



**Marcel Duchamp** / the Mary Sisler  
collection / 78 works 1904-1963  
Australian State Galleries 1967/68





Australian State Galleries 1967/68

*Acknowledgements*

We would like to thank Mrs Mary Sisler of New York who has generously made her collection available; Mr Alan Solomon, Director, The Exhibition of American Art at Montreal; The Arts Council of Great Britain, from whose comprehensive catalogue '*The almost complete works of Marcel Duchamp*' the present catalogue has been compiled and who kindly supplied photographs for reproduction.

G. C. Docking *City of Auckland Art Gallery April 1967*



### Marcel Duchamp

- 1887 Born 28 July near Blainville, France.  
Duchamp's grandfather was a painter; his elder brothers, Jacques Villon and Raymond Duchamp-Villon, and younger sister, Suzanne, became artists
- 1902 Begins painting. *Landscape at Blainville* known as his first work (not included in the exhibition).
- 1904 Graduates from the Ecole Bossuet, the lycée in Rouen.  
Joins his elder brothers in Paris, where he studies painting at the Académie Julian until July 1905. Paints family, friends and landscapes in Post-Impressionist manner.
- 1905 Executes cartoons for the *Courrier Française* and *Le Rire* (continues this intermittently until 1910). Works for a printer in Rouen. Volunteers for one year of military service.
- 1906 Resumes painting in Paris.
- 1908 Establishes a residence at Neuilly, outside Paris, until 1913.



- 1909 Paints (particularly portraits and nude studies) in a style deriving first from Cézanne, turning towards a free and expressionist Fauve manner by 1910.  
First exhibition (two works) at the Salon des Indépendents, Paris.  
Begins participating in Sunday gatherings of artists and poets (Apollinaire, La Fresnaye, Gleizes, etc.) at his brothers' homes in Puteaux, where he develops an awareness of Cubism.
- 1910 Most important 'early works' executed in this year.
- 1911 Begins paintings related to Cubism, with emphasis on successive images of a single body in motion. Work of this type first included in exhibitions at Paris and Rouen.  
Drawings and paintings related to 'chess' theme.  
First drawing and oil sketch of *Nude descending a staircase*.  
Executes first painting, *Coffee mill*, anticipating machine image and morphology.
- 1912 Climactic and virtually final year of his most important oil-on-canvas works.  
Visits and paints in Munich.  
*Nude descending a staircase, no. 2* withdrawn from the Salon des Indépendents, Paris, in furore; exhibited in public for first time at a Cubist exhibition in Barcelona; finally shown in Paris at the 'Salon de la Section d'Or', organized by the Duchamp brothers and their friends.  
From friendship of Duchamp, Picabia, Apollinaire, etc., there develop radical and ironic ideas to challenge the commonly held notions of art. This independent activity precedes the official founding of DADA in Zurich, 1916.  
Documented in *Du Cubisme* by A. Gleizes and J. Metzinger.
- 1913 A moment of most critical change in the artist's career. Virtually abandons all conventional forms of painting and drawing. Begins development of a personal system (metaphysics) of measurement and time-space calculation that 'stretches the laws of physics just a little'. Drawings become mechanical renderings. Three-dimensional objects become quasi-scientific devices, e.g., *Three standard stoppages*, 1913-14. Today this manifestation of 'canned chance' is the artist's favourite work.  
Resumes work in Paris. Employed at the Bibliothèque Saint-Genève.  
Begins to save and facsimile original notes and 'working notations' as a unified yet random and heterogeneous entity. These collected notes from 1911-15 (as they appear in the *Box of 1914* and the *Green box* of 1934) refer in a highly concentrated fashion to almost all his important work of the years ahead.  
Begins work (mechanical drawings, painted studies, notations) that will culminate in his most complex and highly regarded work: *Large glass*, 1915-23.  
Conceives his first ready-made, *Bicycle wheel*, which involves the infrequent special selection and mounting of commonplace objects. This establishes the first major incidence of wholly non-art elements paradoxically challenging the aesthetic frame of reference.  
*Nude descending a staircase, no. 2*, 1912, shown at the Armory Show, New York, becomes the exhibition's focus of controversy.  
Publication of Guillaume Apollinaire's *Les Peintres Cubistes*, Paris: prophetic assessment of Duchamp's contribution to modern art.
- 1915 First visit to New York, which extends to 1918. Greeted as famous on his arrival.  
Commences his lifelong friendship with Walter and Louise Arensberg and many American artists and poets, particularly Man Ray.  
Establishes a studio and begins work on the *Large glass*.  
Included in an exhibition at the Carroll Gallery, New York (first appearance in a private gallery).  
'A Complete Reversal of Art Opinions by Marcel Duchamp, Iconoclast', *Arts and Decoration* (September) New York. First published statement.
- 1916 Founding member of the Society of Independent Artists, Inc., New York.
- 1917 Assists in first exhibition of Society of Independent Artists; resigns upon rejection of *Fountain*, submitted under the pseudonym 'R. Mutt'.  
With Picabia, Man Ray and Jean Crotti, his support of DADA prompts Arensberg and H. P. Roché to publish reviews: *The Blind Man and Rongwrong*.
- 1918 With execution for Katherine Dreier of *Tu m'*, his first oil painting in four years, Duchamp gives up painting completely.  
Moves to Buenos Aires where he continues his creative activity for nine months.
- 1919 Returns to Paris. Stays with Picabia, establishing contact with DADA group, including Ribemont-Dessaignes, Pierre de Massot, Jacques Rigaud, etc.
- 1920 Includes *L.H.O.O.Q.* in first uproarious public demonstration of DADA in Paris. Assumes pseudonym 'Rose Sélavy' which he applies henceforth to published writings and ready-mades.  
Completes *Rotary glass plate (precision optics)*, his first motor-driven construction. With Katherine Dreier, conceives and founds the Société Anonyme, an international permanent collection of modern art from which they hoped to establish a museum. The pioneering activity of this organization presented 84 exhibitions by 1939, as well as numerous lectures and publications. In 1941 the entire collection was presented to Yale University Art Gallery.
- 1921 With Man Ray, edits and publishes one issue of *New York DADA*, including contributions by Tristan Tzara and Rube Goldberg.  
Continues work on optical devices as well as ready-mades.  
Spends six months in Paris with Jean and Suzanne (Duchamp) Crotti.
- 1922 Returns to New York to continue work on the *Large glass*.  
Publication of 'Marcel Duchamp' by André Breton in his *Littérature*, no. 5 (October), Paris.  
Experiments in the secret truth of numbers, applied to games. Resumes passion for chess.
- 1923 Ceases work on the *Large glass*, having brought it to 'a state of incompleteness'.  
Returns to Paris where he remains until 1926, save for occasional trips around Europe.  
The idea reaches the public that Duchamp has 'ceased to produce art'.
- 1924 Perfects a roulette system whereby one 'neither wins nor loses'.  
Appears with Erik Satie, Man Ray and Picabia in René Clair's film *Entr'acte* and in the only performance of the ballet *Relache*, by Picabia and Satie, at the Théâtre des Champs-Élysées.
- 1925 Participates in chess tournament, Nice. Travels through Italy.  
In Paris, completes second optical instrument. *Rotary demi-sphere*.
- 1926 Incorporates optical experiments into *Anemic cinema*, filmed in collaboration with Man Ray and Marc Allegret.  
Begins speculative purchases and sales of art works, an activity ironically counter to his lifelong aversion to the usual commercial aspects of art.  
Visits New York briefly to arrange a Brancusi exhibition at the Brummer Gallery. The *Large glass* exhibited for the first time at the International Exhibition of Modern Art at the Brooklyn Museum, organized by the Société Anonyme. This work accidentally shattered following the exhibition. Its condition remained undiscovered until the work was removed from storage several years later.  
Work included in the second collective Surrealist exhibition at La Galerie Surréaliste, Paris.
- 1927 First marriage, to Lydie Sarrazin-Levassor.
- 1929 Visits Spain with Katherine Dreier.
- 1933 Brief visit to New York to organize a second Brancusi exhibition at Brummer Gallery.
- 1935 Publication of André Breton's 'Phare de la Mariée' (Lighthouse of the Bride) in *Minotaure*, no. 6, Paris — the first comprehensive and a most important essay on Duchamp's major work.



