



MARCEL DUCHAMP

PASADENA ART MUSEUM
A RETROSPECTIVE EXHIBITION

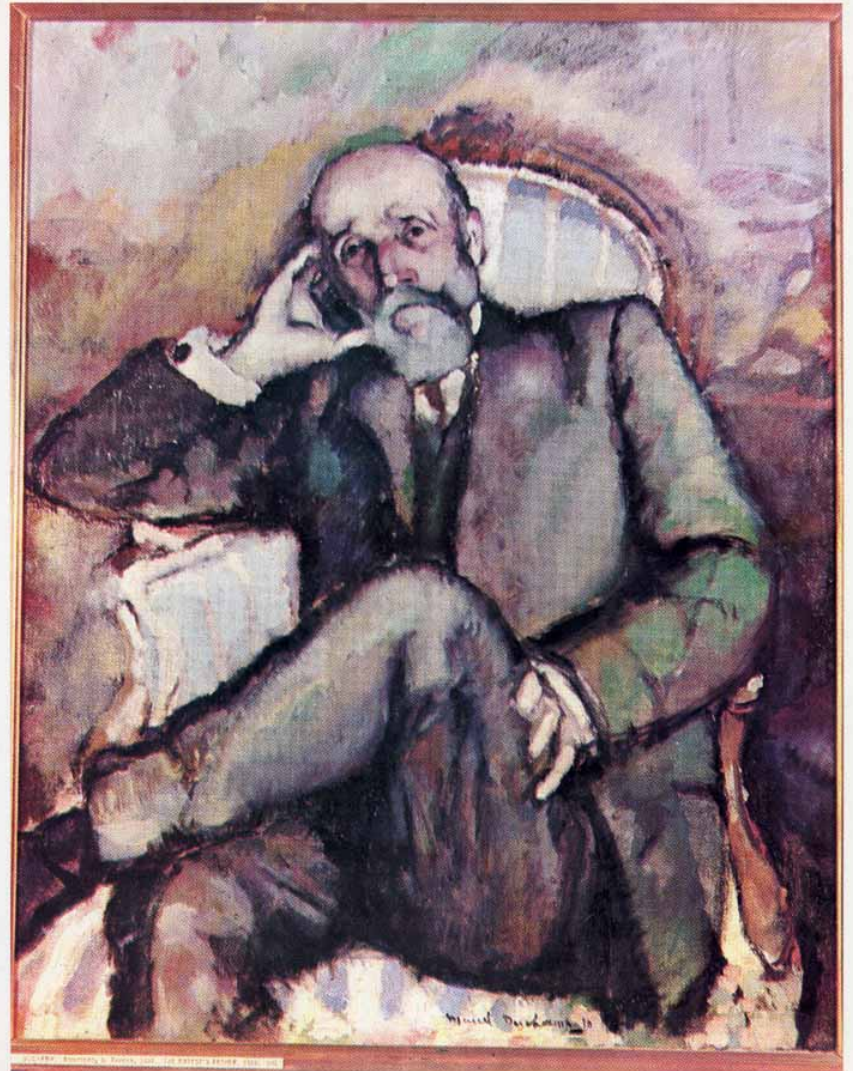
OCTOBER 8 THROUGH NOVEMBER 3, 1963

The Marcel Duchamp Retrospective Exhibition at the Pasadena Art Museum in 1963 captured the flow of Duchamp's works and ideas from his early oil canvas paintings to his famous ready-mades. The Weingrow Collection's edition of the catalogue includes the exhibition's witty publicity poster, designed by the artist and playfully entitled *A Poster within a Poster*.

Fig. 1. Front cover of exhibition catalogue, 1963
Weingrow Collection

EARLY WORKS

Marcel Duchamp's early works were mostly oil-on-canvas paintings. As exemplified by *Portrait of the Artist's Father*, in the early 1900s he painted portraits of his family and friends, with influences from post-impressionism and fauvism.¹



11. PORTRAIT OF THE ARTIST'S FATHER, SEATED, 1910

Fig. 2. Marcel Duchamp, *Portrait of the Artist's Father*, 1910
Weingrow Collection

CHESS FIXATION



Fig. 3. Marcel Duchamp, *Portrait of Chess Players*, 1911

Around 1923, Duchamp shifted his focus from making art to playing chess. Even before this move, however, the theme of chess was prevalent in many of his major art pieces. One example is *Portrait of Chess Players* (1911), in which the profiles of two players interlock with chess pieces that are randomly placed throughout the work. Duchamp, who devoted the majority of his time to playing chess, once said, “I have come to the personal conclusion that while all artists are not chess players, all chess players are artists.”²

CUBIST-INSPIRED WORKS



In 1912, Duchamp painted the controversial *Nude Descending a Staircase, No. 2*, which expressed motion through the use of successive superimposed images. This piece was one of Duchamp's final oil-on-canvas paintings. By portraying movement through overlapping cubist-inspired figures, he began to show his passion for the analytical and scientific aspects of art.

