

PEGGY GUGGENHEIM COLLECTION

Press release

Marcel Duchamp and the Lure of the Copy

Curated by Paul B. Franklin, Independent scholar and Duchamp expert

October 14, 2023–March 18, 2024

Peggy Guggenheim Collection

From October 14, 2023, to March 18, 2024, the **Peggy Guggenheim Collection** presents *Marcel Duchamp and the Lure of the Copy*, curated by Paul B. Franklin, a Paris-based art historian and an internationally acclaimed expert on the life and work of Marcel Duchamp (1887–1968). This is the very first exhibition at the Peggy Guggenheim Collection devoted exclusively to Duchamp, among the most influential and innovative artists of the twentieth century and a longtime friend and adviser to the U.S. patron Peggy Guggenheim.

Marcel Duchamp and the Lure of the Copy features some sixty artworks dating from 1911 to 1968. These include iconic objects from the permanent collection of the Peggy Guggenheim Collection, such as *Nu (esquisse)*, *jeune homme triste dans un train (Nude [Sketch], Sad Young Man in a Train)* (1911–12) and *de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (from or by Marcel Duchamp or Rose Sélavy [Box in a Valise])* (1935–41), as well as from other Italian and U.S. institutions, including the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, the Philadelphia Museum of Art, the Museum of Modern Art in New York, and the Solomon R. Guggenheim Museum in New York. The exhibition also presents several lesser-known artworks in private hands, including the artist's estate. Furthermore, fully half of the works on display come from the distinguished Venetian collection of Attilio Codognato, who first took an interest in Duchamp's work in the early 1970s. This is the first time that such a broad selection of Duchamp's works in the Codognato collection is displayed in an exhibition.

Peggy Guggenheim met Marcel Duchamp in Paris around 1923. Beginning in the fall of 1937, the artist was one of her most trusted mentors and advisors, as she set out to launch the art gallery Guggenheim Jeune, which opened in London on January 24, 1938, and soon after to build her own collection of modern art. In her memoirs, *Confessions of an Art Addict* (1960), Guggenheim recalled: "I needed much help and advice, which I got from an old friend, Marcel Duchamp . . . I don't know what I would have done without him . . . I have to thank him for my introduction to the modern art world." Guggenheim was also one of Duchamp's early patrons, acquiring the first copy of the deluxe edition of *Box in a Valise* in 1941.

Despite having executed some of the most recognizable canvases of the twentieth century, such as *Nude (Sketch)*, *Sad Young Man in a Train* and *Le Roi et la reine entourés de nus vites (The King and Queen Surrounded by Swift Nudes)* (1912), a masterpiece from the Philadelphia Museum of Art which will be on view in the exhibition, Duchamp abandoned easel painting in 1918 at the age of thirty-one. For the next

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fifty years, he engaged in multiple creative acts, virtually none of which was considered high art at the time. In addition to those endeavors, he repeatedly reproduced his own work in different media and on various scales. These meticulously executed copies enabled him to disseminate his otherwise modest output without generating anything indisputably new. As a result, he also deftly circumvented the voracious art market. In reproducing his work in different media, on various scales, and in limited editions, Duchamp illustrated that certain duplicates and the originals from which they were replicated offered comparable forms of aesthetic pleasure. In so doing, Duchamp also redefined what constitutes a work of art and, by extension, the identity of the artist. Throughout his oeuvre, he continually called into question the traditional hierarchy between original and copy. “As for distinguishing the real from the fake, the imitation from the copy, those are totally idiotic technical questions,” he announced in 1967 in an interview. On another occasion, he argued: “A duplicate or a mechanical repetition has the same value as the original.” For Duchamp, the ideas embodied in a work of art were of equal significance as the physical object itself. The importance that he accorded to aesthetic concepts inspired him to reproduce his own work repeatedly and with meticulous exactitude, beginning with the *Boîte de 1914* (*Box of 1914*, 1913–14/15), a series of photographic facsimiles of handwritten notes, and continuing into the 1960s, with replicas of his historic readymades.

Examining the radically innovative and varied ways that Duchamp quoted himself over the course of his long career as an artist, *Marcel Duchamp and the Lure of the Copy* is organized in several interrelated sections—Origins, Originals, and Family Resemblances; Past Is Prologue; The Magic of Facsimiles; Authentic Copies; Disciplining and Emboldening the Hand; Cloning the Self, Clothing the Other; Hypnotic Repetition; and Themes and Variations. The exhibition centers on *Box in a Valise*, an innovative compilation of reproductions and miniature replicas of his creations, and no. 1 of the deluxe edition of twenty travelling suitcases—the earliest of which is marked Louis Vuitton—featuring an inscription dedicated to Peggy Guggenheim: “Pour Peggy Guggenheim ce No 1 de vingt boîtes-en-valise contenant chacune 69 items et unoriginal et par Marcel Duchamp Paris Janvier 1941.” “Everything important I have done,” Duchamp professed, “can be put into a small suitcase.” *Box in a Valise* is Duchamp’s most compelling encapsulation of his passion for replication as a unique mode of creative expression. Such an overview enables the viewer to grasp the astonishing scope of Duchamp’s lifelong preoccupation with replication as a distinct medium of artistic expression. It also illustrates the extent to which his whimsical, often-hybrid handiworks perturbed and at times totally eluded standard artistic classifications in use at the time of their conception.

A section of the exhibition focuses on Duchamp and Guggenheim’s close and enduring relationship: photographs, archival documents, and publications attest to the long friendship between them, two very different but equally colorful personalities. They also reveal the privileged place that Duchamp’s work occupied in the exceptional art collection that Guggenheim amassed with his guidance.

Marcel Duchamp and the Lure of the Copy thus offers a rare opportunity to examine a significant selection of the artist’s works in relation to one another, an exercise, as Duchamp frequently argued, essential to comprehending his aesthetic project. In so doing, not only can one discern the intricate visual, thematic, and conceptual connections that unify them as an oeuvre, but also one can grasp the extent to which these whimsical, often-hybrid “items” troubled and sometimes totally escaped standard artistic classifications in use at the time of their conception. The exhibition is accompanied by a richly illustrated catalogue, published by Marsilio Arte, which contains a substantial essay by curator Franklin.

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The last section of the show, titled *Marcel Duchamp: Exploring the "Box in a Valise"*, is a scientific exhibition organized by the Conservation Department of the Peggy Guggenheim Collection and the Opificio delle Pietre Dure in Florence. This presents the results of a scientific study carried out in two stages, in 2019 and 2023, in the conservation and restoration laboratories of the Opificio delle Pietre Dure, with the support of EFG Banking, an Institutional Patron of the Peggy Guggenheim Collection since 2006. A multimedia installation offers a fascinating and unique exploration of the world of conservation. Visitors can delve into the techniques and materials employed by the artist to create an icon of twentieth-century art, as well as the scientific investigation and analysis techniques used by conservators to better understand it, and the solutions they employed to ensure its best conservation. A video and a touchscreen offer visitors a chance to explore the *Box in a Valise*, both as a single unit, as the artist intended, as well as through each of the 69 elements contained inside it and the complex structure that displays them.

The exhibition programs of the Peggy Guggenheim Collection are supported by the Peggy Guggenheim Collection Advisory Board. The educational programs in conjunction with the exhibition are funded by the Fondazione Araldi Guinetti, Vaduz. The exhibitions at the Peggy Guggenheim Collection are made possible by

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TITLE	<i>Marcel Duchamp and the Lure of the Copy</i>
VENUE AND DATE	Peggy Guggenheim Collection, October 14, 2023 – March 18, 2024
CURATORS	Paul B. Franklin, Independent scholar and Duchamp expert
OVERVIEW	<i>Marcel Duchamp and the Lure of the Copy</i> is the very first exhibition at the Peggy Guggenheim Collection devoted exclusively to Duchamp, among the most influential and innovative artists of the twentieth century and a longtime friend and adviser to the U.S. patron Peggy Guggenheim.
CATALOGUE	The exhibition is accompanied by a richly illustrated catalogue, published by Marsilio Arte, which contains a substantial essay by curator Franklin. Price: € 49
ADMISSION TICKET TO THE COLLECTION	Regular euro 16; seniors euro 14 (over 65); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 3 pm. Reservations are not required.
HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
INFORMATION	info@guggenheim-venice.it / www.guggenheim-venice.it
BOOKINGS AND GUIDED TOURS	tel. +39.041.2405440/419
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Marcel Duchamp and the Lure of the Copy