- 1936 Four works included in the vast International Surrealist Exhibition, London. Eleven works (largest selection to this time) included in 'Fantastic Art, Dada, Surrealism', a vast exhibition with a comprehensive catalogue prepared by Alfred Barr at the Museum of Modern Art, New York.  
Visits New York to undertake the painstaking restoration of the *Large glass*.
- 1937 First one-man show given at the Arts Club of Chicago (nine works included).
- 1938 Participates in the organization of the International Surréaliste Exhibition, Galerie des Beaux-Arts, Paris, with Breton, Eluard, Dali, Ernst, Man Ray and Paalen.  
Begins his limited edition of the *Box in a valise*, issued 1938-41, a portable museum with his important works grouped in miniature reproductions.
- 1942 Returns to New York, where he collaborates with Breton, Sidney Janis and R. A. Parker on the *First Papers of Surrealism* exhibition and catalogue.
- 1944 First independent exhibition of the Duchamp brothers at Yale University Art Gallery.
- 1945 Special Marcel Duchamp number of *View* (March), New York.
- 1946 In Paris where he and Breton design and prepare 'Le Surréalisme en 1947' exhibition. Duchamp returns to New York before the opening.
- 1949 'Twentieth Century Art from the Louise and Walter Arensberg Collection'. An exhibition at the Art Institute of Chicago (30 works by Duchamp included).
- 1950 Critical studies (written between 1943-49) contributed to the catalogue of the *Collection of the Société Anonyme*, Yale University Art Gallery.
- 1951 Publication of *The Dada Painters and Poets: An Anthology*, edited by Robert Motherwell, Wittenborn, Schultz, Inc., New York. Includes contributions by and about Duchamp.
- 1952 'Duchamp Brothers and Sister': an exhibition at the Rose Fried Gallery, New York.
- 1953 Exhibits at the International Dada Exhibition, Sydney Janis Gallery, New York.
- 1954 Marries Alexina (Teeny) Sattler.  
Opening of a permanent exhibition of the Walter and Louise Arensberg Collection at the Philadelphia Museum of Art, which received this vast bequest in 1950; 43 works by Duchamp included. Comprehensive catalogue published.
- 1957 Major exhibition and catalogue of the Duchamp brothers at the Solomon R. Guggenheim Museum, New York, prepared by James Johnson Sweeney.
- 1958 *Marchand du Sel, Ecrits de Marcel Duchamp*, compiled by Michel Sanouillet, Le Terrain Vague, Paris; the most comprehensive collection of Duchamp's writings and statements.
- 1959 Assists in the design and publication of *Sur Marcel Duchamp* by Robert Lebel, Trianon Press, Paris; English translation by George Heard Hamilton, Grove Press, New York. The most comprehensive and definite work on Duchamp to date. Includes a catalogue raisonné of 208 detailed entries and an extensive bibliography. This publication celebrated in one-man exhibitions at the Sidney Janis Gallery, New York, and Galerie La Hune, Paris.  
Helps arrange the 'Exposition Internationale du Surréalisme', Galerie Daniel Cordier, Paris.
- 1960 Publication of *The bride stripped bare by her bachelors, even*, a typographic version of the *Green Box*, by Richard Hamilton, Lund Humphries, London.  
Featured in an exhibition at the Galleria Schwarz, Milan.
- 1961 Featured in *Art of Assemblage* exhibition and catalogue by William Seitz, The Museum of Modern Art, New York.  
Interview with Richard Hamilton on Monitor, BBC television.  
Featured in 'Rorelse Ikonsten' exhibition and catalogue at the Moderna, Museet, Stockholm, as a pioneer in the conception of motion in art.  
*Large glass* replica made by Ulf Linde, Stockholm.  
Unpublished dissertation by Lawrence D. Steefel, Jr: 'The Position of La Mariée mise a nu par ses Célibataires, même (1915-23) in the Stylistic and Iconographic Development of Marcel Duchamp', Princeton.
- 1962 Publication of a major article by Lawrence D. Steefel, Jr: 'The Art of Marcel Duchamp', *The Art Journal*, XXII, no. 2 (Winter 1962-63), New York.
- 1963 One-man exhibition at Galerie Burén, Stockholm, in conjunction with the publication of a major monograph, *Marcel Duchamp*, by Ulf Linde.  
'Duchamp, Picabia, Schwitters': an exhibition at the Alan Gallery, New York.  
First major retrospective exhibition, 'By or of Marcel Duchamp or Rose Sélavy', arranged by Walter Hopps at the Pasadena Art Museum. 114 items.
- 1964 Galleria Schwarz, Milan, produces thirteen ready-mades in editions of eight signed and numbered copies. One-man exhibition at the Galleria Schwarz followed by European tour. Lavish catalogue.  
Jean-Marie Drot makes a film, *Game of chess with Marcel Duchamp*, for French television which wins first prize at the Bergamo Film Festival.
- 1965 'Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy' exhibition at Cordier & Ekstrom, Inc., New York, of the Mary Sisler Collection. 90 items, many not previously exhibited. Catalogue introduction and notes by Richard Hamilton.  
'Profiled' in New Yorker by Calvin Tomkins. New Yorker article, plus three others on Cage, Tinguely and Rauschenberg, published as 'The Bride and the Bachelors', Weidenfeld and Nicholson, London.
- 1966 *Large Glass* reconstructed, together with studies, in the University of Newcastle upon Tyne by Richard Hamilton. Exhibited, May, as 'The Bride Stripped Bare by Her Bachelors, Even, Again'. Photo-reportage catalogue.  
Tristram Powell makes a film *Rebel Ready-made*, for BBC television. Shown in New Release (BBC-2, 23 June).  
First major European retrospective exhibition of Duchamp's work '*The almost complete works of Marcel Duchamp*', organized by the Arts Council of Great Britain and shown at the Tate Gallery, London, 18-June-31 July.

