inscribed in ink on white cloth label pasted lower-left on wall-hanging unit.  
Of the planned edition of 100 sets only a few were produced (10 to 15)  
Assembled by Jean Tinguely

Publisher Edition MAT, Paris  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 441b, p. 730, ill.



Marcel Duchamp (1887-1968)  
Edition MAT, Rotorelief Nr 6/00

Marcel Duchamp (1887-1968)  
Motorized Rotorelief  
First Version. Edition MAT

## **Rotorelief<sup>s</sup>, 1935/1963**

Set of 6 cardboard disks, printed on both sides in colour (diameter: 200 mm) in circular black holder. Each set supplied with a suspension unit, 375 x 375 x 85 mm, a wooden box covered with black velvet, turntable and electric motor. Each disk signed *M.D.*, and suspension unit signed inside *Marcel Duchamp* and numbered XV/XV

Edition 15 copies. (This very copy contradicts Schwarz's affirmation as to 'a projected edition of 12' copies. On the other hand the edition of 15 copies is confirmed by a photo certificate signed by Arturo Schwarz)  
Publisher Marcel Duchamp, New York  
Provenance Arturo Schwarz, Milan  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 441c, ill. p. 730.



Marcel Duchamp and Hans Richter  
with Rotoreliefs, 1947

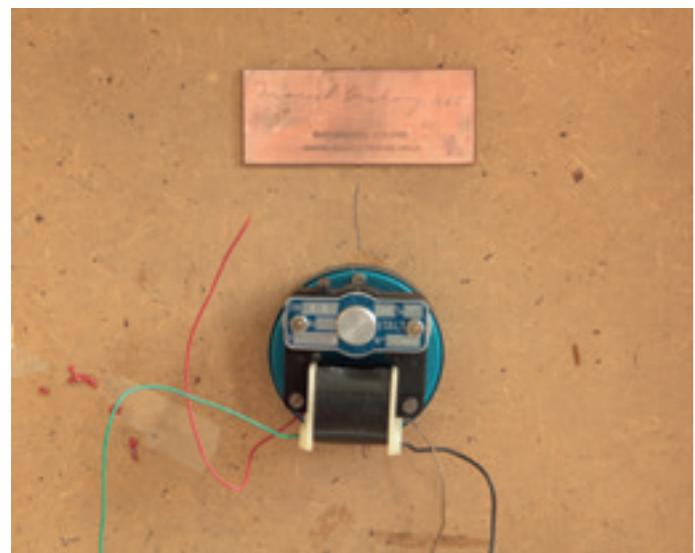
## **Rotorelief, 1935/1965**

Set of 6 cardboard disks, printed on both sides in colour (diameter: 200 mm) in circular black holder. Each set supplied with a suspension unit, 375 x 375 x 85 mm, a wooden box covered with black velvet, turntable and electric motor. One disk signed, and suspension unit signed and numbered by Duchamp on a copper plate.

Edition 150 copies

Publisher Arturo Schwarz, Milan

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 441d, p. 730-731, ill.



Marcel Duchamp (1887-1968)  
Rotorelief (detail). Edition Schwarz, Milan, 1965

### Mustache and Beard of L.H.O.O.Q., 1941

Pochoir of graphite on paper, 40 x 65 mm, tipped to verso of the front-cover of: Georges Hugnet, *Marcel Duchamp*. 95 x 145 mm, (8)pp.

Edition 200 unnumbered copies

Publisher Georges Hugnet, Paris, May 1941

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York,

1997, no. 483, ill. p. 761

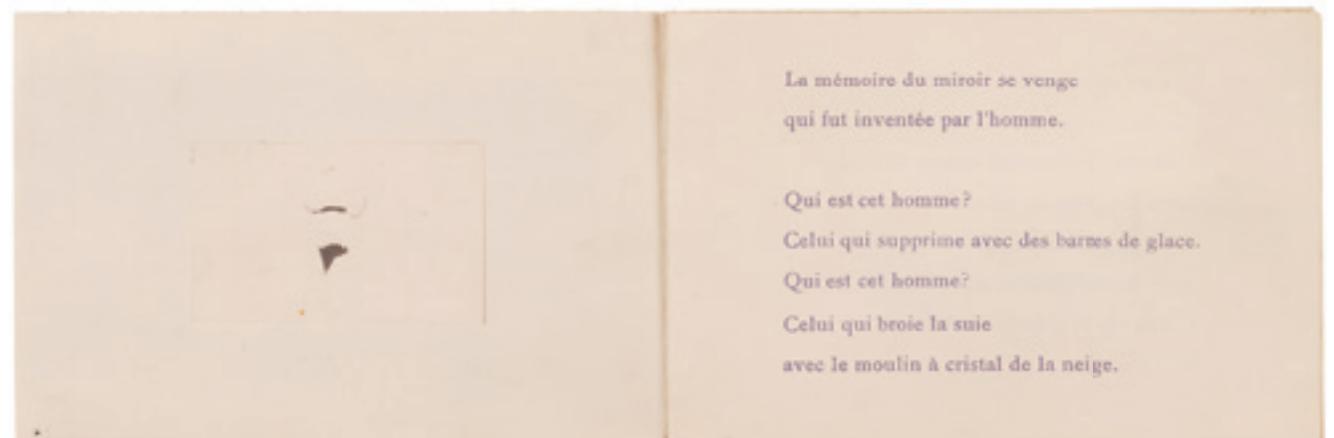
*Marcel Duchamp Graphics*. Tokyo: Bigi Art

Space, 1991, no. 59, ill. p. 55

The stencil for the pochoir was originally made to add mustache and beard to the reproductions of L.H.O.O.Q in the boîte-en-valise, and as often Duchamp recycled it into an even more mysterious intervention.



Marcel Duchamp (1887-1968)  
L.H.O.O.Q., 1919-1941  
Boîte-en-valise, 1941



de ou par Marcel Duchamp ou  
Rrose Sélavy, 1949/1966  
Boîte - Series F, Paris 1966

Cardboard box covered with red leather, lining red linen, 415 x 385 x 99 mm, containing 80 miniature replicas and colour reproductions of works by Duchamp. Produced under the supervision of Arturo Schwarz, with 12 additional reproductions of works.

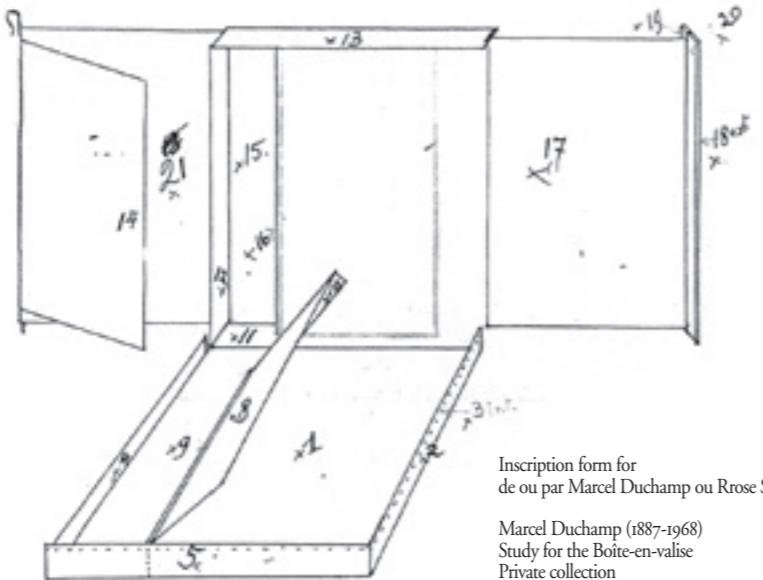
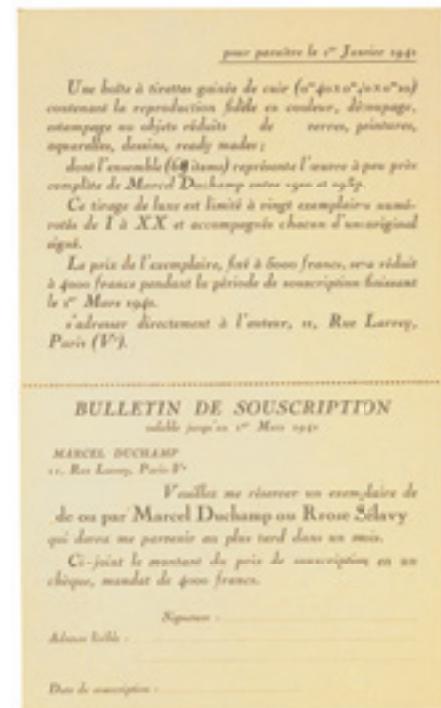
Signed *Marcel Duchamp* in blue ballpoint on bottom of the box

Edition 75 signed copies

Literature Ecke Bonk, *Marcel Duchamp. The Portable Museum*, London, 1989, p. 301, ill. The definitive reference volume which provides all details on confection and contents of Duchamp's portable museum.

Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 484,  
ill. p. 763

Duchamp had begun producing contents for the boîtes in 1935, and the first series were assembled and offered for sale in 1941. Following the demand, more series of the planned edition of 300 copies were assembled. - So much has been written and said about Duchamp's portable museum - Ecke Bonk's book is still unsurpassed - that it seems impossible to choose a quote. The artist's own remark about how it all started - "I thought of a book, but I didn't like the idea" - reveals, irony aside, that he too wished his rightful place in the history of modern art. Almost off-hand, he succeeded in creating a miniature retrospective that echoes the playful background of his best work, while also offering critical commentary on art and its museum destiny.