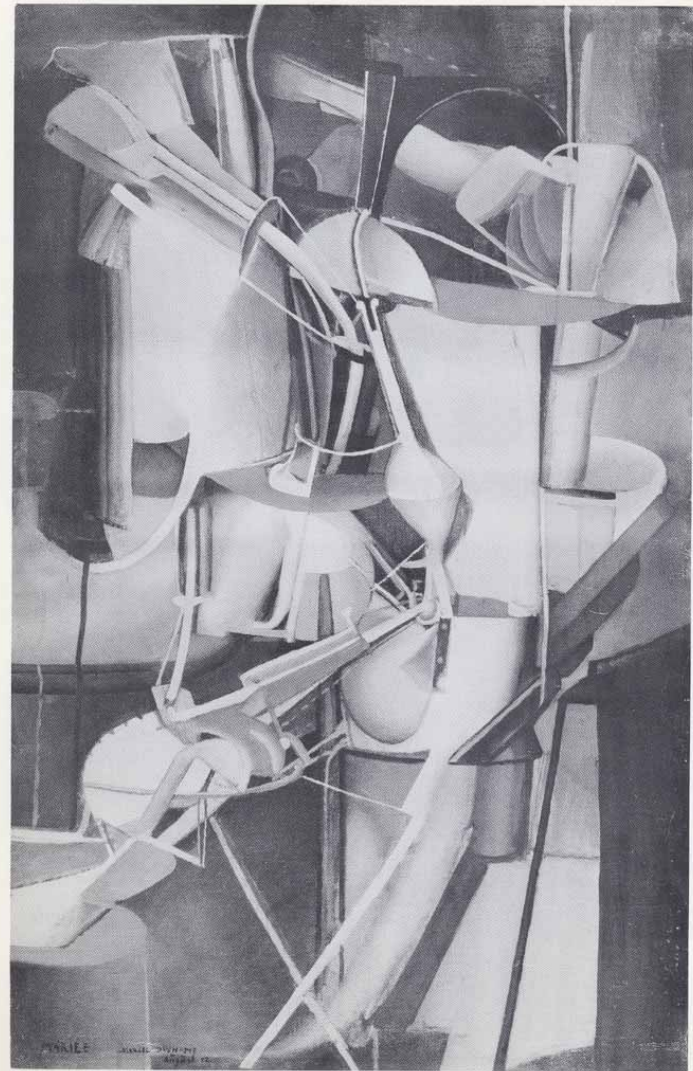
Fig. 4. Marcel Duchamp, *Nude Descending a Staircase, No. 2*, 1911

MECHANOMORPHOLOGY



Fig. 5. Marcel Duchamp, *The Passage from the Virgin to Bride*, 1912

***Bride* is the last of a series that represents a woman in her passage from virgin to bride. Also based again on cubism and morphology, this work exemplifies Duchamp's focus on the theme of transformation, both in individual pieces and throughout a continuing series of artworks.**



