

THE MAN & HIS ART

For many years Picasso and Matisse were considered

the most influential artists of the 20th century.

That evaluation has changed.

Now, Marcel Duchamp (1887-1968) is widely considered the most influential artist.

Duchamp is often thought of as the 'Daddy of Dada'

as it developed during World War I,

and as the 'Grandpa of Pop'

as Pop Art developed during the 1950s & '60s,

as well as the 'Conceiver of Conceptual Art'.

But he was a great deal more.

With remarkable spontaneity and seemingly effortless ease,

he generated a lifelong series of revolutionary objects and attitudes

including a remarkable nonattachment to fame or fortune.

His modesty astonished everyone who knew him,

while his fertile ideas inspired countless artists.

Duchamp's influence, which started during the period of Dada & Surrealism,

grew larger during and after the Neo-Dada era of Johns and Rauschenberg.

His influence continues to expand

in the ever-widening waves of Postmodernism today.

Duchamp gave new status to artists
by saying art is whatever the artist says is art,
not what critics say art is.

Many critics still hate him for that. In a world that had come to rely too much on reason, he emphasized the intuitive side of our brain by his explorations of chance and open-endedness, an open-endedness that said the viewer is the co-creator of every work of art. In short, he democratized art in a new way.

Duchamp also was fascinated by science, especially electromagnetism. What electromagnetic energy is, and how it moves through our bodies and the universe

as a whole, occupied much of his thinking. Any number of his works bring together left-brain science with right-brain visualizations. In his famous work, "The Large Glass," the Bride and the Bachelors are divided and never touch, yet they are connected by "wireless" energy. He later used telephone lines to symbolize this flowing of love-energy back and forth, and reminded us that people, not communication systems, are the real 'media.'



Checklist #11

He grew tired of art that appeals only to the eye, and worked to elevate contemporary art to the level of the metaphysical. His philosophical statements are among the most profound in the history of art. By using a good many words with his images, and by leaving meanings open-ended, he required that we think and feel at the same time. There was method to his madness. He based much of his work on the metaphysical ideal of Androgyny (true male-female balance) both in psychology and sociology. That earned him the rare respect of feminist art historians. Bringing together

within ourselves the so-called 'male' capacity to be rational and the so-called 'female' capacity to be intuitive is the perennial goal of the great Wisdom Paths: Shamanism, Taoism, Hinduism, Buddhism, Judaism, Islam, and Christianity. This dynamic harmony is said to be a key to Enlightenment.



Checklist #12

Enlightenment became the goal of Modern artists in their non-religious quest for wholeness, their secular search for the sacred. However, few were able to attain this ideal. Various kinds of self-centeredness got in the way. Duchamp was not without shortcomings and may not have attained total selflessness, but he seems to have come closer than most.



Checklist #6

In place of the usual (and often egocentric) insistence on self-expression, Duchamp pointed out that self-centeredness can be removed from the artistic process. In his 'ready-mades' (anonymous manufactured objects he selected and signed), he generated the idea of art-without-artists, and thus opened even further the opportunity for image-making to everyone. Selecting, he said, is a creative act. Moreover, by often replicating his earlier works, the concept of self moved even further away from the object and opened out toward the not-self. The unification of self and not-self is the aim of traditional metaphysical philosophy.



Checklist #16

While emphasizing concepts, he never lost respect for well-crafted quality. His every object was made with loving care, as were his relationships

with others. Duchamp celebrated human nature in general and the erotic impulse in particular, advising above all, loving and being loved.

He thought of the connection between art and life
as a kind of oneness.
And all along the way
he recommended laughter.

