

Duchamp

100 Questions.

100 Answers.



Mr. Serge Stauffli

Seebacherstr.

Zürich

Suisse

*DUCHAMP
CADREUX
(Genève)
España*

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Foreword

Christiane Lange

“Can one make works which are not works of ‘art?’” The very question highlights the extent to which Marcel Duchamp changed the course of Modernism. His extraordinary body of work and his writings revolutionized twentieth-century art. As the inventor of the readymade, who boldly declared a common mass-produced object a work of art, he changed our view of art and the everyday and paved the way for a whole generation of conceptual artists. To this day, his pioneering ideas have lost none of their relevance, and they continue to challenge us to review and question our notion of art.

The Staatsgalerie Stuttgart owns numerous important works by this seminal artist. In 1993, the museum was able to complement these holdings with the acquisition of the Duchamp archive put together by the Swiss artist and Duchamp specialist Serge Stauffer. Thanks to a three-year research grant awarded by the Volkswagen Foundation in 2015, it has been possible to study this uniquely rich collection of material in detail. In 2017, we held a symposium that brought Duchamp researchers from all over the world to Stuttgart, and this year, the project is brought to its conclusion with an exhibition and the publication of this catalogue.

Thanks are due first and foremost to Susanne M.I. Kaufmann, to whose initiative and commitment we owe this groundbreaking and stimulating exhibition. Her impressive expertise, charm, and optimism have won her a place in the international community of Duchamp researchers. Drawing on her profound understanding of the highly complex subject, she has focused on the more playful elements of Duchamp’s work and developed a compelling curatorial concept that makes the exhibition and the accompanying catalogue an intellectual and visual delight. For that, I would like to thank her from the bottom of my heart!

For the first time, the Staatsgalerie Stuttgart is presenting a Marcel Duchamp exhibition that shows not only the influential works from our own holdings, among them the readymade *Porte-bouteilles (Bottlerack)* and the window object *La Bagarre d’Austerlitz (The Brawl at Austerlitz)*, but also important loans, for example *La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even)* from the Moderna Museet in Stockholm. We are led through the exhibition by a series of questions and answers that go back to the work of the Swiss artist and Duchamp scholar Serge Stauffer. Over the course of three decades, he put together an important archive of Duchamp-related material.

At its heart are the “100 questions” he put to Duchamp in 1960. Duchamp’s “100 answers” provide key insights into the creative and theoretical thinking of the French artist.

None of this would have been possible without the unstinting support of the Association Marcel Duchamp. I am grateful to Antoine Monnier and Séverine Gossart. Equally important was the close cooperation with the Stauffer family in Zurich, and we extend our thanks to Doris (†), Monika, Salome, and Veit Stauffer as well as to Michael Hiltbrunner.

We owe a debt of gratitude to our colleagues at the institutions which have agreed to lend us their valuable works for many weeks. Without their support, an undertaking as ambitious as this one would never have been possible. By the same token, we thank all those collectors who have entrusted important works to the Staatsgalerie as long-term loans for decades, namely Dieter Keller (†) and Miriam Keller-Schott (†), and Christian and Gisela Franke, as well as Manfred Schmidt.

In the realization of her project at the Staatsgalerie, Susanne M.I. Kaufmann had the full support of all members of staff. Every department became involved; everyone brought their skills, experience, and commitment to the table to make a success of the joint endeavor. As always, I wish to thank each and every member of the large Staatsgalerie team for their dedication. Here, unfortunately, I can only name a few: Conservator Corinna Höper, whose responsibilities include the collection of twentieth-century works on paper, has developed the exhibition project with Susanne M.I. Kaufmann. They could rely on the able and tireless support of curatorial assistant Christian Sander. Mention must also be made of Ulrike Gauss, the former head of the Graphische Sammlung, who greatly expanded our Duchamp holdings over the course of many years and thereby laid the foundations for Susanne M.I. Kaufmann’s research.

Working with our exhibition designer Matthias Kammermeier, we have arrived at a striking presentation that does justice to the spirit of Duchamp’s extraordinary work. The publishing team at Prestel Verlag has followed suit, and we would like to thank Katharina Haderer, Markus Eisen, Cilly Klotz, and Ibrahim Öztaş. We also extend our gratitude to the authors of the present publication: Stefan Banz, Carlos Basualdo, Susanne Bieri, Lars Blunck, Deborah Bürgel, Gorka Couvrat Desvergnés, Dieter Daniels, Paul B. Franklin, Thomas Girst, Michael Hiltbrunner, Corinna Höper, Alexander Kauffman, Susanne M.I. Kaufmann, Herbert Molderings, Arnaud Obermann, Christian Sander, and Gregor Wedekind. We thank Joseph Kosuth for his artistic contribution to the exhibition and the catalogue. He has taken an active interest in the

project right from the beginning and was a constant source of inspiration. A welcome side effect of the exhibition is the digitization of the entire Duchamp library of Serge Stauffer, which can now be accessed online as part of our library catalogue. We thank our librarians Margitta Heinlein and Heike Kotzurek.

This project could not have been realized without substantial financial support, and we consider ourselves very fortunate that so many public and private foundations recognized the significance of our undertaking from the very beginning. It is thanks to their support that we were able to tap the full potential of the complex subject. Thanks are due, first and foremost, to the Volkswagen Foundation already mentioned above, which funded the research project over several years and provided further funding for the exhibition, the catalogue, and the accompanying program of events. I would like to thank Adelheid Wessler—pars pro toto—for the foundation’s generosity. The state of Baden-Württemberg provided significant additional funding for the exhibition, and I thank Theresia Bauer, Minister of Science, Research and the Arts. Thanks are equally due to the Ernst von Siemens Kunststiftung, and, once again, I would like to thank Martin Hoernes for the foundation’s support of the exhibition catalogue.

We were delighted with the close and fruitful cooperation with the Institute for Contemporary Art Research (IFCAR) at the Hochschule der Künste in Zurich.

We would also like to thank the Freunde der Staatsgalerie, who have successfully supported us in our work for over one hundred years.

A final word of thanks is due to the Landesbank Baden-Württemberg LBBW, represented by Rainer Neske, Chairman of the Board of Managing Directors, whose financial support made it possible to realize our more extravagant ideas for the exhibition design.