*Catalogues sizes given in inches height before width.*





**1 Vegetable pedlar**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom right: *Marcel Duchamp*

**2 Gasman**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom centre: *Employé du Gaz*  
Bottom left: *Marcel Duchamp*

**3 Kneeling peasant, back view**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom right: *Marcel Duchamp*

**4 Woman**  
1904 or 5 (Paris)  
Conté crayon, 7x4 in  
Bottom left: *Marcel Duchamp*

**5 'Moulin de la Galette'**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom right: *Marcel Duchamp*

**6 Head of bearded man (Jacques Villon?)**  
1904 or 5 (Paris)  
Pencil, 7x4 in  
Bottom right: *Marcel Duchamp*

**7 Dog's head**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom right: *Marcel Duchamp*

**8 Dog's head**  
1904 or 5 (Paris)  
Pencil and watercolour, 4x7 in  
Bottom right: *Marcel Duchamp*

**9 Seated old man**  
1904 or 5 (Paris)  
Conté crayon, 7x4 in  
Bottom left: *M.D.*

**10 Big woman and baby**  
1904 or 5 (Paris)  
Pencil and watercolour, 7x4 in  
Bottom centre: *Marcel Duchamp*

**11 Funeral coachman**  
1904 or 5 (Paris)  
Conté crayon, 8x5 in  
Bottom right: *Marcel Duchamp*

**12 Sous-préfet with goatee**  
1904 or 5 (Paris)  
Pencil and watercolour, 8x5 in  
Bottom right: *Marcel Duchamp*

**13 Sous-préfet**  
1904 or 5 (Paris)  
Pencil and watercolour, 8x5 in  
Bottom centre: *Marcel Duchamp*



**14 Coachman on box**  
1904 or 5 (Paris)  
Pencil and watercolour, 5x8 in  
Bottom right: *Marcel Duchamp*

**15 Negress**  
1904 or 5 (Paris)  
Pencil and watercolour, 8x5 in  
Bottom right: *Marcel Duchamp*

**16 Reservist**  
1904 or 5 (Paris)  
Pencil, 8x5 in  
Bottom left: *Marcel Duchamp*

**17 Raymond Duchamp-Villon**  
1904 or 5 (Paris)  
Conté crayon, 8x5 in  
Bottom right: *Marcel Duchamp*

**18 Man on stool**  
1904 or 5 (Paris)  
Conté crayon, 8x5 in  
Bottom right: *M.D.*

**19 Man's leg**  
1904 or 5 (Paris)  
Conté crayon, 8x5 in  
Bottom centre: *Marcel Duchamp*

**20 Man on a stool, back view**  
1904 or 5 (Paris)  
Pencil and watercolour, 8x5 in  
Bottom right: *Marcel Duchamp*

**21 Man in a hat**  
1904 or 5 (Paris)  
Conté crayon, 8x5 in  
Bottom centre: *Marcel Duchamp*

The drawings and watercolours nos. 1-20 are from two sketch books. Each page was signed by M.D. in 1960 and the drawings were separated at a later date. The sketch books cover the period during which M.D. attended the Académie Julian, October 1904 to June 1905.

**22 Man seated by a window**  
1905  
oil on canvas, 22x15 in  
Bottom left: *Marcel Duchamp*

From 1905 until 1909 M.D. made summer trips to the Normandy coast in the company of his brother Jacques Villon. This painting was produced on such a holiday at Yport. Impressionism was the school aspired to by progressive young artists of the time: M.D. was just eighteen. The influence of Monet's impressionism, through the example of his older brother, operated on a precocious talent to produce paintings of skill and painterly flair. The subject is Barré, an actor friend of Villon.

**23 On the cliffs**  
1905  
Oil on canvas, 22x15 in  
Bottom left: *Marcel Duchamp*

**24 Woman driver**  
1907

Brush drawing and 'splatter', 13x10 in  
Lower left: *Marcel Duchamp* 1907  
Caption: *Femme-Cocher. Tarif horo-Kilométrique*  
Many young artists of the period worked spasmodically for the humorous journals then in great vogue. Lautrec, Steinlen, Forain and Willette had granted the style of comic illustration an artistic respectability. Jacques Villon had some success in the genre working mainly for *Le Courrier français*.



M.D. with, among others, Juan Gris, tried his hand for the meagre reward of ten francs from *Le Rire*, *L'Assiette au Beurre* and *Le Sourire*.



23

**25 House among apple trees**  
1907

Oil on canvas, 21x29 in  
Bottom right: *Duchamp 07 (?)*

The scene from the garden of Villon's house at Puteaux.

**26 House in a wood**  
1907

Oil on canvas, 17x22 in  
Bottom right: *M Duchamp 07*

**27 Yvonne Duchamp**  
1907

Oil on canvas, 34x27 in  
Bottom left: *Duchamp*

Other members of the Duchamp family frequently joined the brothers at Yport and Veules. The portrait indicates a decline of Impressionism as a force for M.D.

**28 Yvonne Duchamp-Villon**  
1907

Oil on canvas, 28x36 in  
Bottom left: *Marcel Duchamp*

**29 Peasant's cottage at Yport**  
1907

Oil on canvas, 15x22 in  
Bottom left: *Marcel Duchamp vers 1907*

**30 News**  
1908

Pen and watercolour, 11x9 in  
Bottom right: à *Gustave Candel amicalement M Duchamp*

The drawing demonstrates M.D.'s flexible attitude to style during 1907 and 1908. In this case, the influence of Boutet de Monvel is not so much the outcome of an admiration for de Monvel as a mark of restlessness in search of modes. The quest was not necessarily among the avant-garde — the most boring of Salon artists could prompt a new direction. Several works of the time are reactionary in this inquisitive sense.

**31 Young boy of the Candel family**  
1908

Oil on canvas, 28x23 in  
Top right: *M. Duchamp 08*

**32 Peonies in a vase**  
1908

Oil on canvas, 22x17 in  
Bottom right: *M. Duchamp 08*

An exploration in the Intimiste style of Vuillard Vallotton and Bonnard.

**33 Red house among apple trees**  
1908

Oil on canvas, 22x17 in  
Bottom left: *M Duchamp 08*

Somewhat Fauve influenced. The 'red house' belonged to Kupka, a neighbour of Villon at Puteaux.

**34 Conversation**  
1908

Pen and wash, 12x10 in  
Bottom right: à *Gustav Candel Duchamp 09*



27



33

**35 First Communion cake**  
1908

Engraving in sepia and colour 9x7 in  
In rondel: *Jacques Villon Marcel Duchamp*  
Bottom right: à *Madam Alain Souvenir amical M. Duchamp 09*

**36 Saint Sebastian**  
1909

Oil on canvas, 24x18 in  
Bottom right: *Duchamp 09 (?)*

An oil sketch from a sculptured figure in the church at Veules-les-Roses.

