

**A RETROSPECTIVE EXHIBITION OF MARCEL DUCHAMP WORKS
FROM THE COLLECTION OF ROBERT SHAPAZIAN AS PRESENTED
AT THE MOMENT OF THEIR DISPOSAL THROUGH THE MEDIUM
OF AN AUCTION.**

The Collection of Robert Shapazian

Robert Shapazian's passion for the arts was reflected in his life-long dedication to the field, his friendships with those in it and his personal, yet masterful collection which Christie's will offer in the Post-War and Contemporary Art Evening and Day Sales and other various auctions, beginning this fall. The Collection of Robert Shapazian includes 69 works of art including standout examples by Andy Warhol, Marcel Duchamp and Roy Lichtenstein.

Robert Shapazian's affinity for art and collecting was deep and down to the core. Robert was raised in Fresno, California, where his family was involved in the agricultural business. He began collecting at age 13, and sold works to major museums, including the Cleveland Museum of Art, while in his teens. Shapazian parlayed his knowledge and reverence for the arts into modestly beginning a collection of Art Deco *objets d'art* and experimental photography, specifically the constructivist and Bauhaus photographs of Rodchenko, Lissitzky and Moholy-Nagy. He developed a fondness later on for 19th century photographers including Nadar, and Roger Parry, as well as 20th century avant-garde photography such as Man Ray. Shapazian, who completed a PhD in English at Harvard also, was deeply interested in Marcel Duchamp, who made an indelible impact on his life. There are 13 works from Duchamp in the Shapazian collection, including the rare and iconic *Monte Carlo Bond NO. 1*.

After being elected to the photographic committees of both the Metropolitan Museum of Art and the San Francisco Museum of Art, he moved to Los Angeles where he was tapped by Sam Francis to produce books for Lapis Press in Venice, California. It was there that Shapazian got to flex his creative muscles as well as his deft interpersonal skills, forging bonds with artists, writers and collectors. He published books on philosophy, art and literature and worked with artists such as Ed Ruscha and William Wegman as well as supporting young authors both by mentorship as well as financially.

In 1994, Larry Gagosian asked Shapazian to be the founding director of his Beverly Hills gallery, where he earned a reputation of being proactive about bringing new talent to the gallery and worked with artists and premier collectors such as Eli and Edythe Broad for a decade. At Gagosian, Shapazian honed his obsession with Andy Warhol and declared him to be the single greatest form-giver to art since the second half of the 20th century.

Shapazian's collection embodies a lifetime of immersion in the arts, specifically of the Post-War and Contemporary period. There are 13 works by Duchamp, 16 works by Warhol and two by Damien Hirst, and Roy Lichtenstein.

The Andy Warhol group presents every important theme from Andy Warhol's career: *Campbell's Soup*, *Marilyn Monroe*, *The Electric Chair*, *Jacqueline Kennedy*, *Grocery Boxes*, and the *Dollar Sign*, all to be offered in both the Post-War and Contemporary Evening and Day Sales. Duchamp's *Monte Carlo Bond*, 1924, Damien Hirst's *Cefoperazone*, 2007 and *Chop (Steak)* by Roy Lichtenstein, 1963, are other notable works to be presented in the Evening Sale. The Post-War and Contemporary Day Sale highlights include Marcel Duchamp's *La Boite-en-Valise*; Lichtenstein's *Still Life with Casserole (Sketches for Still Life with Candle)*, 1972. There will also be works from the Shapazian Collection in the 20th Century Decorative Art & Design Sale on December 15, such as a Jules Leleu *Lacquered Wood Three-Piece Salon Suite*, 1931 and an Edgar Brandt *Wrought Iron Bookcase*, circa 1925.

INDEX

SALE 2355, NEW YORK, ROCKEFELLER PLAZA

LOT 9 *Monte Carlo Bond (No 1)*

SALE 2356, NEW YORK, ROCKEFELLER PLAZA

LOT 104 *Prière de toucher*

LOT 108 *Bride*

LOT 109 *Nude Descending a Staircase, No 2*

LOT 113 *LHOOQ*

LOT 116 *Disk Inscribed with Pun*

LOT 117 *Disk Inscribed with Pun*

LOT 118 *Pendu Femelle (Female Hanged Body)*

LOT 126 *LHOOQ Rasée*

LOT 127 *Couverture-Cigarette (Stripped-Down Cigarette Tobacco)*

LOT 128 *Stereoscopic Photographs of the Rotary Glass Plates*

LOT 132 *De ou par Marcel Duchamp ou Rose Sélavy (La Boîte-en-valise)*

LOT 133 *Belle Haleine: Eau de Voilette*

LOT 135 *Monte Carlo Bond*

LOT 9, SALE 2355, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Monte Carlo Bond (No 1)

Lot Description

Marcel Duchamp (1887-1968)

Monte Carlo Bond (No. 1)

signed, inscribed, numbered and dated 'No 1 Rose Sélavy M. Duchamp' (lower center); signed with initials 'RS' (on tax stamp)

Imitated Rectified Readymade - ink, gelatin silver print and printed paper with tax stamp

12 3/8 x 7 5/8 in. (31.5 x 19.5 cm.)

Executed in 1924.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

George Hoyningen-Huene, Los Angeles

Bevan Davies Books, New York

Acquired from the above by the late owner, 1982

Literature

R. Lebel, *Marcel Duchamp*, New York, 1959, pp. 50 and 91, pl. 105 (illustrated).

C. Tomkins, *The World of Marcel Duchamp*, New York, 1966, p. 106 (illustrated).

F. Naumann, "The Monte Carlo Bond," in *The Mary and William Sisler Collection*, New York, 1984, pp. 200-203 (illustrated in color); reprinted in *Étant donné*, no. 8, 2007, pp. 258-263 (illustrated in color).

A. Fischer and D. Daniels, *Übrigens sterben immer die anderen: Marcel Duchamp und die Avantgarde seit 1950*, Cologne, 1988, p. 90 (illustrated).

C. Tomkins, *Duchamp: A Biography*, New York, 1996, pp. 260-261, 269 and 309 (illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp*, vol. 2, New York, 1997, p. 703, no. 406 (another example illustrated in color).

Exhibited

Paris, Galerie Goemans, *Exposition de Collages*, March 1930, no. 10 (another example exhibited).

New York, Museum of Modern Art, *Fantastic Art, Dada, Surrealism*, December 1936-January 1937, no. 225 (another example exhibited).

Munich, Haus der Kunst, *Der Surrealismus, 1922-1942* and Paris, Musée des Arts Décoratifs, *Le Surréalisme*, March-August 1972, no. 139 (no. 134 in Paris; another example exhibited).

Philadelphia Museum of Art; New York, The Museum of Modern Art and The Art Institute of Chicago, *Marcel Duchamp*, September 1973-April 1974, no. 176 (another example exhibited).

Paris, Musée National d'Art Moderne, Centre Georges Pompidou, *L'Oeuvre de Marcel Duchamp*, January-May 1977, no.136 (another example exhibited).

Barcelona, Fundació Joan Miró; Madrid, Sala de Exposiciones de la Caja de Pensiones and Cologne, Museum Ludwig, *Duchamp*, February-August 1984, no, 90 (another example exhibited).

Venice, Palazzo Grassi, *Marcel Duchamp*, April-July 1993, p. 83 (another example exhibited).