Inscription form for  
de ou par Marcel Duchamp ou Rose Sélavy, 1941

Marcel Duchamp (1887-1968)  
Study for the Boîte-en-valise  
Private collection

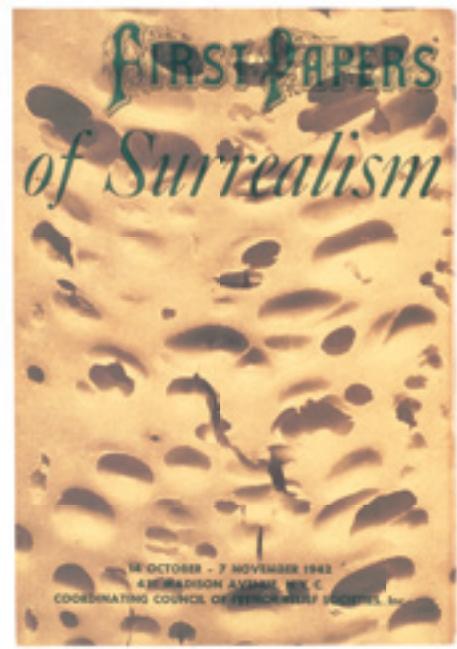




### Cover for First Papers of Surrealism, 1942

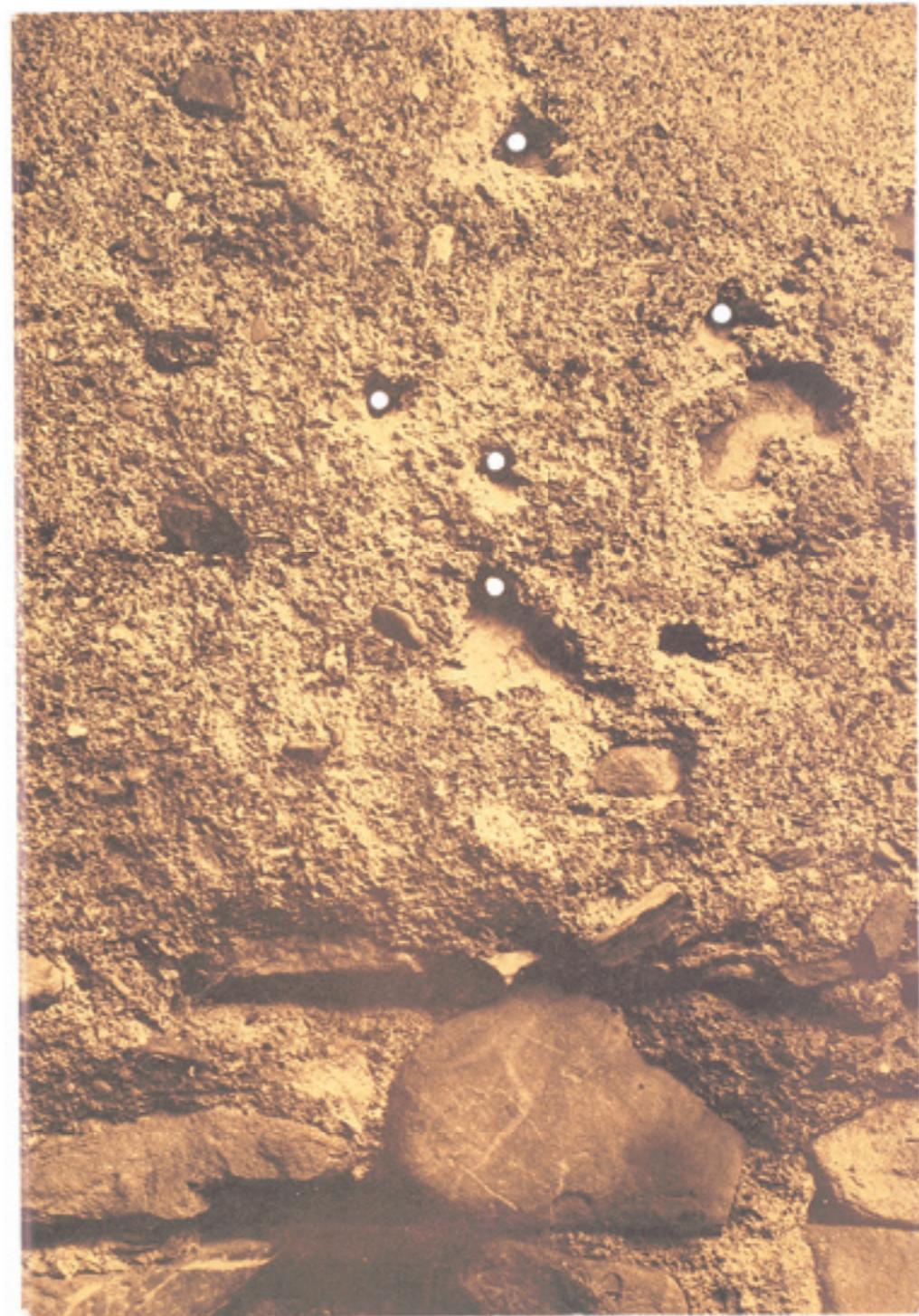
Cover design for the catalogue of the exhibition *First Papers of Surrealism*, 'hanging by André Breton, his twine Marcel Duchamp', at the Coordinating Council of French Relief Societies, New York, October 14-November 7, 1942. (267 x 184 mm, (52)pp., stapled in original wrappers). Duchamp not only designed the front and backcover but was also responsible for the lay-out and the decision to use at random portraits for the participating artist's 'gallery'. For his own portrait he chose a Ben Shahn portrait of a poor woman living

in rural America in the mid-thirties. – The front cover shows the wall of Kurt Seligmann's barn where traces can be seen of five rifle shots actually fired by Duchamp (the paper is perforated following the pattern of the shots). The back cover shows a slice of Gruyère cheese greatly enlarged. The catalogue evokes the unconventional atmosphere of the exhibition, with an obstruction by Duchamp using miles of twine, children playing in the exhibition rooms...



Marcel Duchamp (1887-1968)  
Cover *First Papers of Surrealism*, 1942

Publisher Coordinating Council of French Relief Societies, New York  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 487, ill. p. 766

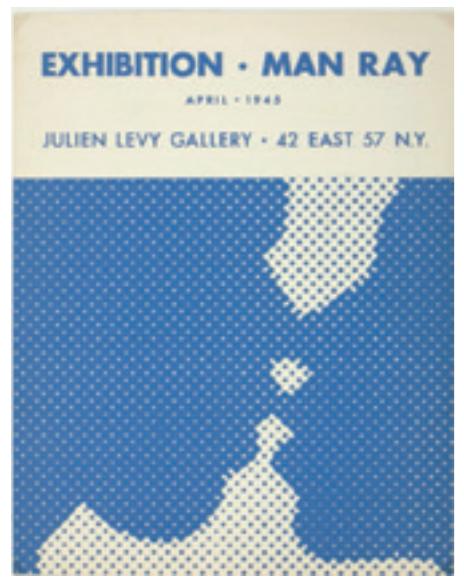


### Cover for *Young Cherry Trees Secured Against Hares* by André Breton, 1946

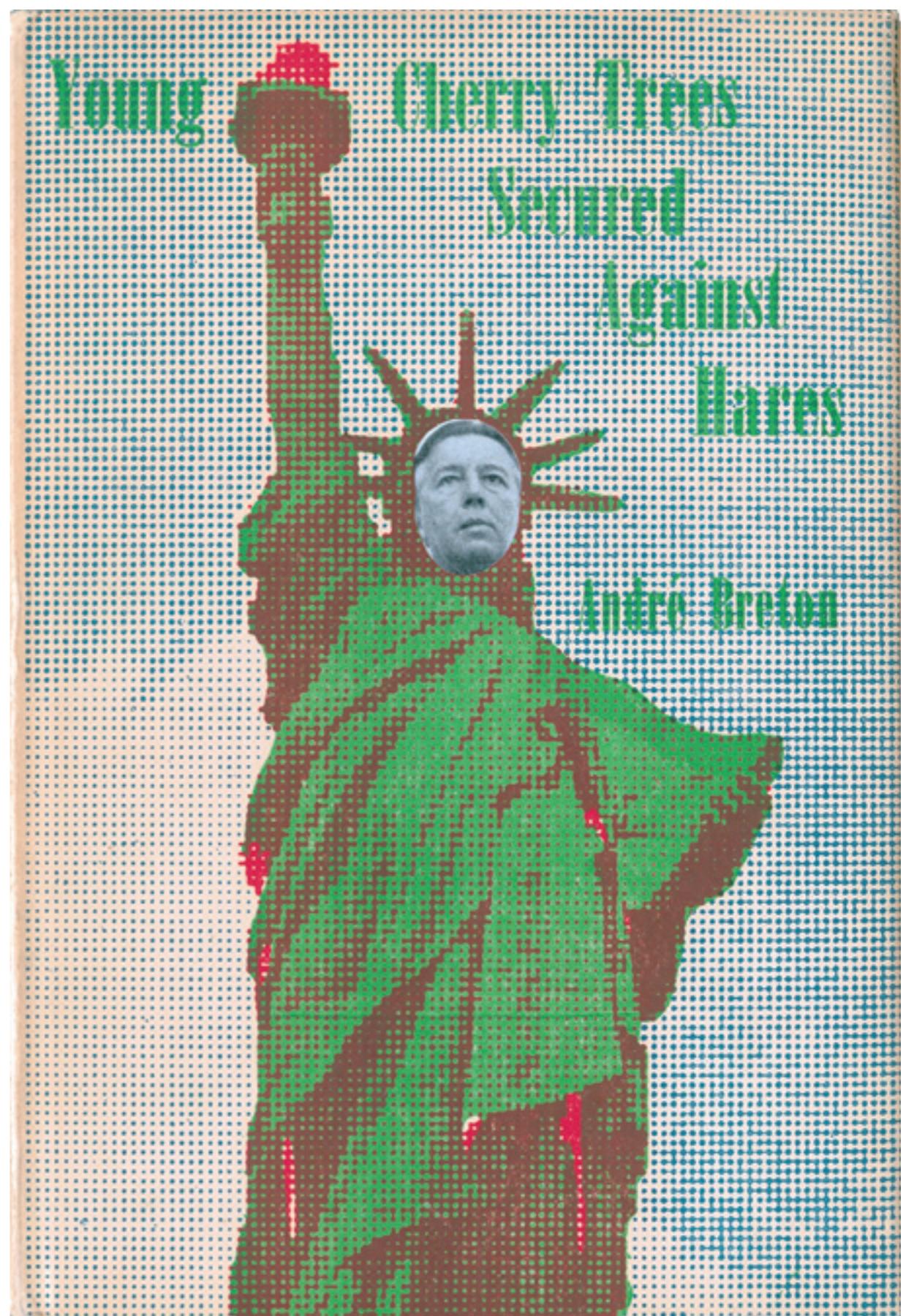
Illustrated boards and illustrated dustjacket, colour offset print, 230 x 160 mm for André Breton's book *Young Cherry Trees Secured Against Hares. Jeunes cerisiers garantis contre les lièvres. Translations by Edouard Roditi. Cover by Marcel Duchamp. Drawings by Arshile Gorky.* – Duchamp's cover portrays Breton as the Statue

of Liberty, using a heavily enlarged photograph as he did for a Man Ray catalogue in 1945 - an anti-layout gesture Roy Lichtenstein was to develop into a technique years later.