**37 At the 'Palais de Glace'**  
1909

Brush drawing with 'splatter', 17x12 in  
Centre right: à *Madam et à Monsieur Candel Respecteusement Duchamp 09*

Caption: *tu vois, on porte beaucoup de tricorne cette année. Lui — Oh! tu sais, a une corne près, c'est toujours la mode — [You see how many people are wearing tricorns this year. He — oh! you know, a horn or two is always in fashion]*

**38 Mid-Lent**  
1909

Conté crayon, brush 'splatter' and gouache, 24x19 in

Lower left: *Duchamp 09*  
Caption: *Mi-Carême — Naturellement qu'on va sans chapeau au bal [Mid-Lent — Naturally one goes to a ball without a hat]*

**39 Sundays**  
1909

Conté crayon, brush, 'splatter' and gouache 24x19 in

Lower centre: *Duchamp 09*  
Caption: *Dimanches*

**40 At the bar**  
1909

Pen brush and ink, 15x12 in  
Lower left: *Duchamp 09*  
Caption: *Grveè des P.T.T. — T'as pas reçu mon pneu . . . alors? [Post Office strike — you didn't get my wire . . . then?]*

Nos. 37-40 are among the final products of M.D.'s flirtation with the illustrated papers — he was 'still trying to make a penny'. The very survival of these drawings suggests that they were rejected by the publishers, for accepted work was never returned.

**41 Laundry barge**  
1910

Oil on cardboard, 26x29 in  
Bottom right: *Duchamp 10*

**42 Two Nudes**  
1910

Oil on canvas, 39x32 in  
Bottom left: *Marcel Duchamp vers 1910*

In his search for a direction M.D. began in 1910 to paint formal nude figure compositions from professional models.



42

**43 Seated Nude**  
1910

Oil on canvas, 36x29 in  
Top left: *Duchamp 10*

An isolated case of strong, raw colour. It reveals the pressure of M.D.'s search for personal expression.





41

**44 Spring or Young man and girl in spring**  
1911

Oil on canvas, 26x20 in

Bottom right: *Marcel Duchamp 11*

On back: *A toi ma chère Suzanne Marcel*

Given as a wedding present to Suzanne Duchamp on her first marriage in 1911, *Spring* is a study for the painting which exists as the first layer of *Network of stoppages* (no. 49). Duchamp abandoned the big version after expending much effort on the project, his most ambitious work to date. If completed, or even left unfinished, the large *Spring* painting would have been a masterpiece of minor cubism. M.D.'s disdain is symptomatic of the intense and eager development in his early twenties. By 1911 Duchamp was well acquainted with Apollinaire, La Fresnaye and Gleizes. Cubism was part of his background and Cézanne was the Master. There are affinities between *Spring* and Cézanne's great *Bathers* composition.



**45 Apropos of little sister**

October 1911

Oil on canvas, 29x24 in

Bottom left: *Marcel Duchamp Octobre 1911*

On back: *Une etude de femme with the word Merde*

*Apropos of little sister* has been exhibited as a Cubist work and also as Surrealism. It can well be regarded as an abstract picture for the links with its subject are tenuous; colour and compositional

relationships are self-sufficient, having only the slightest ties with their source. The restrained colour was considered by M.D. to be its most daring aspect. It is difficult to realize that such elegant tints should have been 'hard to swallow' but in the context of the Fauves 'black, greys and subdued colour were a terrific revolution. Blue had replaced black for the Impressionists, so bringing black back to the palette was shocking'. Braque and Picasso experienced the same resistance.





#### 46 Bicycle wheel

1913 (Paris)

Ready-made: bicycle wheel placed upside-down on a stool, 50 in high. Original lost.

2nd version: New York 1916, lost

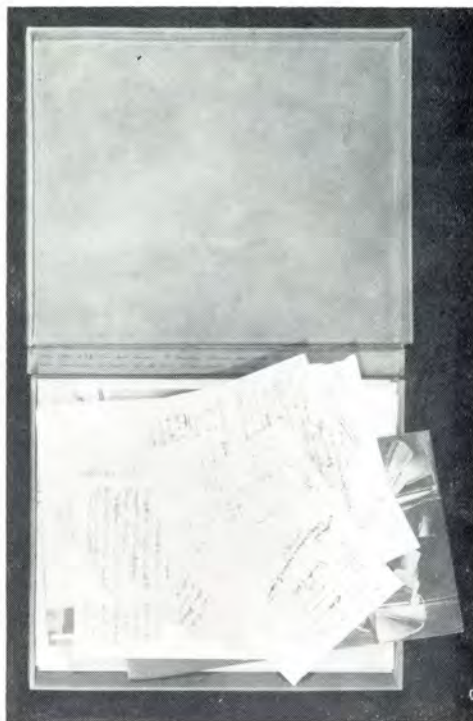
3rd version: Sidney Janis, New York 1951

4th version: Stockholm 1961

5th version: Richard Hamilton, London 1963

6th version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Simultaneous with work on the *Large glass*, an elaborately constructed object, went an idea that a work of art could be 'made' without the intervention of the hand of the artist (a procedure that must be clearly distinguished from 'objet trouvé'). The bicycle wheel was obtained and set upon a stool at a time when not even Duchamp would have dared to state that this was art. It was two years later, in New York, that he identified the act as such and another year before he filed his claim by exhibiting 'ready-mades' at the Bourgeois Gallery, New York (April 1916).



#### 47 The bride stripped bare by her bachelors, even ('Green box')

1934 (Paris)

94 documents (photographs, drawings and manuscript notes of the years 1911-15) in a cardboard box covered with flock paper, 13x11 in. Limited edition of 300 copies signed by the author, of which this is 244/300.

Duchamp's own publication of notes, diagrams and studies for his major work on glass. Each handwritten note is reproduced in exact facsimile including torn edges, blots, erasures, revisions and occasional illegibility. This is the literary adjunct of the *Large glass*; a notation which assisted the generation of plastic ideas and which also carried layers of meaning beyond the scope of pictorial expression. Most of the notes, and several full-size studies on glass, had been completed before M.D. left France for New York in 1915. The American additions to the notation, concerning ready-mades and optical research, extend into the early 1920's. On his return to Paris after Munich, Duchamp had come to a momentous decision that the paintings made there were conclusive for him. He now demanded something more precise than the Parisian painterly aesthetic had to offer. Two events in October 1912 helped to indicate the direction he was to take. He visited the Jura for a week-end in the company of Guillaume Apollinaire, Francis Picabia and Gabrielle Buffet. A long, poetic, fantastic text emerged directly from this experience of driving across France in a fast car. In the same company he attended a performance of Raymond Roussel's 'Impressions d'Afrique' his first acquaintance with Roussel's work, and felt an instant rapport with it. He had already

begun to need the greater precision that mechanical ideas demanded and Roussel's rejection of all theatrical conventions encouraged in Duchamp a disengagement from normal painting conceptions, attitudes and techniques.

From now on all of Duchamp's energies were to be devoted to completely new considerations on the nature of art and to resolving these ideas into a formal entity which would permit the greatest freedom of intellectual activity: the speculations lead to the large painting on glass entitled *The bride stripped bare by her bachelors, even* [not included in this exhibition].