Lot Notes

The artist intended to make 30 individual bonds, from which only eight were realized. This work has been authenticated by Mme. Jacqueline Matisse Monnier and the Association Marcel Duchamp.

In 1924 Duchamp devised a system of wagering in roulette, whereby his experiments with the laws of chance might be profitably applied to the gambling tables of Monte Carlo. It appears that

he first tried to work out the details of this system with the help of his friend and Dada co-conspirator Francis Picabia. From his hotel in Nice, Duchamp wrote to the Parisian collector Jacques Doucet: "I spend the afternoons in the game rooms, and I haven't the least temptation. All that I lost there was done in full consciousness and I have not yet been seized by the 'over-excitement' of the playing hall. Everything about this life amuses me very much and I will explain to you one of my systems upon returning" (Duchamp to Jacques Doucet, Bibliothèque Littéraire Jacques Doucet, March 21, 1924, Universités de Paris [hereafter referred to as BLJD]. Apparently, the system Duchamp was attempting to devise was based on nearly endless throws of the dice, so that profit would be accumulated only through an excruciatingly gradual process. "Every day I have won steadily," he reported in a letter to Picabia, "small sums - in an hour or two. I'm still polishing the system and hope to return to Paris with it completely perfected." But the system Duchamp devised was so time-consuming and boring that it tested even Duchamp's renowned patience. To Picabia he described the operation as "delicious monotony without the least emotion," but to Doucet he wrote: "The slowness of progress is more or less a test of patience. I'm staying about even or else am marking time in a disturbing way for the aforementioned patience I'm neither ruined or a millionaire and will never be either one or the other" (Duchamp to Doucet, letter dated on "Tuesday 1924," BLJD (*Salt Seller*, p. 187)).

Duchamp decided to expand upon its principles and profits by simply increasing the amounts of money wagered. In order to raise the funds required to finance a more ambitiously conceived operation, he planned to issue stocks in his new company - thirty shares at an assigned value of 500 francs each - repayable to investors at the rate of 20 interest over the course of a three-year period. Ownership in the company would be established by the purchase of a bond, a legal document that Duchamp himself carefully designed and issued. The bond features a diagrammatic, overhead view of a roulette table, crowned at the summit by a photo-collaged portrait of Duchamp by Man Ray. Duchamp's features in this photograph are barely discernable; his head is completely enveloped in layers of shaving lather, his hair peaked into two devilish horns, intended, perhaps, as a commentary on the diabolic nature of his enterprise. The mock legality of this bond is further emphasized by a pun - "*moustiques domestiques demi-stock*" (domestic mosquitoes half-stock) - which is repeated in green ink in a continuous pattern on the background of the bond. According to the "Company Statutes" that appear on the verso of each bond, the purpose of the venture is to exploit an inherent weakness detected within the system used to wager at roulette, based on a cumulative process that "is experimentally based on one hundred thousand throws of the ball." These same statutes promise that if the company is successful, payment of dividends will occur on March 1st of every year, or bi-annually, should shareholders desire (*Salt Seller*, pp. 185-87).

The imagery that Duchamp drew upon for the design of this document has never before been explored. For the layout of the roulette table and wheel, he may have relied on a postcard that outlined the general rules of the game. His decision to cast his own features on the bond as some sort of animal must have come from cards that render a variety of anthropomorphic figures marching off to the gambling halls of Monte Carlo. In many cases, the animals are sheep dressed in elegant clothing and, in one case, are shown boarding a train for Monte Carlo, as if to suggest that they are being led unknowingly to slaughter (or, at the very least, about to be sheared or fleeced). Other cards show legions of donkeys with money bags in their hands lining up to enter a casino, while another line of donkeys stream out the exit door, dejected and broke. Perhaps the closest comparison to Duchamp's depiction of himself as a goat is a card that shows four formally dressed rams gathered around a table; the roulette wheel on which they play is made of paper or cardboard, similar to a smaller version of the disk that each sports on his lapel. Below the image appear the words "*Rien ne va plus!*," the French expression for "No more bets." Duchamp's decision to place his head in the center of the roulette wheel seems to have been inspired by a card that shows a wealthy pipe-smoking pig, who, under his cloven hoof, carries a croupier's instrument for gathering chips on a roulette table.

As these various items were designed with humorous intent, there is little doubt that *Monte Carlo Bond* was intended to elicit a like response, although we now know that - for Duchamp and his potential investors - it was also to be understood as a bona fide legal document. Once he had

determined the final appearance of the bond, he arranged for it to be printed and made available for purchase. At first, he attempted to solicit prospective investors through advertisement. He sent a sample of the bond to Jane Heap, editor of *The Little Review*, in hopes that she might consider publicizing the venture in her well-established American literary journal. Heap described the bond in the 1924-25 issue of the magazine, advising readers: "If anyone is in the business of buying art curiosities as an investment, here is a chance to invest in a perfect masterpiece. Marcel's signature alone is worth much more than the 500 francs asked for the share" (J. H[ea]p, "Comment", *The Little Review*, 10, no. 2, Autumn and Winter 1924-25, p. 18). Heap then forwarded a sample of the bond to Ettie Stettheimer, Duchamp's good friend and supporter from the time of his first visit to New York. Stettheimer apparently agreed to lend her financial support, for in March 1925 Duchamp wrote to his old friend, noting an important difference between the bonds that carried a legal stamp and those that did not: "Thanks for taking part in my scheme. I have sent you yesterday a bond by registered post, which is the only valid one of those you have seen because it has been stamped. If you have another (by Jane Heap I suppose), keep it as a work of art but the 20 percent will be paid to you on the one which I am sending you at the same time as this letter" (Duchamp to Ettie Stettheimer, March 27 [1925], Yale University Collection of American Literature).

The distinction Duchamp makes is important, because although all copies of the bond bear the signatures "M. Duchamp" (identified as "an administrator") and "Rose Sélavy" ("President of the Administrative Council"), only the numbered bonds bearing a fifty-centimes stamp were to be considered legal documents, officially entitling their owners to collect shares in the dividends of the company. The stamps that appear on these documents are identified with numbers corresponding to the issue of the bond, and each bears the initials of the company's president: "R.S." Having observed the professional activities of his father who worked as a notary, Duchamp was familiar with the procedure customarily followed to establish the legality of a document. Years later Duchamp would engage in a similar procedure to elevate common reproductions of his own paintings to the status of original works of art, once again throwing into question the importance that should be assigned to an artist's signature, a concern that recurred in Duchamp's work from the time he introduced the concept of the Readymade.

Although thirty bonds were issued, it is unlikely that Duchamp found that many investors willing to gamble away their money in this fashion. Besides Ettie Stettheimer, the only known purchasers of the bond were a handful of his friends: Jacques Doucet, the painter Marie Laurencin, Madeleine Tremois (an acquaintance from Rouen), and his dentist, Daniel Tzanck. The present example of the bond is No. 1, and may very well have been the first to sell from the edition (although based on those that are still extant, it is unclear if Duchamp released them in their numbered sequence). It was originally purchased by the well-known fashion photographer George Hoyningen-Huene (1900-1968), who worked for French *Vogue*.