Publisher View Editions, New York; A. Zwemmer, London; La Jeune Parque, Paris  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 520, ill. p. 786  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 61, ill. p. 58



Marcel Duchamp (1887-1968)  
Cover for *The Objects of My Affection*  
Man Ray Exhibition at the Julien Levy Gallery,  
New York, 1945

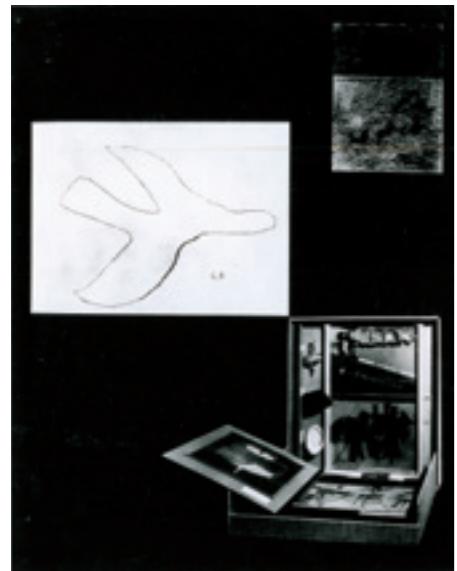


### Cover for *Le Dessin dans l'art magique*, 1958

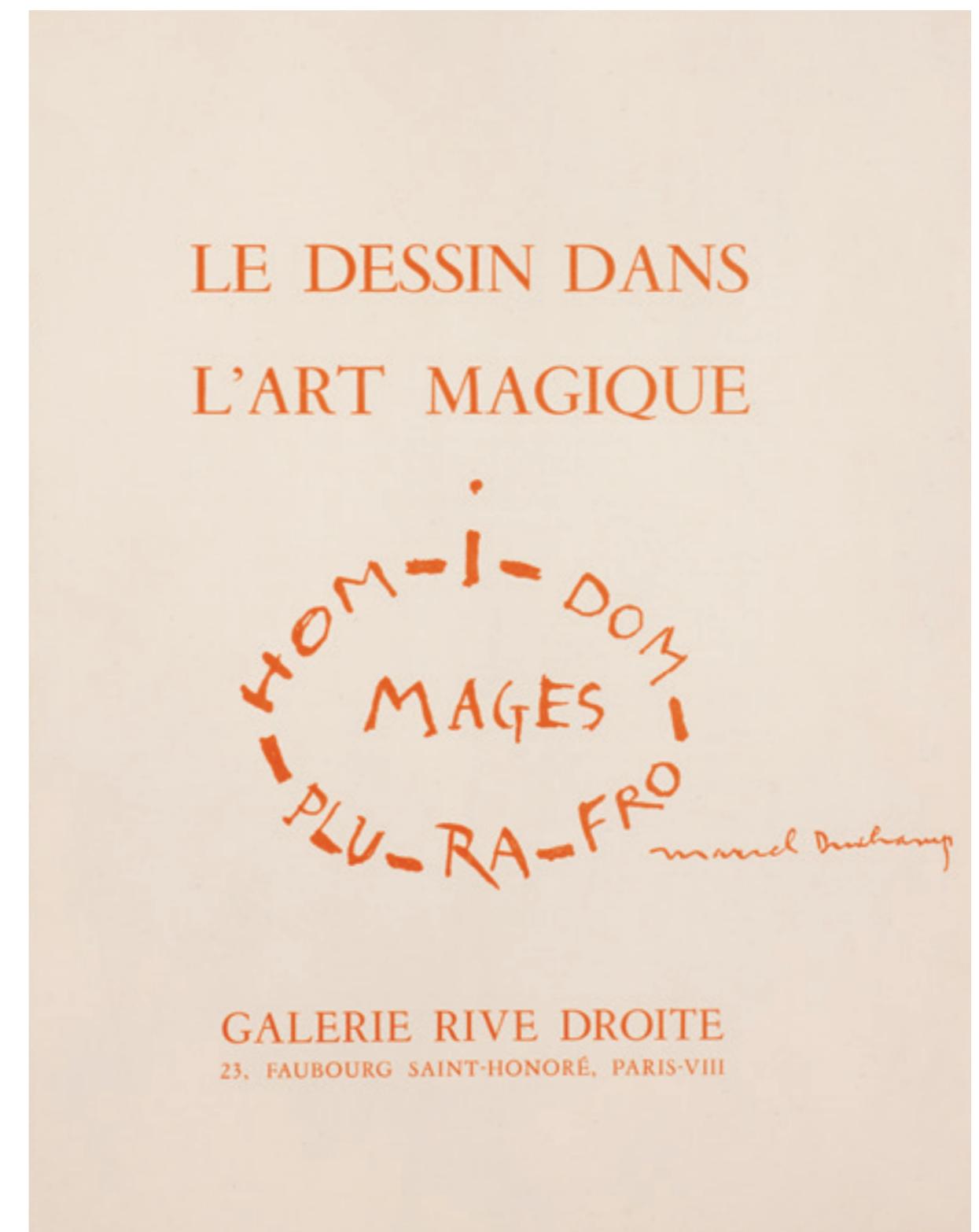
Cover design for the exhibition catalogue *Le Dessin dans l'art magique*. Paris, Galerie Rive Droite, October 21-November 20, 1958. 320 x 253 mm, (4)pp. stapled in original wrappers. Catalogue of an exhibition of works by thirty, mainly surrealist artists: Duchamp, Arp, Tanguy, Miró, Magritte, Ernst, Man Ray etc. With a preface by Henri Michaux, a poem by André Verdet, b/w repr. of a work by Chagall.

Deluxe copy of the catalogue, with the cover on hand-made paper, inscribed by André Verdet to Marc and Tava Chagall, in red and blue pencil. The deluxe copies have a tipped-in photograph (a photomontage), 305 x 240 mm, reproducing a drawing by Braque, a frottage by Ernst and Duchamp's boîte-en-valise.

Publisher Galerie Rive Droite, Paris  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 561, ill. p. 814



Marcel Duchamp (1887-1968)  
Photomontage in the deluxe copies  
*Le Dessin dans l'art magique*, 1958



### L'Equilibre, 1958

Drypoint on celluloid printed in black on hand-made Auvergne paper, 175 x 115 mm (plate size)  
As included in: Francis Picabia, *L'Equilibre*,  
Alès: PAB, 1958. (16)pp. + inserted etching,  
original printed wrappers.  
Signed *Marcel Duchamp* lower centre

Edition 40 numbered and signed copies  
Publisher PAB, Alès

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997,  
no. 559, ill. p. 813  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space,  
1991, no. 69, ill. p. 63

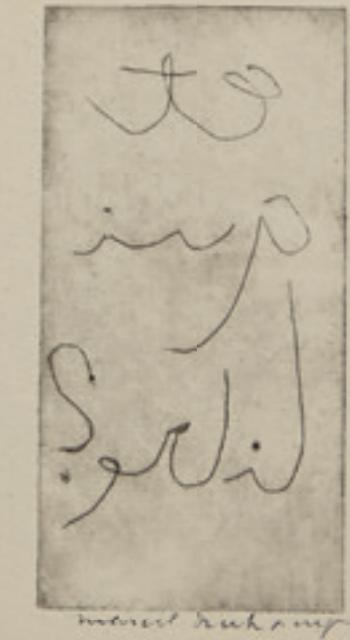
The words *et quilibré?* (and who is free?), a phonetic rendering of *Équilibre* in mirror image.

FRANCIS PICABIA

l'équilibre

MARCEL DUCHAMP

p a b



Francis Picabia (1879-1953)

**Lettre de Marcel Duchamp  
A Tristan Tzara, 1958**

Duchamp, Marcel. & Tzara, Tristan. Lettre de Marcel Duchamp à Tristan Tzara. Alès, PAB, 1958. 123 x 127 mm, pp.(20), in sheets, original wrappers. A letter from 1921, illustrated by a celluloid engraving by Tristan Tzara from 1958 (broken while printing).

First edition. One of 25 numbered copies on Auvergne, the colophon signed by Duchamp and initialled by the publisher; the etching signed by Tzara.

Literature Marcel Duchamp, Duchamp du signe, Paris, 1975, A 93, pp. 261-262.



Tristan Tzara (1896-1963)

**Unique maquette for the grand deluxe edition  
of *Eau & Gaz à Tous les Étages*, 1957/59**

The maquette contains three artworks, each of which signed by Duchamp: the metal plaque *EAU & GAZ À TOUS LES ÉTAGES* is initialed "M.D." in the lower right corner; the hand-colored photograph of the *Large Glass* is signed "MARCEL COLORIavit" in the lower right corner; and *Self-Portrait in Profile* is signed "Marcel dechiravit" in the lower right corner.

330 x 245 mm, bound loose as issued, in the publisher's cloth folding box.

Box: 350 x 265 x 65 mm

Publisher Trianon Press, Paris and London

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 560, 563., ill. pp. 814-816

Robert F. Johnson & Donna Stein, *Artists' Books in the Modern Era, 1870-2000*, London, 2001, no. 136.

Duchamp. *Exposición organizada por la Fundació Joan Miró*, Barcelona, 1984, no. 60.

Between February 1955 and May 1959, Arnold Fawcus, the owner and founder of Trianon Press in Paris, worked on producing the grand deluxe, deluxe, and regular editions of *Sur Marcel Duchamp* by Robert Lebel. The first monographic study and catalogue raisonné devoted to Marcel Duchamp, this book was of major importance in disseminating the artist's work and ideas to a younger generation of artists as well as art aficionados across Europe and America.

Duchamp collaborated closely on the design and layout of the book and produced three new artworks for the grand deluxe edition: *Self-Portrait in Profile*, made from vividly colored sheets of lightweight origami paper torn along a metal template depicting his silhouette; the black-and-white photograph by John (Hans) D. Schiff of the *Large Glass* (1915-23) which he hand-colored; and the ready-made-like enameled metal plaque *EAU & GAZ À*

*TOUS LES ÉTAGES* for the cover of the box housing the unbound book. (These three works also appeared in the deluxe edition, the latter two in slightly modified versions.)

This maquette differs in several ways from the final grand deluxe edition, which consisted of ten commercial copies (I-X) and seventeen additional copies reserved for collaborators and friends (A-Q). First created in late 1957, the maquette was transported from Paris to New York by Robert Lebel, who showed it to Duchamp for his approval. On 1 December 1957, Lebel informed Arnold Fawcus: "Marcel is very happy with the box dummy and he agrees to everything, including the lining of the inside with manuscript notes." Duchamp confirmed his satisfaction with the maquette in a separate letter to Fawcus dated 23 January 1958: "Lebel just arrived in New York and brought me the dummy of the 'Luxe,' which I find to be perfect. I like the lining inside the box a lot (with the 'bits of paper' from the green box) and the general presentation is shaping up very nicely." Fawcus had the box lined with a reproduction of a black-and-white photograph, with the colors reversed as in a photographic negative, of a collage Duchamp had fashioned of notes from the *Green Box*. However, the notes reproduced in the maquette are entirely different from those ultimately chosen for the lining of the final version of the deluxe and grand deluxe editions. The inside flap on the outer edge of the lower lid also has not been covered with a reproduction of a note from the *Green Box*, as in the final version of the grand deluxe and deluxe editions. Additionally, the rust-colored ribbon attached to the inside of the lower lid to facilitate removal of the unbound book from its box, which is present in the final versions of the grand deluxe and deluxe editions, had yet to be introduced to the maquette.

Another major difference between the maquette and the final version of the grand deluxe edition of *Sur Marcel Duchamp* can be found in the manner in which the hand-colored photographic reproduction of the *Large Glass* is absolutely typical of the entire edition.