After a hundred thank-yous, it is time for one hundred questions and one hundred answers. After those, you, too, will smile like the Mona Lisa.

L.H.O.O.Q., (1919) 1964
Color print of Leonardo da Vinci’s painting *Mona Lisa*,
pencil and white gouache, 30.1 × 23 cm (no. 16/35)
Staatliche Schlösser, Gärten und Kunstsammlungen
Mecklenburg-Vorpommern



16/monalisa
/35

La Joconde.

L.H.O.O.R.

Preface

Adelheid Wessler

Marcel Duchamp, who emerged on the art scene at the beginning of the last century, overturned received notions about the nature of art. By focusing on the form rather than the function of everyday items—which he invested with specific meaning by the very act of selecting and signing them—he revolutionized the art world. A case in point is the readymade *Porte-bouteilles (Bottlerack)* of 1914. By introducing the concept of the readymade into art, Duchamp paved the way for other movements, among them Dadaism and Surrealism, and became the founding father of conceptual art.

Duchamp engaged in an intense exchange of ideas with the Swiss artist and long-time Duchamp researcher Serge Stauffer, whose collection of Duchamp-related archival material—now known as the Archiv Serge Stauffer—is preserved at the Staatsgalerie Stuttgart.

Their ten-year correspondence, including the 100 questions Stauffer put to Duchamp and Duchamp's 100 answers, forms the starting point for the exhibition *Marcel Duchamp. 100 Questions. 100 Answers.* at the Staatsgalerie Stuttgart and this catalogue.

Financially, the in-depth study of the collection of objects and the archive was made possible by the Volkswagen Foundation as part of the “Research in Museums” initiative. The program is designed to give young post-doctoral academics an opportunity to make their mark in collection-specific research by means of four-year fellowships provided by the Foundation.

I am delighted at what has been achieved by Susanne M.I. Kaufmann. As curator of the exhibition and editor of this catalogue, she has given Duchamp studies an important new impetus which has achieved international recognition. I wish the exhibition *Marcel Duchamp. 100 Questions. 100 Answers.* and the accompanying catalogue a large audience and plenty of exposure, and I wish Susanne M.I. Kaufmann every success in concluding her project and her further endeavors.



100 Questions. 100 Answers. Stuttgart's Marcel Duchamp Collection and Serge Stauffer's Archive

Susanne M.I. Kaufmann

In July 1960, Serge Stauffer—artist, researcher, teacher, and co-founder of the F+F School of Experimental Design in Zurich—supplied Marcel Duchamp with a questionnaire of one hundred typewritten questions. This questionnaire, which Duchamp answered by hand and returned to Stauffer only a short while later, is a core research document. In terms of scale and intensity, the preparation of the nineteen-page questionnaire epitomizes Stauffer's probing scholarly analysis of the French artist's work and writings—an interest “suddenly” awakened in him in around 1950.¹ Stauffer's fascination for Duchamp's work culminated in almost forty years of research activity that have established his credentials as one of the foremost Duchamp specialists through to the present day. His extensive archive and his library, housed today at the Staatsgalerie Stuttgart, have afforded access to an exceptional research personality through to the present day and shed a unique light on Duchamp.

With his work and writings, Duchamp stands almost alone among artists in transforming our view of art. Even today, his ideas are astonishingly topical and repeatedly challenge the viewer to question his own conception of art. And although the reception of Duchamp—from research through to contemporary art output—is constantly expanding, there are still blanks that remain to be filled. It is the aim of the current publication and exhibition *Marcel Duchamp. 100 Questions. 100 Answers.* to bring the Stuttgart Marcel Duchamp collection and the associated Archiv Serge Stauffer to the public eye for the first time and to place them in a scholarly context with a series of essays.

In addition to reconstructing the history of the Stuttgart collection, research has also focused on the extraordinary role played by Serge Stauffer. Serge Stauffer's scholarly—and artistic—preoccupation with Marcel Duchamp, a so far largely neglected chapter of Duchamp research, will therefore be spotlighted in the following.²

The Stuttgart collection

Even before the purchase of the first work, the history of Stuttgart's Duchamp collection starts with the influence of the restorer, artist, and

art collector Siegfried Cremer, who came from Krefeld to the Staatsgalerie with a strong affinity for Duchamp in 1964.³ He immediately made efforts to acquire the Duchamp readymades recently edited by Arturo Schwarz for the Staatsgalerie, but proved unsuccessful.⁴ Nevertheless, Cremer, who remained in Stuttgart as a restorer until 1977, succeeded in convincing his colleagues of the importance of the French artist and in giving greater prominence to his work. We owe it to the initiative of Peter Beye, director of the Staatsgalerie from 1969, and Ulrike Gauss, head of the Graphische Sammlung, that, one by one, the first works by Duchamp were acquired for the collection.

Marcel Duchamp's painting study *Etude pour la 'Broyeuse de chocolat,' n°2 (Study for the 'Chocolate Grinder,' No.2)* of 1914 (cat. 1) was the first work to arrive in Stuttgart, in 1973. It was purchased from the art dealer Sami Tarica in Paris after previously belonging among others to the New York collection of the artist Joseph Stella. The drawing *Tamis (Sieves, cat. 2)*, executed in the same year and originally in the possession of Walter Pach in New York, joined the collection via the Paris dealer only three years later. Both works are studies produced by Duchamp in the course of his compositional and conceptual preparations for his major work *La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even, fig. 6, p.267)*.⁵ This work was executed in France and taken to New York by the artist in 1915; he spent the following years there working on the *Grand Verre (Large Glass)*. Left unfinished by Duchamp in 1923, the glass object, as is widely known, was later partially broken. Stauffer was also interested in this event in art history when he referred to it in one of the 100 questions to Duchamp: “(17) Do you take the ‘Large Glass’ in its present condition to be ruined, as Max Bill presumes to say?” Duchamp's reply to this was unequivocal: “Not ruined at all. merely wrinkles.”⁶