Undaunted by inability to secure investors in his scheme, just before departing for Monte Carlo, Duchamp wrote an optimistic note to Doucet: "I have studied the system a great deal, basing myself on my bad experience of last year. Don't be too skeptical, since this time I think I have eliminated the word chance. I would like to force the roulette to become a game of chess. A claim and its consequences: but I would like so much to pay my dividends." In March he sent Doucet a postcard from Monte Carlo, reporting that he was "delighted with the results (on paper)." From June to September, and for three weeks in December, Duchamp returned to Monte Carlo to continue perfecting his system. "I put off telling you that it is very sunny but cold," he informed Constantin Brancusi sometime in early December. "I am delighted just the same: I just wrote down my system, i.e., everything is ready - and I intend to play vigorously this winter" (M. Duchamp, letter to C. Brancusi, undated [circa early December 1925], in *La Dation Brancusi: dessins et archives*, Musée national d'art moderne, Centre Georges Pompidou, Paris, 2003, p. 117). On December 2nd, he wrote Doucet again, returning only fifty francs on his investment, the first - and, so far as is known, the only-dividend to be paid by this defunct company (See Duchamp's correspondence with Doucet, letter dated January 16, 1925 (*Salt Seller*, pp. 187-88); postcard dated March 10, 1925 (quoted in A. Schwarz, *The Complete Works of Marcel Duchamp*, second revised edition, Harry N. Abrams, New York, 1970, p. 491); and letter dated December 2

[1925] (*Salt Seller*, p. 188)).

Years after his gambling scheme failed, Duchamp admitted to an interviewer that the gambling scheme he devised was ineffective: he won nothing (quoted in *Salt Seller*, p. 137). "The system was too slow to have any practical value," he told an audience a few years before his death, "sometimes having to wait a half hour for the propitious figure to appear in the succession of blacks and reds. And the few weeks I spent in Monte Carlo were so boring that I soon gave up, fortunately breaking even" ("Apropos of Myself", quoted in A. d'Harnoncourt and K. McShine, eds., *Marcel Duchamp*, Philadelphia Museum of Art, Philadelphia Museum of Modern Art, New York, 1973, p. 297). Francis M. Naumann

LOT 104, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Prière de toucher

Lot Description

Marcel Duchamp (1887-1968)

Prière de toucher

signed and dated 'Marcel Duchamp 1947' (lower right)

foam-rubber breast and black velvet on board

10 x 9 in. (25.4 x 22.9 cm.)

Executed in 1947. This work is unique.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Mary Sisler Collection, Palm Beach

Mrs. Catherine Perrot, Paris

Yves Arman, Paris

Private collection, Monte Carlo

Shoshana Wayne Gallery, Santa Monica

Acquired from the above by the late owner, 1991

Literature

R. Lebel, *Marcel Duchamp*, New York, 1959, p. 175, no. 191 and pl. 118 (illustrated).

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, pp. 787-788, no. 523a.

P. Hulten, ed., *Marcel Duchamp: Work and Life*, Boston, 1993, p. 147, no. 1:3 (illustrated in color).

Exhibited

London, Tate Gallery, *The Almost Complete Works of Marcel Duchamp*, June-July 1966, p. 74, no. 172 (illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

In 1946, André Breton began plans for another international Surrealist exhibition, along the lines of those he had organized in 1938 in Paris, and in 1942 in New York. As for those two earlier shows, he enlisted Duchamp's help, who, among other things, agreed to design the cover of the

catalogue. He decided that it should feature the image of a woman's bare breast encircled by a swathe of black velvet fabric bearing the provocative title *PRIÈRE DE TOUCHER* [Please touch], a request that was emblazoned in capital letters on a label attached to the back cover. For the regular edition, a black-and-white photograph of this subject was prepared in accordance with Duchamp's instructions by Rémy Duval (1907-1984), a photographer from Rouen best known for a book of nudes published in Paris in 1936 (R. Duval, *28 Études de Nus*, Paris, 1936. Duval was also known for his photographs of artists in their studios, and later for his book *Colmar, de las victoire á la liberation de Paris*, 1945). For the deluxe edition, actual foam-rubber falsies were painted and glued to a light-pink cardboard cover by Duchamp with the assistance of the Italian-born American painter Enrico Donati. "By the end we were fed up but we got the job done," Donati later recalled. "I remarked that I had never thought I would get tired of handling so many breasts, and Marcel said: 'Maybe that's the whole idea'" (J. Gough-Cooper & J. Caumont, "Ephemerides," entry for 5/17/47, quoted in P. Hulten, ed., *Marcel Duchamp*, Cambridge, 1993). Approximately a year later, when a copy of this catalogue was sent through the mails from Paris to Geneva, it was confiscated by the authorities, "not because of its contents, but [because] of its cover, which is considered 'immoral'" (Ibid.). This example is exceptional, for it was signed by Duchamp.

LOT 108, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Bride

Lot Description

Marcel Duchamp (1887-1968)

Bride

signed, inscribed and dated 'Oct. 37 M. Duchamp' (on the stamp)

pochoir-colored reproduction and a French 5-centime revenue stamp

13 3/8 x 7 7/8 in. (34 x 20 cm.)

Executed in 1937.

Pre-Lot Text

The Collection of Robert Shapazian

During the spring of 1937, as Duchamp was in the process of assembling items for his *Boîte-en-valise* (see lot no. 132), he came up with an idea to help fund the project by issuing five hand-colored pochoirs prints of select paintings that would be included in the work. In the end, he produced only two: one of his famous *Nu descendant un escalier no.2 (Nude Descending a Staircase No.2)* and another of his *Mariée (Bride)*.

The differences that exist between an original and its copy are not only concerns that affect the world of art today, but they have always been matters of critical importance within the legal profession. Duchamp was keenly aware of this fact, for his father had worked as a *notaire*, first serving in the hamlet where he was born and raised, Blainville-Crevon. The young Duchamp would have had many opportunities to witness the activities of his father, who was frequently called upon to authenticate the validity of legal documents, deeds, trusts, real estate transactions, and property settlements. After these papers had been carefully reviewed, the notary applies his signature over the surface of a small-denomination *timbre fiscal*, or an excise, revenue or fiscal stamp (a practice still widely followed in France until quite recently), thereby diminishing the potential for forgery and elevating the status of a document to legal tender. Duchamp followed this very procedure when he issued the *Monte Carlo Bond* in 1924 (see lot no. 135), and he used it again in producing these deluxe, hand-colored pochoirs of his earlier paintings. He was, in effect, following the same method utilized by his father, but here ingeniously validating the authenticity

and faithful reproduction of his own work (F. Naumann, "Money is No Object," *Art in America*, March 2003, pp. 67-68).

Duchamp planned to produce as many as 500 examples of each work, but in the end seems to have made somewhere between 250 to 300. Initially, he thought that Julien Levy - the dealer in New York who had just sold the original painting of the *Mariée* to Walter Arensberg - would help him to sell these pochoirs at a retail price of \$1 each. Levy, however, managed to find only a few buyers. The majority of these signed and stamped pochoirs remained in the dealer's possession until his death in 1981. A handful were sold in his estate sale held in Paris in 2004, although it seems that most of the others in the edition were either lost or destroyed.

Provenance

George Hoyningen-Huene, Los Angeles

Bevan Davies Books, New York

Acquired from the above by the late owner, 1982

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 744, no. 456 (illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

LOT 109, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Nude Descending a Staircase, No 2

Lot Description

Marcel Duchamp (1887-1968)

Nude Descending a Staircase, No. 2

signed, inscribed and dated 'Dec 37 M Duchamp' (on the stamp)

pochoir-colored reproduction and a French 5-centime revenue stamp

13 3/8 x 7 7/8 in. (34 x 20 cm.)