*Glass* is mounted. On the white-paper backing of the photograph, Duchamp added the following inscription in ink, just below a large black circle: "papier noir couvant completemnt [sic]" ("black paper completely covering"). This notation suggests that the artist originally intended the backing to be in black paper, which would have established chromatic continuity with the other black-and-white elements of the box. Ultimately, however, Fawcus decided to use a bluish gray speckled paper for the backing in both the grand deluxe and deluxe editions. The box containing the deluxe and grand deluxe editions of *Sur Marcel Duchamp* contains a divider that separates the reproduction of the *Large Glass* from *Self-Portrait in Profile*. On the recto and verso of this divider are reproduced black-and-white photographs of reproductions of artworks in the *Box in a Valise*, which Duchamp took (according to Robert Lebel) in autumn 1950 in Paris. In the maquette, these photographs are printed on glossy paper and mounted to board. Duchamp, however, disliked this medium, as he emphatically informed Fawcus in a letter of 25 February 1957: "I detest glossy paper." Duchamp's preference undoubtedly influenced Fawcus's decision to have the two images printed on matte paper in the final versions of the deluxe and grand deluxe editions.

The rust-colored paper used for *Self-Portrait in Profile* in the maquette strongly echoes the fabric that was chosen to cover the exterior of the box in the final versions of the deluxe and grand deluxe editions of *Sur Marcel Duchamp*. Normally, in the grand deluxe edition, the edition number was handwritten in the lower left of the portrait, while in the deluxe edition it was stamped in green ink. This particular example is stamped in black ink no. 128.

The overall condition of the maquette is excellent. All four original screws are still glued in place on the metal plaque mounted on the front cover of the box. The exterior fabric of the box is quite vivid. The buckling of the hand-colored photographic reproduction of the *Large Glass* is absolutely typical of the entire edition.



### Grand deluxe edition of Eau & Gaz à Tous les Étages, 1959

This grand deluxe edition of the first catalogue raisonné of Marcel Duchamp's oeuvre by Robert Lebel contains three artworks, each of which signed by Duchamp: the metal plaque *EAU & GAZ À TOUS LES ÉTAGES* is initialed "M.D." in the lower right corner; the hand-colored photograph of the *Large Glass* is signed "MARCEL COLORIAVIT" in the lower right corner; and *Self-Portrait in Profile* is signed "Marcel dechiravit" in the lower right corner. — 330 x 245 mm, bound loose as issued, in the publisher's cloth folding box.

One of the special 27 copies printed on Crèvecœur d'Arches-Marais paper from a total edition of 137. This copy is from the special 17 lettered exemplaires reserved for the publishers and the book's collaborators. Signed by Duchamp and Lebel on the colophon page of the book.

Box: 350 x 265 x 65 mm

With the original French text by Robert Lebel. Accompanied by a hand-torn collage of "Self-Portrait in Profile" signed "Marcel dechiravit" numbered "121-M"; a proof of the engraving *Large Glass* mounted under acetate and hand-

coloured by Duchamp for Mary Laing, to whom this volume was presented; an original pochoir of the *Coffee Mill* frontispiece; one of the zinc stencils for the *Coffee Mill* frontispiece tipped-in at verso of Duchamp self-portrait; and a blue and white metal plaque readymade "Eau & Gaz à Tous les Étages" initialed by Duchamp in white ink attached to the front cover of the box. Plus numerous reproductions of photos, some in colour, some tipped-in, throughout the book.

Edition 27 grand deluxe copies printed on Crèvecœur d'Arches-Marais paper with the three artworks signed by Marcel Duchamp

Publisher Editions Trianon, Paris  
Grand Deluxe Edition of the first catalogue raisonné of Marcel Duchamp, compiled by Robert Lebel in cooperation with the artist, containing 208 detailed entries and an extensive bibliography. It comes in a box designed by the artist with a signed readymade mounted on the front cover reading: "Eau & Gaz à Tous les Étages." This expression was a common part of real estate signage in early twentieth-century France, and it was a continuing theme in Duchamp's manuscript notes dating back to

1911. In its day the sign indicated a building with modern conveniences, thus setting it apart from nineteenth-century structures.

Provenance Mary Laing, with the special presentation inscription from Duchamp on front endpaper of book: "pour Mary/the only Mary ange gardien de ce livre/affectueusement/ Marcel Duchamp." Mary Laing was the assistant to Arnold Fawcett, proprietor of Editions Trianon, the publishers of *Eau & Gaz*. She was in charge of the production details and is often referred to in context of the lengthy and turbulent correspondence between Lebel, Robert Wernich and George Heard Hamilton regarding the English translation. Duchamp also signed the *Large Glass* proof "Marcel coloriavit pour Laing."

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 560, 563., ill. pp. 814-816  
Robert F. Johnson & Donna Stein, *Artists' Books in the Modern Era, 1870-2000*, London, 2001, no. 136.  
*Duchamp. Exposicio organitzada per la Fundacio Joan Miro*, Barcelona, 1984, no. 60.





### Eau et gaz à tous les étages, 1959

Reproduction (pochoir) of the Readymade *Eau et Gaz à tous les étages*, 150 x 200 mm, on upper cover of red-brown cloth-covered case of the deluxe edition of Robert Lebel's monograph *Marcel Duchamp*. Signed with the artist's monogram in white ink on the upper cover. Box: 350 x 265 x 65 mm

When opened the case includes:

\* On the left, a partition with magnetic closing for a proof of the *Large Glass* under a plexiglas sheet and a proof of the pochoir reproducing a photo of the *Large Glass*; on the right a compartment for the book

\* On the black velvet paper lining the front cover of this compartment is pasted Duchamp's *Self-Portrait in Profile*, pink-coloured paper torn by hand, numbered lower left, signed lower right in ink: *Marcel dechiravit*

\* The book *Marcel Duchamp* by Robert Lebel, 132 pp., 320 x 243 mm, in sheets, with texts by Duchamp, Breton and Roché, in a lay-out by Duchamp, signed in the colophon by Lebel and Duchamp and numbered 54.

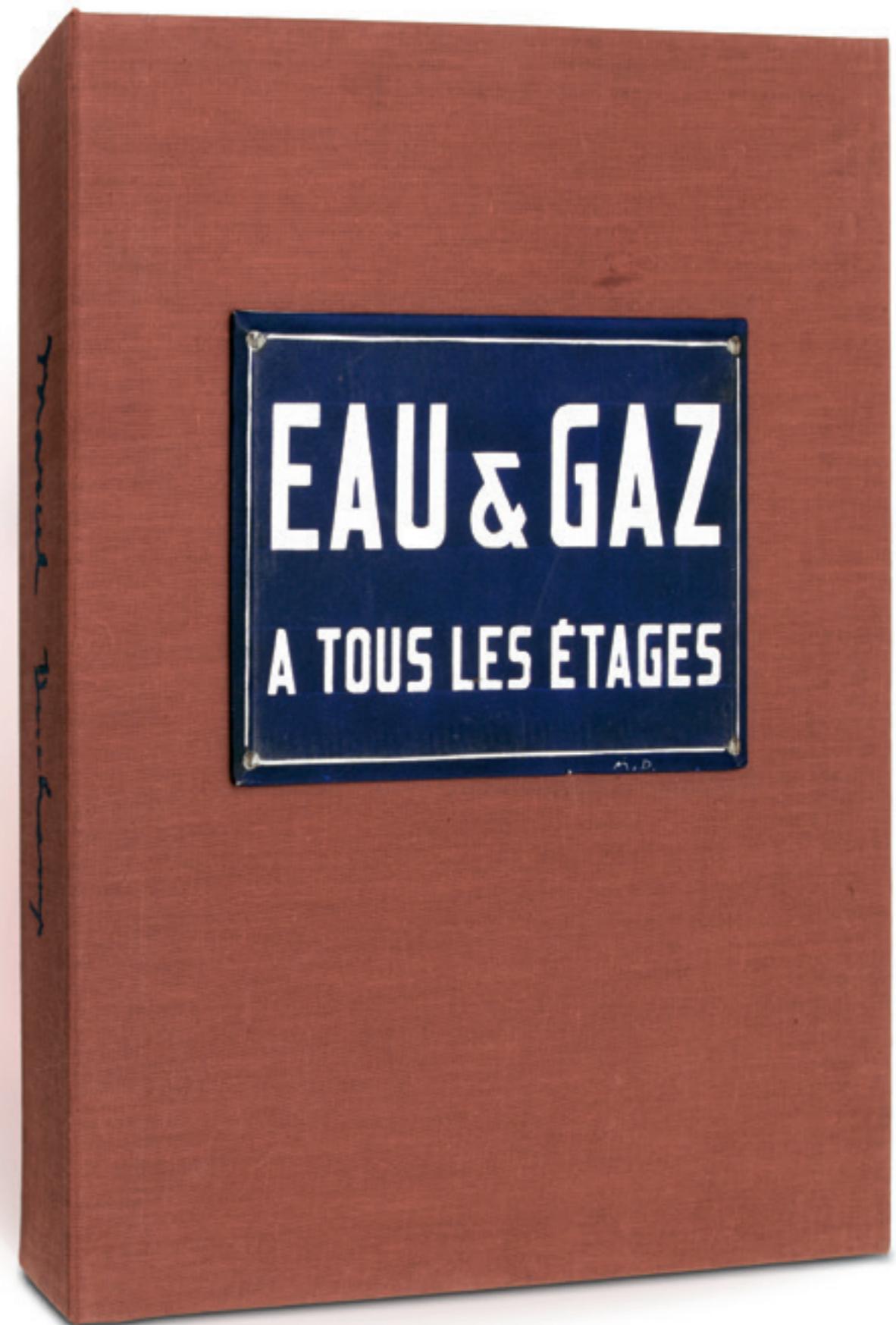
Edition 110 signed and numbered copies  
Publisher Editions Trianon, Paris and London

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 560, 563., ill. pp. 814-816  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 70, ill. p. 63

*Eau et Gaz à tous les étages* is not just a luxury monograph on an artist whose fame had not yet reached its pinnacle. As there was no need for 'objective' studies in those days, authors and publisher just went ahead telling the story of the hero's grandiose life and work, and they were only too happy that the artist collaborated with all his wit and unconventional lay-out talents to construct a book that turned out to be a work of art, as well as a counterweight to so many 'art-books.'