Peggy Guggenheim Collection, Venice



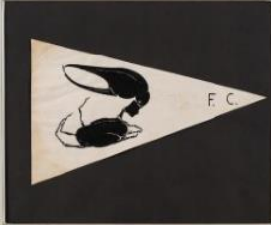

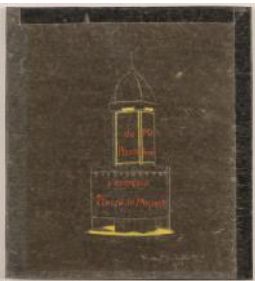
14 October 2023 – 18 March 2024






cat.	opera	english	italiano
1		Marcel Duchamp <i>À propos de jeune sœur (Apropos of Little Sister)</i> , October 1911 Oil on canvas 73 × 60 cm Solomon R. Guggenheim Museum, New York	Marcel Duchamp <i>À propos de jeune soeur (A proposito di sorellina)</i> , ottobre 1911 Olio su tela Solomon R. Guggenheim Museum, New York
2		Marcel Duchamp <i>Pour une partie d'échecs (For a Game of Chess)</i> , October 1911 Ink and watercolor on paper 21.1 × 18.4 cm Solomon R. Guggenheim Museum, New York, Gift, Estate of Katherine S. Dreier, 1953	Marcel Duchamp <i>Pour une partie d'échecs (Per una partita a scacchi)</i> , ottobre 1911 Inchiostro e acquerello su carta 21,1 × 18,4 cm Solomon R. Guggenheim Museum, New York, Donazione Estate of Katherine S. Dreier, 1953
3		Marcel Duchamp <i>The Chess Players</i> , 1965 Soft-ground etching on handmade paper Plate: 44 × 58 cm Sheet: 50.5 × 65.5 cm Edition 9 of 50 Attilio Codognato Collection, Venice	Marcel Duchamp <i>The Chess Players (I giocatori di scacchi)</i> , 1965 Acquaforse a ceramolle su carta fatta a mano Tavola: 44 × 58 cm Foglio: 50,5 × 65,5 cm Edizione: 9/50 Collezione Attilio Codognato, Venezia
4		Marcel Duchamp <i>Hommage à Caissa (Homage to Caissa)</i> , January 1966 Readymade: Chessboard screenprint on artificial leather, mounted to fiberboard and framed in wood 49.3 × 48.5 cm Edition 1 of 30 Attilio Codognato Collection, Venice	Marcel Duchamp <i>Hommage à Caissa (Omaggio a Caissa)</i> , gennaio 1966 Ready made: scacchiera serigrafata su pelle artificiale montata su pannello truciolato e incorniciata in legno 49,3 × 48,5 cm Edizione: 1/30 Collezione Attilio Codognato, Venezia
5		Marcel Duchamp <i>Nu (esquisse) / Jeune homme triste dans un train (Nude [Sketch] / Sad Young Man in a Train)</i> , December 1911 (dated 1912) Oil on canvas panel, mounted to pressboard, and nailed to stretcher 100 × 73 cm Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)	Marcel Duchamp <i>Nu (esquisse) / Jeune homme triste dans un train (Nudo [schizzo] / Giovane triste in treno)</i> , dicembre 1911 (datato 1912) Olio su cartone telato, montato su pannello di fibre di legno pressate, inchiodato al telaio 100 × 73 cm Collezione Peggy Guggenheim, Venezia (New York, Solomon R. Guggenheim Foundation)


6		<p>Marcel Duchamp <i>de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (from or by Marcel Duchamp or Rose Sélavy [Box in a Valise])</i>, 1935–41 Calfskin-covered valise containing paperboard, wood, buckram, oilcloth, velvet, ceramic, glass, cellophane, plaster, iron wire, iron and brass elements; reproductions in collotype, letterpress, and lithography on paper, cellulose acetate, paperboard, and canvas with tempera, watercolor, pochoir, ink, graphite, vegetable resins, and natural gums 40.9 × 37.7 × 10.4 cm (maximum dimensions, container closed) Deluxe edition I of XX Peggy Guggenheim Collection, Venice (Solomon R. Guggenheim Foundation, New York)</p>	<p>Marcel Duchamp <i>de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (da o di Marcel Duchamp o Rose Sélavy [Scatola in una valigia])</i>, 1935–1941 Valigia ricoperta in pelle di vitello contenente cartone, legno, tela rigida, tela cerata, velluto, ceramica, vetro, cellophane, gesso, filo di ferro, elementi in ferro e ottone; riproduzioni a stampa tipografica, collotipia e litografia su carta, cartoncino, tela e acetato di cellulosa con tempera, acquerello, <i>pochoir</i>, inchiostro, grafite, resine vegetali e gomme naturali 40,9 × 37,7 × 10,4 cm (contenitore chiuso, dimensioni massime) Edizione deluxe: I/XX Collezione Peggy Guggenheim, Venezia (New York, Solomon R. Guggenheim Foundation)</p>
7		<p>Marcel Duchamp <i>Le Roi et la reine entourés de nus vites (The King and Queen Surrounded by Swift Nudes)</i>, May 1912 Oil on canvas 114.6 × 128.9 cm Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950</p>	<p>Marcel Duchamp <i>Le Roi et la reine entourés de nus vites (Il re e la regina circondati da nudi veloci)</i>, maggio 1912 Olio su tela 114,6 × 128,9 cm Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950</p>
8		<p><i>La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even)</i>, commonly known as the <i>Boîte verte (Green Box)</i>, September 1934 Cardboard container overlaid with copper and craft paper, interior lined with flocked paper, containing ninety-four collotype facsimiles and one original graphite-and-ink manuscript note on tracing paper 33.2 × 28 × 2.2 cm (container closed) Deluxe edition VII of XX Private collection</p>	<p><i>La Mariée mise à nu par ses célibataires, même (La sposa messa a nudo dai suoi scapoli, anche)</i>, nota come <i>Boîte verte (Scatola verde)</i>, settembre 1934 Contenitore di cartone rivestito in carta e rame, interno foderato in carta goffrata, contenente novantaquattro facsimili in collotipia e una nota manoscritta originale in inchiostro e grafite su carta da lucido 33,2 × 28 × 2,2 cm (contenitore chiuso) Edizione deluxe: VII/XX Collezione privata</p>
9		<p>Marcel Duchamp and Man Ray (born Emmanuel Radnitzky) <i>Élevage de poussière (Dust Breeding)</i>, 1920, printed 1964 Gelatin silver print 23 × 28.5 cm Edition 2 of 10 Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp e Man Ray (Emmanuel Radnitzky) <i>Élevage de poussière (Allevamento di polvere)</i>, 1920, stampa 1964 Stampa alla gelatina d'argento 23 × 28,5 cm Edizione: 2/10 Collezione Attilio Codognato, Venezia</p>






10		Marcel Duchamp Cover design for <i>Minotaure</i> , vol. 2, no. 6, Winter 1935 (printed December 5, 1934) Periodical 31.5 × 24.6 cm Collection David Fleiss, Paris	Marcel Duchamp Progetto per la copertina di “Minotaure”, vol. 2, n. 6, inverno 1935 (stampa 5 dicembre 1934) Rivista 31,5 × 24,6 cm Collezione David Fleiss, Parigi
11		Man Ray (born Emmanuel Radnitzky) Marcel Duchamp in his studio holding <i>Glissière contenant un moulin à eau (en métaux voisins)</i> (<i>Glider Containing a Water Mill [in Neighboring Metals]</i> , 1913–15), December 1923 Gelatin silver print 16.5 × 21.5 cm Attilio Codognato Collection, Venice	Man Ray (Emmanuel Radnitzky) Marcel Duchamp nello studio con <i>Glissière contenant un moulin à eau (en métaux voisins)</i> (<i>Slitta contenente un mulino ad acqua [in metalli vicini]</i> , 1913-1915), dicembre 1923 Stampa alla gelatina d'argento 16,5 × 21,5 cm Collezione Attilio Codognato, Venezia
12		Marcel Duchamp <i>Sur Marcel Duchamp</i> , also known as <i>EAU & GAZ À TOUS LES ÉTAGES</i> (<i>WATER & GAS ON ALL FLOORS</i>), late 1958–early 1959 Linen-covered cardboard container with pochoir-colored paper label containing a reproduction in pochoir colored collotype, a self-portrait in origami paper with metallic incrustations, and unbound book 35 × 26.6 × 5.7 cm (container closed) Deluxe edition 7 of 110 Private collection	Marcel Duchamp <i>Sur Marcel Duchamp</i> , noto come <i>EAU & GAZ À TOUS LES ÉTAGES</i> (<i>ACQUA E GAS A TUTTI I PIANI</i>), fine 1958 - inizio 1959 Contenitore di cartone rivestito in lino con etichetta in carta colorata a <i>pochoir</i> , contenente una riproduzione in colloptipia colorata a <i>pochoir</i> , un autoritratto su carta da origami con incrostazioni di metallo, e un libro non rilegato 35 × 26,6 × 5,7 cm (contenitore chiuso) Edizione deluxe: 7/110 Collezione privata
13		Hans “John” D. Schiff Marcel Duchamp’s <i>Grand Verre</i> (<i>Large Glass</i> , 1915–23) with Constantin Brancusi’s <i>Léda</i> (<i>Leda</i> , ca. 1920) visible behind it at Katherine S. Dreier’s home, Laurel Manor, Milford, Connecticut, spring or summer 1949 (printed 1956– 57) Gelatin silver print Image: 34.4 × 22.9 cm Sheet: 35 × 23.5 cm Private collection, Paris	Hans “John” D. Schiff <i>Grand Verre</i> (<i>Grande vetro</i> , 1915-1923) di Marcel Duchamp oltre il quale è visibile <i>Léda</i> (<i>Leda</i> , 1920 circa) di Constantin Brancusi, nella casa di Katherine S. Dreier, Laurel Manor, Milford, Connecticut, primavera o estate 1949 (stampa 1956-1957) Stampa alla gelatina d'argento Immagine: 34,4 × 22,9 cm Foglio: 35 × 23,5 cm Collezione privata, Parigi
14		Marcel Duchamp (attributed to) Two photographs of reproductions and a replica from the <i>Boîte-en-valise</i> (<i>Box in a Valise</i> , 1935–41), reproductions of other artworks by the artist, and one photographic portrait of the artist by Gill-Pax (born Henri Brunet), November 1950 Hand-trimmed gelatin silver prints Left: 24.4 × 18.6 cm (maximum)	Marcel Duchamp (attribuito) Due fotografie di riproduzioni e una replica da <i>Boîte-en-valise</i> (<i>Scatola in una valigia</i> , 1935-1941), riproduzioni di altre opere dell'artista, un ritratto fotografico dell'artista di Gill-Pax (Henri Brunet), novembre 1950 Stampe alla gelatina d'argento ritagliate a mano Sinistra: 24,4 × 18,6 cm (massimo)