La Bagarre d'Austerlitz (The Brawl at Austerlitz, cat. 4) is the title of a window object that Duchamp had built by a carpenter in 1921. Arriving in Stuttgart from William and Noma Copley's New York collection in 1980, this is the first work with a dual signature: while the handwritten “Marcel Duchamp” can be found on one of the window's narrow sides, the words “Rose Sélavy / Paris 1921” can be seen on the opposite narrow side.⁷ Produced only one year after the first window object *Fresh Widow* (fig. 3, p. 113), it remained, unlike the former, a one-off and did not appear in a later edition. Duchamp published the work in 1936 not only in André Breton's book *Au lavoir noir* (cat. 9), but as of 1941 also in the *Boîte-en-valise (Box in a Valise, fig. 1, cat. 46)*. He also included the title of the work in his anthology of puns called *Rrose Sélavy* in 1939 (cat. 11). And although the window



fig. 1
de ou par MARCEL DUCHAMP ou ROSE SELAVY/
Boîte-en-valise, (1941) 1966
 cat. 46



fig. 2
 Marcel Duchamp with Ulf Linde's replica of the *Grand Verre* (1915–1923/1961) in the exhibition *by or of Marcel Duchamp or Rose Sélavy*, Pasadena Art Museum, 1963 (in the back on the right: *La Bagarre d'Austerlitz*, 1921, cat. 4), photograph: Julian Wasser

object was on show in the retrospective at the Pasadena Art Museum in 1963 as well (fig. 2), little research has been devoted to it so far. Two essays now examine it from different points of view for the first time.⁸

The history of the Stuttgart collection experienced a turning point in the 1980s as a result of contacts with the publisher and art collector Dieter Keller, who was friends with numerous artists and who amassed a high-quality collection.⁹ Keller showed an early interest in Duchamp's work and bought works directly from the French artist. In connection with one of these purchases, Duchamp dedicated a play on words to the collector that Keller briefly mentions in a letter to Serge Stauffer.¹⁰

Keller est il Dieter?
Marcel Duchamp
15 Nov. 1966
3:P.M.

From the Dieter Keller Collection and from his estate after his death in 1985, the Staatsgalerie acquired a multitude of works until 2007 that today account for a large part of its collection.¹¹ The major works belonging to the Keller Collection include not only *3 Stoppages étalon* (*3 Standard Stoppages*, cat. 37), which Duchamp ranked among his most important works, but also the readymade *Porte-bouteilles* (*Bottlerack*, cat. 38), the *Roto-reliefs* (fig. 3, cat. 26), *Pollyperruque* (cat. 69), the erotic objects *Feuille de vigne femelle* (*Female Fig Leaf*, cat. 32), *Objet-Dard* (*Dart-Object*, cat. 33) and *Coin de chasteté* (*Wedge of Chastity*, cat. 34), all the graphic prints entitled *The Large Glass and Related Works* (cat. 51–66; cat. 70–81) issued by Gallery Arturo Schwarz in Milan, and numerous publications designed by Duchamp.¹² In addition to Duchamp's works themselves, works by other artists came to the collection via Keller, such as the 1966 *Portrait of Marcel Duchamp* (fig. 5, cat. 92) by the Irish-American artist Brian O'Doherty, which reproduces Duchamp's heartbeat.¹³

Other important works by Duchamp in Dieter Keller's possession found their way into the collection of the Hessisches Landesmuseum Darmstadt, including *Roue de bicyclette* (*Bicycle Wheel*) and the *Porte Gradiva* (*Door for Gradiva*, fig. 6). A picture dating from 1983 shows the installation of some works by Duchamp at Keller's house (fig. 7); in the Stuttgart exhibition the readymades *Porte-bouteilles* and *Roue de bicyclette* from the Keller Collection will again be on show together.

Another watershed in the history of the collection, adding to the existing collection of Duchamp works, was the purchase of Serge Stauffer's Marcel Duchamp archive in 1993.¹⁴

The archive contains extensive correspondence between Duchamp and Stauffer, including the document of the 100 questions (pp. 24–43), three boxes of filing cards on the life, work, and writings of Duchamp, and a collection of material that Stauffer had gathered in his decades of research activities: translations, notes, proofs, and correspondence with a large number of artists and scholars.¹⁵ In connection with the acquisition of the archive, it was also possible to publish posthumously Stauffer's print-ready volume *Interviews und Statements* (fig. 8). The "Marcel Duchamp Cabinet" was established in the old building of the Staatsgalerie, remaining in existence until 2002.¹⁶ Today, the Stuttgart collection and the Archiv Serge Stauffer constitute one of the foremost Duchamp collections in the German-speaking world.¹⁷

1 + 1 = 100?
Serge Stauffer's *Cent questions*
à Monsieur M. Duchamp

Stauffer's interest in Duchamp's work was rooted from the outset in the latter's playful treatment of language. It was the "peculiar sound and unbelievable paradox" of the title that Duchamp had chosen for his *Grand Verre—La Mariée mise à nu par ses célibataires, même*—that captured Stauffer's imagination as a student.¹⁸ From the 1950s onward, this encounter set in motion in-depth research into the life and work of Duchamp that soon concentrated on the scrupulous translation of all the written and spoken pronouncements that Stauffer could find.¹⁹ Concurrently with his training as a photographer, his lecturing post at Zurich's Kunstgewerbeschule (School of Applied Arts) and at the F+F School of Experimental Design that he had co-founded, and his extensive work as an artist, Stauffer remained obsessed by Duchamp research until his death in 1989.²⁰

Only six years after his first encounter with Duchamp's ideas, the twenty-seven-year-old Stauffer started translating a complicated body of writings into German: the ninety-three notes of the *Boîte verte* (*Green Box*, figs. 9, 10, cat. 6).²¹ Duchamp had devised his box of 1934 as a collection of related and disparate observations and ideas: "I thought I could collect, in an album like the Saint-Etienne catalogue, some calculations, some reflexions, without relating them. ... I wanted that album to go with the 'Glass,' and to be consulted when seeing the 'Glass' because, as I see it, it must not be 'looked at' in the aesthetic sense of the word. One must consult the book, and see the two together."²² On this account, Duchamp regarded the *Boîte verte* as a kind of handbook to the *Grand Verre* and the collection of notes as an



fig. 3
Rotoreliefs, (1935) 1959
 cat. 26



fig. 4
Objet-Dard, (1951) 1962; *Coin de chasteté*, (1954) 1963;
Feuille de vigne femelle, (1950) 1961
 cat. 33, 34, 32



fig. 5
 Brian O'Doherty
Portrait of Marcel Duchamp, 1966
 cat. 92

DUCHAMP
CADAQUES
(Gerona)
España



M. Serge Stauffer

Seebächerstrasse 83

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Suisse

On 24 July 1960 Serge Stauffer addressed 100 questions to Marcel Duchamp, which he included in a letter (see Duchamp/Stauffer 1981, Letter 11, pp. 258–259). This was followed on 10 August 1960 by another letter with additional questions (see *ibid.*, Letter 13, pp. 259–260). Duchamp's original answers from 6 and 18 August are preserved by the Staatsgalerie Stuttgart, Archiv Serge Stauffer (see p. 249). In some cases the text of the additional questions is not legible because photographs have been mounted on top. The French transcription of the illegible passages has been subsequently inserted into the English translation of the question or answer concerned.