Marcel Duchamp signing Eau et Gaz, 1958



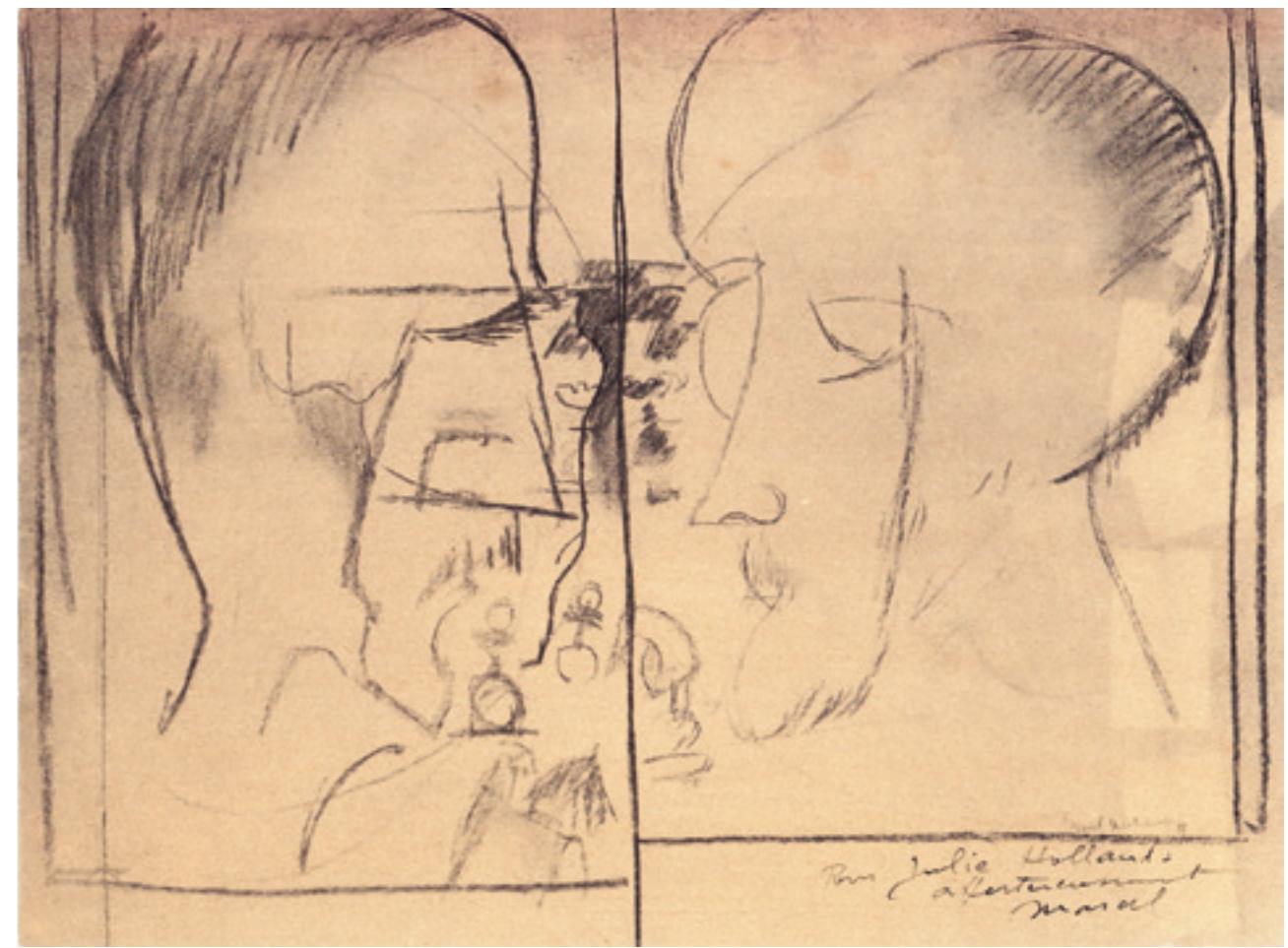


### The Chess Players 1911/1958

Pochoir for Sur Marcel Duchamp by  
Marcel Duchamp  
Pochoir, dedicated and signed by  
Marcel Duchamp 200 x 276 mm

An original Duchamp art work that consists of a pochoir which Duchamp had made to accompany the deluxe edition of Robert Lebel's catalogue raisonné of his work, *Sur Marcel Duchamp*. This particular example of the print was given by Duchamp to Julie Holland and is

inscribed by Duchamp, which according to the Comité Duchamp, who provided a certificate for the work, makes it an original work of art. Not in Schwarz, but accompanied by a certificate from the Comité Duchamp



Marcel Duchamp (1887-1968)  
Study for Chess Players, 1911  
Private Collection

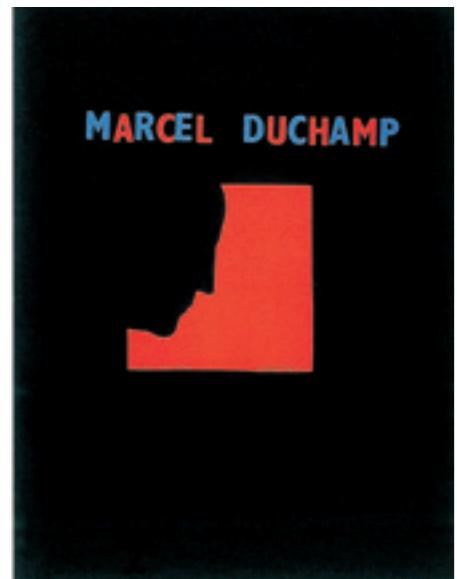
### **Self-Portrait in Profile, 1959**

Two original coloured screen prints, each 650 x 500 mm. Printed in blue and red on black paper, one with the profile in blue, the other in red; and different sequence of the blue and red lettering of 'Marcel Duchamp'. Both signed by Duchamp, with facsimile of his autograph 'Marcel dechiravit', from an unnumbered edition.

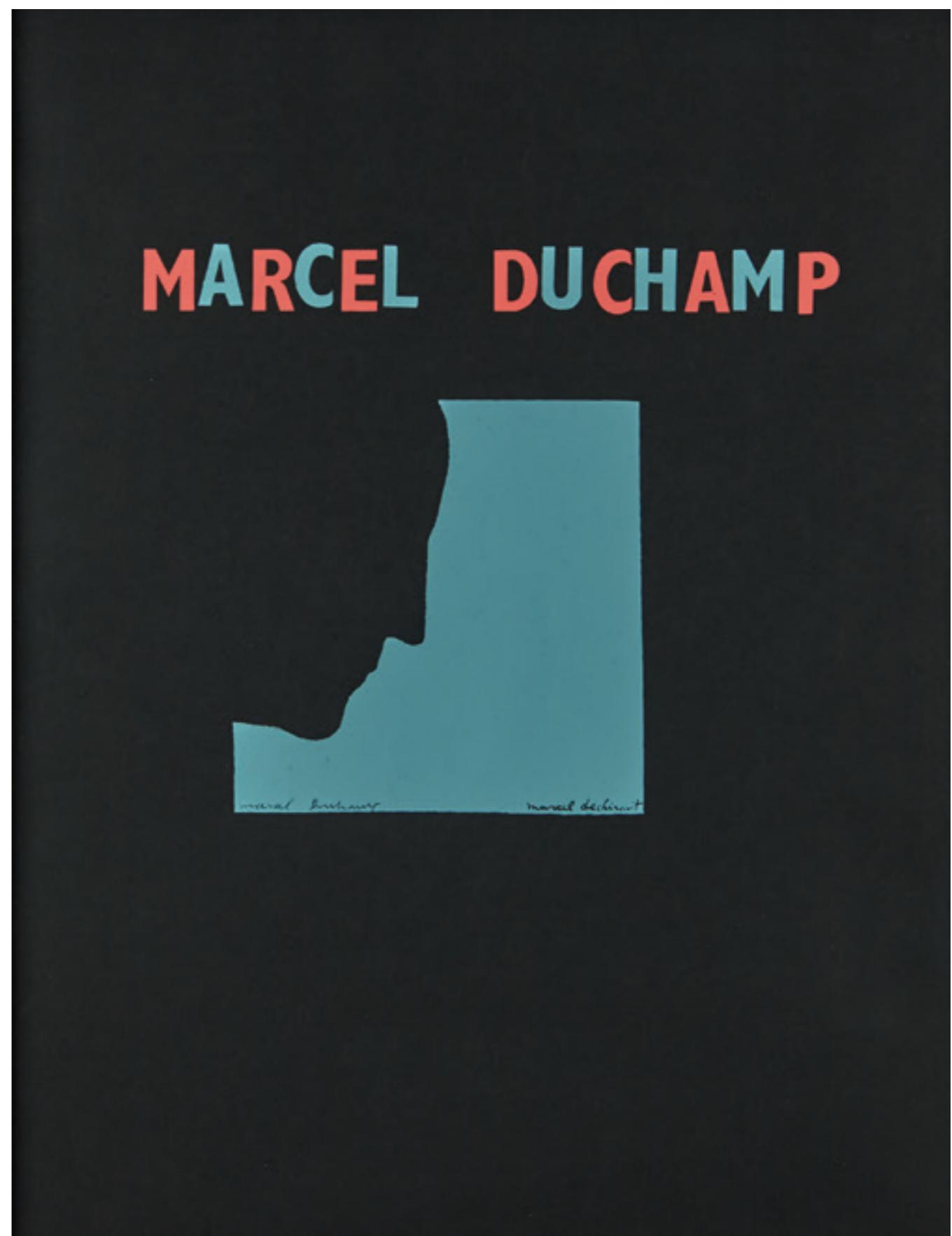
Based on the torn profile of 1959, these screen prints were made in 1959 on the occasion of the exhibition 'Sur Marcel Duchamp' at Librairie La Hune, Paris, 5-30 May 1959, marking the publication of the monograph on Duchamp by Robert Lebel.

To present, recorded have been a series of 40 numbered copies of this screen print, printed in blue only, edited by La Hune in 1959; and 10 more numbered copies for Galleria Schwarz, Milan, in 1964. Until further notice, the present twin set in its two-colour version is unique, and certainly to be fought for by real aficionados.

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 565, ill. p. 817  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 73, ill. p. 65 (another copy, 1959/1964) and no. 72, ill. p. 65 (for the poster)



Marcel Duchamp (1887-1968)  
Self-Portrait in Profile, 1959



### Self-Portrait in Profile, 1959

Original colour screenprint.  
Printed in red, 650 x 500 mm  
Signed by Duchamp, with facsimile of his  
autograph 'Marcel dechiravit' from a signed  
unnumbered edition

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997,  
no. 565, ill. p. 817  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space,  
1991, no. 73, (another copy and no. 72, ill. p. 65,  
for the poster)



A l'occasion de la publication du livre de Robert Lebel aux Éditions Phébus

Marcel Duchamp (1887-1968)  
Poster from the exhibition *Sur Marcel Duchamp*  
Librairie La Hune, Paris, 1959



### Tiré à quatre épingle, 1959

Etching printed in black, 113 x 113 mm (plate size),  
125 x 127 mm (sheet size).