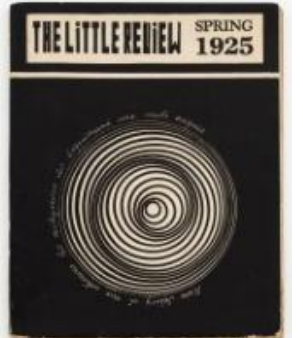
		Right: 24 × 18.4 cm (maximum) Private collection, Paris	Destra: 24 × 18,4 cm (massimo) Collezione privata, Parigi
15		Marcel Duchamp <i>Peigne (Comb)</i> , 1964 replica of 1916 original Readymade: Steel comb with painted inscription 16.5 × 3 × 0.2 cm Box: 18.5 × 5.7 × 1.8 cm Edition 1 of 8 Attilio Codognato Collection, Venice	Marcel Duchamp <i>Peigne (Pettine)</i> , replica del 1964 di originale del 1916 Ready made: pettine in acciaio con iscrizione dipinta 16,5 × 3 × 0,2 cm Scatola: 18,5 × 5,7 × 1,8 cm Edizione: 1/8 Collezione Attilio Codognato, Venezia
16		Marcel Duchamp Cover design for <i>Transition: A Quarterly Review</i> , no. 26, Winter 1937 Periodical 21.4 × 15.5 cm Private collection	Marcel Duchamp Progetto per la copertina di "Transition: A Quarterly Review", n. 26, inverno 1937 Rivista 21,4 × 15,5 cm Collezione privata
17		Man Ray (born Emmanuel Radnitzky) <i>Marcel Duchamp's "Bottle Rack"</i> , late 1935–early 1936 Gelatin silver contact print 8.5 × 6.3 cm Attilio Codognato Collection, Venice	Man Ray (Emmanuel Radnitzky) <i>Marcel Duchamp's "Bottle Rack"</i> ("Scolabottiglie" di Marcel Duchamp), fine 1935 - inizio 1936 Stampa a contatto alla gelatina d'argento 8,5 × 6,3 cm Collezione Attilio Codognato, Venezia
18		Marcel Duchamp <i>Trébuchet (Trap)</i> , 1964 replica of lost 1917 original Readymade: Wood-and-metal coatrack 11.8 × 100.3 × 19.4 cm Edition 1 of 8 Attilio Codognato Collection, Venice	Marcel Duchamp <i>Trébuchet (Trabocchetto)</i> , replica del 1964 di originale perduto del 1917 Ready made: appendiabiti in legno e metallo 11,8 × 100,3 × 19,4 cm Edizione: 1/8 Collezione Attilio Codognato, Venezia
19		Marcel Duchamp <i>Mariée (Bride)</i> , October 1937 Pochoir-colored collotype with French five-centime revenue stamp 33.6 × 19.5 cm Unnumbered edition Private collection	Marcel Duchamp <i>Mariée (Sposa)</i> , ottobre 1937 Collotipia colorata a pochoir con marca da bollo francese da 5 centesimi 33,6 × 19,5 cm Edizione non numerata Collezione privata

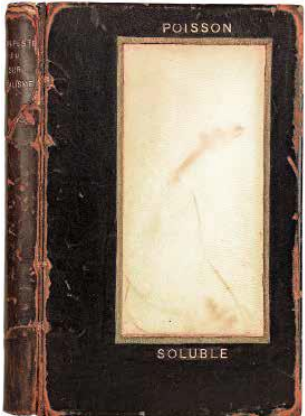



20		Marcel Duchamp <i>Nu descendant un escalier (Nude Descending a Staircase, no. 2)</i> , December 1937 Pochoir-colored collotype with French five-centime revenue stamp 35 × 20 cm Unnumbered edition Attilio Codognato Collection, Venice	Marcel Duchamp <i>Nu descendant un escalier (Nudo che scende le scale, n. 2)</i> , dicembre 1937 Collotipia colorata a pochoir con marca da bollo francese da 5 centesimi 35 × 20 cm Edizione non numerata Collezione Attilio Codognato, Venezia
21		Marcel Duchamp and Jacques Villon <i>Mariée (Bride)</i> , 1934 Color aquatint, etching, and graphite on Japan paper Plate: 49.5 × 30.5 cm Sheet: 65.5 × 50 cm A.P., deluxe edition of 20 Attilio Codognato Collection, Venice	Marcel Duchamp e Jacques Villon <i>Mariée (Sposa)</i> , 1934 Acquatinta a colori, incisione e grafite su carta giapponese Tavola: 49,5 × 30,5 cm Foglio: 65,5 × 50 cm Prova d'artista, edizione deluxe di 20 Collezione Attilio Codognato, Venezia
22		Marcel Duchamp <i>The Crab</i> , 1949 Graphite and brush and ink on paper, mounted to paper Pennant: 23 × 37 cm Sheet: 27 × 43.5 cm Attilio Codognato Collection, Venice	Marcel Duchamp <i>The Crab (Il granchio)</i> , 1949 Grafite e pennello e inchiostro nero su carta, montata su carta Immagine: 23 × 37 cm Foglio: 27 × 43,5 cm Collezione Attilio Codognato, Venezia
23		Marcel Duchamp <i>Study for Anagramme pour Pierre de Massot (Anagram for Pierre de Massot)</i> , January 1961 Graphite on tracing paper 24.4 × 18.4 cm Philadelphia Museum of Art, Gift of Jacqueline, Paul, and Peter Matisse in memory of their mother, Alexina Duchamp, 1998	Marcel Duchamp <i>Schizzo per Anagramme pour Pierre de Massot (Anagramma per Pierre de Massot)</i> , gennaio 1961 Grafite su carta da lucido 24,4 × 18,4 cm Philadelphia Museum of Art, Donazione Jacqueline, Paul e Peter Matisse in memoria della madre Alexina Duchamp, 1998
24		Marcel Duchamp <i>Anagramme pour Pierre de Massot (Anagram for Pierre de Massot)</i> , January 1961 Gouache and graphite on paper overlaid with incised wax paper, mounted with adhesive tape 21 × 19.3 cm Attilio Codognato Collection, Venice	Marcel Duchamp <i>Anagramme pour Pierre de Massot (Anagramma per Pierre de Massot)</i> , gennaio 1961 Guazzo e grafite su carta, sormontata da carta cerata incisa, montata con nastro adesivo 21 × 19,3 cm Collezione Attilio Codognato, Venezia

25		Marcel Duchamp <i>Un robinet original révolutionnaire: "renvoi miroirique"?</i> (<i>An Original Revolutionary Faucet: "Mirrorical Return"?</i>), June 1964 Etching on handmade Rives paper Plate: 17.5 × 13.3 cm Sheet: 25 × 20 cm Edition 32 of 100 Private collection	Marcel Duchamp <i>Un robinet original révolutionnaire: "renvoi miroirique"?</i> (<i>Un rubinetto originale e rivoluzionario: "rimando a specchio"?</i>), giugno 1964 Incisione su carta Rives fatta a mano Tavola: 17,5 × 13,3 cm Foglio: 25 × 20 cm Edizione: 32/100 Collezione privata
26		Yvonne Chastel (?) <i>Marcel Duchamp with Shaved Head</i> , 1919 Gelatin silver print 11 × 7.5 cm Attilio Codognato Collection, Venice	Yvonne Chastel (?) <i>Marcel Duchamp with Shaved Head (Marcel Duchamp con la testa rasata)</i> , 1919 Stampa alla gelatina d'argento 11 × 7,5 cm Collezione Attilio Codognato, Venezia
27		Marcel Duchamp <i>L.H.O.O.Q.</i> , September 1964 Rectified ready-made: Color offset-lithographic print with graphite and gouache additions Image: 27 × 18 cm Sheet: 33 × 25 cm Edition 28 of 35 Attilio Codognato Collection, Venice	Marcel Duchamp <i>L.H.O.O.Q.</i> , settembre 1964 Ready made rettificato: stampa litografica offset a colori con aggiunte a grafite e guazzo Immagine: 27 × 18 cm Foglio: 33 × 25 cm Edizione: 28/35 Collezione Attilio Codognato, Venezia
28		Francis Picabia <i>Tableau dada par Marcel Duchamp / L H O O Q (Dada Picture by Marcel Duchamp / L H O O Q)</i> , 1920 Newsprint Sheet: 55.7 × 38.2 Attilio Codognato Collection, Venice	Francis Picabia <i>Tableau dada par Marcel Duchamp / L H O O Q (Quadro dada di Marcel Duchamp / L H O O Q)</i> , 1920 Carta da giornale Foglio: 55,7 × 38,2 Collezione Attilio Codognato, Venezia
29		Marcel Duchamp <i>Mustache and Beard of L.H.O.O.Q.</i> , May 1941 Tipped-in frontispiece to <i>Marcel Duchamp</i> by Georges Hugnet (Paris) Pochoir and graphite dust on paper Frontispiece: 4 × 6.5 cm Front cover: 9.7 × 14.5 cm Unnumbered standard edition of 174 Attilio Codognato Collection, Venice	Marcel Duchamp <i>Mustache and Beard of L.H.O.O.Q. (Barba e baffi di L.H.O.O.Q.)</i> , maggio 1941 Frontespizio inserito in <i>Marcel Duchamp</i> di Georges Hugnet (Parigi) <i>Pochoir</i> e polvere di grafite su carta Frontespizio: 4 × 6,5 cm Copertina: 9,7 × 14,5 cm Edizione standard non numerata di 174 esemplari Collezione Attilio Codognato, Venezia


