

Marcel Duchamp (Blainville-Crevon 1887 - New York City 1968)

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

Imitated rectified readymade: two potholders (male and female), cloth and fur, male (203 x 177 mm), female (205 x 198 mm). each apron signed in full *Marcel Duchamp* on cloth label verso.

Edition of 20 numbered copies, this i scopy nr. XIV/XX, for the luxe version of *Boîte alerte*, catalogue of the *Exposition Internationale du Surréalisme*, Paris, Galerie Cordier, December 15, 1859 - February 15, 1960. Both aprons enclosed in paper envelope, with green French Customs label, and red stamp: Echantillons sans valeur. We join the luxe catalogue itself, cardboard mail-box with printed catalogue of the exhibiton and eight *missives lascives* by Robert Benayoun, Micheline Bounoure, 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 lithopgraphes by Adrien Dax, Joan Miro, Max Walter Svanberg and Toyen; an echting by Maréchal; six colour postcards by Hans Bellmer, Salvador Dali, Arshille Gorky, Joan Miro, Max Walter Svanberg and Clovis Trouille. The lithographs and the etching signed by the artists. We also join a couple of

ephemera, nearly as rare as the de luxe edition of the catalogue itself: three entrance tickets for the exhibition, nos. 003112b; 0033113b; 0033114b (limiting the visit to 15 minutes!) and 2 sheets of 4 blue stamps with the text Restez, enchanteresse.

Literature:

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

Artist description:

Marcel Duchamp is an undeniable pioneer of modern art. His influence is deservedly esteemed to be as great as Picasso's. Duchamp's entire body of work- from The Bride Stripped Bare by Her Bachelors. Even (the Large Glass) to Etant Donnés, via the ready-mades- are outstanding examples of how the art of this century broke with traditional concepts. "The most intelligent man of the century" (André Breton) wanted- beyond notions of good or bad taste- to make art wich would not only delight the eye but, more importantly, would also serve as a springboard for the spirit. He pursued his own path, parallel to and beyond Dada and Surrealism, wich was consciosly contrary and full of a serious sense of humour. From a variety of perspectives this was a prophetic route. Most artistic renwals of the last decades find echoes in the spirit and economy of Duchamp's creations. His exemplary independence formed and forms his greatest power of attraction. Still today, Duchamp remains the most disturbing star in the artistic frimament. The combination of technical ingenuity and boundless invention makes a confrontation with his art works a rare and strongly aesthetic experience.