Lanier Graham, Director
University Art Gallery, CSUH

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| 30 | LE SURREALISME EN 1947 1947. Exhibition catalogue cover. Paris: Editions Pierre a Few Paperback Edition. lithograph, 9 1/2 x 8 1/4" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 31 | DUCHAMP FRERES & SOEUR. OEUVRES D'ART 1952. Exhibition catalogue. New York: Rose Fried Gallery. lithograph 4 x 9" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 32 | DADA. 1916-1923 1953. Catalogue/poster for an exhibition. Edited & designed by Duchamp. New York: Sidney Janis Gallery. Ink printed on tissue paper. 38 x 25" Collection: Institute for Aesthetic Development, Brentwood. | 33 | MARCEL DUCHAMP / FRANCIS PICABIA 1953. Exhibition brochure. New York: Rose Fried Gallery. lithograph 9 x 6" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 34 | A GUEST + A HOST = A GHOST 1953. Gift for guests at the opening of a William Copy exhibition, Paris. Text printed on unfolcd candy wrapper. 3 15/16 x 3 15/16" Collection: Rhonda Roland Shearer, New York | 35 | JACQUES VILLON. RAYMOND DUCHAMP-VILLON. MARCEL DUCHAMP 1957. Exhibition catalogue cover. New York: Guggenheim Museum. lithograph, 10 1/16 x 8 1/16" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 36 | UNTITLED [Self-portrait in Profile] 1959. Poster published by La Hune, Paris, on the occasion of the publication of SUR MARCEL DUCHAMP by Robert Lebel. screnpriint (without letters). 25 9/16 x 19 11/16" Edition of 40. Collection: Norton Simon Museum, Pasadena. Gift of John Coplans in homage to Walter Hopps, 1969. | 37 | MARCEL DUCHAMP by Robert Lebel. Designed by Duchamp, et al. 1959. New York: Grove Press. 12 5/8 x 9 9/16" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 38 | MARCEL DUCHAMP by Robert Lebel. Designed by Duchamp et al. [1967]. New York: Paragaphic Books, updated by Lebel. 10 15/16 x 8 5/8" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 39 | COUPLE OF LAUNDRESS' APRONS (Male & Female) 1959. Edition of 20 for the New York novelty shop. mixed media: fabric & fur; each about 9 x 7" enclosed in a frame by Arturo Schwarz. Collection: Norton Simon Museum, Pasadena. Purchased 1963. | 40 | BOITE ALERTE (MAIL BOX) 1959. Exhibition catalogue/box [designer unknown]. Deluqe Edition. in a cardboard "mail box" containing objects from various artists. Paris: Galerie Daniel Cordier. Edition of 230. Box closed: 11 1/4 x 7 1/8 x 2 1/2" Collection: Norton Simon Museum, Pasadena. Purchased 1965. | 41 | SURREALIST INTRUSION IN THE ENCHANTERS' DOMAIN 1960. Exhibition catalogue cover. New York: D'Arcy Galleries. lithograph with relief. 7 x 7" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 42 | [A POSTER WITHIN A POSTER]. "...WANTED \$2000 REWARD...by or of Marcel Duchamp or Rose Selavy...". 1963. Exhibition poster. Pasadena: Pasadena Art Museum. Duchamp or Rose Selavy...". 1963. Edition of 300. Collection: Norton Simon Museum, Pasadena. Museum Archives. | 43 | "...WANTED \$2000 REWARD...by or of Marcel Duchamp or Rose Selavy...". [exhibition announcement]. Designed by Walter Hopps, after Duchamp. 1963. Exhibition announcement. Pasadena: Pasadena Art Museum. lithograph. 10 3/4 x 9 1/16" Collection: Norton Simon Museum. Museum Archives. | 24 | THE MANNER OF DELVAUX (1942). 