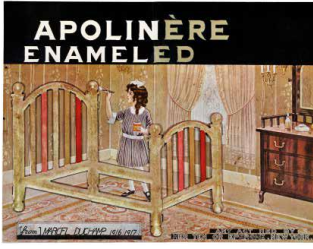




30		<p>Marcel Duchamp <i>L.H.O.O.Q. rasée (L.H.O.O.Q. Shaved)</i>, 1965 Canasta playing card, mounted to paper 21.2 × 13.8 cm (bifold closed) Unnumbered edition of approximately 100 Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>L.H.O.O.Q. rasée (L.H.O.O.Q. rasata)</i>, 1965 Carta da canasta montata su carta Edizione non numerata di circa 100 esemplari 21,2 × 13,8 cm (formato chiuso) Collezione Attilio Codognato, Venezia</p>
31		<p>Marcel Duchamp <i>L'Envers de la peinture</i>, ca. 1955 Rectified readymade: Screen-printed cotton dish towel with ink and paper additions 73.5 × 48 cm Private collection</p>	<p>Marcel Duchamp <i>L'Envers de la peinture</i>, 1955 circa Ready made rettificato: canovaccio di cotone serigrafato con aggiunte in carta e inchiostro 73,5 × 48 cm Collezione privata</p>
32		<p>Marcel Duchamp and Man Ray (born Emmanuel Radnitzky) <i>Marcel Duchamp as Rose Sélavy</i>, 1923 Hand-trimmed gelatin silver print 8.7 × 6.2 cm Collection Francis M. Naumann and Marie T. Keller, New York</p>	<p>Marcel Duchamp e Man Ray (Emmanuel Radnitzky) <i>Marcel Duchamp as Rose Sélavy (Marcel Duchamp come Rose Sélavy)</i>, 1923 Stampa alla gelatina d'argento ritagliata a mano 8,7 × 6,2 cm Collezione Francis M. Naumann e Marie T. Keller, New York</p>
33		<p>Marcel Duchamp <i>Gilet (Waistcoat)</i>, November 1958 Rectified readymade: Wool waistcoat with lead printing blocks 60 × 45 cm (lying flat) Private collection</p>	<p>Marcel Duchamp <i>Gilet</i>, novembre 1958 Ready made rettificato: gilet di lana e caratteri tipografici in piombo 60 × 45 cm (appoggiato su un piano) Collezione privata</p>
34		<p>Raoul Ubac (born Rudolf Ubach) <i>Marcel Duchamp's Mannequin Rose Sélavy</i>, January 1938 Gelatin silver print 23.5 × 10 cm Attilio Codognato Collection, Venice</p>	<p>Raoul Ubac (Rudolf Ubach) <i>Marcel Duchamp's Mannequin Rose Sélavy (Manichino Rose Sélavy di Marcel Duchamp)</i>, gennaio 1938 Stampa alla gelatina d'argento 23,5 × 10 cm Collezione Attilio Codognato, Venezia</p>

35		<p>Marcel Duchamp <i>Couple de tabliers de blanchisseuse</i> <i>(Couple of Laundress's Aprons)</i>, 1959 Imitated rectified readymades: Cloth, thread, zipper, synthetic fur, and ink on adhesive tape Two parts: male: 20.4 × 17.3 cm; female: 20.5 × 18.7 cm Grand-deluxe edition of 20 Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Couple de tabliers de blanchisseuse</i> <i>(Coppia di grembiuli da lavandaia)</i>, 1959 Ready made imitato e rettificato: tessuto, filo, cerniera, pelliccia sintetica, inchiostro su nastro adesivo Due parti; maschio: 20,4 × 17,3 cm; femmina: 20,5 × 18,7 cm Edizione <i>grand-deluxe</i> di 20 esemplari Collezione Attilio Codognato, Venezia</p>
36		<p>Marcel Duchamp <i>A Poster within a Poster</i>, 1963 (signed 1964) Color offset-lithographic print 86.5 × 68.2 cm Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>A Poster within a Poster (Un poster nel poster)</i>, 1963 (firmato 1964) Stampa litografica offset a colori 86,5 × 68,2 cm Collezione Attilio Codognato, Venezia</p>
37		<p>Man Ray (born Emmanuel Radnitzky) <i>Portrait of Marcel Duchamp</i>, 1931 Gelatin silver contact print 8.4 × 5.5 cm Attilio Codognato Collection, Venice</p>	<p>Man Ray (Emmanuel Radnitzky) <i>Portrait of Marcel Duchamp (Ritratto di Marcel Duchamp)</i>, 1931 Stampa a contatto alla gelatina d'argento 8,4 × 5,5 cm Collezione Attilio Codognato, Venezia</p>
38		<p>Marcel Duchamp <i>Anémic Cinéma (Anemic Cinema)</i>, 1925–26 Black-and-white film, silent, 7 min. Museum of Modern Art, New York</p>	<p>Marcel Duchamp <i>Anémic Cinéma</i>, 1925–1926 Film muto in bianco e nero, 7 minuti Museum of Modern Art, New York</p>
39		<p>Marcel Duchamp <i>Rotoreliefs (disques optiques)</i> <i>(Rotoreliefs [Optical Disks])</i>, 1935 Color offset-lithographic prints on six cardboard disks (recto and verso) Diam. 20 cm each Unnumbered edition of 500 Private collection, Paris</p>	<p>Marcel Duchamp <i>Rotoreliefs (disques optiques) (Rotorilievi [Dischi ottici])</i>, 1935 Stampa litografica offset a colori su sei dischi di cartone (fronte e retro) Diametro 20 cm ciascuno Edizione non numerata di 500 esemplari Collezione privata, Parigi</p>

40		<p>Marcel Duchamp with Enrico Donati <i>Rotoreliefs (disques optiques)</i> (<i>Rotoreliefs [Optical Disks]</i>), 1953 Color offset-lithographic prints on six cardboard disks (recto and verso) Diam. 20 cm each Unnumbered edition of 1,000 Private collection</p>	<p>Marcel Duchamp con Enrico Donati <i>Rotoreliefs (disques optiques)</i> (<i>Rotorilievi [Dischi ottici]</i>), 1953 Stampa litografica offset a colori su sei dischi di cartone (fronte e retro) Diametro 20 cm ciascuno Edizione non numerata di 1000 esemplari Collezione privata</p>
41		<p>Marcel Duchamp <i>Variations on Optical Disks</i>, 1938 Recto: Hand-trimmed gelatin silver print with graphite and ink additions Verso: Graphite and brush and ink Maximum diam. 22.3 cm Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Variations on Optical Disks (Variazioni su dischi ottici)</i>, 1938 Fronte: stampa alla gelatina d'argento ritagliata a mano con aggiunte in grafite e inchiostro Retro: grafite e pennello e inchiostro Diametro massimo 22,3 cm Collezione Attilio Codognato, Venezia</p>
42		<p>Marcel Duchamp <i>Variations on Optical Disks</i>, 1938 Recto: Hand-trimmed gelatin silver print with graphite and gouache additions Verso: Graphite and brush and ink Maximum diam. 22.8 cm Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Variations on Optical Disks (Variazioni su dischi ottici)</i>, 1938 Fronte: stampa alla gelatina d'argento ritagliata a mano con aggiunte in grafite e guazzo Retro: grafite e pennello e inchiostro Diametro massimo 22,8 cm Collezione Attilio Codognato, Venezia</p>
43		<p>Marcel Duchamp Cover design for <i>The Little Review: Quarterly Journal of Art and Letters</i>, vol. 11, no. 1, Spring 1925 Periodical 24.4 × 19.2 cm Collection Jean-Luc Thierry, Le Havre</p>	<p>Marcel Duchamp Progetto per la copertina di "The Little Review. Quarterly Journal of Art and Letters", 11, 1, primavera 1925 Rivista 24,4 × 19,2 cm Collezione Jean-Luc Thierry, Le Havre</p>