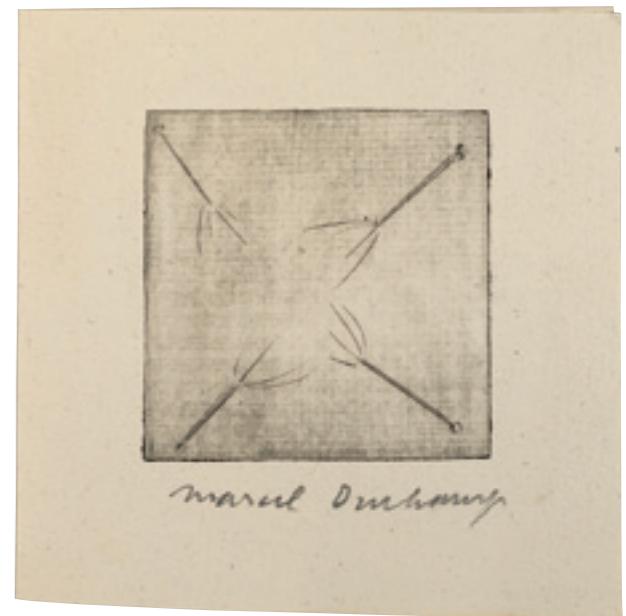
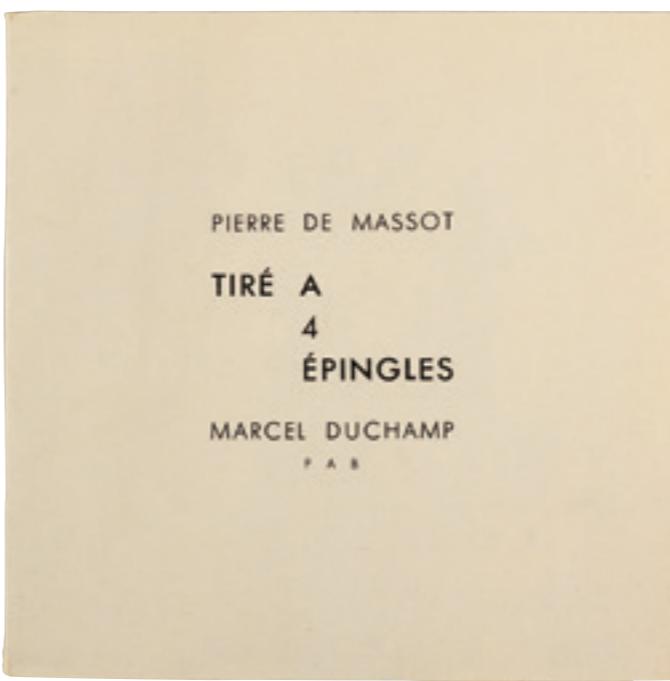
As included in: Pierre de Massot. *Tiré à 4 épingle*.  
Alès: PAB, 1959. (22)pp. + inserted etching, original  
printed wrappers.  
Signed *Marcel Duchamp* lower right

Edition 30 numbered copies; etchings signed by  
Duchamp, book initialled by the publisher on  
the colophon page

Publisher PAB, Alès

Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York, 1997,  
no. 575, ill. p. 823

*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space,  
1991, no. 75, ill. p. 66



Pierre de Massot (1900-1969)

## Couple of Laundress's Aprons, 1959/1960

Imitated rectified readymade: two potholders (male and female), cloth and fur, male (203 x 177 mm), female (205 x 198 mm).

Each apron signed *Marcel Duchamp* on cloth label on verso.

Edition 20 numbered copies, this copy no. II/XX  
Provenance Jean Benoît, Paris.

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 574, ill. pp. 822-823

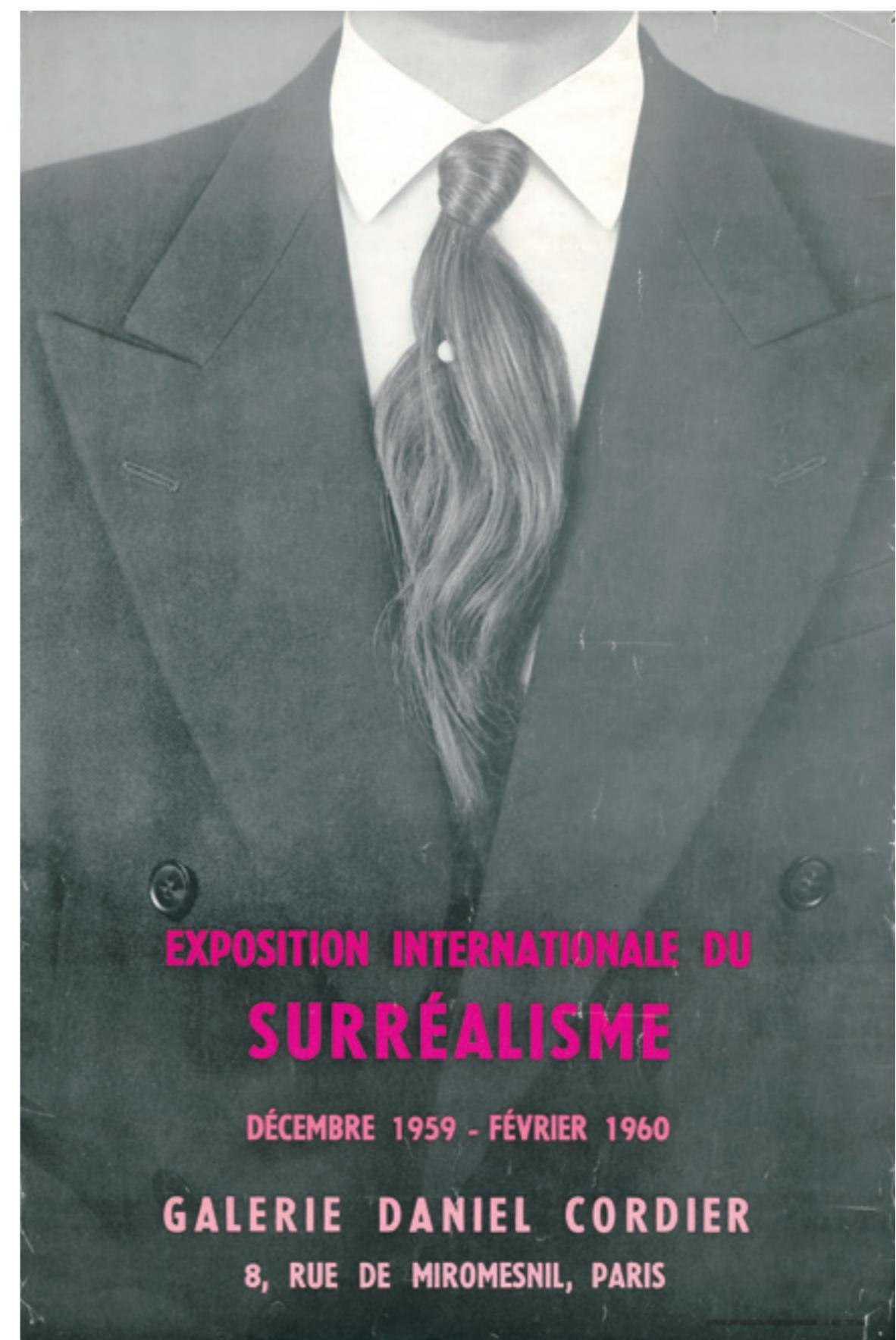
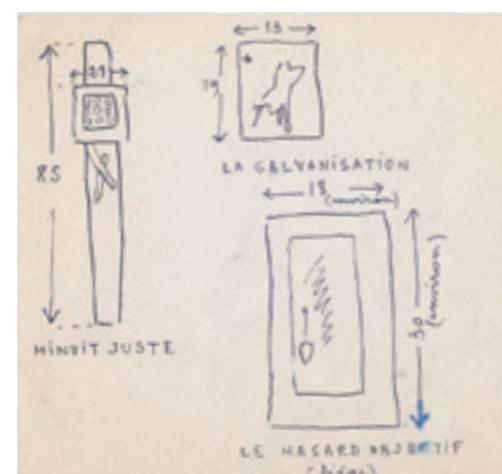
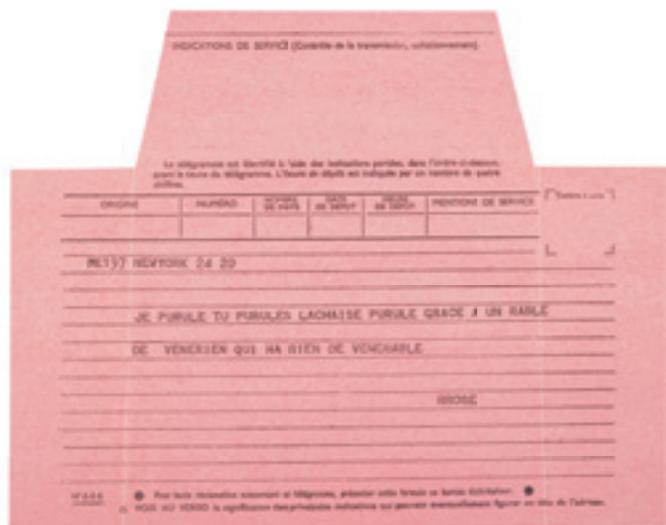
Made for the deluxe version of "Boîte alerte", catalogue of the Exposition Internationale du Surrealisme, Paris, Galerie Cordier, December 15, 1959 - February 15, 1960. Both aprons enclosed in paper envelope, with green French Customs label, and red stamp: *Echantillons sans valeur*.

We join the deluxe catalogue itself. Cardboard mailbox with printed catalogue of the exhibition and eight 'missives lascives' by Robert Benayoun, Micheline Bounoue, Alain Joubert, Joyce Mansour, Mimi Parent, Octavio Paz, André Pieyre de Mandiargues and XXX; a cable by Marcel Duchamp, 'Je purule Tu purules Lachaise Purules ...' transcribed on a facsimile of a standard pink form for French cables; a 45 rpm record with texts by Benjamin Péret and Joyce Mansour; four original colour lithographs by Adrien Dax, Joan Miró, Max Walter Svanberg and Toyen; an etching by Maréchal; six colour postcards by Hans Bellmer, Salvador Dalí, Arshile Gorky, Joan Miró, Max Walter Svanberg and Clovis Trouille. The lithographs and the etching signed by the artists. - We join: a letter from André Breton to Jean Benoît together with a sketch by Breton of the installation of Benoît's objects; several ephemera: two entrance tickets : exhibition's poster designed by Mimi Parent; three invitations different sheets of 4 blue stamps with the text *Restez, enchanteresse*; an extra set of postcards and an extra record with texts by Benjamin Péret and Joyce Mansour.

Duchamp's contributions to surrealist group exhibitions always contained an unorthodox element. His support for the group's activities certainly was genuine, but he never was interested in producing works according to methods other than his own. He fixed the rules of his own game; *The Ego and Its Own*. The theme of the large surrealist exhibition of 1959 being eroticism and its subversive power, Duchamp adds a note of 'low culture', suggesting the household character of so much sex, and of course the Heat of it all. Most of Duchamp's work is about erotics, from *le grand verre* to *Etant donné*, but the enigma's evocations are always mixed with black humour. His melancholy is guarded from a well-protected centre.



Boîte alerte, 1959, catalogue  
Exposition Internationale du Surrealisme, Paris, 1959/1960



Exposition Internationale du Surréalisme 1959-1960  
 - Invitation card  
 - Entrance tickets  
 - Cable sent by Marcel Duchamp  
 - Sketch by André Breton  
 - Envelope for the Couple of Laundress's Aprons  
 - Exhibition poster designed by Mimi Parent

### Quatre inédits de Marcel Duchamp, 1960

Book, 105 x 135 mm, pp. (20), in sheets,  
original wrappers.