1963. Reproduction photograph, 2 3/4 x 2 3/4" in a dime-store frame. Unique replica by David Hayes of a 1942 composition for the Pasadena Retrospective. Collection: Norton Simon Museum, Pasadena. Museum Archives. | 25 | FIRST PAPERS OF SURREALISM 1942. Exhibition catalogue covers. New York: Coordinating Council of French Relief Societies. lithograph, 10 1/2 x 7 1/4" Collection: Norton Simon Museum, Pasadena. Museum Archives. | 26 | RROSE SELAVY at the "First Papers of Surrealism" exhibition, New York. 1942 photographic readymade "self-portrait," using an image by Ben Shahn. whereabouts unknown. [photographic reproduction from the catalogue]. | 27 | GENRE ALLEGORY (GEORGE WASHINGTON). (1943) 1944 screenprint from the assemblage of 1943, 11 x 8 1/2" Collection: Norton Simon Museum, Pasadena. Museum Archives. | 28 | VIEW, vol. 5, no. 1 [special Duchamp issue] March 1945. Magazine cover. lithograph, 12 x 9 1/16" Collection: Norton Simon Museum, Pasadena. Museum Archives. | 29 | VIEW, vol. 5, no. 1 [special Duchamp issue] March 1945. Magazine cover. lithograph, 12 x 9 1/16" Private Collection, Stanford | 14 | THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN [THE LARGE GLASS] (1915-1923). Mixed media mounted between glass panels, 109 1/4 x 69 1/4" Collection: Philadelphia Museum of Art. Bequest of Katherine S. Dreier, 1952. [photographic reproduction] | 15 | MONTE CARLO BOND (1924) 1938. lithograph (after a collage of 1924) in XXe SIECLE 12 5/16 x 7 5/16" Edition of 2000. Collection: Fine Arts Museums of San Francisco. Achenbach Foundation for Graphic Arts purchase 1984. | 16 | THE BRIDE STRIPPED BY HER BACHELORS EVEN [THE GREEN BOX]. 1934. Paris: Editions Rrose Sélavy. Fabricated & published by Duchamp. suede covered box containing 94 prints, reproductions of notes, drawings, and photographs, 13 1/16 x 11 x 1" Regular Edition of 300. Collection: San Francisco Museum of Modern Art. Gift of Agnes Cowles Bourne in honor of the 50th Anniversary | 17 | ROTORELIEFS, OPTICAL DISCS (1935). 1953 replicas of the 1935 edition of 500. Edition of 1000. 6 color offset lithographs. Each disc, with images on both sides 7 7/8" Four motor boxes 14 1/2 x 14 1/2 x 4 1/4" Collection: Norton Simon Museum, Pasadena. Museum Archives. | 18 | ROTORELIEF, CORELLES (1935). 1961 replica of a Rotorelief of 1935. lithograph on a plastic phonograph record of sounds from the history of kinetic art published by the Moderna Museet, Stockholm for the exhibition " Art in Motion." 8" diameter. Collection: Norton Simon Museum, Pasadena. Museum Archives. | 19 | FLUTTERING HEARTS (1936). Printed multiple. 1961 replica of a 1936 print. Edition of 125. lithograph, 12 3/4 x 20 1/16". Collection: Norton Simon Museum, Pasadena. Museum Archives. | 20 | FLUTTERING HEARTS (1936). Printed multiple. 1959 replica of a 1936 print in MARCEL DUCHAMP by Robert Lebel, 1959 lithograph, 9 x 6" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 21 | TRANSITION 26 Winter 1937. Magazine cover featuring Duchamp's COMB of 1916. lithograph, 8 7/16 x 6 1/8" Private Collection, Stanford. | 22 | RROSE SELAVY at the "Exposition Internationale de Surréalisme," Paris. 