



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

De ou par Marcel Duchamp ou Rose Sélavy (La Boîte-en-valise), série C

Beige-cloth-covered wooden box with linen lining, containing 55 miniature replicas and reproductions of works by Marcel Duchamp, dated, dedicated and signed 'Affectueusement Marcel Duchamp 1960', on the inside. Conceived between 1935 and 1940 ; this version executed in Paris in 1958 in from an unnumbered edition of 30

40 x 37.8 x 9 cm

With a vintage photographic portrait from Marcel Duchamp, ca 1940/1945

Literature:

- R. Lebel, *Sur Marcel Duchamp*, Paris, 1959, pp. 54, 55, 82-83, and 173-174, no. 173 (another illustrated version, pl. 109)
- C. Tomkins, *The World of Marcel Duchamp*, New York, 1966, p. 156
- A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1970, pp. 551 and 513, no. 311c (another illustrated version)
- E. Bonk, Marcel Duchamp, *The portable museum, The Making of the Boîte-en-valise, by or from Marcel Duchamp or Rose Sélavy*, London, 1989, p. 299 (another illustrated copy in color)
- C. Tomkins, *Duchamp, A Biography*, New York, 1996, pp. 321-328, 331, 334, 339, 346, 353-354, 371, 376, 391, 422, 428, 436, and 443 (another illustrated version, p. 320)
- D. Ades, N. Cox, and D. Hopkins, *Marcel Duchamp*, London, 1999, pp. 174-179 (another illustrated version in color, pp. 176-177)

- F.M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, New York, 1999, pp. 142-143, no. 5.31 and 5.32 (other illustrated versions in color)
- A. Schwarz, *The Complete Works of Marcel Duchamp*, New York, 1997, vol. II, pp. 762-764, no. 484 (an illustrated copy, p. 763)
- F.M. Naumann, *The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp*, New York, 2012, p. 137, no. 14 (a copy from series A illustrated in color, p. 136)
- L. Witham, *Picasso and the Chess Player: Pablo Picasso, Marcel Duchamp, and the Battle for the Soul of Modern Art*, Hanover, 2013, pp. 167 and 183-184

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 *Étant 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 which 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, which was consciously contrary and full of a serious sense of humour. From a variety of perspectives this was a prophetic route. Most artistic renewals 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 firmament. The combination of technical ingenuity and boundless invention makes a confrontation with his art works a rare and strongly aesthetic experience.