44		<p>Marcel Duchamp <i>Poisson japonais</i> (Goldfish), ca. 1935–45 Cover design for <i>Manifeste du surréalisme: Poisson soluble</i> (printed June 1929) by André Breton (Paris: Éditions Kra) Pigment on paper and parchment collage inserted in cutout cover boards of printed book Front cover: 19 × 12.7 cm Collection Pierre-André Podbielski</p>	<p>Marcel Duchamp <i>Poisson japonais</i> (Pesce rosso), 1935-1945 circa Progetto per <i>Manifeste du surréalisme: Poisson soluble</i> (stampa giugno 1929) di André Breton (Éditions Kra, Parigi) Pigmento su carta e collage di pergamena inserito nel cartone ritagliato del piatto di copertina Copertina: 19 × 12,7 cm Collezione Pierre-André Podbielski</p>
45		<p>Marcel Duchamp <i>La Vie en ose</i> (<i>The Life of Daring</i>), 1963 Recto: Ink on paper 22.8 × 15.3 cm Verso: Color offset-lithographic print 27.9 × 22.1 cm Private collection</p>	<p>Marcel Duchamp <i>La Vie en ose</i>, 1963 Fronte: inchiostro su carta 22,8 × 15,3 cm Retro: stampa litografica offset a colori 27,9 × 22,1 cm Collezione privata</p>
46		<p>Marcel Duchamp <i>La Bagarre d'Austerlitz</i> (<i>The Brawl at Austerlitz</i>), 1935–36 Insert for <i>Au lavoir noir</i> (printed January 1936) by André Breton (Paris: G.L.M.) Two-color letterpress on two sheets of die-cut paper collaged together to enclose a sheet of halftone-printed cellophane Insert: 25 × 19 cm Front cover: 25 × 19.5 cm Edition 52 of 70 Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>La Bagarre d'Austerlitz</i>, 1935-1936 Inserito per <i>Au lavoir noir</i> (stampa gennaio 1936) di André Breton (G.L.M., Parigi) Stampa tipografica a due colori su due fogli di carta fustellata tra i quali è inserito un foglio di cellophane stampato a mezza tinta Inserito: 25 × 19 cm Copertina: 25 × 19,5 cm Edizione: 52/70 Collezione Attilio Codognato, Venezia</p>
47		<p>Marcel Duchamp <i>Doors</i>, 1968 Color offset-lithographic print with acetate insert Insert: 28 × 19.5 cm Sheet: 55.4 × 39.2 cm Deluxe edition 44 of 50 Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Doors</i>, 1968 Stampa litografica offset a colori con inserto di acetato Inserito: 28 × 19,5 cm Foglio: 55,4 × 39,2 cm Edizione deluxe: 44/50 Collezione Attilio Codognato, Venezia</p>

48		Marcel Duchamp <i>Verrou de sûreté à la cuiller</i> (<i>The Locking Spoon</i>), 1957 Gelatin silver print 24.4 × 18.9 cm Attilio Codognato Collection, Venice	Marcel Duchamp <i>Verrou de sûreté à la cuiller</i> (<i>Chiavistello di sicurezza con un cucchiaio</i>), 1957 Stampa alla gelatina d'argento 24,4 × 18,9 cm Collezione Attilio Codognato, Venezia
49		Marcel Duchamp <i>Pharmacie</i> (<i>Pharmacy</i>), 1945 replica based on a 1937 replica of a 1914 readymade Pochoir- and hand-colored offset print Image: 22 × 15.5 cm Sheet: 32 × 25 cm Deluxe edition 54 of 100 Attilio Codognato Collection, Venice	Marcel Duchamp <i>Pharmacie</i> (<i>Farmacia</i>), replica del 1945 sulla base di una replica del 1937 di ready made del 1914 Stampa offset colorata a mano e a <i>pochoir</i> Immagine: 22 × 15,5 cm Foglio: 32 × 25 cm Edizione deluxe: 54/100 Collezione Attilio Codognato, Venezia
50		Marcel Duchamp <i>Pharmacie</i> (<i>Pharmacy</i>), 1945 replica based on a 1937 replica of a 1914 readymade Pochoir- and hand-colored offset print and untrimmed periodical Image: 22 × 15.5 cm Sheet: 32 × 25 cm Deluxe edition 65 of 100 Private collection	Marcel Duchamp <i>Pharmacie</i> (<i>Farmacia</i>), replica del 1945 sulla base di una replica del 1937 di ready made del 1914 Stampa offset colorata a mano e a <i>pochoir</i> e rivista non rifilata Immagine: 22 × 15,5 cm Foglio: 32 × 25 cm Edizione deluxe: 65/100 Collezione privata
51		Marcel Duchamp <i>Apolinère Enameled</i> , 1916-17 Rectified readymade: Painted tin with gouache and graphite additions, mounted to cardboard with printed label 22.4 × 34 cm Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950	Marcel Duchamp <i>Apolinère Enameled</i> , 1916-1917 Ready made rettificato: latta dipinta con aggiunte in guazzo e grafite, montata su cartone con etichetta a stampa 22,4 × 34 cm Philadelphia Museum of Art, The Louise and Walter Arensberg Collection, 1950
52		Marcel Duchamp <i>Apolinère Enameled</i> , trial proof of 1965 replica of 1916-17 original Screenprint on tin 23.7 × 33.4 cm Attilio Codognato Collection, Venice	Marcel Duchamp <i>Apolinère Enameled</i> , prova di stato di replica del 1965 di originale del 1916-1917 Serigrafia su latta 23,7 × 33,4 cm Collezione Attilio Codognato, Venezia

53		<p>Marcel Duchamp <i>Apolinère Enameled</i>, printer's proof of 1965 replica of 1916–17 original Screenprint on tin, mounted to cardboard with printed label 24.4 × 33.7 cm Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Apolinère Enameled</i>, prova di stampa di replica del 1965 di originale del 1916-1917 Serigrafia su latta, montata su cartone con etichetta a stampa 24,4 × 33,7 cm Collezione Attilio Codognato, Venezia</p>
54		<p>Marcel Duchamp <i>Apolinère Enameled</i>, 1965 replica of 1916–17 original Screenprint on tin, mounted to cardboard with printed label 24.5 × 34 cm Exhibition copy II of II Galleria Nazionale d'Arte Moderna e Contemporanea, Rome</p>	<p>Marcel Duchamp <i>Apolinère Enameled</i>, replica del 1965 di originale del 1916-1917 Serigrafia su latta, montata su cartone con etichetta a stampa 24,5 × 34 cm Copia per esposizione II/II Galleria Nazionale d'Arte Moderna e Contemporanea, Roma</p>
55		<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Gelatin silver print with hand-colored aniline additions 30 × 40 cm Attilio Codognato Collection, Venice</p>	<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Stampa alla gelatina d'argento con aggiunte in anilina 30 × 40 cm Collezione Attilio Codognato, Venezia</p>
56	 	<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Front and back cover design for the deluxe edition of <i>La Septième face du dé: poèmes-découpages</i> (printed May 25, 1936) by Georges Hugnet (Paris: Éditions Jeanne Bucher) Gelatin silver prints with handcolored aniline additions, mounted to paperboard, and overlaid with acetate Front cover: 29.3 × 21.6 cm Back cover: 29.3 × 21.7 cm Collaborator copy 1 of 2, deluxe edition of 20 Private collection</p>	<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Progetto di copertina e quarta di copertina dell'edizione deluxe di <i>La Septième face du dé: poèmesdécoupages</i> (stampa 25 maggio 1936) di Georges Hugnet (Éditions Jeanne Bucher, Parigi) Stampe alla gelatina d'argento con aggiunte in anilina, montate su cartoncino, rivestite in acetato Copertina: 29,3 × 21,6 cm Quarta di copertina: 29,3 × 21,7 cm Copia per collaboratori 1/2, edizione deluxe di 20 esemplari Collezione privata</p>
57		<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Front and back cover design for the deluxe edition of <i>La Septième face du dé: poèmes-découpages</i> (printed May 25, 1936) by Georges Hugnet (Paris: Éditions Jeanne Bucher) Gelatin silver prints with handcolored aniline additions, mounted to paperboard, and overlaid with acetate Front cover: 29.2 × 22.7 cm</p>	<p>Marcel Duchamp <i>Couverture-cigarettes</i>, 1936 Progetto di copertina e quarta di copertina dell'edizione deluxe di <i>La Septième face du dé: poèmesdécoupages</i> (stampa 25 maggio 1936) di Georges Hugnet (Éditions Jeanne Bucher, Parigi) Stampe alla gelatina d'argento con aggiunte in anilina, montate su cartoncino, rivestite in acetato Copertina: 29,2 × 22,7 cm</p>

		Back cover: 29.2 × 22.8 cm Collaborator copy 2 of 2, deluxe edition of 20 Private collection	Quarta di copertina: 29,2 × 22,8 cm Copia per collaboratori 2/2, edizione deluxe di 20 esemplari Collezione privata
58		Marcel Duchamp <i>de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (from or by Marcel Duchamp or Rose Sélavy [Box in a Valise])</i> , conceived 1935–41, series F, assembled 1966 Red-leather-covered cardboard container lined in red linen featuring eighty miniature replicas and reproductions in various media and on various supports 41.2 × 38.3 × 9.6 cm (container closed) Unnumbered edition of 75 Collection Thaddaeus Ropac, London - Paris - Salzburg - Seoul	Marcel Duchamp <i>de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (da o di Marcel Duchamp o Rose Sélavy [Scatola in una valigia])</i> , ideazione 1935-1941, serie F, assemblata 1966 Contenitore in cartone rivestito di pelle rossa e foderato di lino rosso, contenente ottanta riproduzioni e repliche in miniatura, realizzate con varie tecniche e su vari supporti 41,2 × 38,3 × 9,6 cm (contenitore chiuso) Edizione non numerata di 75 esemplari Collezione Thaddaeus Ropac, Londra - Parigi - Salisburgo - Seul

PEGGY GUGGENHEIM COLLECTION

EXHIBITION ROOMS

INTRODUCTION

As an artist who constantly challenged convention, Marcel Duchamp (1887–1968) refused to respect the entrenched cultural and commercial hierarchies that extolled—even fetishized—artistic originals while dismissing reproductions of all sorts. “A duplicate or a mechanical repetition has the same value as the original,” he argued. Throughout his oeuvre, Duchamp exemplified the veracity of this assertion, proposing a new paradigm in the history of modern art, whereby certain copies and the originals from which they were replicated elicited comparable forms of aesthetic pleasure.