32. BRIDE, 1912

Fig. 6. Marcel Duchamp, *Bride*, 1912
Weingrow Collection

OBSERVATION AND MEASUREMENT

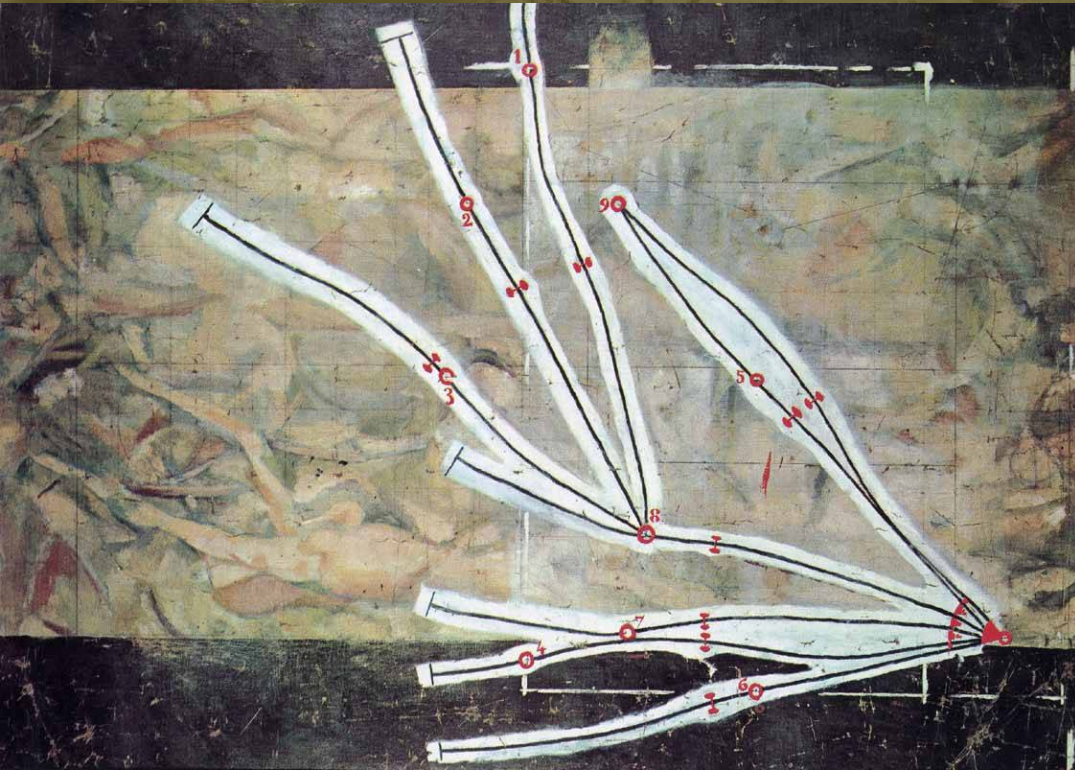


Fig. 7. Marcel Duchamp, *Network of Stoppages*, 1914
Weingrow Collection

The background of *Network of Stoppages* features a version of Duchamp's 1911 painting *Young Man and Girl in Spring*, which is framed by two horizontal black bands and rotated 90 degrees. In the foreground, Duchamp placed an arrangement of irregular lines. This "network" of lines derives from Duchamp's *Three Standard Stoppages*, a system of arbitrary measurement that he said was constructed by dropping three meter-long strings in random configurations. This piece reveals Duchamp's fascination with measurement and projective geometry.³

THE LARGE GLASS

Duchamp worked on *The Bride Stripped Bare by Her Bachelors, Even* (also known as *The Large Glass*) from 1915 to 1923. He carefully executed the work on two panes of glass, using materials such as lead foil, fuse wire, and dust. In a later description, he noted that this work is intended to depict the encounter between the “Bride,” in the upper panel, and her nine “Bachelors,” gathered below in an abundance of mechanical devices. Duchamp said that this work was left in a “state of incompletion”; after an exhibition in 1926, it was accidentally shattered.⁴

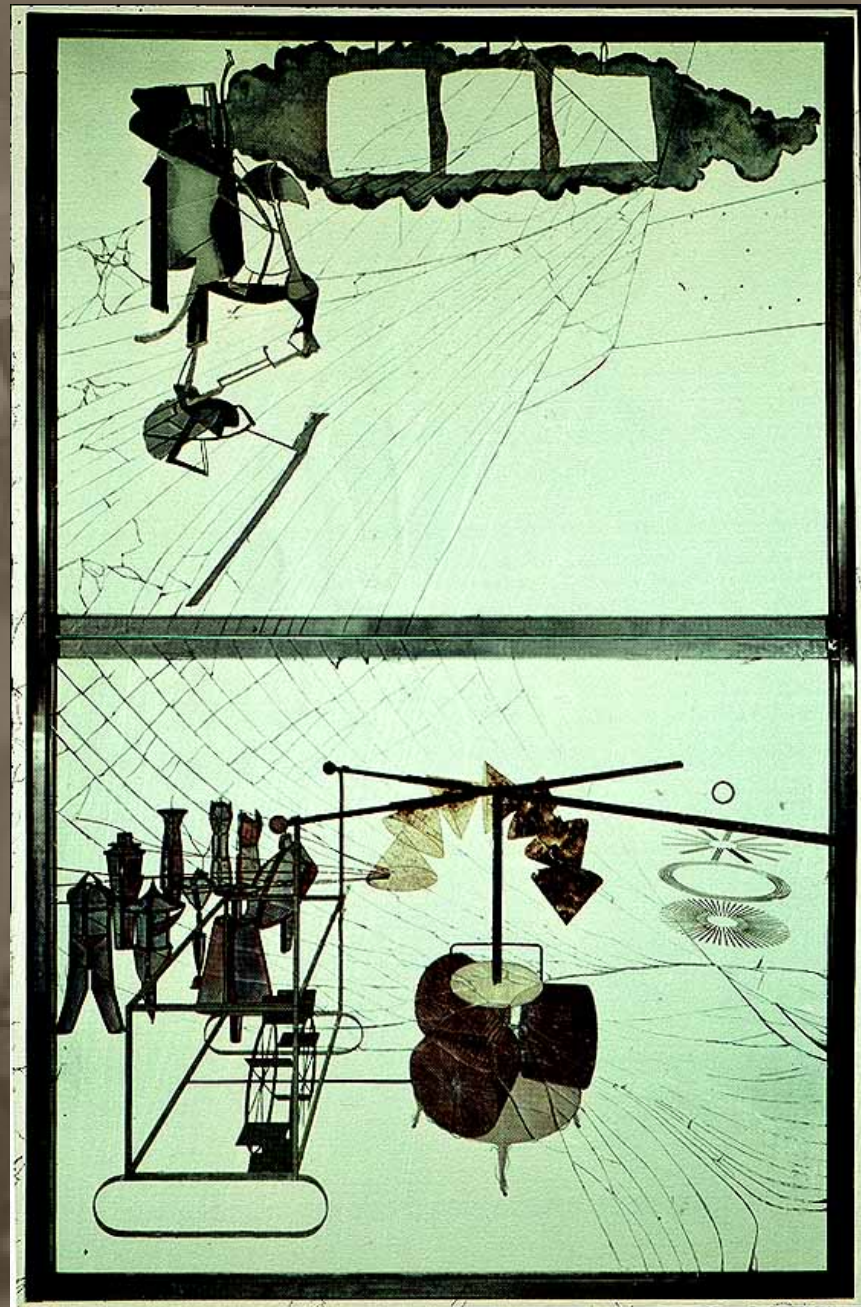


Fig. 8. Marcel Duchamp, *The Bride Stripped Bare by her Bachelors, Even*, (*The Large Glass*), 1915–23