Executed in 1937.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

George Hoyningen-Huene, Los Angeles

Bevan Davies Books, New York

Acquired from the above by the present owner, 1982

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 745, no. 458 (illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

LOT 113, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

LHOOQ

Lot Description

Marcel Duchamp (1887-1968)

L.H.O.O.Q.

signed, titled and numbered '21/35 Marcel Duchamp L.H.O.O.Q.' (lower edge) graphite and gouache on color reproduction
11 7/8 x 9 in. (30.2 x 22.9 cm.)

Executed in 1964. This work is number twenty-one from an edition of thirty-five numbered copies and three artist's proofs.

Saleroom Notice

This work is number twenty-one from an edition of thirty-five numbered copies and three artist's proofs.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Timothy Baum, New York

Acquired from the above by the late owner, 1989

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 670, no. 369f (another example illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

In 1964, Arturo Schwarz arranged to publish a brief though poetic essay on Duchamp by the French writer Pierre de Massot (1900-1969). For the planned publication of 35 copies, Duchamp was asked to provide a work that could be produced in a small edition. He decided to re-present the now-famous pun he had inscribed on a reproduction of Leonardo da Vinci's *Mona Lisa* 45 years earlier. For this edition, he purchased 38 color reproductions of the painting (allowing for 3 examples outside the edition: one for Schwarz, one for Massot, and one for himself). In pencil, he drew a mustache and goatee on the face of *La Joconde*, adding the five capital letters in a margin below the image to provide the phonetic pun, which, when read aloud in French reads as "*Elle a chaud au cul*," which translates as "She has a hot ass," or as Duchamp himself once more delicately translated it: "There is fire down below" (Interview with Hubert Crehan for WBAJ-FM Radio, New York, published in *Evidence*, no. 3, Toronto, Fall 1961, pp. 36-38).

The *L.H.O.O.Q.* has been discussed extensively in the literature on Duchamp. It has been interpreted as a work that relates to Duchamp's female alter ego, Rose Sélavy, as well as to the homosexuality of Leonardo da Vinci, a fact that was popularized through the publication of a famous essay by Sigmund Freud. No matter how this work is interpreted, there can be no question that Duchamp's desecration of a revered Renaissance masterpiece is considered the most succinct expression of Dada negation, an ultimate gesture of iconoclasm, a work of art that symbolically yet effectively terminates the modern era's attachment to the conservative aesthetics of the past (For a summation of these theories, see the entry on this work in F. M. Naumann, *The Mary and William Sisler Collection*, exh. cat., New York, 1984, pp. 188-91).

When Duchamp prepared the numbered edition in 1964, he used a brush to apply a thin layer of white gouache over Leonardo's name and the name of the institution where the famous picture resides (the Louvre). Duchamp was not only trying to avoid issues of copyright, but he wanted to make it clear that his *L.H.O.O.Q.* was an independent work of art in its own right, and should not be confused with the work from which it was so freely appropriated.

LOT 116, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Disk Inscribed with Pun

Lot Description

Marcel Duchamp (1887-1968)

Disk Inscribed with Pun

inscribed 'L'enfant qui tête est un souffleur de chair chaude et n'aime pas le chou-fleur de serre chaude' white letters mounted on disk, painted black and mounted on record

Diameter: 11¼ in. (28.6 cm.)

Executed in 1923.

Pre-Lot Text

The Collection of Robert Shapazian

While living in New York during the fall of 1920, Duchamp wrote to his sister Suzanne and her husband Jean Crotti in Paris telling him that he acquired a "Moving Picture Camera," but that the film is so expensive that he needs to pace out his "cinematographic outpourings" (M. Duchamp to J. Crotti and S. Duchamp, dated "20th Oct. approx," Papers of Jean Crotti, Archives of American Art, Smithsonian Institution, Washington, D.C.; see F. M. Naumann and H. Obalk, eds., *Affectionately, Marcel: The Selected Correspondence of Marcel Duchamp*, Ludion Press, Ghent and Amsterdam, 2000, p. 94). We know that with the assistance of Man Ray, Duchamp tried to mount two cameras together to shoot a stereoscopic film of an optical machine he had constructed (see lot no. 128), but the film was destroyed in the developing process, and that they had also tried to shoot a film of Man Ray shaving the pubic hair of Baroness Elsa von Freytag-Loringhoven, but that film, too, seems have shared a similar fate (only a few frames survive). While visiting his parents in Rouen in 1921, Duchamp wrote to his friends and patrons Louise and Walter Arensberg in New York, telling them that he was looking for a job in the film industry, "not as an actor, rather as an assistant cameraman" (M. Duchamp to L. and W. Arensberg, 15 November [1921]. Papers of Walter and Louise Arensberg, the Philadelphia Museum of Art, Philadelphia, Pennsylvania; see F. M. Naumann and H. Obalk, eds., *Affectionately, Marcel*, p. 102). Charles Demuth, who was visiting Paris at the time, reported in a letter to Alfred Stieglitz that Duchamp was quite serious about his filmmaking activities. "Marcel, dear Marcel, is doing some wonderful movies," he wrote, and "seems to be the only one really working" (C. Demuth to A. Stieglitz, quoted in P. Hulten, ed., *Marcel Duchamp*, Cambridge, 1993; , see J. Gough-Cooper and J. Caumont, "Ephemerides," entry for 11/01/1921).

Exactly which films Duchamp was working on at the time are unknown. In the early 1920s (sometime between 1923 and 1926), we know that Duchamp got the idea of making a film that combined his interest in optical experiments with his fascination for puns and word games. On July 28, 1921 (the occasion of Duchamp's 34th birthday), Henri-Pierre Roché, John Quinn and Jeanne Robert Foster visit Duchamp and his brother Jacques Villon in the latter's studio on the Rue Lemaître in Puteaux where they admire *Le Cheval* by Duchamp-Villon and a bicycle wheel on which Duchamp has attached his spirals for filming, an event that was recorded by Roché in his diary (C. H.-P. Roché, *Carnets: Les Années Jules et Jim, Première Partie 1920-21*, Marseille, 1990,

p. 295). Man Ray also describes his filmmaking activities with Duchamp, but seems to confuse sessions that took place in Paris with those that took place in New York (M. Ray, *Self Portrait*, London, 1963, pp. 99-100). Man Ray was now living in Paris and, together, they worked on this project by attaching circular-spiral designs that Duchamp had made to his bicycle wheel, spinning them, and filming the results. At some point, Duchamp decided to intersperse the optical forms with examples of his puns. Most of the puns that he selected had appeared in earlier publications, but here - by attaching small-scale marquee letters to the surface of a cardboard disk, which was in turn glued to the surface of a 78-rpm record - their text was arranged in the pattern of a corkscrew or spiral, matching the pattern generated by the spinning spiral disks. The process of making the film was laborious and time-consuming, for in those days film speed was so slow that moving images tended to blur. It was necessary, therefore, to shoot the entire film frame-by-frame, placing each disk on the bicycle wheel and moving it only a millimeter at a time before opening the camera lens for the next exposure. "The thing took us a week or ten days to do it," Duchamp later recalled. "It was a little jerky at times, because we didn't do it very well" (From an unpublished interview with Sidney, Harriet and Carroll Janis, 1953, transcript, p. 86). The results was a film called *Anémic Cinéma*, an appropriate title, some might argue, for during the entire seven minutes of its duration, the audience is subjected to a continuous viewing of revolving spirals, the pulsating action of which could easily cause some members of the audience to become nauseated.