Inscribed on the half title by Duchamp to  
Yves Poupart-Lieussou, famous dada scholar:  
'Pour Poupart Lieussou/éternel Poupart  
Lieussou/et affectueusement/ Marcel Duchamp.'

Edition 24 numbered copies, initialled by the  
publisher

Publisher PAB, Alès

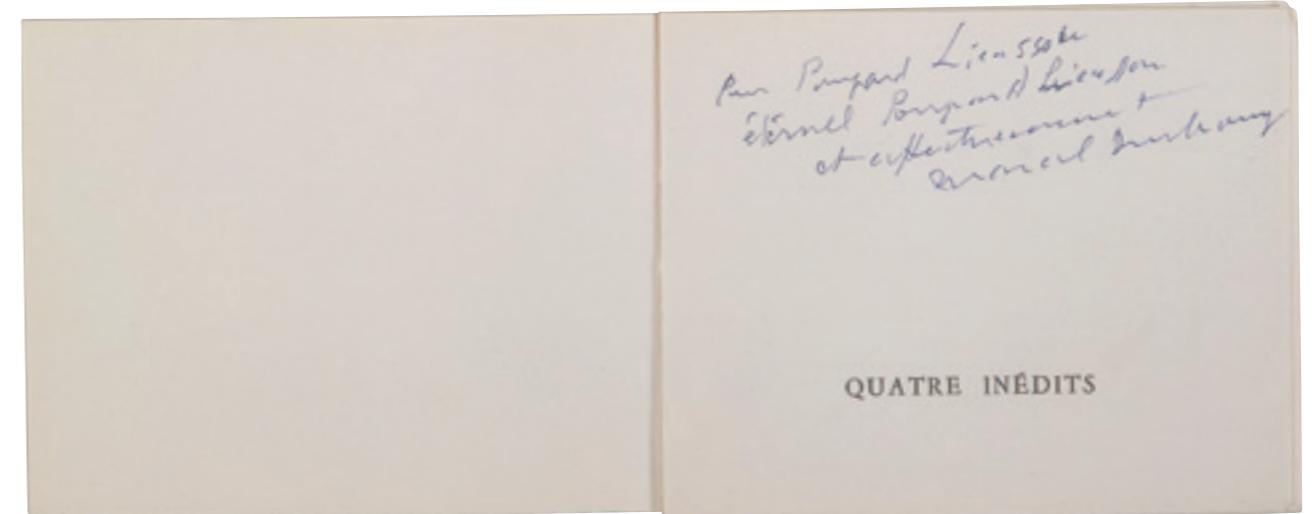
Literature Marcel Duchamp, Duchamp du  
signe, Paris, 1975, Arto.

QUATRE INÉDITS DE  
MARCEL DUCHAMP

PAB



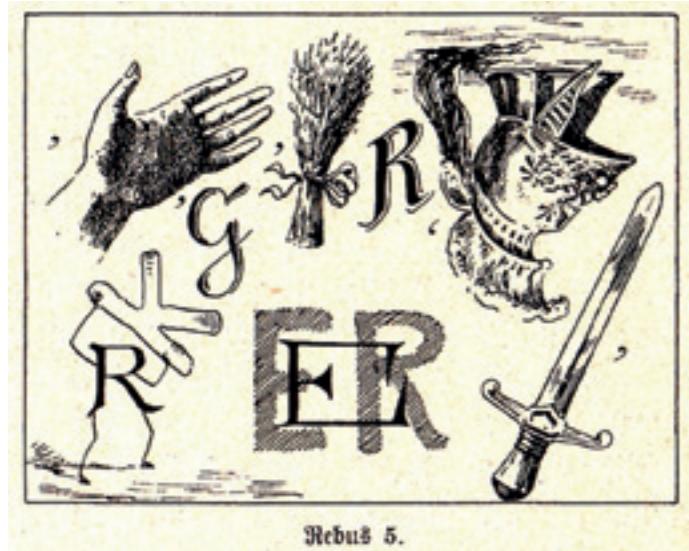
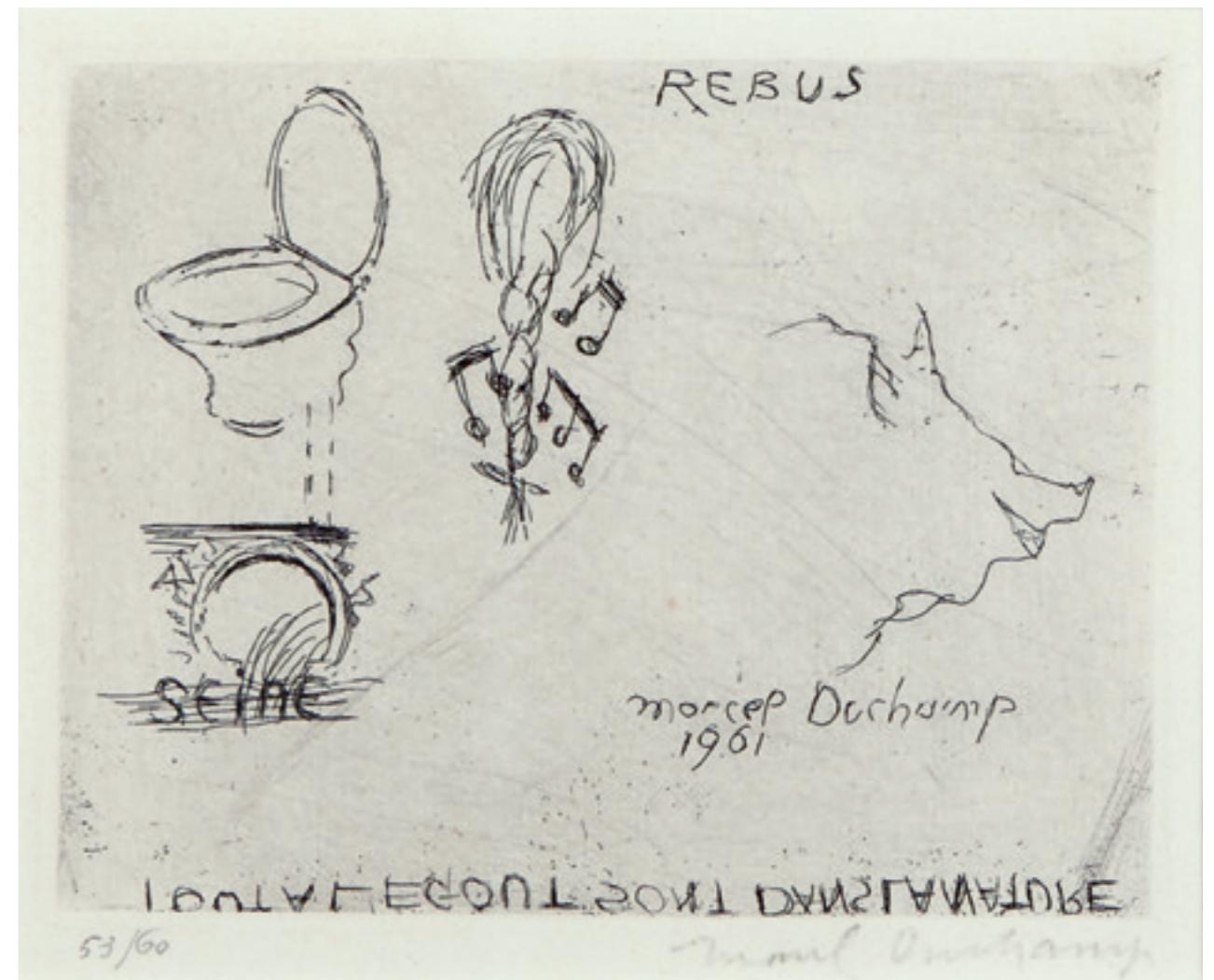
Marcel Duchamp (1887-1968)  
Photograph by Irving Penn, NY, 1960



### Rébus, 1961

Etching printed in black on Rives handmade paper, 115 x 150 mm (plate size), 265 x 195 mm (sheet size)  
Signed Marcel Duchamp lower right  
Inscribed at bottom, inverted:  
TOUTALEGOUT SONT DANS LANATURE  
(All tastes are in Nature)

Edition 100 signed and numbered copies  
Publisher Galleria Schwarz, Milan  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 581, ill. p. 826  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 78, ill. p. 67

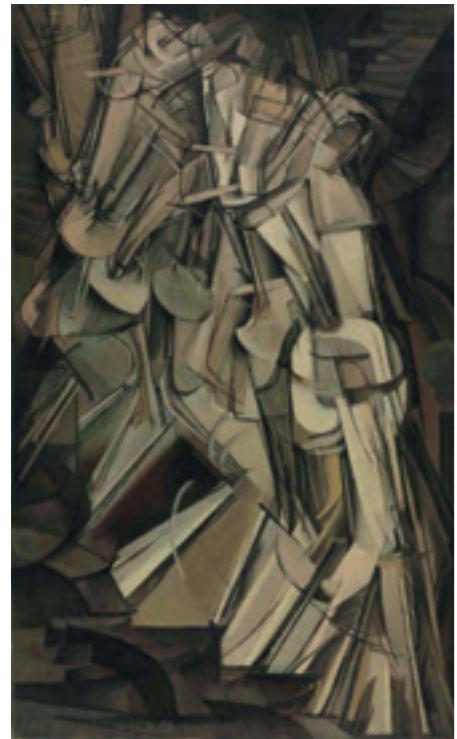


German rebus, ca. 1890

**Poster for the Exhibition '50<sup>th</sup>  
Anniversary of the Famous International  
Armory Show 1913', 1963**

Offset print on cardboard, 1118 x 678 mm  
Signed *Marcel Duchamp* lower right

Edition 200 signed and numbered copies  
Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York, 1997,  
no. 584, ill. p. 828



Marcel Duchamp (1887-1968)  
Nude Descending a Staircase, 1912  
Collection Philadelphia Museum of Art