Despite having executed some of the most recognizable canvases of the twentieth century, Duchamp abandoned easel painting in 1918 at the age of thirty-one. For the next fifty years, he engaged in multiple creative acts, virtually none of which was considered high art at the time. In addition to those endeavors, he repeatedly reproduced his own work in different media and on various scales. These meticulously executed copies enabled him to disseminate his otherwise modest output without generating anything indisputably new. As a result, he also deftly circumvented the voracious art market.

Marcel Duchamp and the Lure of the Copy explores the multifaceted approaches that Duchamp adopted to duplicate his work *without* succumbing to mere copying. Organized around several interrelated themes—origins, originals, and family resemblances; past is prologue; the magic of facsimiles; authentic copies; disciplining and emboldening the hand; cloning the self, clothing the other; hypnotic repetition; and themes and variations—the exhibition features some sixty artworks from 1911 to 1968, most notably the *Boîte-en-valise* (*Box in a Valise*, 1935–41), an innovative compilation of reproductions and miniature replicas of his creations, the first deluxe copy of which Peggy Guggenheim acquired directly from the artist. Such an overview enables the viewer to grasp the astonishing scope of Duchamp’s lifelong preoccupation with replication as a distinct medium of artistic expression. It also illustrates the extent to which his whimsical, often-hybrid handiworks perturbed and at times totally eluded standard artistic classifications in use at the time of their conception.

In our increasingly complex digital era, which has spawned everything from memes, virtual reality, and 3D printing to non-fungible tokens (NFTs), avatars, and artificial intelligence (AI), the frontiers between original and copy, real and fake, the truth and falsehoods, the material and the immaterial, the human and the nonhuman are more tenuous than ever. In such a turbulent climate, the pointed and provocative questions concerning artistic creation and reproduction that Duchamp first posed in his work in the 1910s remain remarkably relevant.

ORIGINS, ORIGINALS, AND FAMILY RESEMBLANCES

Marcel Duchamp commenced making art as a teen, emulating his two considerably elder brothers, Gaston, who painted, drew, and engraved under the pseudonym Jacques Villon, and Raymond, who signed his sculptures Duchamp-Villon. Their younger sister Suzanne subsequently followed their example. “I *adored* my brothers,” Duchamp fondly remembered.

Between 1902 and 1910, despite a lack of comprehensive institutional training, Duchamp rapidly assimilated the influences of Impressionism, Post-Impressionism, Symbolism, Fauvism, and Cubism in his early work without developing an identifiable style. During these years, Duchamp’s art was a family

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affair, his primary subjects being his parents, siblings, the family's housekeeper, and himself. Along with Suzanne, his two youngest sisters, Yvonne and Magdeleine, were his preferred models.

In this gallery, the two paintings, the drawing, and the original artwork on which the present engraving was based all date to 1911 and all take Duchamp or his siblings as their subjects. Their shared affinities demonstrate the sorts of stylistic and thematic elaborations that he achieved in his oeuvre without literally copying himself. These visual ruminations, typical among artists, anticipated the far more radical schemas that he formulated to reproduce his work, enterprises for which these and other originals provided cherished source material.

Throughout his life, Duchamp maintained a visceral rapport with his works, especially his early paintings, and identified them as a tightknit family with collective ancestral origins, much like he and his siblings. In 1945, James Thrall Soby—a friend, art collector, and benefactor closely associated with the Museum of Modern Art in New York—astutely observed: “Duchamp’s life as a painter is bound up inextricably with the life as an anti-painter which he has led now for more than twenty years, and he himself encourages the bond by his fatherly attention to the works of his youth.” On more than one occasion, Duchamp acknowledged in hereditary terms that his creations manifested “a family resemblance,” which clarifies both his intransigence with regard to them being orphaned or exhibited individually and the tenacity with which he jockeyed to preserve them as a group. As he admitted in 1955: “I always felt that showing one painting in one place and another in another place is just like amputating one finger each time, or a leg.”

PAST IS PROLOGUE

In early 1935, Marcel Duchamp announced to a friend: “I want to make, sometime, an album of approximately all the things I produced.” As he conceived this compendium, he contemplated where he had gone and what he had achieved since first putting brush to canvas in 1902. Production had succumbed to preservation, and the past became the prologue for the future.

The final product, titled *de ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise)* (*from or by Marcel Duchamp or Rose Sélavy [Box in a Valise]*, 1935–41), is Duchamp’s most compelling encapsulation of his passion for replication as a unique mode of creative expression. To fabricate the sixty-nine reproductions and miniature replicas encompassing this curatorial journey into his artistic past, Duchamp relied on the antiquated, labor-intensive, and costly techniques of collotype printing—a nineteenth-century photomechanical process that generated remarkably faithful copies—and pochoir coloring. In the latter process, a kind of painting by proxy, craftspeople manually applied pigments using stencils, thus blurring the boundaries between a handmade original and its mechanical duplication. To heighten this ambiguity, Duchamp had certain reproductions varnished and framed like conventional paintings.

To house his tiny trophies, Duchamp devised an elaborate cardboard container. He nested nearly all of the deluxe copies inside leather-clad plywood valises and individualized each with an original artwork mounted to the inside lid. The *Box in a Valise* displayed here is no. I/XX from the deluxe edition, which Peggy Guggenheim purchased from Duchamp. As its original artwork, he selected the *coloriage original* that he had hand-painted as a guide for the pochoir-colored collotype reproduction of *Le Roi et la reine entourés de nus vites* (*The King and Queen Surrounded by Swift Nudes*, May 1912), one of his largest and most complex early paintings. Exhibited together for the first time, this trio illustrates the rich dialogue between original and copy that animated Duchamp’s oeuvre.

During the postwar period, the *Box in a Valise* served as a calling card for Duchamp, whose work was largely hidden from public view in private collections, like that of the American couple Louise and

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Walter Arensberg. After receiving his copy of the deluxe edition of the *Box in a Valise* in spring 1943, Walter Arensberg exclaimed to Duchamp: "You have invented a new kind of autobiography. . . . You have become the puppeteer of your past."

THE MAGIC OF FACSIMILES

Unlike most of his contemporaries, Marcel Duchamp considered his notes and other writings integral to his oeuvre. In the 1910s, he issued the *Boîte de 1914* (*Box of 1914*, 1913–14/1915), a facsimile edition of sixteen manuscript notes in which the traces of his handwriting supplanted the gestural embellishments that traditionally define an artist's style. These notes relate to his masterwork, *La Mariée mise à nu par ses célibataires, même* (*The Bride Stripped Bare by Her Bachelors, Even*, 1915–23), commonly known as the *Grand Verre* (*Large Glass*), an abstract allegory of heterosexual desire constructed on two glass panels. Duchamp christened the upper section the Bride's Domain and the lower one the Bachelor Apparatus.

Duchamp's abundant notes for the *Large Glass* are indispensable to deciphering the hermetic work, which is both a verbal and visual chimera. "I was interested in ideas," he explained, "not merely in visual products. I wanted to put painting once again at the service of the mind." In 1934, Duchamp published a second set of these manuscripts in facsimile, along with reproductions of related artworks, in what is commonly known as the *Boîte verte* (*Green Box*). To produce these loose-leaf components, he harnessed collotype printing and pochoir coloring, which he would redeploy in the *Boîte-en-valise* (*Box in a Valise*, 1935–41). The notes were printed on similar papers and in the same inks as the originals. Some also were hand-colored using stencils. With templates, Duchamp methodically ripped particular batches to match the torn edges of the originals, perfecting the concept of the facsimile and thus narrowing the limit between creation and duplication.

Duchamp stowed the hoard of unbound items constituting the *Green Box* in a specially designed cardboard container. As he would do with the *Box in a Valise*, he personalized each example from the deluxe edition, adding an inscription to the recipient and inserting an original manuscript note, which was virtually indistinguishable from the miscellany of facsimiles. The copy exhibited here belonged to his brother, Jacques Villon.