Among the most popular and gracefully rhythmic of Duchamp's puns is the one that reads **ESQUIVONS LES ECCHYMOSES DES ESQUIMAUX AUX MOTS EXQUIS**. This sentence was first published in a slightly variant form as "Nous estimons les ecchymoses des Esquimaux aux mots exquis" (We esteem the bruises of the Eskimos of exquisite words).

Duchamp's puns have always presented a challenge for translators, but the puns in *Anémic Cinéma* were skillfully translated and analyzed in an article by Katrina Martin. Excerpts of her translation of the ECCHYMOSES pun follows:

"Let us flee from (cleverly and with some disdain) the bruises of the Eskimoes who have exquisite words."

L'ENFANT QUI TÊTE EST UN SOUFFLEUR DE CHAIR CHAUDE ET N'AIME PAS LE CHOU-FLEUR DE SERRE CHAUDE" is also analyzed by Katrina Martin:

This sentence can also be divided into three:

*L'enfant qui tête
est un souffleur de chair chaude
et n'aime pas le chou-fleur de serre chaude.*

A literal translation would be: The child who nurses is a sucker (blower) of hot flesh and does not like the cauliflower of the hot glass-house.

Duchamp has said, "I would like to grasp an idea as the vagina grasps the penis." *Serrer* (v.) means to grasp, and then... **ET N'AIME PAS LE CHOU-FLEUR DE SERRE CHAUDE** would mean... who does not like the flowering genitals of the hot sexual grasp (K. Martin, "Anémic Cinéma," *Studio International* 189, no. 973, January-February 1975 p. 56).

Provenance

Madame Delfieu, Paris

Acquired from the above by the present owner, May 1983

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 711, no. 416 (illustrated).

R. Lebel, *Marcel Duchamp*, New York, 1959, p. 172, no. 162 and pl. 104b (illustrated).

Exhibited

London, Tate Gallery, *The Almost Complete Works of Marcel Duchamp*, June-July 1966, p. 170.
Philadelphia Museum of Art; New York, Museum of Modern Art and Art Institute of Chicago, *Marcel Duchamp*, September 1973-May 1974, p. 298, no. 150.
Paris, Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, *L'Oeuvre de Marcel Duchamp*, February-May 1977, p. 117, no. 139.
Los Angeles County Museum of Art; Chicago, Museum of Contemporary Art and The Hague, Haags Gemeentemuseum, *The Spiritual in Art: Abstract Painting 1890-1985*, November 1986-November 1987.

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

LOT 117, SALE 2356, NEW YORK, ROCKEFELLER PLAZA**Marcel Duchamp (1887-1968)*****Disk Inscribed with Pun*****Lot Description**

Marcel Duchamp (1887-1968)

Disk Inscribed with Pun

inscribed 'Esquivons les ecchymoses des Esquimaux aux mots exquis'
white letters mounted on disk, painted black and mounted on record
Diameter: 11¼ in. (28.6 cm.)
Executed in 1923.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Michel Tapié, Paris, 1954

William N. Copley, New York

Timothy Baum, New York

Acquired from the above by the present owner, March 1984

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 713, no. 420 (illustrated).

R. Lebel, *Marcel Duchamp*, New York, 1959, p. 172, no. 162 and pl. 104 (illustrated).

Exhibited

London, Tate Gallery, *The Almost Complete Works of Marcel Duchamp*, June-July 1966, p. 70, no. 157 (illustrated).

Philadelphia Museum of Art; New York, Museum of Modern Art and Art Institute of Chicago, *Marcel Duchamp*, September 1973-May 1974, p. 298, no. 150 (illustrated).

Paris, Musée National d'Art Moderne, Centre National d'Art et de Culture Georges Pompidou, *L'Oeuvre de Marcel Duchamp*, p. 117, February-May 1977, no. 139 (illustrated).

Los Angeles County Museum of Art; Chicago, Museum of Contemporary Art and The Hague, Haags Gemeentemuseum, *The Complete Works of Marcel Duchamp*, November 1986-November 1987.

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

LOT 118, SALE 2356, NEW YORK, ROCKEFELLER PLAZA**Marcel Duchamp (1887-1968)*****Pendu Femelle (Female Hanged Body)*****Lot Description**

Marcel Duchamp (1887-1968)

Pendu Femelle (Female Hanged Body)

Manuscript note and colored pencil, charcoal and India ink on paper

12¼ x 8¼ in. (31.1 x 21 cm.)

Drawn in 1913.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

George Hoyningen-Huene, Paris

Acquired from the above by the late owner

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 585, no. 273 (illustrated).

P. Hulten, ed., *Marcel Duchamp*, Boston, 1993, p. 94 (illustrated).

Exhibited

Venice, Palazzo Grassi, *Marcel Duchamp*, April-July 1993.

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

This drawing is one of several preliminary sketches and over 150 notes that Duchamp prepared for the most elaborate and involved artistic project of his early years in Paris, *The Bride Stripped Bare by Her Bachelors, Even*, 1915-23 (Philadelphia Museum of Art, Gift of Katherine S. Dreier). Because the work was executed on the surface of two large rectangular plates of glass - the Bride's Domain above, and the Bachelors below - it is usually referred to simply as the *Large Glass*. Although Duchamp began assembling notes for this project in 1912, he did not begin its actual execution until he moved to America in 1915 (where he left the work in a state of intentional incompleteness in 1923). Essentially, the *Large Glass* is a pseudo-lovemaking machine, one wherein the Bride above attracts and is pursued by nine sexually aroused male figures (Malic Molds as Duchamp identified them) in the Bachelor's Domain below.

Pendu Femelle is a drawing that seems to have been designed to probe the inner, mechanical workings of the Bride, whose basic appearance had already been determined in two paintings that Duchamp made during a sojourn to Munich in 1912: *Mariée* [Bride] and *The Passage from Virgin to Bride* (The Museum of Modern Art, New York). The present drawing bears a marked resemblance to elements contained within these paintings, particularly the semi-circular, crescent-shaped form at the top and, at the very bottom of both paintings, a line that departs from the lower extremity

of the "wasp" (the ampoule-like shape in the center that Duchamp described in another note as her "sex cylinder") at a roughly 45-degree angle to the left. A thin tracery of the wasp can be seen within the diagram: the main trunk of her body splits into a decorative, tuning forklike shape at the summit (resembling a magneto) in a position that Duchamp calls the "mortise" (although he reminds himself that he should "look for the exact term"). He also says that the mortise should be "held by a bowl and permitting movement in all directions of the pole agitated by the air currents." Arturo Schwarz (the most assiduous chronicler of Duchamp's work) - who was the first to publish this diagram in facsimile accompanied by an English translation - claims that this drawing represents the "project for an unrealized detail of the Bride's Domain" (A. Schwarz, *The Complete Works of Marcel Duchamp*, 3rd revised and expanded edition, Delano Greenidge Editions, New York, 1997, p. 585. See also A. Schwarz, ed., *Notes and Projects for the Large Glass*, Harry N. Abrams, New York, 1969, the *Pendu Femelle* are notes 71 and 72). Yet Linda Henderson - who wrote the most detailed book on the scientific sources that Duchamp likely consulted in creating this work - has discovered that it more likely represents a diagrammatic view of the Bride's functioning apparatus, which, she was the first to observe, is similar in appearance to instruments associated with the science of meteorology, especially weather vanes, barometers and hygrometers (L. D. Henderson, *Duchamp in Context: Science and Technology in the "Large Glass" and Related Works*, Princeton University Press, Princeton, 1998, pp. 121-22). This is a logical source, for the principle means of communication between the Bride and Bachelors are wind, gas and water, elements that can be accurately measured by means of these scientific devices.