DUCHAMP'S READY-MADES

Duchamp introduced the concept of ready-mades like those seen here: common objects, sometimes modified or “assisted” and presented as works of art. Recent scholarship characterizes these various works as custom-made objects that Duchamp created to explore the boundaries of perception and cognition.⁵



Bicycle Wheel (1913) incorporated movement in a literal way: viewers could spin the wheel. Together with Duchamp's other “found objects” this piece helped to transform conventional ideas of what constitutes an art object.

Fig. 9. Marcel Duchamp, *Bicycle Wheel*, 1913
(1964 replica, original lost)

DUCHAMP'S READY-MADES

Fountain (1917), perhaps Duchamp's most recognizable work (despite the fact that he used the pseudonym "R. Mutt" for it) was refused entry in the Society of Independent Artists's first exhibition. Ironically, Duchamp was one of the Society's founding members—and the exhibition had been publicized as being "open to all."



Fig. 10. R. Mutt [Marcel Duchamp], *Fountain*, 1917 (1964 replica, original lost)

DUCHAMP'S READY-MADES



Another ready-made was inspired by a reproduction of Leonardo da Vinci's *Mona Lisa*. Exemplifying Duchamp's humor, a drawn-on beard and moustache were incorporated into this piece.

Fig. 11. Marcel Duchamp, *L.H.O.O.Q.*, 1919

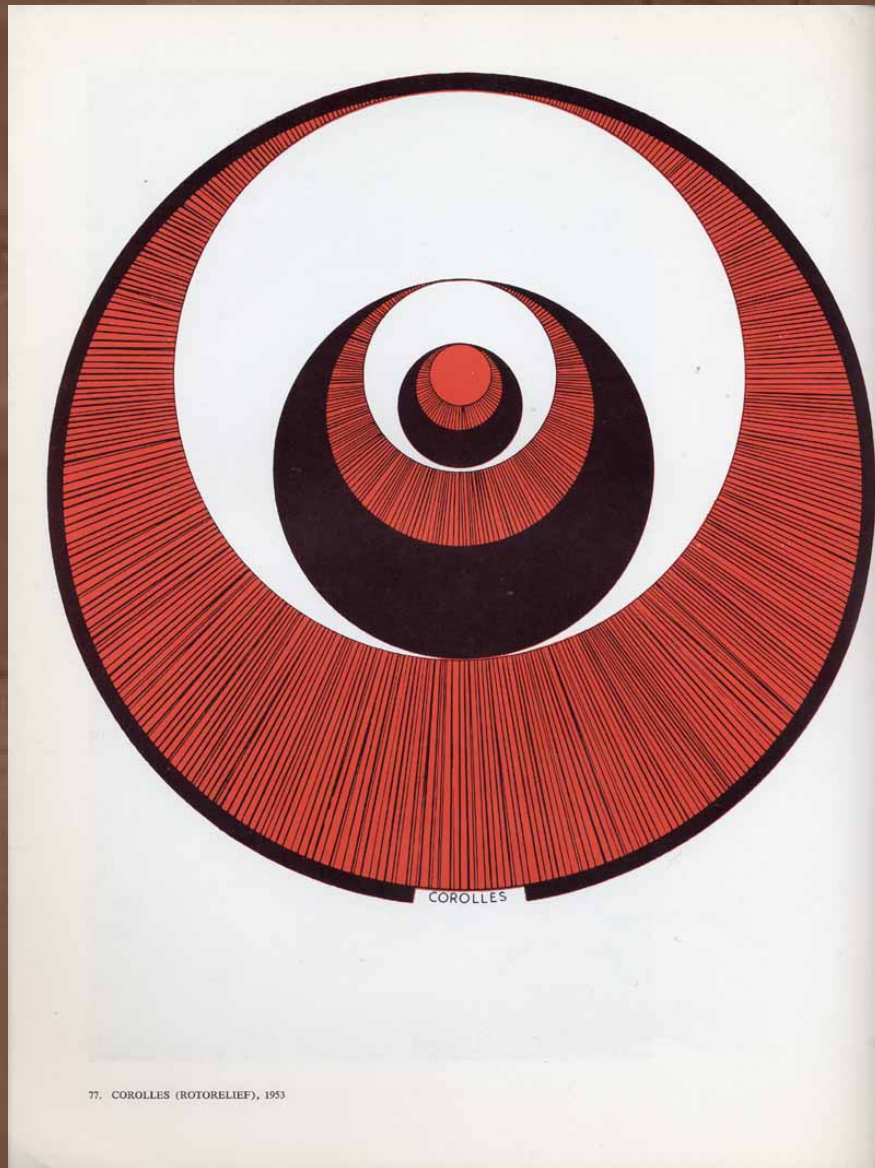
DUCHAMP'S READY-MADES

Fresh Widow is another well-known ready-made. This miniature French window first introduced Duchamp's pseudonym "Rose Sélavy," which was later described as his "feminine alter ego."⁶