The other artworks in this gallery relate to the *Large Glass*, the *Green Box*, or the *Box in a Valise*. Originally owned by Peggy Guggenheim, the copy of the deluxe edition of *Sur Marcel Duchamp* (1958–59), the first monograph and catalogue raisonné devoted to the artist, references all three. Duchamp closely collaborated on this project, confecting three new artworks and designing the container, all of which present a visual survey of his oeuvre like the scholarly inventory inside the book.

AUTHENTIC COPIES

Among the notes that Marcel Duchamp jotted in the 1910s in preparation for the *Grand Verre* (*Large Glass*, 1915–23), one assumed the eminence of a lodestar: "Can one make works that are not 'of art?'" Proposing solutions to this conundrum proved to be demanding but also rewarding, as demonstrated in the phantasmagoric universe that he concocted around the *Large Glass*. This process culminated in 1914 with what Duchamp dubbed "readymades," factory-made objects that he selected as his own and isolated from their utilitarian context, often physically reorientating them so as to accentuate their differences from the hordes. In so doing, he strived to expunge the artist's touch from the aesthetic process and contravene orthodox notions of taste.

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Unlike Duchamp's early paintings and drawings, this motley group of prefabricated commodities—a hokey reproduction of a winter landscape, a bottle rack, a snow shovel, a dog comb, a typewriter cover, a urinal, a coatrack, a hat rack, a glass pharmaceutical ampoule, et cetera—did not share a common lineage. Chosen from among multitudes of anonymous mass-produced objects, the readymades are authentic copies for which there are no originals. As Duchamp explained: “another aspect of the ‘readymade’ is its lack of uniqueness. . . the replica of a ‘readymade’ delivering the same message.” Beginning in the mid-1930s, he re-created certain lost readymades for exhibitions and empowered others to reconstruct them for the same purpose.

By the mid-1960s, the readymades had become art-world icons. Their popularity inspired Arturo Schwarz, a Milan-based art dealer, to persuade Duchamp in 1964 to issue a commercial edition of his historic readymades. In a reversal of the intellectual apparatus from which the readymades had emanated, Duchamp slyly and strategically conceived the series of replicas in terms of classical sculpture, limiting the edition to eight signed and numbered copies—a standard edition size within the French tradition of bronze casting. “Sculptors differ from painters,” he contended. “They aren’t bound to make unique works; for them, originals can be multiple.” On another occasion, he declared: “Even sculpture, you can cast at any time and have a perfect copy of it. Sculpture is never original; it is always a plaster that has been cast by a professional caster.” Predicated on repetition, replication, and seriality, the medium of sculpture enabled Duchamp to reconceptualize his readymades without them being misconstrued as one-of-a-kind works of art.

DISCIPLINING AND EMBOLDENING THE HAND

Around 1913, as Marcel Duchamp explored facsimile printing, elaborated the *Grand Verre* (*Large Glass*, 1915–23), and ruminated over the readymades, he manifested intense animosity for the stylistic flourishes of the artist’s hand. “The hand was the instrument so I wanted to get rid of my hands,” he recollected. His success, however, was relative. “I didn’t get completely free of that prison of tradition,” he acknowledged, “but I tried to, consciously. I unlearned to draw. The point was to forget *with my hand*.” Despite his efforts to induce amnesia with regard to his motor skills, Duchamp never relinquished his reliance on the manual. “A painter is always a sort of craftsman,” he confessed.

The marvels and mirages that Duchamp achieved with facsimile printing, collotype printing, and pochoir coloring in the *Boîte verte* (*Green Box*, 1934) and the *Boîte-en-valise* (*Box in a Valise*, 1935–41) were tested and refined in related projects involving the replication of certain of his works. He partly financed the *Box in a Valise*, for example, from sales of pochoir-colored collotype reproductions of his early canvases *Mariée* (*Bride*, August 1912) and *Nu descendant un escalier* (*Nude Descending a Staircase*, no. 2, January 1912), both of which occupy pride of place in his mini-museum in a suitcase.

The discipline that Duchamp imposed upon himself to avoid producing distinctly new artworks occasionally faltered. “You see,” he conceded, “I am manual at the same time. I am not completely spatial. I like manual execution.” With an emboldened hand, Duchamp fashioned several modest but original creations, principally on paper, while navigating more consequential undertakings like the *Green Box*, the *Box in a Valise*, or the 1964 commercial edition of his historic readymades. These “minor” artworks customarily emanated from the bonds of friendship that he had fostered with their recipients, as both *The Crab* (1949) and *Anagramme pour Pierre de Massot* (*Anagram for Pierre de Massot*, January 1961) attest.

Such personalized gestures on behalf of friends belied the general public posture of self-restraint that Duchamp exercised so as to avoid traditional art making. This decidedly human paradox posed no quandary whatsoever for the artist, who declared: “There’s an absolute contradiction, but that’s the fun

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of it, isn't it! . . . The idea of contradiction, the notion of contradiction . . . is something that has never been sufficiently exploited."

CLONING THE SELF, CLOTHING THE OTHER

In 1920, Marcel Duchamp adopted the feminine drag persona Rose Sélavy, which he quickly amended to Rose Sélavy, a phonetic French pun on *éros, c'est la vie* (eros, that's life). Photographed by Man Ray, Rose Sélavy was as classy and seductive as multitudes of cisgender women. She also was droll and brainy, blazing a career publishing puns, making movies, creating her own artworks, and coauthoring others with Duchamp, including the *Boîte-en-valise* (*Box in a Valise*, 1935–41).

Prior to Duchamp, virtually no male artist had dared to exploit his own corporeality to embody a drag identity. In cloning himself as Rose Sélavy and clothing himself in women's attire, Duchamp ceded authorial autonomy and artistic uniqueness in favor of creative duality, as the double "r" in her name emblemized. This multiplication of the self occurred repeatedly throughout his oeuvre. By way of the calculated proliferation of his physical likeness, both in and out of costume, Duchamp denounced the presupposed unicity of personhood.

If "clothes make the man," as the proverb asserts, then they also define "woman" no matter what her sex or gender. Duchamp reiterated this in his readymade *L.H.O.O.Q.* (1919), a color reproduction of Leonardo da Vinci's *Mona Lisa* (ca. 1503–19) to which he appended a mustache and goatee, as well as the cryptic title, which is a phonetic rendition of the ribald French phrase *elle a chaud au cul* (she has a hot ass). Morphing the chaste Renaissance noblewoman into a sexually adventuresome hirsute woman, Duchamp untangled her gender from her sex by crisscrossing the outward vestimentary and corporeal signs of both. "She looks very malish, like a knight," he opined. To discerning modern eyes, Duchamp's mustachioed personage donning female garb also passes at once for a drag queen or a drag king, a trans man or woman, or even a nonbinary individual who prefers feminine pronouns. Such multiple interpretations illustrate how cross-dressing undermines heterosexual masculinity and femininity as fixed points of reference, as uncontested originals against which their derivatives can be dismissed as poor imitations, like reproductions.

No other work in Duchamp's oeuvre underwent so many iterations as *L.H.O.O.Q.*, five of which are presented here. Joining them are other artworks produced between 1919 and 1963 that further highlight the exceptional role of garments in confirming and confounding our positions as humans on the social spectrums of gender and sexuality. As such, they epitomize a proclamation that Duchamp published in 1914: "Long live! clothes."

HYPNOTIC REPETITION

In several early Cubist canvases, Marcel Duchamp dissected human locomotion in a panoply of planes. With *Roue de bicyclette* (*Bicycle Wheel*, 1913)—a bicycle fork and wheel rim mounted atop a stool—he integrated physical motion into his oeuvre. In both instances, movement was associated with repetition. Kineticism continued to nourish Duchamp's creative imagination during the 1920s and 1930s, in the form of cinematic explorations and optical experimentation. Conjoining kinetics and aesthetics, Duchamp was as much an inventor and engineer as he was an artist.

In 1925–26, he collaborated with Man Ray to make *Anémic Cinéma* (*Anemic Cinema*), a short film comprising ten optical disks with spiral and eccentric circular forms interspersed with nine disks of French puns or spoonerisms. The alternating rhythm of image and text reinforced the circular movement of the lettered spirals and the mesmerizing, pulsating, even erotic spatial effects of the

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optical disks. As Duchamp confessed: “Always there has been a necessity for circles in my life, for . . . rotation. It is a kind of narcissism, this self-sufficiency, a kind of onanism.”

Duchamp’s fixation on the incessant repetitions of rotating disks resurfaced in his *Rotoreliefs* (*disques optiques*) (*Rotoreliefs [Optical Disks]*, 1935), an edition of six cardboard disks with colorful figurative or abstract spiral or eccentric circular forms printed recto and verso. The artist’s fascination with the circle inspired him to duplicate the *Rotoreliefs* in various editions in 1953, 1959, 1963, and 1965. The graphic qualities of these disks also lent themselves to replication and reinvention. In 1938, for example, Duchamp executed several variants, perhaps with the intention of issuing a revised edition. Two of these little-known artworks are displayed here. Duchamp, moreover, regularly recycled optical disks from *Anemic Cinema* and the *Rotoreliefs* in cover designs for periodicals and books, three of which are featured in this gallery. The hypnotic kinetics of Duchamp’s optical disks dovetailed with his interest in windows and doors, architectural elements governed by similar phenomena of cyclical motion (opening vs. closing) and optics (transparency vs. opacity).