Of course, it should be emphasized that none of the elements in the *Large Glass* were ever meant to "function" - either literally or figuratively. Even metaphorically, the Bachelors never manage to attain union with the Bride above, their ultimate lack of fulfillment just one more intentionally frustrating aspect of its design. Rather, the *Large Glass* represents the culmination of Duchamp's aesthetic and intellectual preoccupations in these years - the most recent technological inventions of the day, sexual opposition, chance operations, higher dimensional geometry, playful physics, objects already made - themes that would in varying ways all find their application in his conception and design of this masterwork, unquestionably the most intricate, complex and innovative work produced by any artist in this period.

Duchamp always planned for his notes to be consulted by viewers of the *Large Glass*, so they could decipher its circuitous meanderings in a systematic and logical fashion. At first, he envisioned their publication in the form of a large sales catalogue, but he eventually decided to publish them in facsimile, each note painstakingly replicated to simulate the appearance of the original. In 1934, he issued 320 copies of the so-called *Green Box*, a green-flocked container in which 93 notes, drawings and photographs of works used in making the *Large Glass* were placed at random. André Breton was among the first to consult this publication in an effort to interpret this work, which he memorably described as "the trophy of a fabulous hunt through virgin territory" (A. Breton, "Phare de La Mariée," *Minotaure*, no. 6, Winter 1935, p. 46; English translation: "Lighthouse of the Bride," *View*, V, no. 1, March 1945, p. 7). Twenty years later, Breton would continue to question Duchamp on the specific meaning of certain elements within the *Large Glass*, as when he asked about how the *Pendu femelle* conjured up the essence of a fourth dimension. "The Bride or the *Pendu Femelle* is a 'projection' comparable to the projection of a four-dimensional 'imaginary being' in our three-dimensional world (and also in the case of the flat glass, to a re-projection of these three dimensions onto a two-dimensional surface)," he explained in a letter sent to Breton in 1954 (Letter from Duchamp to Breton, October 4, 1954, published in *Medium*, no. 4, January 1955, p. 33; quoted in L. Henderson, *Duchamp in Context*, 100n, p. 270).

The deluxe edition of the *Green Box* was distinguished from the regular run by the addition of a large letter M cut from a thin copper sheet and attached to the cover, matched by a letter D on the verso (forming, of course, the artist's initials), but each also included an original note or drawing. Outside of being attached by a paperclip to its facsimile, these originals were not otherwise identified. The drawing of the *Pendu Femelle* was enclosed in a deluxe edition of the *Green Box* (evidenced by the residue left by the paperclip at the top), but like many of these drawings and notes, it was long ago separated from the box that contained it.

LOT 126, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

LHOOQ Rasée

Lot Description

Marcel Duchamp (1887-1968)

L.H.O.O.Q. Rasée

signed 'Marcel Duchamp' (lower right); titled 'rasée L.H.O.O.Q.' (lower center); inscribed 'Mr. Nicolas Horlin Ekstrom' (on the reverse)

playing card mounted on printed paper

card: 3½ x 2½ in. (8.9 x 6.4 cm.)

overall: 8½ x 5½ in. (21.6 x 14 cm.)

Executed in 1965.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Nicolas H. Ekstrom, New York, acquired from the artist

Galerie Folker Skulima, Berlin

Acquired from the above by the present owner, 1983

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 849, no. 615 (another example illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

On January 14, 1965 - NOT SEEN and/or LESS SEEN of/by MARCEL DUCHAMP RROSE SÉLAVY 1904-64 - the single largest gallery exhibition of Duchamp's work held in his lifetime - opened at the Cordier & Ekstrom gallery on Madison Avenue in New York. Consisting of more than ninety works, this show did more to introduce Duchamp's art and ideas to an international audience than any previous exhibition, including the retrospective that was held at the Pasadena Museum of Art a few years earlier. From 1965 through 1968, it toured sixteen cities in three separate countries, from five locations across America to three in New Zealand and six in Australia.

Duchamp was very much involved in the organization of the show, helping the gallery to assemble examples of his work from collections around the world. He designed the cover of the catalogue, and the invitation to a dinner after the opening. The invitation consisted of a playing card decorated with a reproduction of the *Mona Lisa*, each of which he inscribed *rasée* just above the letters *L.H.O.O.Q.* that he arranged to be printed directly on the invitation. By having handwritten the word "shaved," Duchamp emphasizes the fact that this famous woman of the Renaissance appears here without the added facial hair that made her such an appropriate and memorable expression of Dada iconoclasm nearly a half century earlier. Because a traditional deck of cards is only 52 in number, it was assumed that this work was produced in an edition of only 52 examples, but Arne Ekstrom - who owned and managed the gallery - later explained that a Canasta deck of 108 cards was used, although only about 100 were sent out as invitations for the dinner.

LOT 127, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Couverture-Cigarette (Stripped-Down Cigarette Tobacco)

Lot Description

Marcel Duchamp (1887-1968)

Couverture-Cigarette (Stripped-Down Cigarette Tobacco)

signed 'Marcel Duchamp' (on a fragment of green paper affixed to the lower edge of the mat)

color photograph and paper

11 7/8 x 8 1/8 in. (30.2 x 20.7 cm.)

Executed in 1935-1936.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Timothy Baum, New York

Acquired from the above by the late owner, 1984

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, pp. 733-734.

F. Naumann, *Marcel Duchamp: The Age of Making Art in the Age of Mechanical Reproduction*, New York, 1999, pp. 129 and 131.

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

LOT 128, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

Stereoscopic Photographs of the Rotary Glass Plates

Lot Description

Marcel Duchamp (1887-1968)

Stereoscopic Photographs of the Rotary Glass Plates

two photographs, hand cut, mounted on black paper and set in a shadow box

each: 1½ x 1½ in. (3.8 x 3.8 cm.) overall: 3¾ x 7 3/8 x 1 3/8 in. (9.5 x 18.7 x 3.5 cm.)