Cent questions à Monsieur M. Duchamp

- 1) A quelle époque avez-vous eu connaissance de "Locus Solus", paru en 1914? Est-ce Francis Picabia qui vous a apporté ce livre aux U.S.A. vers 1917?

Probablement à Paris en 1914 ou 1915 —
je ne suis parti pour les USA qu'en
juin 1915

- 2) La "première recherche pour: La mariée mise à nu par les célibataires" est-elle antérieure aux dessins de la "Vierge"? Ou l'avez-vous exécuté après la suite des tableaux de Munich?

"Première recherche" faite à Munich¹⁹¹²
même temps que les 2 "Vierge"

- 3) Que signifient les formes  qui apparaissent dans "Réseaux des Stoppages" et qui semblent déterminer le milieu de chaque "Stoppages-étalon"?

je crois en effet que ces formes
déterminent le milieu

- 4) La Revue "L'Art d'aujourd'hui" (mars 1950) publie une version différente de "Apolinère enamelled", avec des striures. S'agit-il d'une farce de retoucheur?

Ces striures existent j'en vois plus en
moins dans l'original (détérioration)
(dans l'original)

- 5) De qui sont les "Classified Personals" dans "View", Décembre 1945?

Demandez à Charles Henri Ford (directeur
de View) qui vit en Italie (?)

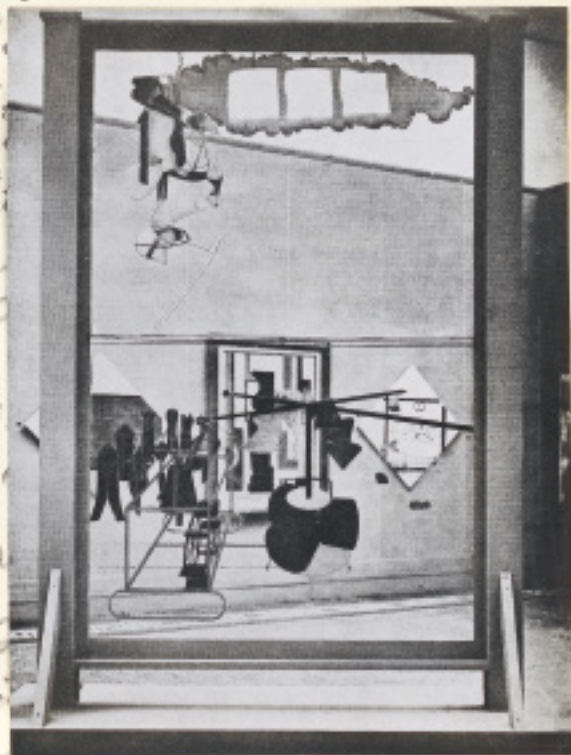
- 6) Qui a dessiné le pseudo-traité de géométrie, le héros du "Ready-made malheureux"? M. Lebel dit que vous avez seulement donné les indications, comment il fallait le faire... R. Blesn: "a geometry book that Duchamp had mastered as a child..." (mais il s'agit de traits au lieu d'écriture)?

Les traits sont
des retouches
sur photo pour
le clichage

Sur une croûte
ma sœur a dû acheter un petit
traité de géométrie élémentaire et
l'attacher elle-même

95bis) "Restauration du grand verre en 1936":

Vous affirmez par "oui" le coupage de la baionette à la hauteur des ciseaux lors de la restauration en 1936. Cependant je doute fort que la baionette ait jamais dépassé cette hauteur et soit allé jusqu'aux plaques isolatrices. Seulement, la photo de Brooklyn n' voit par exemple pas très bien, si de la "Broyeuse" va d'un bord à l' également donner une explication de des "Témoins oculistes" (j'en vois pas faire partie du Mondrian derrière



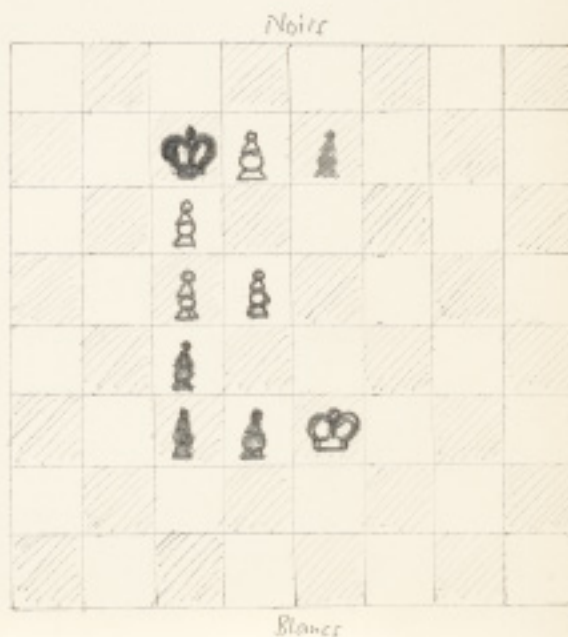
- Non la baionette n'est jamais allée jusqu'aux plaques isolatrices.
- La ligne de base au-dessus de la broyeuse n'est qu'une indication à disparaître dans le définitif.
- Les 3 touches sont les restes de l'architecture qui a servi à faire les témoins oculistes.