#### 48 Three standard stoppages

1913-15 (Paris)

Three threads on canvas glued on glass plates, 49x7 in; three wooden rulers, 43 in, 47 in and 43 in; all enclosed in a box, 51x11x9 in

On back: *Un mètre de fil, droit, horizontal, tombe d'un mètre de haut. 3 stoppages-etalon, appartenant à Marcel Duchamp 1913-14*

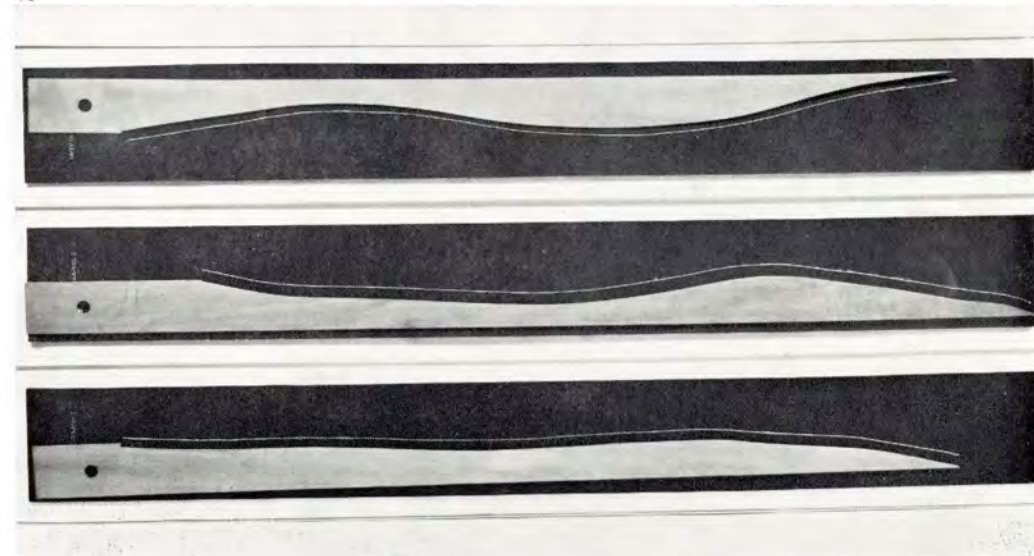
Original in the collection of the Museum of Modern Art, New York (Katherine S. Drier Bequest)

2nd version: Stockholm 1962

3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

After a visit to Herne Bay, England, where many of the *Green box* notes were written in the summer of 1913, M.D. made a first experiment with chance. A note described the act: '... A straight horizontal thread one metre in length falls from a height of one metre on to a horizontal plane while twisting at will and gives a new form to the unit of length'. Three canvases were put on long stretchers and painted prussian blue. Each thread was dropped on a canvas and varnish was dripped on to the thread to bond it to the canvas. (The technique is important because it hinted at the way in which the drawing of the *Large glass* was to be made with lead wires fixed to the glass with varnish.) The canvases were later cut from the stretchers and glued down on to strips of plate glass. When the

48



decision was taken to use these curves in the *Large glass* itself, and a method developed to make this integration, three wooden rulers were cut from draughtsmen's straight-edges to be used as templates. The box made to house the equipment (looking like the cases made for croquet sets) completed the work in 1914.

Together with the *Draught pistons* and the 'shots', the *Standard stoppages* made up the triplet of chance-controlled deformations used in the *Large glass*. The 'shots' (nine holes drilled through the glass at positions determined by projecting a paint-dipped match from a toy cannon aimed at a target) are deviations from a point — the target. The *Standard stoppages* (chance configurations of three pieces of thread one metre long) are modifications of a line. The shapes of the *Draught pistons* were established by photographing a square piece of net moving in a draught — changes wrought in a plane.

#### 49 Network of stoppages

1914

Oil on canvas, 58x78 in

Three superimposed compositions

The *Network* canvas consists of three layers: (a: with right-hand edge as bottom of canvas) the unfinished painting for which *Spring* (no. 44) is a study — this occupied the whole area of the canvas; (b: with left edge as bottom of canvas) pencil layout half actual size of the *Large glass* enlarged from the 1/10 scale drawing reproduced in the *Green box* — the canvas had been painted at each side to reduce its proportions to those of the *Glass*; (c: as shown) a view in plan of the nine 'capillary tubes' (in positions determined by plan and elevation drawings). The numbered circles indicate the locations of the 'malic moulds' — the circle bottom right, a point at centre of the first 'sieve' (see no. 50). The curved lines are drawn using each template of the *Standard stoppages* (no. 48) three times, once in each of the three groups. It was Duchamp's intention to photograph



the canvas from an angle in order to put the lines into the perspective required for the *Large glass* — a means of overcoming the difficulty of transferring the amorphous curves through normal perspective projection. Photography did not prove up to the assignment and a perspective drawing had to be made.

#### 50 Sieves 1914

Pencil and ink, 28x21 in

Bottom right: *Marcel Duchamp 1914* and a note [Sieves (final size) On each cone: 9 holes corresponding to 9 summits of the malic forms, i.e. Representing in a conic  $\frac{1}{2}$  sphere form the plane geographic disposition of the 9 summits of the malic forms (see large painting of network) (To determine the exact position of the cone of the summit-points construct a flat rubber circle; transcribe on to this circle the plane geographic disposition of the 9 summits — then push in the rubber to make a cone and photograph in the 7 positions of the sieves)]

When M.D. went to New York in 1915 most of the preparatory work for the *Large glass* went with him. A massive notation had been completed, full-size studies had been made on glass, working drawings were in hand for other parts. *Sieves* is a full-size working drawing ready to be traced reversed and used as a key for the outlines to be laid down with lead wire on the back of the glass. Though they are material essential to the *Green box*, neither the *Network* painting nor the *Sieves* drawing are included in it. The *Network* had been given to Joseph Stella to store when M.D. went to Buenos Aires in 1918 and the *Sieves* to Walter Pach; they were forgotten until unearthed about 1943.

Duchamp's perspective studies for the *Large glass* are remarkably personal. Perspective does not seem to be a convention learned and applied, it seems rather to be a method invented by M.D. to fulfil the needs of this particular work. A special characteristic of his perspective is that it is elaborated partially. Given the master perspective, full-size details could be drawn up with a minimum of reference points included within each new study; all knitting together coherently on the *Glass*.

The note shows that, as in the *Network* painting (no. 49), M.D. considered using photographic techniques to arrive at a perspective projection of the *Sieves*.

#### 51 Bottle rack or bottle dryer or 'hedgehog', 1914 (Paris)

Ready-made: galvanized, 25x17 in

Original lost. Inscription forgotten

2nd version: Man Ray, Paris 1961

3rd version: Robert Rauschenberg, New York 1961

4th version: Stockholm 1962

5th version: Galleria Schwarz edition of eight numbered, signed and dated copies, 1964, of which this is 2/8

The *Bottle rack* was purchased by M.D. from a department store to, as he says, 'answer some questions of my own — as a means of solving an artistic problem without the usual means or processes'. A characteristic of M.D.'s ready-mades is their symmetry — nearly all are symmetrical around one axis, the *Bottle rack* around two. It is no coincidence that 99% of mass-produced objects are symmetrical. M.D. suggests that the choice may have been a reaction against the milieu of asymmetry in which he had been immersed. Symmetry is associated with the decorative arts, and, as such, was in bad odour among artists. M.D.'s recognition of a symmetry free from decorative stigma was an act of perception that could be made manifest by a gesture of purchase, and placement in a new ambience. Early in 1914, when *Bottle rack* was obtained, the major project in hand was a study for the 'Nine malic moulds' of the *Large glass*. *Bottle rack* has much in common with the malic moulds. The symmetry of each figure with its open frame 'waiting to be filled with red lead' was a similarly inscrutable, mute 'presence'.