Executed in 1920.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Man Ray, Paris

Timothy Baum, New York

Acquired from the above by the late owner, 1983

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, pp. 682-683, no. 380b (illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

Duchamp's interest in the science of optics dates from the years when he was compiling notes for the *Large Glass*, particularly in the period when he worked for a few months as a librarian at the Bibliothèque Sainte-Geneviève in Paris in May 1913. Here he had ample time to consult not only modern writings on the subject, but the classics as well, from texts by the Renaissance artists Leon Battista Alberti, Albrecht Dürer and Leonardo da Vinci, to a famous Latin treatise on optics by the French mathematician Father Jean-François Nicéron (a source that he cites by name in his notes) (On Duchamp's adaptation of ideas from Nicéron, see L. D. Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art*, Princeton University Press, Princeton, 1983, p. 144, and S. J. Gould and R. R. Shearer, "Drawing the Maxim from the Minim: The Unrecognized Source of Nicéron's Influence Upon Duchamp," *Tout Fait*, posted December 2000, updated 10/20/05). From the very beginning, Duchamp had wanted to incorporate a clear understanding of perspective and optics in his *Large Glass*, particularly, it seems, in an area on the right side of the Bachelor's Domain where the drops of liquid are propelled upward at great speed, the so-called "splash" area (a part of the final project that was never realized). In preparation for this section, while living in Buenos Aires in 1918-19, he drew the outline of a geometric pyramid (and, presumably, its reflection) on a pair of photographs mounted side-by-side recording a seascape; when viewed through a stereopticon viewer, the pyramid appears to float above the sea. When he returned to New York in 1920, he built a large motorized optical device called *Rotary Glass Plates (Precision Optics)*, which consisted of five separate rectangular plates of glass, each slightly larger than the next, on which Duchamp painted fragments of concentric circles. These plates were aligned on a single axis and, when spun, the circles joined visually and appear to have been rendered on the same flat plane. In order to capture and preserve the resultant sensation, Duchamp enlisted the photographic skills of Man Ray, who was nearly killed when one of the glass plates shattered and almost decapitated him. They even tried to make a 3-D film of the machine in action, by mounting two cameras next to one another and shooting the spinning glass plates from slightly different angles. Unfortunately, the film was destroyed in the developing process, but a few frames survived, which Man Ray printed up and Duchamp mounted next to one another on a card (Man Ray described these photographic sessions in his autobiography, *Self Portrait*, Andre Deutsch, London, 1963, pp. 69 and 99). When this card is viewed through a stereopticon viewer, a convincing sensation of depth is generated.

LOT 132, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

Marcel Duchamp (1887-1968)

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

Lot Description

Marcel Duchamp (1887-1968)

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

signed, inscribed and dated 'chers Lewins cette boîte contient 68 items et toute mon affection. Marcel Duchamp N.Y. 1952' (on the interior of the case)

leather case containing miniature replicas, photographs and color reproductions of works by the artist 16 x 15 x 4 in. (40.7 x 38.1 x 10.2 cm)

Conceived in 1935-1941. Assembled in 1952.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Mr. and Mrs. Albert Lewin, New York

His sale; Sotheby's Parke-Bernet, New York, 17 December 1968

Peder Bonnier, Inc., New York

Beavan Davies Books, New York

Acquired from the above by the late owner, 1982

Literature

A. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, New York, 1997, p. 762, no. 484 (another example illustrated).

Lot Notes

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

On January 1, 1941, Marcel Duchamp - who had already established a reputation in the art world as a painter who stopped making art in order to play chess - surprised many by announcing the release of a new work. During the fall of 1940, he arranged for a firm in Paris to print an announcement where the name of the new work - *de ou par MARCEL DUCHAMP ou RROSE SÉLAVY [from or by MARCEL DUCHAMP or RROSE SÉLAVY]* - appeared in elegant thin silver letters on one side of a small folded sheet of lightweight, olive-colored paper. We are further informed that the work is issued in a deluxe edition of twenty numbered copies, each "accompanied by a signed original work." The lower half of the announcement could be detached and used as an order form, serving to reserve an example of the item being described, which, according to the form, would be sent to the subscriber within a month after the money is received (This Subscription Bulletin was first described by Yves Poupard-Lieussou, who compiled the bibliography for M. Sanouillet, ed., *Marchand du sel, écrits de Marcel Duchamp*, Le Terrain Vague, Paris, 1959, p. 223. The copy cited here is reproduced in fig. 5.30, F. M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, Harry N. Abrams, New York, 1999, p. 142).

From the information provided on the announcement, there is little to indicate how intricate and complex the item being offered actually was; beyond a close circle of friends, few knew that Duchamp had been working on the assembly of material for this "box of pull-outs" (as he called them in the announcement) for nearly five years. What the description does tell us is that the reproductions it contains are representative of the artist's production over a span of 27 years: from things made in his youth to items made within the previous three years (another detail that would have come as unexpected news for those who were under the impression that Duchamp stopped making art). Moreover, for those interested in Duchamp's work, such a collection of images and models would have been considered an invaluable reference, for if the description was accurate, this box would contain the single most complete "published" inventory of the artist's production available to date: a virtual retrospective in miniature.

The idea to produce this work came to Duchamp at some point during the spring of 1935. At first, he described his new publication to friends as an "album," indicating that he originally envisioned it as little more than a portfolio of color reproductions. Eventually, the project grew into a far more elaborate production, resulting in a boxed enclosure that could be opened in a series of separate but sequential actions, so as to reveal its contents in a gradual, step-by-step fashion. It has been suggested that Duchamp might have based his design on that of a 17th or 18th century Flemish *Kunstkabinet*, a piece of furniture designed like a treasure box, with many interior compartments covered by painted panels (See, for example, Jennifer Gough-Cooper & Jacques Caumont, "Ephemerides", entry for 01/07/41, in P. Hulten, ed., *Marcel Duchamp*, Palazzo Grassi, Venice, MIT Press, Cambridge, 1993). But since Duchamp planned to build his container out of

cardboard, sources closer to home are more likely, such as the display cases that were used to house a variety of household products - toiletries, sewing equipment, stationery, magic tricks, watercolors, toy dishes, etc. - which could be found in most any Parisian department store in the early years of the 20th century) (The *Kunstkabinét* was reproduced in Cooper & Caumont, "Ephemerides," 1/07/41. For images of the boxes from departments stores, see F. M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, p. 141).

The announcement that he had printed informed prospective buyers that the deluxe editions of this work would be covered in leather. To this end, he had a plywood box made, which, in turn, he covered in brown leather and provided with a handle. As Ecke Bonk was the first to observe, it was only at this point that the work became known as the *Bôte-en-valise* [*Box in a Valise*], whereas - technically - the examples lacking this outer case should be called simply a *bôte* [box] (although the term valise is often used generically, even when referring to the subsequent boxed editions of this work) (E. Bonk, *Marcel Duchamp, the Box in a Valise: de ou par Marcel Duchamp ou Rose Sélavy, Inventory of an Edition*, New York, 1989, p. 158).

Duchamp had gathered most of the reproductions for inclusion in his valise while still living in Europe, and although he managed to complete a few there, most were not assembled until after he arrived in New York in June of 1942. With the help of the American artist Joseph Cornell, he completed the construction of the deluxe edition, giving several to friends and collectors who had provided photographs of the works it contained, especially Katherine S. Dreier and Walter Arensberg, his most dedicated and loyal American patrons. After having received an example of the valise, Arensberg, who was then living in California, wrote to let Duchamp know how much he had appreciated the gesture. "It has been difficult to know exactly what to say of such an epitome of a life work," he wrote. "You have invented a new kind of autobiography. It is a kind of autobiography in a performance of marionettes. You have become the puppeteer of your past" (Arensberg to Duchamp, May 21, 1943, Duchamp Archives, Philadelphia Museum of Art Archives; gift of the Francis Bacon Library).

It would not be long before Duchamp established quite a reputation in New York for his "portable museum." In September 1942, *Time* magazine ran an article on the artist, which was illustrated with a photograph of Duchamp displaying the valise in the apartment of Peggy Guggenheim where he was staying temporarily as a house guest. In October, an example of the valise was placed on public display for the first time at Peggy Guggenheim's Art of This Century Gallery (in a special showcase designed by the Austrian visionary architect, Frederick Kiesler). By December, Duchamp wrote to a friend in Chicago saying that he had managed to sell seven examples of the deluxe edition, leaving thirteen that were still available, adding, however: "They don't sell like hot cakes" (Marcel Duchamp to Alice Rouiller, December 4, 1942, Newberry Library, Chicago, Illinois, quoted in Cooper & Caumont, "Ephemerides", entry for 12/04/42).