98bis) "Echiquier", parus dans le "Da Costa Encyclopédique":

J'ai copié rapidement le problème, en répétant ma question: Pose-t-il un problème particulièrement intéressant ou est-il quelconque? (Je vois qu'il s'agit d'une fin de partie comme vous les avez traité, il me semble, dans "Opposition et Cases Conjugues", en 1932)

Les Noirs jouent et gagnent.

le problème est quelconque
je ne sais même plus
qui en est l'auteur
(probablement Halberstadt)



Solution: I. ...e 5

Translated by Paul Edwards¹

- 1) When did you get to know about “Locus Solus”,² which was published in 1914?
Was it Francis Picabia who brought you the book when you were in the USA, round about 1917?
› *Probably* in Paris in 1914 or 1915—I did not leave for the USA until June 1915
- 2) Does the “First sketch for: The bride stripped bare by her bachelors”³ predate the drawings of the “Virgin”? Or did you sketch it after the series painted in Munich?
› “*First Sketch*” completed in Munich 1912 at the same time as the 2 versions of “*Virgin*”⁴
- 3) What do these signs represent? They appear in the “Network of Stoppages”⁵ and seem to indicate the center of each of the “Standard Stoppages”?⁶
› I believe that these signs do indeed indicate the center
- 4) The review “L’Art d’Aujourd’hui” (March 1950) published a different version of “Apolinère enameled”,⁷ with scratches. Was this some kind of joke on the part of the retoucher?
› These scratches are more or less there on the original I believe (deterioration of the original)
- 5) Who wrote the “Classified Personals” published in “View”, December 1945?
› Ask Charles Henri Ford (ex director of View) who lives in Italy (?)
- 6) Who drew the pseudo-treatise on geometry, hero of the “Unhappy Ready-made”?⁸ Monsieur Lebel says that you gave indications only, instructions how to proceed ... R. Blesh writes: “a geometry book that Duchamp had mastered as a child ...”⁹ (but there are lines, rather than words)?
› My sister Suzanne Crotti must have bought a small elementary treatise on geometry and attached it herself
The lines were made when retouching the photo intended for reproduction
- 7) Madame Beatrice Wood kindly mailed me a “bad, quick copy—almost same size”¹⁰ of your drawing “Aeroplane”¹¹ (Munich, 1912). Was this the first work you did in Munich? If not, could you tell me what role this drawing plays in the series of works concerning the “Bride”?¹²
› no connection to the Bride
- 8) Monsieur Henri-Pierre Roché claims that “Duchamp, as an art critic, lived in Munich in 1912. He was one of the first to have heralded Kandinsky and Paul Klee”. I would like to know to what extent this is true, and if you really published critical texts at that time, and where?
› Nothing published in Munich—neither at that time on Kandinsky nor on Klee

Catalogue of Works

This catalogue comprises the complete Marcel Duchamp holdings of the Staatsgalerie Stuttgart as well as a group of Duchamp-related works selected from the museum's collection for the purposes of the exhibition. The works are listed chronologically. Dates in brackets, as for example in the case of cat. 26: *Rotoreliefs*, (1935) 1959, refer to an earlier version of the work concerned. Dimensions are given in centimeters, height preceding width.

The catalogue raisonné numbers (Schwarz 2000) refer to Arturo Schwarz, *The Complete Works of Marcel Duchamp*, revised and expanded paperback edition (New York: Delano Greenidge Editions, 2000).

The provenance section lists the available information on the works' ownership history. The provenance information reflects the current state of research and is subject to change with the discovery of fresh information and/or previously untapped sources.

We owe a debt of gratitude to the Association Marcel Duchamp (Antoine Monnier and Séverine Gossart) for their revision of the inventory.

Further to the works of art, the Staatsgalerie Stuttgart holds several original letters written by Marcel Duchamp. If they are part of the Archiv Serge Stauffer, they are listed in the inventory catalogue on p. 249. The collection also preserves the following letters:

Marcel Duchamp to Georges Hugnet,
17 December 1956
Prov.: Wiener Antiquariat Ingo Nebenhay;
Jutta Pichler, Vienna;
gift 2006 Miriam Keller-Schott
Inv. no. C 2006/5146

Marcel Duchamp to Dieter Keller,
30 April 1967, accompanying the exhibition catalogue *Les Duchamps*, Musée des Beaux-Arts, Rouen, 1967, dedicated to Dieter Keller and signed "Marcel Duchamp 1967"
Prov.: Gift 2006 Miriam Keller-Schott
Inv. no. C 2017/5749

Marcel Duchamp to Dick Higgins,
13 November 1967
Prov.: Acquired in 1981 with lottery funds
Inv. no. AS 2017/Higg 22,132
Archiv Sohm



Étude pour la 'Broyeuse de chocolat, n° 2'
(Study for the 'Chocolate Grinder, No. 2'), 1914

Oil and enamel on canvas, with notes and sketches in ink and colored pencil, mounted on canvas

Original canvas: 57×40.5cm

Canvas on stretcher frame: 60×45cm

Inscribed, lower center in ballpoint pen:
Marcel Duchamp / 1914

Inscribed, lower left edge: ... ton de la broyeur / à fils est entre / ces deux, plus / près de celui de / droite (et en / même temps presque / aussi léger que le gauche)

Inscribed, lower center: les 3 meules / Goldocker 5 / Bl[anc] et noir 4 [both colors bracketed, leading to] 1° clair / Terre Sien. gebr 2 | 2°

Inscription lower right: Chocolat au lait / Blanc 10 / T. Umbra gebr cyp 4 à 5 / Lichtocker 2½ / Noir 1 / Naples ... ½ / Goldocker (?)

Fragmentary and illegible (erased) inscription on the right margin.