1938 Photograph of an assemblage: a mannequin half dressed in Duchamp's clothes. size & whereabouts unknown. [installation photograph] | 23 | FROM OR BY MARCEL DUCHAMP OR RROSE SELAVY [THE BOX IN A VALISE] 1935-1941. (1961). Mixed media box with 68 reproductions & miniature replicas. Box closed 16 x 14 3/4 x 3 1/2" Fabricated & published by Duchamp in an edition of 300 over a period of years. Series D. (Limited to 30 copies in light green linen). Collection: Norton Simon Museum, Pasadena. Purchased 1963. | 53 | MARCEL DUCHAMP: IN HIS OWN WORDS a film on videotape by Lewis Jacobs, 1968-1978, from Kultur | 54 | MARCEL DUCHAMP edited by Ronny van de Velde 1991. exhibition catalog - mixed media box with reproductions & miniature replicas. Edition of 850. Antwerp: Galerie Ronny van de Velde. Wayne & Shoshana Blank, Santa Monica. | 55 | THE BRIDE STRIPPED BARE BY HER BACHELORS, EVEN...MORE (with apologies to Marcel) an animation on videotape by Dennis Summers, 1999, from Quantum Dance Works | 56 | MARCEL DUCHAMP: THE ENTIRE MUSICAL WORK a CD by the S.E.M. Ensemble, 2000, from Dog w/a Bone - Paula Cooper Gallery | 57 | L.O.Q.O.H., THE "CREAM CLAD HUMM", VARIATIONS MUSICALES SUR THE MAUVAIS SOUFFLE REEL DE RROSE SELAVY [sic] a CD by Scot Gresham-Lancaster, Music Department, CSUN | 44 | MARCEL DUCHAMP: A RETROSPECTIVE EXHIBITION by Walter Hopps. 1963. Exhibition catalogue covers. Pasadena: Pasadena Art Museum. Ink on clear plastic. 11 x 8 7/16" Collection: Norton Simon Museum, Pasadena. Museum Archives. | 45 | MARCEL DUCHAMP: A RETROSPECTIVE EXHIBITION by Walter Hopps. 1963. Exhibition catalogue covers. Pasadena: Pasadena Art Museum. Ink on clear plastic. 11 x 8 7/16" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 46 | INVITATION TO A LECTURE BY RICHARD HAMILLTON 1963. Designed by Walter Hopps. Invitation to Hamilton's lecture at the Pasadena Retrospective, Pasadena: Pasadena Art Museum. lithograph with die cut 9 x 5 3/8" Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 47 | GIVEN: 1. WATERFALL, 2. THE ILLUMINATING GAS (1946-1966). Mixed media installation, about 95 1/2 x 70 x 49" Collection: Philadelphia Museum of Art. Gift of the Cassandra Foundation, 1969. [photographic reproduction] | 48 | MANUAL OF INSTRUCTIONS FOR MARCEL DUCHAMP ETANT DONNES: 1. LA CHUTE D'EAU, 2. LE GAZ DECLAIRAGE by Marcel Duchamp. (1966) 1987. Facsimile Edition of 10,000. Collection: on loan to the Institute for Aesthetic Development, Brentwood. | 49 | MARCEL DUCHAMP OU LE CHATEAU DE LA PURETE by Octavio Paz 1967. Edition of 606 with 16 serigraphs printed on acetate - "Suite d'Ombres Transparent," based on shadows cast by "Bicycle Wheel" & "Bottle Dryer." 9 7/16 x 7 1/16" Collection: Rhonda Roland Shearer, New York. Viewed live on the Internet by means of a webcam from the Art Science Research Laboratory, New York. | 50 | MEPALLIC SCULPTURE (DRAIN STOPPER) 1967, bronze multiple. 2 15/16" diameter x 3/16" Edition of 100. New York: International Collectors Society. Collection: Wayne & Shoshana Blank, Santa Monica. | 51 | UNTITLED [DUCHAMP'S HAND WITH A CIGAR] 1967. Exhibition Poster (without letters). lithograph. 27 1/4 x 19" Edition of 100. Paris: Galerie Givaudan. Collection: Norton Simon Museum, Pasadena. Gift of John Coplans in homage to Walter Hopps, 1969. | 52 | "The Bride Stripped Bare...". Second State, from "The Lovers" suite in THE LARGE GLASS AND RELATED WORKS, vol. 2 by Arturo Schwarz 1968. Edition of 150 with notes and a suite of 9 etchings in the book, apart from a special edition of 30. Sheet 19 7/8 x 12 13/16" Milian: Galleria Schwarz. Collection: Rhonda Roland Shearer, New York. Viewed live on the Internet by means of a webcam from the Art Science Research Laboratory, New York | 1 | THE CHESS PLAYERS (1911). 1965 etching, after a drawing of 1911. Sheet: 19 15/16 x 25 5/8 (irregular). Edition of 50. Collection: Philadelphia Museum of Art. Purchased with the Bloomfield Moore Fund, 1971. |
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