According to the cataloguing system established by Ecke Bonk (the first to prepare a complete inventory of the valise and all its variations), only the first twenty - numbered from I through XXIV - were intended to have an outer leather case and contained an "original" item. Unlike the other examples in the deluxe series, this example of the valise does not contain 69 items, but rather 68, since Duchamp took the liberty of eliminating his pochoir on plastic of the *Glissière* (Glider), which was intended for placement next to the *Large Glass* (attached to one of the side panels). As early as 1936, Duchamp began experimenting with various techniques to print on transparent surfaces so that he could better achieve convincing simulations of the various works he had made on glass. He succeeded with his reproductions of the *Large Glass* and *Nine Malic Molds*, but shortly after the first sets were assembled, the *Glider*, which was printed on a heavier plastic material, began to warp, and created difficulty when closing the valise. As a result, Duchamp decided to remove it until the problem was solved (which it never was for the valise). Although this valise is enclosed in a leather case, it is in all other respects a "B" valise (according to Bonk, approximately 15 to 20 valises were prepared in this fashion in 1952) (E. Bonk, *Marcel Duchamp, Box in a Valise*, p. 299).

The present example of the valise was acquired from Duchamp by "The Lewins" (to whom it is inscribed) in 1952. Albert Lewin was a well-known Hollywood screenwriter and director. His best-known films are *The Moon and Sixpence* (1942), *The Picture of Dorian Gray* (1945), *The Private Affairs of Bel Ami* (1947) and *Pandora and the Flying Dutchman* (1951). In the 1940s, Lewin befriended Man Ray, who had moved to Hollywood during the war years. He collected Man Ray's work, and the artist made several paintings that were used as props in his films (On Man Ray's work with Lewin, see S. Felleman, *Botticelli in Hollywood: The Films of Albert Lewin*, Twayne Publishers, New York, 1997, pp. 86-89). Duchamp visited California in 1949, and it is likely that during this trip Man Ray introduced him to the Lewins.

In the years that have passed since the valise was completed, it has gradually acquired new meaning and significance within the Duchamp oeuvre; it is no longer considered a mere collection of reproductions having little more than documentary value, but, rather, a unique and important work of art in its own right. Moreover, as we advance into the years of a new century, it can be seen that the basic ideas it presents - appropriation and replication - are themes explored in the work of an ever-growing number of young contemporary artists. It is these artists who carry Duchamp's legacy into the future, for, in different ways and to varying degrees, they continue to build upon the conceptual strategies he so neatly - and brilliantly - packed into his portable museum.

LOT 133, SALE 2356, NEW YORK, ROCKEFELLER PLAZA

MAN RAY (1890-1976) and Marcel Duchamp...

Belle Haleine: Eau de Voilette

Lot Description

MAN RAY (1890-1976) and Marcel Duchamp (1887-1968)

Belle Haleine: Eau de Voilette

signed and inscribed 'pour la couverture de New York Dada Marcel Duchamp' (center right) and initialed by Man Ray (lower right corner of each photograph)

two photographs mounted on white paper

Overall: 13³/₄ x 11 5/8 in. (34.9 x 29.5 cm.)

Label: 7 1/8 x 5 1/4 in. (18 x 13.3 cm.)

Bottle: 5 1/8 x 4 1/8 in. (13 x 10.5 cm.)

Executed in 1921. Printed before 1955.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

Marcel Duchamp, New York

Cordier & Ekstrom, New York

Dieter Keller, Stuttgart

Arthur Schwartz, Milan

Gallery Yves Arman, New York

Acquired from the above by the late owner, 1984

Exhibited

New York, Cordier & Ekstrom, *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy, 1904-1963*, 1965, no. M35.

Milan, Galleria Schwarz, *Marcel Duchamp: 66 Creative Years*, December 1972-February 1973, no. 93.

Lot Notes

In 1921, Marcel Duchamp enlisted the assistance of Man Ray in creating his *Belle Haleine/Eau de Voilette* [Beautiful Breath/Veil Water], a perfume bottle that would feature his newly invented female alter-ego, Rose Sélavy. Man Ray began by photographing Duchamp dressed in drag, where Rose wears a hat (seductively pulled over her eyes), a posh coat and a pearl necklace. These images were then printed by Man Ray and used to prepare the layout of the bottle (for some years, he had worked for a map-and-atlas publisher in New York, and had acquired considerable skill as design and layout artist). From a bottle of Rigaud perfume that Duchamp had acquired, Man Ray already knew the size and format of the label, so he attached Rose's portrait at the top and, in accordance with Duchamp's instructions, directly below it hand-printed the words: BELLE HALEINE (in ascending and descending capital letters) and *Eau de Voilette* (in a flamboyant and expressive script). This was followed by the initials "RS" (the "R" presented backwards, as if to suggest Rose's dual identity) and, below that, New York and Paris (as if to suggest that this new product was being launched simultaneously onto the market in these two city centers).

The present work includes a photograph of Man Ray's layout, as well as a photograph of the finished bottle. Each print is signed with Man Ray's monogram, and the whole was matted with paper, upon which Duchamp wrote that these images were used in preparation for the cover of *New York Dada*, the single-issue periodical devoted to the Dada movement that Man Ray and Duchamp issued in New York in April 1921. Indeed, it was this magazine that premiered Rose's existence to the public, for the perfume bottle was emblazoned in the center of its cover surrounded by miniscule typed letters spelling out the words: "new york dada april 1921."

LOT 135, SALE 2356, NEW YORK, ROCKEFELLER PLAZA**Marcel Duchamp (1877-1963)****Monte Carlo Bond****Lot Description**

Marcel Duchamp (1877-1963)

Monte Carlo Bond

offset lithograph in color

12¼ x 7¼ in.

Executed in 1938. This work is from the edition of two thousand.

Pre-Lot Text

The Collection of Robert Shapazian

Provenance

George Hoyningen-Huene, Los Angeles

Bevan Davies Books, New York

Acquired from the above by the late owner, 1982

LiteratureA. Schwarz, *The Complete Works of Marcel Duchamp, vol. II*, p. 703, no. 406b.**Lot Notes**

This work has been authenticated by Mme Jacqueline Matisse Monnier and the Association Marcel Duchamp.

In 1938 Duchamp was asked by the editors of *XXe Siècle* - a lavish French art magazine - for a contribution to their publication. He readily accepted, for he was anxious to produce a facsimile

of his *Monte Carlo Bond*, which he wanted to include in his valise (see lot no. 132). As in other publication projects that he accepted at this time, this would provide the ideal opportunity to secure multiple copies. After several noteworthy changes were made (for such a large quantity, for example, the image of his lathered head had to be mechanically printed), Duchamp prepared a full-scale color lithograph of bond no. 12, which had not yet been stamped or signed, and over 2,000 copies were run off and included as *hors texte* plates in the Christmas issue of the magazine. After a number of additional modifications were made, well over 300 extra prints were set aside for inclusion in the valise. This is an example of the *Monte Carlo Bond* removed from an issue of *XXe Siècle*.

Source: Christie's Sales 2355 and 2356, New York, Rockefeller Plaza.