#### 52 Nine malic moulds

Reproduction on celluloid (with hand retouching) of painting on glass dated 1914-15

Original (broken) in the collection of Mrs Marcel Duchamp, New York

The lines attached to the top of each mould are 'capillary tubes' derived from the perspective projection of the *Network of stoppages* (no. 49).

#### 53 In advance of the broken arm 1915 (New York)

Ready-made: snow shovel, 52x14 in

Original lost

2nd version: obtained for Katherine S. Drierer in 1946 and now in the collection of Yale University Art Gallery, New Haven

3rd version: Stockholm 1963

4th version: Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

In one sense the first ready-made. M.D. first used the term 'ready-made' in a note of 1915. By this time there is a complete awareness in his decision to nominate a manufactured object to the status of artwork as a creative act. The shovel was bought from a store a few months after his arrival in New York.

#### 54 Comb 1916 (New York)

Ready-made: steel comb, 7x1 in

Edge: *3 ou 4 gouttes de hauteur n'ont tien à faire avec la sauvagerie Feb. 17, 1916, 11 am*

Original in the collection of the Philadelphia Museum of Art

2nd version: Stockholm 1963

3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

*Comb* is dated very precisely Feb 17, 1916 11 a.m. probably to put into effect a note made earlier: 'Specifications for ready-mades; by planning for a

moment to come (on such a day, such a date, such a minute), "to inscribe a ready-made". The ready-made can later be looked for (with all kinds of delays). The important thing then is just this matter of timing, this snapshot effect, like a speech delivered on no matter what occasion but at such and such an hour. It is a kind of rendezvous. — Naturally inscribe that date, hour, minute, on the ready-made as information'.

The other part of the inscription '3 or 4 drops of height have nothing to do with savagery' is one of M.D.'s regular attempts to make a sentence without meaning.

Occasionally the ready-mades do touch upon M.D.'s other interests. In the *Green box* a note dated Sept. 1915 discusses the possibility of using a comb with broken teeth as a "proportional control".

#### 55 With hidden noise Easter 1916 (New York)

Assisted ready-made: ball of twine, two brass plates and four long bolts, 5x5x5 in  
Inside, a small object ('with hidden noise') added by Walter Arensberg

On top of upper plate:

P.G. ECIDES DÉBARRASSE.

LE. D.SERT. F.URNIS.ENT

AS HOW.V.R COR.ESPONDS

*Convenablement choisie dans la même colonne*

On bottom of lower plate:

JR. CAR.É LONGSEA

F.NE. HEA., O.SQUE

TE.U S.ARP BAR AIN

*Remplacer chaque point par une lettre*

Original (three made, two lost) in the collection of the Philadelphia Museum of Art

2nd version: Stockholm 1962

3rd version: Galleria Schwarz edition of eight numbered copies, 1964

Three examples of *With hidden noise* were made in 1916. Three means 'number' for Duchamp. One is unique, two is a pair, three approaches many. To make three of a thing was to mass-produce it — as important a decision as that of isolating one example of a mass-produced object to call it art. The number 3 is also a major theme of the *Large glass*.

In the originals Walter Arensberg was asked to insert an object small enough to rattle around in the space within the twine — an object unknown to M.D. In the Schwarz edition the 'hidden noise' was added by Mrs Teeny Duchamp.

The words inscribed have no special significance. Each word can be completed by transposing a letter from another line wherever a box is dotted.

#### 56 Fountain 1917 (New York)

Ready-made: urinal turned on its back, 14x19x24 in

Edge: *R. Mutt 1917*

Original lost

2nd version: Sidney Janis, New York

3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

The urinal was purchased from 'Mott Works', suppliers of bathroom fixtures in New York, for the express purpose of showing it at the 'Independents' exhibition. As an organizing member of the 'Independents', M.D. had a right to send what he pleased for there was no question of submitting to a jury. The hanging committee, however, threw it over a partition so that it was not seen by the public.

*Fountain* was the subject of editorial comment in *Blind Man* no. 2, May 1917 (see chronology) — M.D.'s style is apparent though he says it was written by Louise Norton (Mrs Edgar Varèse):

*They say that any artist paying six dollars may exhibit. Mr Richard Mutt sent in a fountain. Without discussion this article disappeared and was never exhibited. What were the grounds for refusing Mr Mutt's fountain —*

*1. Some contended it was immoral, vulgar.*

*2. Others, it was a plagiarism, a piece of plain plumbing.*

*Now Mr Mutt's fountain is not immoral, that is absurd, no more than a bath tub is immoral. It is a fixture that you see every day in plumbers' show windows.*

*Whether Mr Mutt with his own hands made the fountain or not has no importance. He CHOSE it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view — created a new thought for that object.*

*As for plumbing, that is absurd. The only works of art America has given are her plumbing and her bridges.*



#### 57 Traveller's folding item 1917 (New York)

Ready-made: Underwood typewriter cover, 9x17x12 in

Original lost

2nd version: Stockholm 1962

3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8



### 58 Hat rack

1917 (New York)

Ready-made: hat rack, 18 in wide

Original lost

2nd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

1917 was a prolific year from Duchamp—he nominated four ready-mades; and this in contradiction of a *Green box* note which stressed the desirability of restricting the output of his art of choice—'Limit the number of ready-mades yearly(?)'. Most ready-mades were literally 'hung' by Duchamp—they did not decorate a wall like a painting nor stand on a plinth like sculpture. Even *Fountain* (no. 56) was hung. Hung on string from the ceiling, or screwed to the floor (as *Trap* [no. 59] was) they were thrown even more out of context than by mere removal into an art ambiance. Although M.D. had a high regard for these objects, they were not so important to him that it was imperative to preserve them. If he wanted to acquire a second or third version of a ready-made this could be done without any attempt to provide an exact facsimile of the first. Great care has been taken by Arturo Schwarz to make his editions as close a replica of the original as possible, a laudable objective at one stage removed from M.D.'s casual acceptance of approximations. There is nothing sacred in the uniqueness of one object separated from its fellows by this artist's choice—no quality in this museum's version of a ready-made which makes it better than that museum's. They symbolize an idea—the rest is sentiment.

### 59 Trap

1917 (New York)

Ready-made: coat rack nailed to the floor, 8x5x39 in

Original lost

2nd version: Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

### 60 L.H.O.O.Q.

1919 (Paris)

Corrected ready-made: reproduction of the *Mona Lisa* to which Duchamp has added a moustache and beard in pencil, 8x5 in

Bottom right: *Marcel Duchamp 1919*

Bottom left: *Paris*

Caption: *L.H.O.O.Q.*

On back: *This is to certify that this is the original 'ready-made' L.H.O.O.Q. Paris 1919 Marcel Duchamp New York 1944. Signature witnessed and notarized*

A larger version (26x19 in) made by Duchamp in 1930 is in the collection of Louis Aragon, Paris. Duchamp has always regarded the reverence bestowed upon artists and the extraordinary financial values placed upon their products as ludicrous. It would be a dangerous over-simplification to accept this as the sole reason for his 'promotion of common objects to the status of art' but a consistent desire to deflate the puffed-up

importance of Art is evident. If a common object could be promoted an artwork could be demoted to common object: viz. 'Ready-made Reciprocal—Use a Rembrandt as an ironing-board'.