Fig. 12. Rose Sélavy [Marcel Duchamp], *Fresh Widow*, 1920

OPTICAL WORKS



77. COROLLES (ROTORELIEF), 1953

Beginning in 1918, Duchamp created six optical cardboard discs with images printed on both sides—an expression of his continuing obsession with movement and space. He named these discs “Rotoreliefs.” They were intended to be viewed while placed on a record player, to demonstrate the illusion of depth created by moving two-dimensional images. The spinning discs were featured in the film *Anemic Cinema* (1926), made by Duchamp, Man Ray, and Marc Allegret.⁷

Fig. 13. “Corolles,” *Rotorelief (Optical Disc)*, 1953
Weingrow Collection

LATER WORKS



Fig.14. [By or of] Marcel Duchamp or Rose Sélavy, *Boîte-en-valise*, 1935-41 (1941 version)

In one of Duchamp's later works, *Boîte-en-valise* (1941), he miniaturized 68 reproductions of his works to make them fit into a single box of varying dimensions.

LATER WORKS

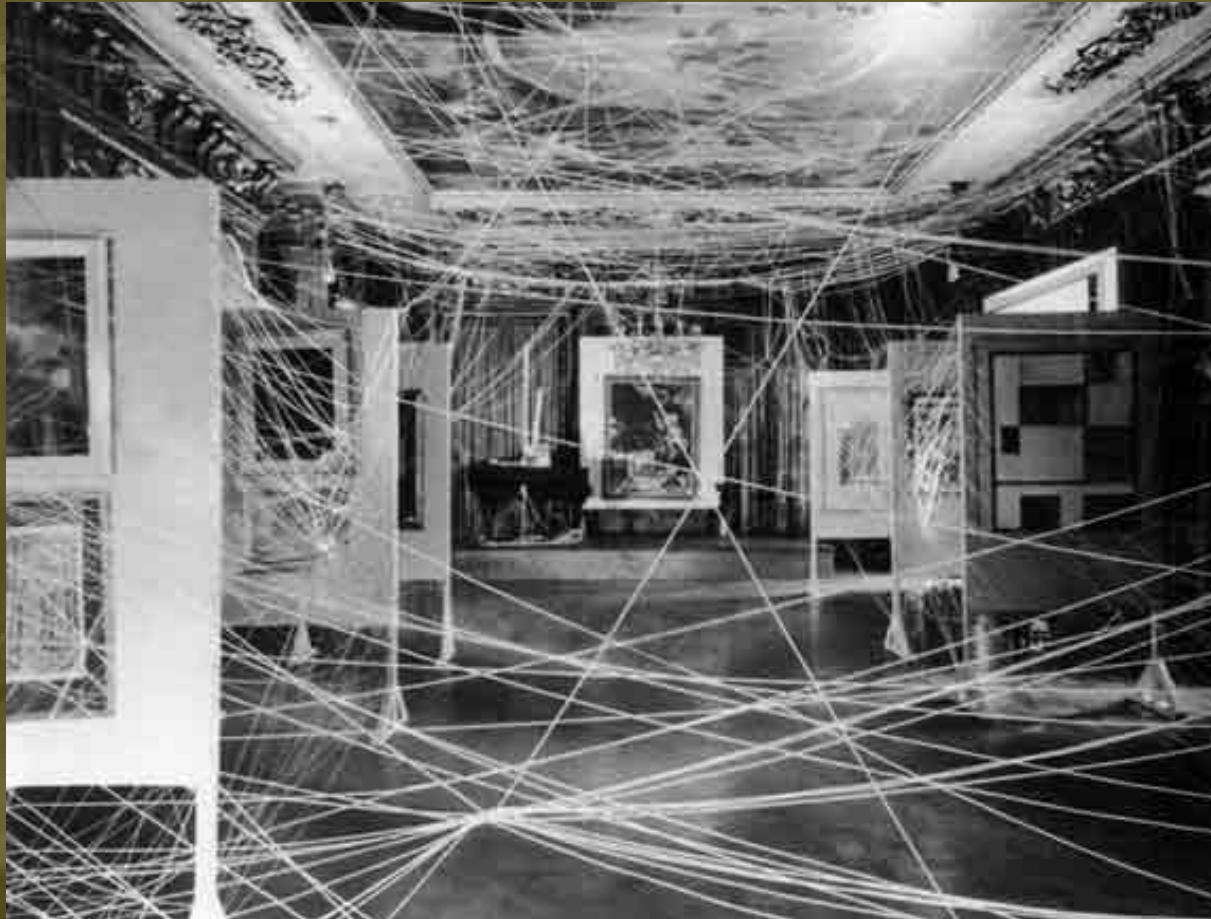


Fig. 15. Marcel Duchamp, *Sixteen Miles of String*, at First Papers of Surrealism exhibition, 1942