Prov.: 1914 – probably 1918 Marcel Duchamp; probably 1918 Joseph Stella, New York; 1946–1972 Sergio Stella, by descent from his uncle; 1972–1973 Harold Diamond, New York and Galerie Sami Tarica, Paris, acquired from Sergio Stella; since 1973 Staatsgalerie Stuttgart, acquired from Galerie Sami Tarica with lottery funds

Inv. no. 3179

(Schwarz 2000, no. 290)

Between Idea and Work.
Marcel Duchamp's
Étude pour la 'Broyeuse de chocolat, n°2'
Christian Sander

Marcel Duchamp's *Étude pour la 'Broyeuse de chocolat, n°2'* (Study for the 'Chocolate Grinder, No.2,' cat. 1), in the collection of the Staatsgalerie Stuttgart since 1973,¹ is a 'work of ideas' in two respects. Firstly, Duchamp painted it in 1914, at a time when he had abandoned Cubism and his art had become "conceptual."² From then on, and this applies not only to his readymades, Duchamp based his works repeatedly on certain ideas. And, secondly, the picture is a study, i.e. something preparing the ground for the idea for a work, that of the *Broyeuse de chocolat, n°2* at the Philadelphia Museum of Art (fig. 5, p.91). However, the invention of a "chocolate grinder" had already taken shape in a painting in two-dimensional form (fig. 4, p.89), and, as a general rule, it is not so easy to distinguish between Duchamp's studies and his works. The 'finished' *Broyeuse de chocolat, n°2*, i.e. a supposed work, is for its part again something of a study, a preparatory picture for the *Grand Verre* (Large Glass, fig. 6, p.267). And if that were not enough: In 1941 the two 'work versions' of the "chocolate grinder" appeared for the first time as miniaturized reproductions in the *Boîte-en-valise* (Box in a Valise, cat. 46), and in 1965, three years before Duchamp's death, graphic prints with isolated elements of the *Grand Verre* were produced, the "chocolate grinder" among them (cat. 65). Duchamp not only completed the circle of study, work, and reproduction, but he

also rotated it. In hindsight, it can be said that the Stuttgart *Étude pour la 'Broyeuse de chocolat, n°2'* epitomizes Duchamp's working method, oscillating between concepts (of art history) without allowing his work to be really pinned down by them.

The Idea
of a "Chocolate Grinder"

Before Duchamp came to New York for the first time in June 1915, the two paintings *Broyeuse de chocolat, n°1* and *n°2* executed in Paris had already been exhibited in the East Coast city—at the Carroll Galleries, where a total of three exhibitions of contemporary French artworks were shown from December 1914 to April 1915.³ An art critic who saw the two pictures there found it "not easy to take seriously as 'Art' two such mechanical evocations."⁴ In the early years of the twentieth century, Duchamp acquired a growing interest in technical devices. The artist was particularly interested in mechanical motion and its schematic representation. Even before he started investigating theories of the fourth dimension, Duchamp painted the *Moulin à café* (Coffee Mill, 1911, fig. 1) for the kitchen of his brother Raymond Duchamp-Villon; the grinder's crank, which was still turned manually, appears "simultaneously at several points in its circuit."⁵ This movement is additionally indicated with an arrow, which Duchamp calls a fortunate "innovation" in his conversations with Pierre Cabanne: "the diagrammatic aspect was interesting from an aesthetic point of view."⁶ This picture put Duchamp well ahead of his avant-garde colleagues;⁷ Theo van Doesburg's diagrammatic drawing of a *Tesseract* (fig. 2), for example, in



fig. 1
Moulin à café, 1911
Oil and graphite on board, 33×12.7 cm
Tate Modern, London

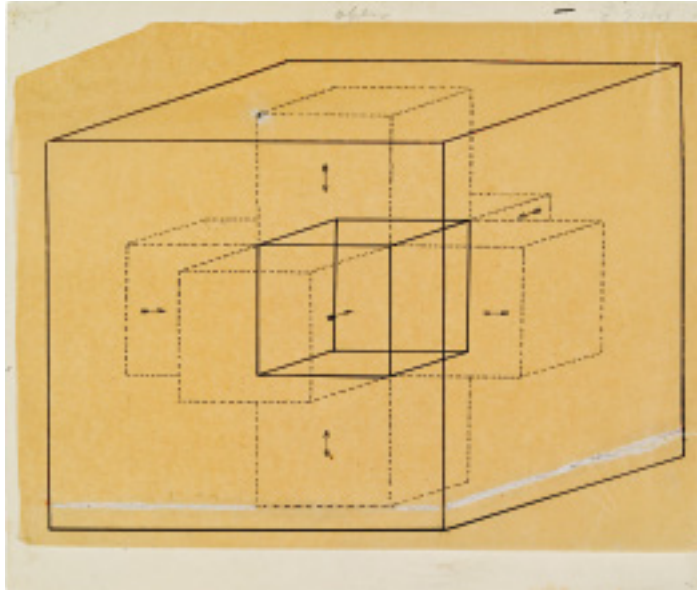


fig. 2
Theo van Doesburg
Tesseract with Arrows Pointing Inward, 1924/1925
Indian ink, ink, and white gouache on transparent
paper, 20×27 cm
Het Nieuwe Instituut, Rotterdam

cat. 3



Ombres portées
(*Cast Shadows*), 1918

Black and white photograph, vintage print
Image: 6.1 × 3.9; sheet: 8.2 × 6.1 cm
Inscribed on mat in ballpoint pen: ombres portées 1917. N.Y. / Marcel Duchamp (probably inscribed and dated in the 1960s); inscribed verso in pencil: 1918 / NY / 33 W. 67 / PHOTO
Prov.: Estate Dieter Keller; acquired in 1996 with lottery funds
Inv. no. F 1996/476 (Schwarz 2000, no. 357a)



La Bagarre d'Austerlitz
(*The Brawl at Austerlitz*), 1921

Oil on panel, glass
Object: 62.8 × 28.7 × 6.3; wooden base:
5 × 33 × 20.2; total height: 67.8 cm
Inscribed in white paint at the bottom of the
narrow sides, one side: Marcel Duchamp; other
side: Rose Sélavy / Paris 1921; above it,
a brass plate engraved with the capital letters:
LA / BAGARRE / D'AUSTERLITZ
Prov.: 1921 – n.d. Marcel Duchamp;
whereabouts unknown; probably 1936 –
at least 1959 Marie Sarlet, Brussels; n.d. George
William Staempfli New York; latest 1963–1980
William Nelson and Noma Copley, New York;
since 1980 Staatsgalerie Stuttgart, acquired
from William Nelson Copley with lottery funds
Inv. no. P 360
(Schwarz 2000, no. 397)



La Bagarre d'Austerlitz.