The inscription is the verbal pun 'elle a chaud au cul' [she has a hot bit of tail].



60

### 61 'Air de Paris'

1919 (Paris)

Ready-made: 50 c.c. glass ampoule, 5 in high

On a printed label: *Sérum physiologique*

Original (broken) in the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

2nd version: made for Walter Arensberg 1949

3rd version: Stockholm 1963

4th version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

Original made by a pharmacist in Paris, at M.D.'s instruction, as a gift for Walter Arensberg.

### 62 Tzanck cheque

1919 (Paris)

Ink, 8x15 in

Top right: *December 3rd 1919*

Bottom right: *Marcel Duchamp*

The cheque was made for Daniel Tzanck, a dentist, in payment for professional services.

### 63 Fresh widow

1920 (New York)

Model of French window: painted wood with 'panes' of waxed leather over glass 31x31x4 ins  
On the base: *Fresh widow Copyright Rose Sélavy 1920*

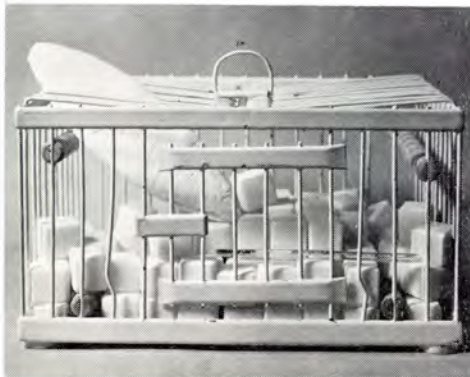
Original in the collection of the Museum of Modern Art, New York (Katherine S. Dreier Bequest)

2nd version: Stockholm 1960

3rd version: Galleria Schwarz edition of eight signed and numbered copies, 1964, of which this is 2/8

Duchamp clearly regarded the ready-mades as another art, divorced from his main artistic production. As an extension of the ready-made idea it was logical to create a new personality, as different from his own as possible, to whom the ready-mades could be attributed. He looked for a name and at first considered a Jewish pseudonym; then came the real breakthrough—the extreme from himself would be a woman. The name 'Rose' was chosen for its banal simplicity. M.D. says, 'If I took the worst name for my daughter I would choose Rose'. 'Sélavy' (c'est la vie) is a typical Duchampian pun. *Fresh widow* shows the first use of this pseudonym. The inscription 'copyright' also belongs to this new identity—a work of art is not copyrighted but the output of Rose Sélavy might be.

The black leather 'panes' must be kept waxed to a high polish so that they look like a window out on to darkness.



### 64 Why not sneeze Rose Sélavy?

1921 (New York)

Assisted ready-made: marble blocks (in shape of lumps of sugar), thermometer, wood and cuttle bone in a small bird-cage, 5x9x6 in

Applied lettering on bottom: *Why not sneeze Rose Sélavy? 1921*

Original in the collection of the Philadelphia Museum of Art (Louise and Walter Arensberg Collection)

2nd version: Stockholm

3rd version: Galleria Schwarz edition of eight numbered copies, 1964, of which this is 2/8

### 65 Monte Carlo bonds

1924 (Paris)

Collage maquette for the printed bond of 30 copies, 12x8 in

Lower left: *Rose Sélavy*

Lower centre: *Marcel Duchamp*

In 1924, M.D. thought he would like to try his hand at roulette in Monte Carlo. He had a system which required capital, so he sought to obtain his stake through an issue of bonds. The bonds were printed and offered at 500 francs to give an interest of 20%. Only two bonds were sold, one to Marie Laurencin and another to Jacques Doucet, a noted French collector. M.D. spent about a month in Monte Carlo working patiently for small returns—he got bored and left. Jacques Doucet was given 100 francs in settlement of one year's interest. Marie Laurencin got nothing. The horned head on the bond is M.D.'s lathered face and hair photographed by Man Ray.



66



**66 Rotary demi-sphere (precision optics)**  
1925 (Paris)

Motorized optical device: metal, painted wood, velvet and glass, 59x28x20 in

The *Rotary demi-sphere*, commissioned by Jacques Doucet, is part (perhaps the most exquisite and definitive product) of a long series of optical experiments that began in Buenos Aires in 1918 with the painting on glass called *To be looked at with one eye, close to, for almost an hour*.

A white half-sphere is painted with black eccentric circles. The demi-sphere is fixed on a flat disc covered with black velvet. A ring of copper fitted with a glass dome covers and protects the demi-sphere and velvet. The outer edge of the copper ring is engraved: *Rose Sélavy et moi esquivons les echymoses des esquimaux au mots exquis*. The demi-sphere and pun rotate together when activated by a small electric motor. A rheostat adjusts speed.

**67 Study of Nine malic moulds**  
1938

Gouache and collage, 8x12 in  
Bottom centre: *Marcel Duchamp 1938*

**68 Box in a valise**  
1938 (Paris), 1941-2 (New York)

Cardboard box containing sixty-eight reproductions of sixty-one works by Duchamp and a photograph by Man Ray, reduced to the scale of the box. In a leather case, 16x15x4 in  
One of the de luxe edition of twenty copies containing an 'original' hand-coloured reproduction

One of Duchamp's most remarkable publishing achievements. By 1938 M.D. was very familiar with printing techniques and his liking for processes which permitted bulk production was confirmed. His use of print is always personal, often idiosyncratic. He embarked on a long series of negotiations with printers with the objective of producing a portable museum — a life's work in a valise. Each reproduction was done piecemeal, when possible in facsimile. Paintings on glass were printed on transparent celluloid and three objects (*'Air de Paris'* [no. 61], *Traveller's folding item* [no. 57] and *Fountain* [no. 56]) are reproduced in the form of miniature models. The reproductions are ingeniously assembled into a display box which opens out with sliding and hinged panels to present an array of work.

Components of the *Box in a valise* moved from France to New York in 1942 and twenty de luxe copies in the leather valise were completed. The total regular edition, still in slow production, will not exceed 300 copies.

**69 Knight**  
1943

Ink, 8x5 in  
Lower left: *Pour Man Ray cette replique affectueuse Marcel 1949*

**70 Pocket chess set**  
1943 (New York)

Leather and celluloid, 7x4 in  
Edition of 20(?)

**71 Please touch**  
1947 (Paris)

Foam rubber ready-made 'falsie' on black velvet mounted on brown board, 10x9 in  
Lower right: *Marcel Duchamp 1947*

Duchamp's mastery in the field of exotic publication made him a natural choice as designer for the cover of the catalogue for the 'Exposition Internationale du Surréalisme' at the Galerie Maeght in 1947. The cover of the de luxe edition with its rubber breast is sometimes framed separately as an artwork.

The ready-made 'falsie' was not manufactured with museum curators in mind — they deteriorate rapidly with exposure. Duchamp 'restored' one for an exhibition at the Institute of Contemporary Arts in London.