Starting in the 1930s, Duchamp collaborated with the surrealists, participating in their exhibitions. This photography captures one exhibition, held in 1942, in which he spun miles of string around the gallery in an immense web, which those who attended in formal attire struggled through, while groups of children he had invited played inside.⁸

at the
Pasadena Art Museum

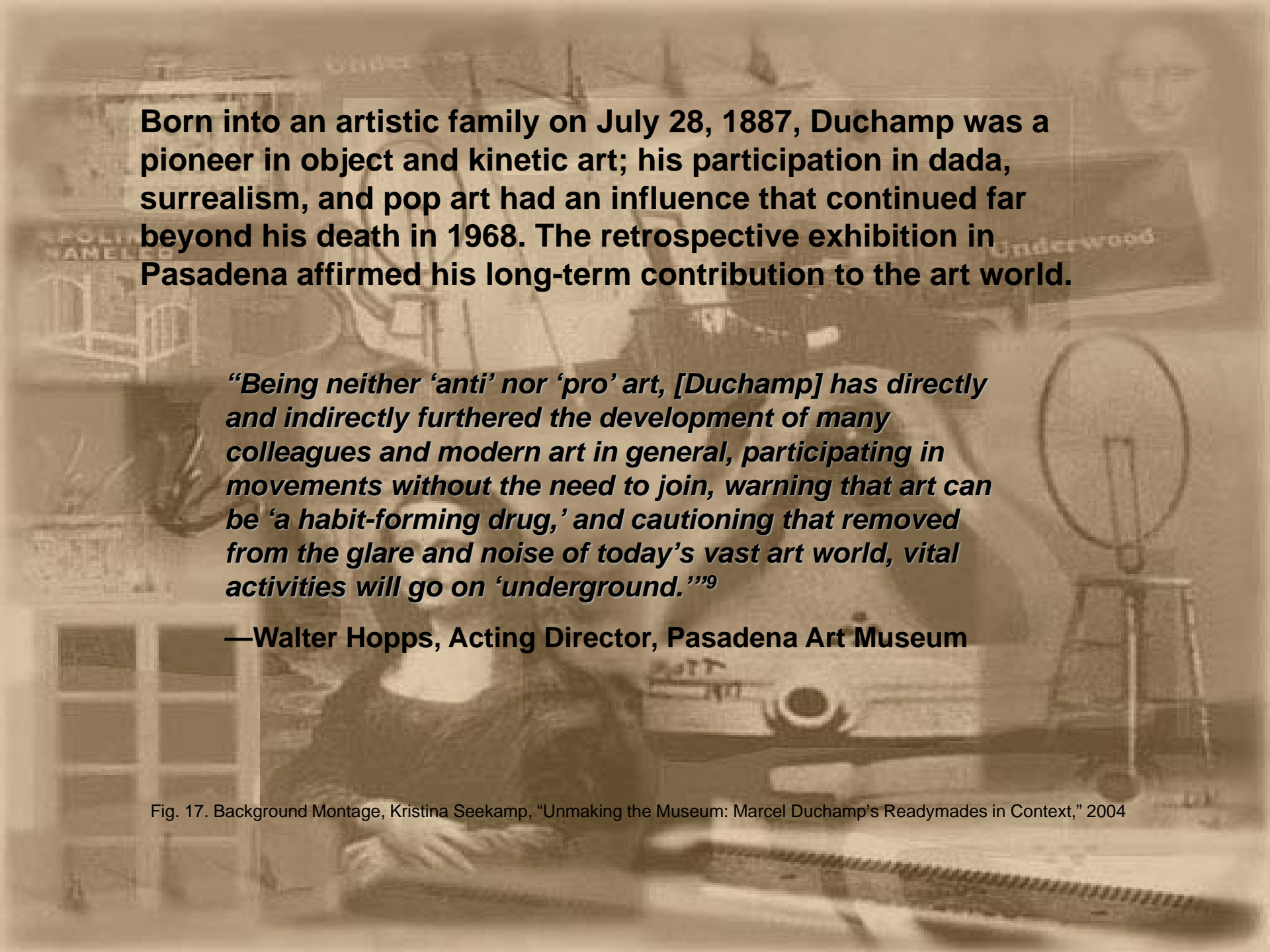


By or of
Marcel Duchamp
or
Rose Selavy

edition 6 to november 1 1963

The opportunity to design the publicity poster for the retrospective exhibition at the Pasadena Art Museum presented Duchamp with a creative form in which to announce the event. The center of the piece is a “wanted” poster with a profile and frontal view of the artist. The description underneath the reward offered reveals Duchamp’s sense of humor, describing the “criminal” as a man known as Hooke, Lyon, and Cinquer. In addition, Duchamp used his pseudonym from other works, “Rose Sélavy,” along with his birth name, creating further confusion around authorship and the fluidity of identities

Fig. 16. [By or of] Marcel Duchamp or Rose Sélavy, *A Poster Within a Poster*, 1963

A sepia-toned background collage of various Duchamp readymades. Visible items include a bicycle wheel on an axle, a fountain, a urinal, a bicycle lamp, and a bicycle wheel on a stand. The collage is layered and semi-transparent, creating a textured, historical feel.