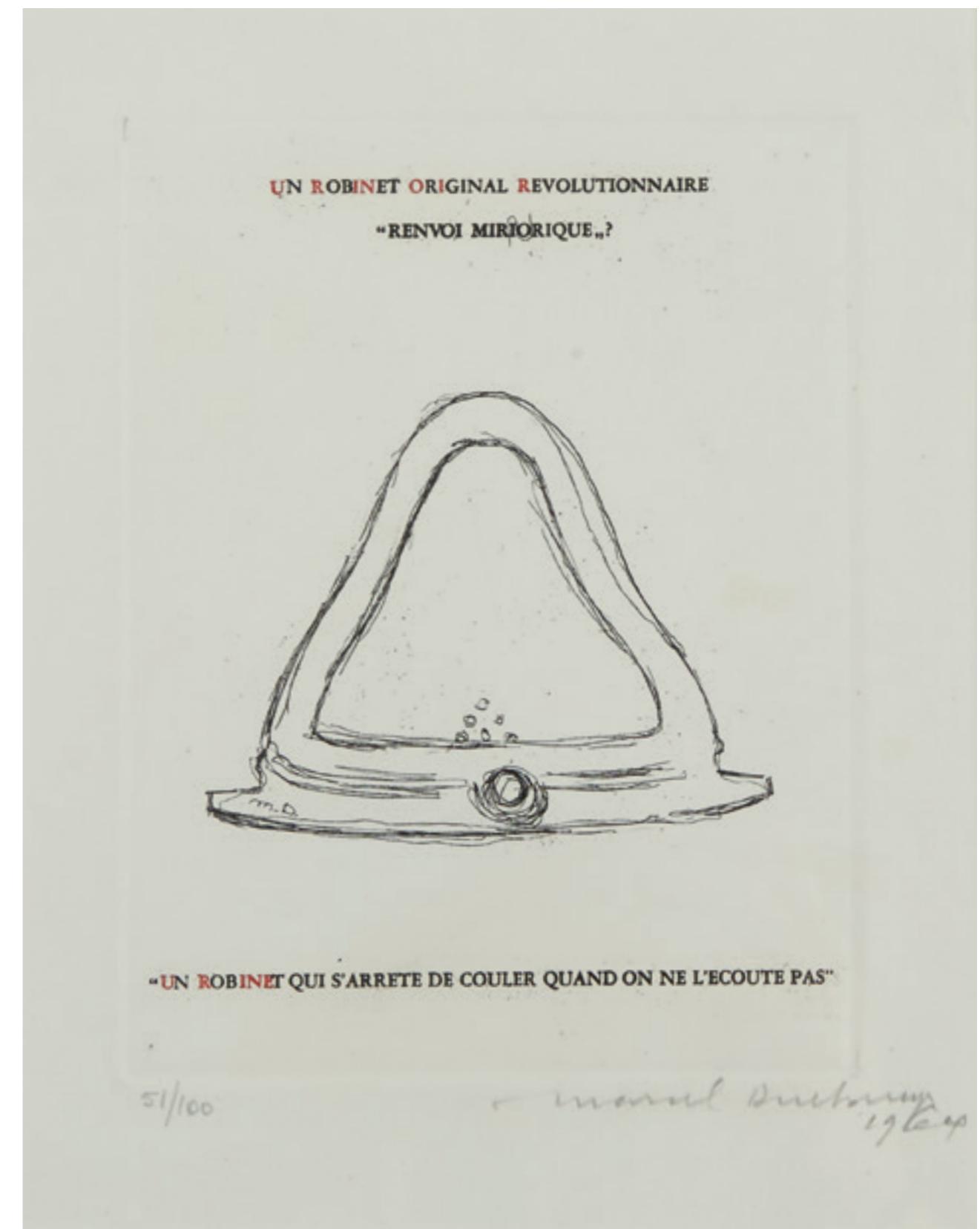
**An Original Revolutionary Faucet:  
Mirrrorical Return, 1964**

Etching printed in black and red on white Rives  
handmade paper, 265 x 195 mm (sheet size)  
Signed *Marcel Duchamp* lower right

Edition 100 signed and numbered copies  
Publisher Galleria Schwarz, Milan  
The letters printed in red spell 'urinoir' at top,  
and 'urine' at bottom.  
Literature Arturo Schwarz, *The Complete Works  
of Marcel Duchamp*, London & New York, 1997,  
no. 606, ill. p. 840



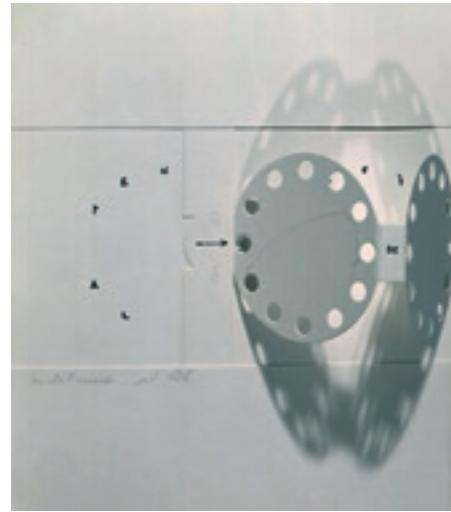
Marcel Duchamp (1887-1968)  
Fountain, 1917  
Photographed by Alfred Stieglitz at the 291  
Art Gallery, New York



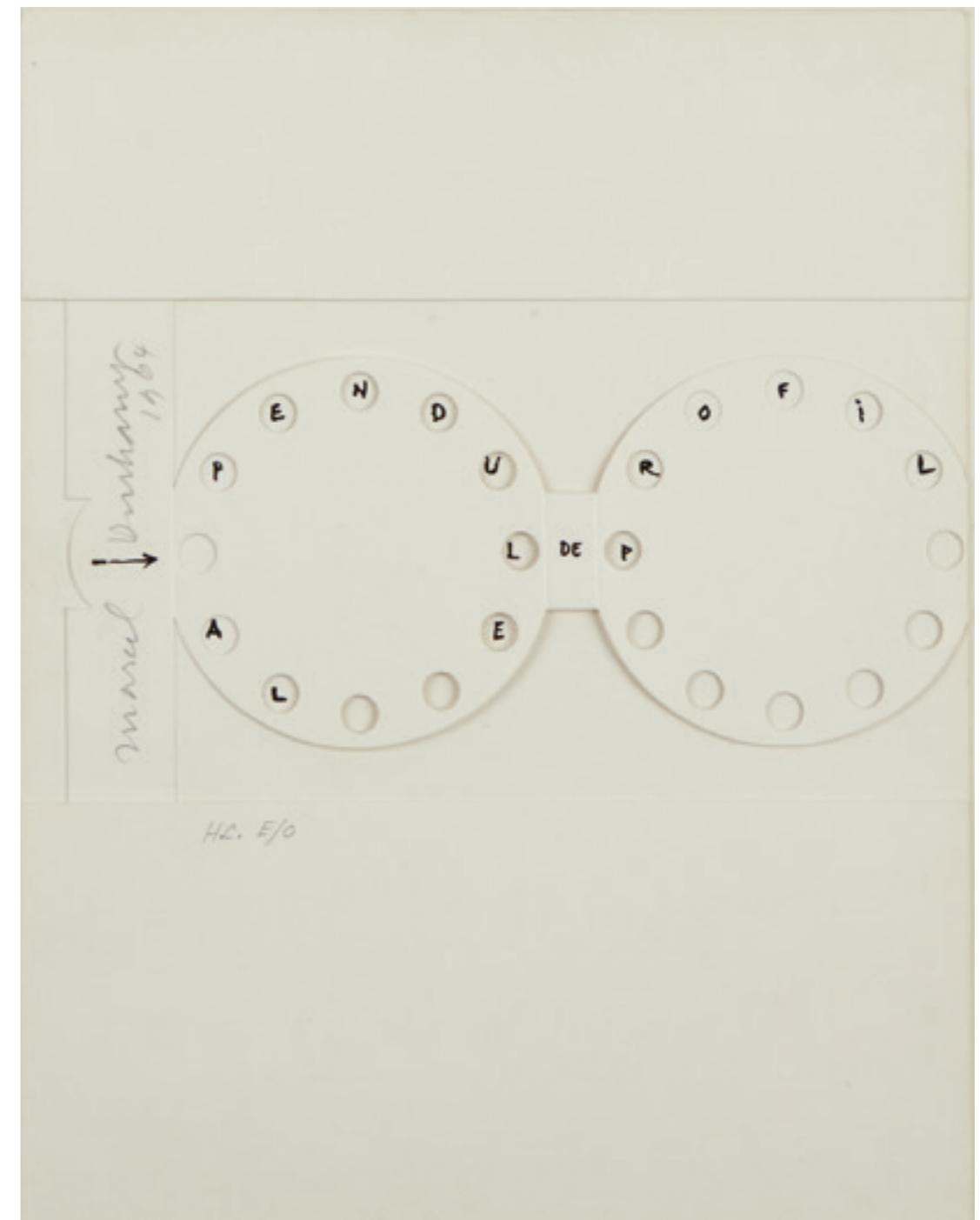
### The Clock in Profile, 1964

Cardboard pliage, or 'pop-up', on flat cardboard sheet, 220 x 280 mm  
Made for the deluxe copies of Robert Lebel, *La Double vue, suivi de l'Inventeur du temps gratuit*, Paris, 1964.  
Signed and dated *Marcel Duchamp/1964* at centre

Edition III signed and numbered copies  
Publisher Le Soleil Noir, Paris  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 612, ill. p. 847  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 108, ill. p. 81



Marcel Duchamp (1887-1968)  
The Clock in Profile, 1964



### Bouche-Evier (Drain Stopper), 1964

Cast in silver, from the original lead sink stopper made for the bath in Duchamp's apartment in Cadaquès, diameter: 67 mm, 5 mm thick.  
Signed and dated *Marcel Duchamp 64* on verso

Edition 100 signed and numbered copies  
Publisher International Collectors Society,  
New York

Cast in bronze, from the original lead sink stopper made for the bath in Duchamp's apartment in Cadaquès, diameter: 67 mm, 5 mm thick.  
Signed and dated *Marcel Duchamp 64* on verso

Edition 100 signed and numbered copies  
Publisher International Collectors Society,  
New York

Cast in stainless steel, from the original lead sink stopper made for the bath in Duchamp's apartment in Cadaquès, diameter: 67 mm, 5 mm thick.  
Signed and dated *Marcel Duchamp 64* on verso

Edition 100 signed and numbered copies  
Publisher International Collectors Society,  
New York  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 608, ill. p. 843



Bert Stern (b. 1929)  
Duchamp with Bouche-Evier, 1967

## Certificat de lecture, 1964

Three original lithographs, printed in bistre, pink and black on Chine paper, 325 x 500 mm. Made for the deluxe copies of *il reale assoluto* by Arturo Schwarz. Each lithograph signed *Marcel Duchamp* lower right.

Edition form a signed unnumbered edition  
Publisher Galleria Schwarz, Milan  
Provenance Arturo Schwarz, Milan  
Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*. London & New York, 1997, no. 592, ill. p. 832  
*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 95, ill. p.76



Marcel Duchamp - Man Ray  
*Il reale assoluto*, 1964



### Pulled at Four Pins, 1964

Etching printed in black on handmade Pescia paper, 320 x 228 mm (plate size), 640 x 465 mm (sheet size).

Signed *Marcel Duchamp* lower right

Edition 100 signed and numbered copies

Publisher Galleria Schwarz, Milan

Literature Arturo Schwarz, *The Complete Works of Marcel Duchamp*, London & New York, 1997, no. 609, ill. p. 844

*Marcel Duchamp Graphics*. Tokyo: Bigi Art Space, 1991, no. 105, ill. p. 80



Wind chimney cap