The visual virtuosity that Duchamp achieved in the *Rotoreliefs* was comparable to his verbal gymnastics as a punster. And, as *Anemic Cinema* evinced, repetition was fundamental to both. His poem *La Vie en rose* (*The Life of Daring*, 1963) further probed the forcefulness of textual and aural repetition in a litany intended to entrance the eyes when read and the ears when recited.

THEMES AND VARIATIONS

“The idea of the original . . . exists neither in music, nor in poetry,” Marcel Duchamp observed. With the development of the moveable-type printing press in the 1450s, the domain of music, like that of literature and poetry, prioritized—over and above the composer’s handwritten manuscript—the dissemination of musical compositions through published scores and live performances. Furthermore, within the structure of a musical composition, the formal technique of theme and variation, which emerged in the sixteenth century, enabled a composer to revisit, in an altered form, a particularly noteworthy melody, harmony, rhythm, orchestration, et cetera, without repeating her- or himself.

Duchamp relied on a method comparable to theme and variation to replicate his work without blindly requoteing it. For instance, when he issued what appear to be traditional print editions, he routinely designed variants, such as impressions pulled on different papers or in different inks, or reworked by hand some or all of the elements in the series to render them slightly different and, hence, unique in their own right. Standardization was Duchamp’s nemesis.

In or around 1937, the same moment that Duchamp was fashioning the various reproductions and replicas for the *Boîte-en-valise* (*Box in a Valise*, 1935–41), he advanced his own theory regarding the infinitesimal differences between pairs, like identical twins or machine-made multiples. He formulated this enigmatic concept, known as the *infra-mince* (infra-thin), in numerous notes, such as “The difference (dimensional) between 2 mass produced objects [from the same mold] is an infra thin when the maximum (?) precision is obtained” or “It would be better to try to go into the infra thin interval which separates 2 ‘identicals’ than to conveniently accept the verbal generalization which makes 2 twins look like 2 drops of water.”

Duchamp’s cogitations on the subject of the *infra-mince* were redolent of his preoccupation with creating variations on particular themes throughout his oeuvre. The artworks presented in this and the following gallery—multiple copies from various editions, as well as replicas of a readymade fashioned after an original—enable the viewer to contemplate and compare the nuanced yet substantive distinctions between them, characteristics that otherwise remain essentially undetectable when the artworks are examined individually.

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THE ARTIST AND THE COLLECTOR

Marcel Duchamp and Peggy Guggenheim met in Paris around 1923. Beginning in autumn 1937, he became one of her most trusted mentors and advisors, as she set out to launch the art gallery Guggenheim Jeune, which opened in London on January 24, 1938, and soon after to build a collection of modern art. In her memoirs, *Confessions of an Art Addict* (1960), Guggenheim recalled: "I needed much help and advice, which I got from an old friend, Marcel Duchamp. . . . I don't know what I would have done without him. . . . I have to thank him for my introduction to the modern art world."

When Guggenheim discovered that Duchamp was nearing completion of the first copy of the deluxe edition of the *Boîte-en-valise* (*Box in a Valise*, 1935–41), she reserved the artwork. Duchamp finished and dedicated the exemplar to Guggenheim in early January 1941, but the upheavals of World War II delayed its delivery. Following the German invasion of Paris on June 14, 1940, Guggenheim was fearful that her art collection would be seized on account of her Jewish heritage. She therefore smuggled it across the demarcation line and shipped it to New York. Duchamp arranged with her to secrete among the cargo enough elements to assemble fifty additional examples of the *Box in a Valise*. The shipment was awaiting Guggenheim when she landed in New York on July 14, 1941, with her *Box in a Valise*, which she transported by hand. Duchamp arrived in Manhattan on June 25, 1942, and spent the summer as Guggenheim's guest in her town house, which became a gathering place for other expatriate European artists.

In spring 1942, Guggenheim purchased Duchamp's Cubist canvas *Jeune homme triste dans un train* (*Sad Young Man in a Train*, December 1911). This major painting, which is a self-portrait, and the *Box in a Valise* were exhibited in the inaugural installation of Guggenheim's collection at Art of This Century, the new gallery that she opened to the public on October 21, 1942, in New York.

The photographs, archival documents, and other publications in this gallery attest to the long friendship between Duchamp and Guggenheim, two very different but equally colorful personalities. They also reveal the privileged place that Duchamp's work occupied in the exceptional art collection that she amassed with his guidance.

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MARCEL DUCHAMP (1887-1968)

Henri-Robert-Marcel Duchamp was born July 28, 1887, near Blainville, France. In 1904, he joined his artist brothers, Jacques Villon and Raymond Duchamp-Villon, in Paris, where he studied painting at the Académie Julian until 1905. Duchamp's early works were Post-Impressionist in style. He exhibited for the first time in 1909 at the Salon des Indépendants and the Salon d'Automne in Paris. His paintings of 1911 were directly related to Cubism but emphasized successive images of a single body in motion. In 1912, he painted the definitive version of *Nude Descending a Staircase*; this was shown at the Salon de la Section d'Or of that same year and subsequently caused great controversy at the Armory Show in New York in 1913. Duchamp's radical and iconoclastic ideas predated the founding of the Dada movement in Zurich in 1916.

By 1913, he had abandoned traditional painting and drawing for various experimental forms, including mechanical drawings, studies, and notations that would be incorporated in a major work, *The Bride Stripped Bare by Her Bachelors, Even* (1915–23; also known as *The Large Glass*). In 1914, Duchamp introduced his readymades—common objects, sometimes altered, presented as works of art—which had a revolutionary impact upon many painters and sculptors. In 1915, Duchamp traveled to New York, where his circle included Katherine Dreier and Man Ray, with whom he founded the Société Anonyme in 1920, as well as Louise and Walter Arensberg, Francis Picabia, and other avant-garde figures.

After playing chess avidly for nine months in Buenos Aires, Duchamp returned to France in the summer of 1919 and associated with the Dada group in Paris. In New York in 1920, he made his first motor-driven constructions and invented Rose Sélavy, his feminine alter ego. Duchamp moved back to Paris in 1923 and seemed to have abandoned art for chess but in fact continued his artistic experiments. From the mid-1930s, he collaborated with the Surrealists and participated in their exhibitions. Duchamp settled permanently in New York in 1942 and became a U.S. citizen in 1955. During the 1940s, he associated and exhibited with the Surrealist émigrés in New York, and in 1946 began *Etant donnés: 1. la chute d'eau 2. le gaz d'éclairage*, a major assemblage on which he worked secretly for the next 20 years. Duchamp died on October 2, 1968, in Neuilly-sur-Seine, France.

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Paul B. Franklin, curator

Detroit native, **Paul B. Franklin** earned his doctorate in art history from Harvard University. Based in Paris and Céret, in the south of France, he is an independent scholar and a leading expert on Marcel Duchamp. From 2000 to 2016, Franklin was editor in chief of the scholarly journal *Étant donné Marcel Duchamp*, one of the most highly regarded publications devoted to the artist and his oeuvre. He also worked with Duchamp's heirs for numerous years, helping to manage the artist's estate. Franklin has lectured and published widely on Duchamp. More recently, he has devoted his time to curating exhibitions, including *Brancusi & Duchamp: The Art of Dialogue* (2018) at Kasmin in New York, *Matisse in Black and White* (2020), also at Kasmin, and *Please Touch: Marcel Duchamp and the Fetish* (2021–22), which opened at Thaddaeus Ropac in London and subsequently traveled to its Paris location. In 2019, Franklin was elected a member of the Swedish Royal Academy of Fine Arts.



Marcel Duchamp and the Lure of the Copy

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What is an artwork? Who is the artist?

The concepts of double, original, copy and replica are discussed and analyzed in this volume through numerous works from some of the world's most important museums and several private collections.

In all his work Marcel Duchamp, the inventor of Dadaism and originator of conceptual art, challenged the traditional hierarchy between original and copy. By replicating his own creations in different materials, with variable dimensions and in limited editions, Duchamp radically redefined what constitutes an artwork and, by extension, the identity of the artist. A distinctive aspect of his personality was the adoption of pseudonyms and alter egos which he used to sign various works, in demonstration of the extent to which this concept was an integral part of his artistic practice. The heart of this volume is the famous *from or by Marcel Duchamp or Rose Sélavy (Box in a Valise)* (1935–41), a masterpiece now in the Peggy Guggenheim Collection. It is practically a portable museum containing 69 replicas and reproductions in miniature of Duchamp's works, which the American helped the artist to make. Peggy's suitcase, manufactured by Louis Vuitton, is *Boîte en valise* number 1 and contains small-scale copies, color reproductions and photographs of the artist's principal works with additions in pencil, watercolor and ink. They include a miniature of his celebrated upside-down urinal, *Fountain*, of 1917, and a reproduction of a "corrected readymade" of 1919, and Leonardo da Vinci's *Mona Lisa* to which he had added a mustache and goatee.

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