Born into an artistic family on July 28, 1887, Duchamp was a pioneer in object and kinetic art; his participation in dada, surrealism, and pop art had an influence that continued far beyond his death in 1968. The retrospective exhibition in Pasadena affirmed his long-term contribution to the art world.

“Being neither ‘anti’ nor ‘pro’ art, [Duchamp] has directly and indirectly furthered the development of many colleagues and modern art in general, participating in movements without the need to join, warning that art can be ‘a habit-forming drug,’ and cautioning that removed from the glare and noise of today’s vast art world, vital activities will go on ‘underground.’”⁹

—Walter Hopps, Acting Director, Pasadena Art Museum

Fig. 17. Background Montage, Kristina Seekamp, “Unmaking the Museum: Marcel Duchamp’s Readymades in Context,” 2004

1. Andrew Stafford, "Making Sense of Marcel Duchamp," *Understanding Duchamp*, under "Student Days (1904--11)," <http://www.understandingduchamp.com/> (accessed December 3, 2005).
2. ThinkExist, s.v. "Marcel Duchamp," http://en.thinkexist.com/quotation/the_chess_pieces_are_the_block_alphabet_which/309496.html (accessed December 3, 2005).
3. Craig Adcock, "Duchamp's Perspective: The Intersections of Art and Geometry," *Tout-Fait: The Marcel Duchamp Studies Online Journal* 2, no. 5 (2003), under "News Features," http://www.toutfait.com/issues/volume2/issue_5/news/adcock/adcock_1.htm (accessed December 3, 2005).
4. Kristina Seekamp, "Unmaking the Museum: Marcel Duchamp's Readymades in Context," 2004, Department of Art History, Binghamton University, State University of New York, <http://arthist.binghamton.edu/duchamp/> (accessed December 3, 2005).
5. Rhonda Roland Shearer has spearheaded the research into this complex topic and documents the evidence and speculation in *Tout-Fait: The Marcel Duchamp Studies Online Journal*, <http://www.toutfait.com>.
6. Guggenheim Museum, under "The Collection," "Directories," "Artist," "Marcel Duchamp," http://www.guggenheimcollection.org/site/artist_bio_43.html (accessed December 3, 2005).
7. Michael Betancourt, "Precision Optics/Optical Illusions: Inconsistency, *Anemic Cinema*, and the 'Rotoreliefs.'" *Tout-Fait: The Marcel Duchamp Studies Online Journal* 2, no. 5 (2003), under "Articles," http://www.toutfait.com/issues/volume2/issue_5/articles/betancourt/betancourt.html (accessed December 3, 2005).
8. Jonathan Jones, "Compensation Portrait: Duchamp (1942)," *Guardian*, March 1, 2003, <http://www.guardian.co.uk/arts/portrait/story/0,11109,905074,00.html> (accessed December 3, 2005).
9. *Marcel Duchamp: Pasadena Art Museum; A Retrospective Exhibition, October 8 through November 3, 1963* (Pasadena, CA: Pasadena Art Museum, 1963), introduction.

1. Front cover: *Marcel Duchamp: Pasadena Art Museum; A Retrospective Exhibition, October 8 through November 3, 1963* (Pasadena, CA: Pasadena Art Museum, 1963). Courtesy of the Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University, Hempstead, NY.
2. Marcel Duchamp, *Portrait of the Artist's Father*, 1910. Oil on canvas, 36 3/8 x 28 7/8 in. The Philadelphia Museum of Art, *Marcel Duchamp: Pasadena*, fig. 11. Courtesy of the Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University, Hempstead, NY.
3. Marcel Duchamp, *Portrait of Chess Players*, 1911. Oil on canvas, 39 3/4 x 39 3/4 in. The Philadelphia Museum of Art. Courtesy of Olga's Gallery, <http://www.abcgallery.com/D/duchamp/duchamp1.html> (accessed December 3, 2005).
4. Marcel Duchamp, *Nude Descending a Staircase, No. 2*. 1912. Oil on canvas, 57 7/8 x 35 1/8 in. The Philadelphia Museum of Art. Courtesy of the American Museum of Beat Art, <http://www.beatmuseum.org/duchamp/nude2.html> (accessed December 3, 2005).
5. Marcel Duchamp, *The Passage from the Virgin to Bride*, 1912. Oil on canvas, 23 3/8 x 21 1/4 in. The Museum of Modern Art, New York. Courtesy of The Museum of Modern Art, New York, <http://www.moma.org/collection/provenance/items/174.45.html> (accessed December 3, 2005).
6. Marcel Duchamp, *Bride*, 1912. Oil on canvas, 35 1/4 x 21 5/8 in. The Philadelphia Museum of Art. *Marcel Duchamp: Pasadena*, fig. 32. Courtesy of the Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University, Hempstead, NY.
7. Marcel Duchamp, *Network of Stoppages*, 1914. Oil and pencil on canvas, 58 5/8 x 77 5/8 in. © 2006 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp, *Marcel Duchamp: Pasadena*, fig. 37. Courtesy of the Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University, Hempstead, NY.