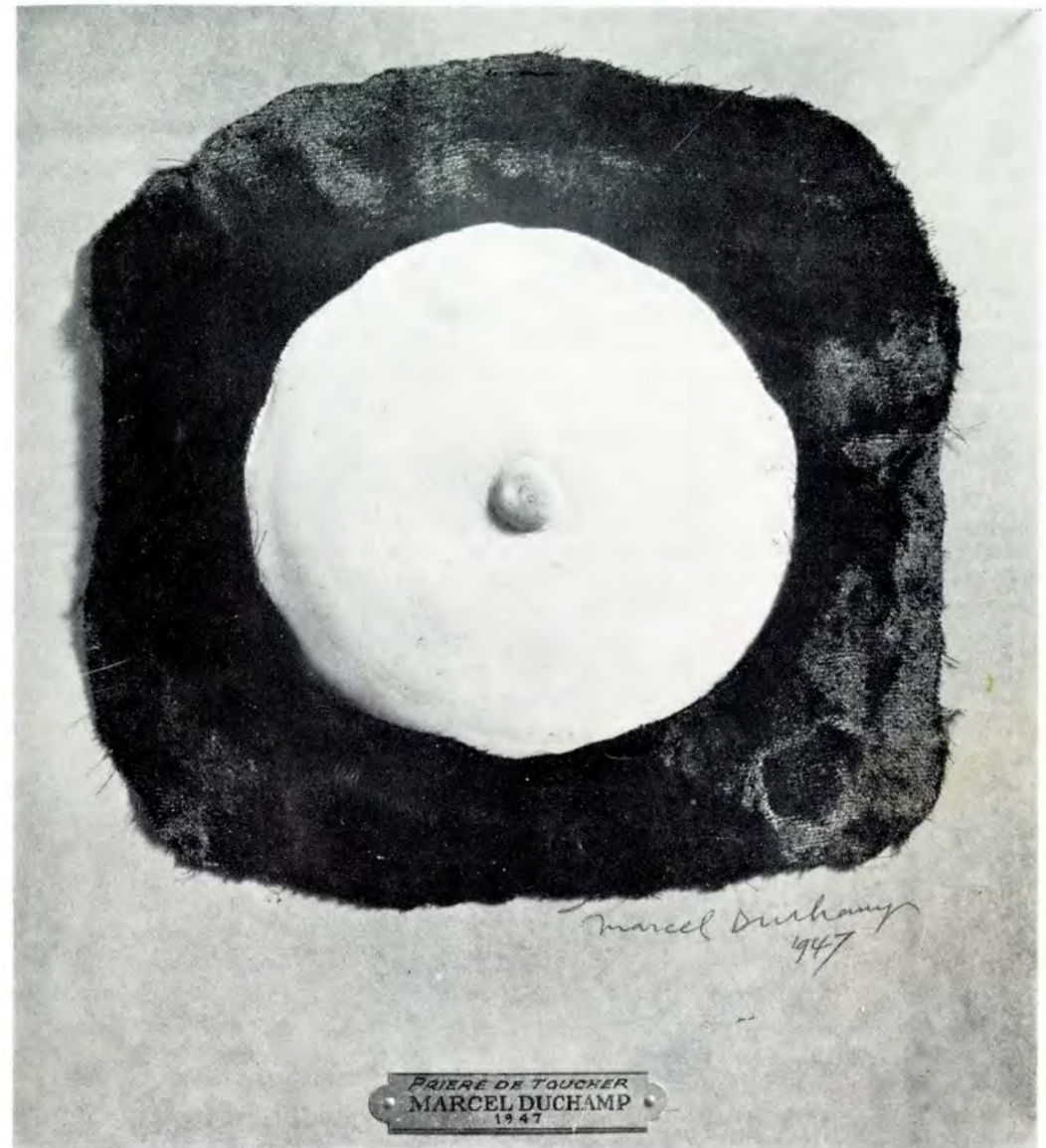
**72 Female fig leaf**  
1951 (New York)

Original version  
Galvanized plaster, 3x5x5 in  
2nd version: Man Ray, ten plaster casts  
3rd version: Galerie Rive Droite, Paris, edition of eight in bronze

Duchamp went to say goodbye to Man Ray who was leaving New York for Paris and pressed into his hand a farewell gift. The brown paper parcel later disclosed an enigmatic object apparently cast from a female groin but in fact hand modelled,

**73 Wedge of chastity**  
1951-52 (New York)

Galvanized plaster and dental plastic, 3x4 in  
On top: *Pour Teeny 16 Jan. 1954* (their wedding day)  
2nd version (bronze and dental plastic): Galleria Schwarz edition of eight numbered copies, 1963, and this artist's copy, 0/8  
On top: *Coin de chastité M. Duchamp 54*  
The *wedge* completed a trilogy of erotic sculpture.



71

**74 Laundress' apron**  
1959

Ready-made: cloth and zipper. Two parts, each 9x8 in

Two 'personages', male and female, purchased 'ready-made' from a New York joke shop; M.D.'s contribution to the 'Boite alerte' de luxe edition of twenty. This container of objects by various artists was published by the Galerie Daniel Cordier for the 'Exposition Internationale du Surréalisme'. Paris 1959-60 (see no. 78).

**75 'Aimer tes héros'**  
1963

Pencil and ink, 12x10 in  
Bottom centre: *Marcel Duchamp 63*

Sketch for the cover of the magazine *Metro*. Alfieri (the editor) proposed to publish a text by Ulf Linde in an issue devoted entirely to Marcel Duchamp. It was never printed and Linde's text now forms a substantial part of Arturo Schwarz' lavish catalogue, 1964.



**76 'Belle Haleine, eau de voilette'** (Sweet breath, veil water)

April 1921 (New York)

Print by Man Ray from negative of ink and photographic collage made by Duchamp and Ray for 'Belle haleine' perfume bottle label.

The 'Belle haleine' bottle was part of a chain of activity leading to a cover for *New York Dada*. Having invented the name Rose Sélavy the character had to be built into a rounded personality. M.D. dressed convincingly as a woman to become his alter ego for a group of photographs by Man Ray. A label, lettered by Man Ray according to M.D.'s instructions, was surmounted by a photograph of Rose Sélavy and that collage was photographed and reduced to make a label for the bottle of Rigaud perfume 'un air qui embaume'. This modified bottle was, in its turn, photographed to make a print used on the cover of *New York Dada*.

'Rose' very soon became 'Rrose'. Picabia, in Paris, asked M.D. to make a contribution to a canvas that each of his friends had written upon. The pun 'En 6 qu'habillarrose Selavy' suggested that Rose could, like Lloyd, have a double initial.

**77 Anemic cinema camera**

1926

Signed: *Rrose Sélavy*

In 1926, Duchamp, Man Ray and Marc Allegret produced a film called *Anemic Cinema*. A succession of rotating discs was interspersed with rotating inscriptions — the designs and the inscriptions were made by Duchamp. The discs were hand-rotated by degrees for still shots — animation table technique.

**78 'Boite alerte'**

1959 (Paris) : Galeria Daniel Cordier

Published for the 'Exposition Internationale du Surréalisme', organized by André Breton and Marcel Duchamp, Paris, 1959

One of 20 copies of the de luxe edition, signed by M.D.

Cardboard container (not by Duchamp) for objects contributed by various artists: M.D.'s *Laundress' apron* (no. 74), for example.