An Ironic Memorial

Lars Blunck

“Art is a private matter,” claimed the Dadaist Tristan Tzara in 1918 in his *Dada Manifesto*, “the artist makes art for himself.”¹ A good century earlier, the late-Enlightenment philosopher and art theoretician Karl Philipp Moritz remarked that an artist exists “firstly for himself and only then for our benefit.”² More than virtually any other modern artist, Marcel Duchamp claimed for himself the artist’s autonomy as described by Moritz and Tzara together with his freedom from society. Duchamp was a radical individualist. From 1913 onward until into the late 1930s he pursued an art that took place largely concealed from the public eye. He was of the firm, life-long conviction that an artist needs to be “disengaged and ready for freedom.”³ However, rather than claiming his freedom heroically, Duchamp advocated it with profound irony.

A Relocation

Duchamp arrived at his individualistic position from 1912 onward through an “incident.”⁴ It was in March of that year that his fellow artists excluded him unceremoniously from a joint exhibition. His painting *Nu descendant un escalier, n°2* (*Nude Descending a Staircase, No. 2*; fig. 4, p. 265) proved incompatible with the principles of the Cubists whom the young Marcel had joined at the beginning of the previous year. As Duchamp

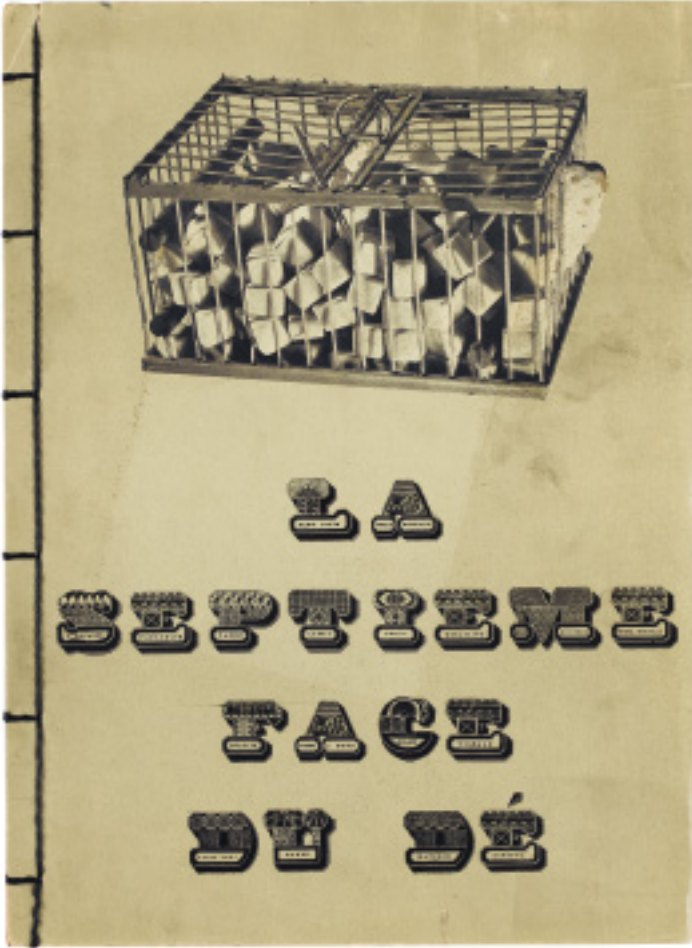
was to explain in hindsight, this rejection was “really a turning point”⁵ in his life. It “helped liberate me completely,”⁶ and he was “through” with the “world of the artists”⁷ by 1913 at the latest. Duchamp then decided to “stop being a painter in the professional sense.”⁸

For Duchamp, this abandonment of painting and the break with his fellow artists were associated with a radical relocation. In fall 1913, he moved into an apartment in a newly built house in Paris. It was still unfinished and probably not even plastered at the time of his arrival. It lay a stone’s throw from the Gare d’Austerlitz, far removed from the quarters frequented by artists. Eight years later, in 1921, Duchamp then referred back to this spatial separation and his retreat from art in 1913 with an ironic commemorative work. He had a colored miniature window of wood and glass made that was mounted on a varnished hardwood plinth, almost like a memorial plaque or trophy. The light-gray interior side shows a double window with a cross of window bars and wooden wall paneling beneath. The façade view, on the other hand, presents itself as a painted reddish-brown brick wall, grouted with light-colored mortar, with a light-colored window frame and window sill set between its jambs. The bare brick façade and the “flourished marks of the glazier,”⁹ as Karin von Maur has called the flowing whitish ciphers on each of the four window panes, allude to Duchamp’s special residential situation in the fall of 1913, and thus emblematically to this highly specific moment in his biography.

The enigmatic title *La Bagarre d’Austerlitz* (*The Brawl at Austerlitz*, cat. 4), inscribed on a brass plate on one of the short sides of the miniature window (fig. 1), refers to Duchamp’s new domicile in 1913. The artist himself later pointed out that this title is “a simple alliteration on Gare d’Austerlitz.”¹⁰



fig. 1
La Bagarre d'Austerlitz, 1921, detail
cat. 4



Cover design for the publication *La Septième Face du dé* by Georges Hugnet, Paris, Jeanne Bucher, 1936