Illustrations (continued)

8. Marcel Duchamp, *The Bride Stripped Bare by her Bachelors, Even (The Large Glass)*, 1915--1923. Oil, varnish, lead foil, lead wire, and dust on two glass plates, each mounted between two glass panels in a steel and wood frame, 109 1/4 x 69 1/4 in. The Philadelphia Museum of Art. Courtesy of the American Museum of Beat Art,

<http://www.beatmuseum.org/duchamp/bride.html> (accessed December 3, 2005).

9. Marcel Duchamp, *Bicycle Wheel*, 1913 (1964 replica, original lost). Bicycle wheel fixed to a stool, height 49 5/8 in. The Philadelphia Museum of Art. Courtesy of the American Museum of Beat Art,

<http://www.beatmuseum.org/duchamp/bicycle.html> (accessed December 3, 2005).

10. Marcel Duchamp, *Fountain*, 1917 (1964 replica, original lost). Porcelain, 14 1/8 x 18 7/8 x 24 in. Collection Arturo Schwartz. Courtesy of the American Museum of Beat Art,

<http://www.beatmuseum.org/duchamp/fountain.html> (accessed December 3, 2005).

11. Marcel Duchamp, *L.H.O.O.Q.*, 1919. Pencil on chromolithograph, 7 3/4 x 4 7/8 in. Private Collection, Paris. Courtesy of ArtLex: Art Dictionary, <http://www.artlex.com/ArtLex/d/dada.html> (accessed December 3, 2005).

12. Rose Sélavy [Marcel Duchamp], *Fresh Widow*, 1920. Miniature French window, painted wood frame, and panes of glass covered with black leather, 30 1/2 x 17 5/8 in., on wood sill 3/4 x 21 x 4 in. The Museum of Modern Art, © 2006 Artists Rights Society (ARS), New York / ADAGP, Paris / Estate of Marcel Duchamp. Courtesy of Olga's Gallery, <http://www.abcgallery.com/D/duchamp/duchamp28.html> (accessed December 3, 2005).

13. Marcel Duchamp, "Corolles," *Rotorelief (Optical Disc)*, 1953. Color offset lithography on cardboard disc, diameter 7 7/8 in. *Marcel Duchamp: Pasadena*, PAGE?, fig. 77. Courtesy of the Howard L. and Muriel Weingrow Collection of Avant-Garde Art and Literature at Hofstra University, Hempstead, NY.

14. [By or of] Marcel Duchamp or Rose Sélavy, *Boîte-en-valise*, 1935--41 (1941 version). Assemblage, dimensions variable. Rhonda Roland Shearer and Stephen Jay Gould, "The Green Box Stripped Bare: Marcel Duchamp's 1934 'Facsimiles' Yield Surprises," *Tout-Fait: The Marcel Duchamp Studies Online Journal* 1, no. 1 (1999), under "News Features." Courtesy of *Tout-Fait*, © 1999 Succession Marcel Duchamp, ARS, N.Y./ADAGP, Paris,

http://www.toutfait.com/issues/issue_1/News/GreenBoxNote.html (accessed December 3, 2005)

15. Marcel Duchamp, *Sixteen Miles of String*, at First Papers of Surrealism exhibition, 1942. The image is . Thomas Girst, "Prix Marcel Duchamp 2000: Seven Questions for Thomas Hirschhorn," *Tout-Fait* 2, no. 4 (2002), under "Interviews." Courtesy of *Tout-Fait*, ©2002 Succession Marcel Duchamp, ARS, N.Y./ADAGP, Paris,

http://www.toutfait.com/issues/volume2/issue_4/interviews/hirschhorn/hirschhorn.html (accessed December 3, 2005)

16. [By or of] Marcel Duchamp or Rose Sélavy, *A Poster Within a Poster*, 1963. Juan Alfaro, "The Art of Looking Back and the Reward of More or Less Being Seen," *Tout-Fait* 1, no. 3 (2000), under "Articles." Courtesy of *Tout-Fait*, © 2000 Succession Marcel Duchamp, ARS, N.Y./ADAGP, Paris, http://www.toutfait.com/issues/issue_3/Articles/alfaro/alfaro.html (accessed December 3, 2005).

17. Background Montage, Kristina Seekamp, "Unmaking the Museum: Marcel Duchamp's Readymades in Context," 2004, Department of Art History, Binghamton University, State University of New York,

<http://arthist.binghamton.edu/duchamp/> (accessed December 3, 2005).

Presentation by Kerry Camerer