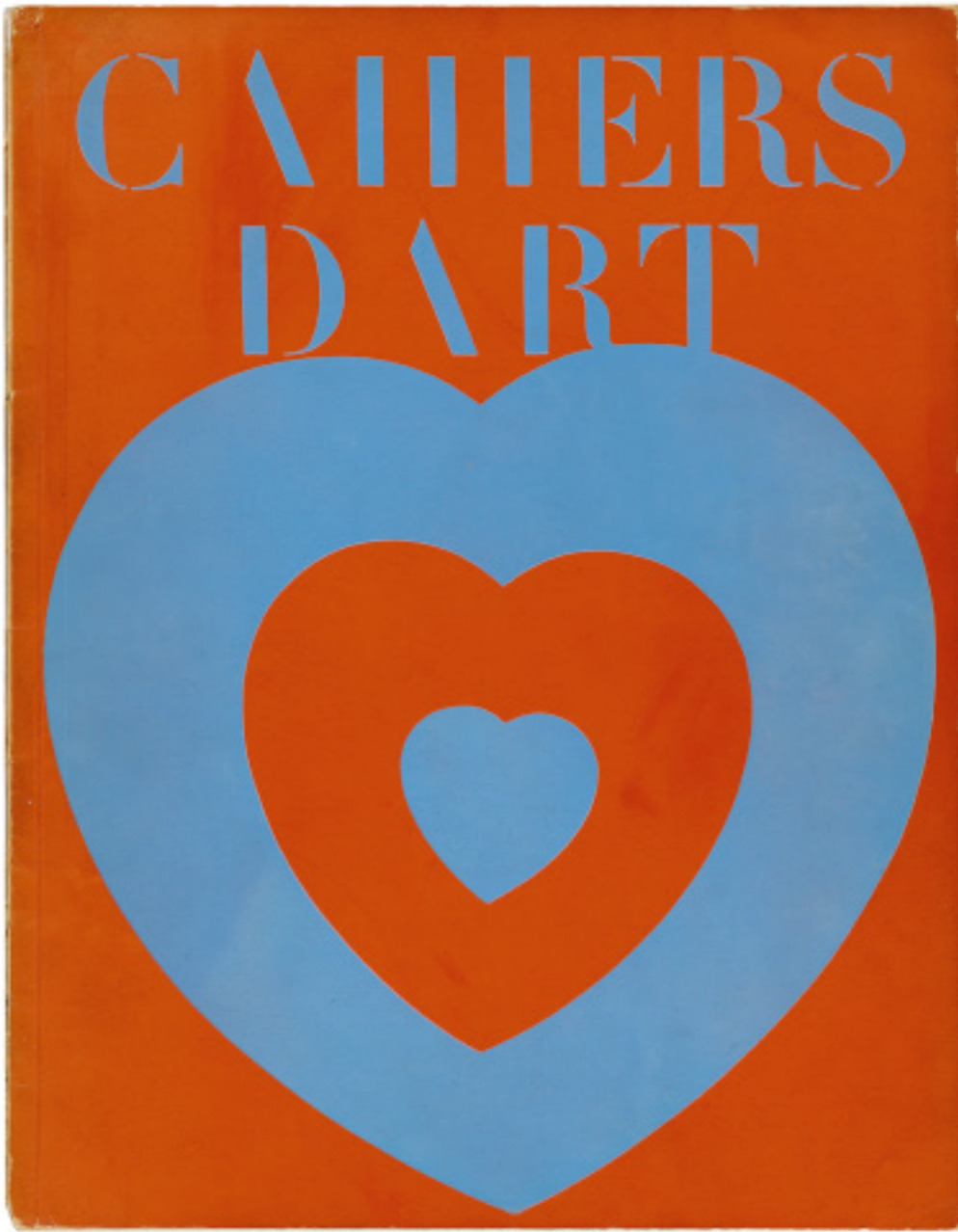
From the edition of 24 author's copies (no. "U")

29.4 × 21.4 cm

Dedication on the fly leaf in red ink:
à Wolfgang Paalen / dont les objets / tombent / des serres / du / ptérodactyle / à la belle Alice / les hulottes / mangent vos paroles / pour / réveiller / au fond de leur regard / les villes fantômes / des / marbres / ruiniformes / avec l'affection de / Georges Hugnet / Juillet 1936
Cover: reproduction of *Why Not Sneeze*, Rose Sélavy?, 1921, embossed print by Marcel Duchamp, 9.5 × 14.5 cm

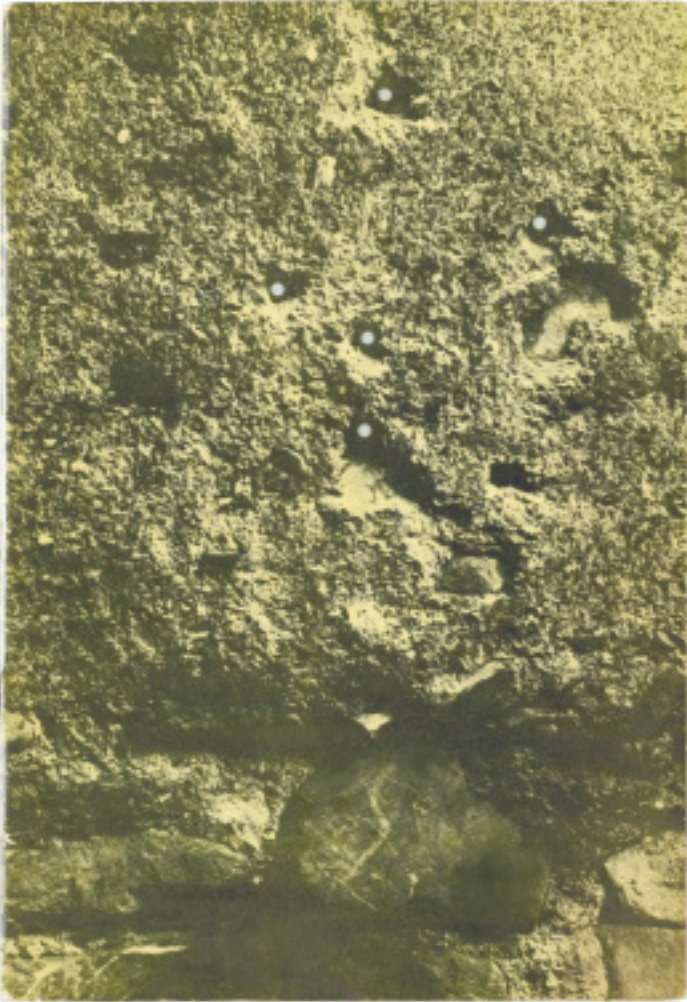
p. 6: original collage by Georges Hugnet: newspaper clippings, black ink, 29 × 21 cm
Inscribed, lower right in red ink: GH. / 1936
Prov.: Galerie Folker Skulima, Berlin; acquired in 1985
Inv. no. D 1985/523
(Schwarz 2000, no. 444)





Cover design *Cœurs volants* (*Fluttering Hearts*) for the magazine *Cahiers d'Art*, 11, 1-2, Paris 1936

32 × 24.6 cm
Prov.: Archiv Serge Stauffer; acquired in 1993 with lottery funds
Inv. no. D 1993/561, Publikation 7 (Schwarz 2000, no. 446)



Cover design for the exhibition catalogue
First Papers of Surrealism, New York,
Coordinating Council of French Relief
Societies, Inc., 1942

Offset print and screenprint with perforations
26.6 × 18.4 cm

Exhibition organized by André Breton and
Marcel Duchamp, New York,
14 October – 7 November 1942

Prov.: Archiv Serge Stauffer; acquired in 1993
with lottery funds

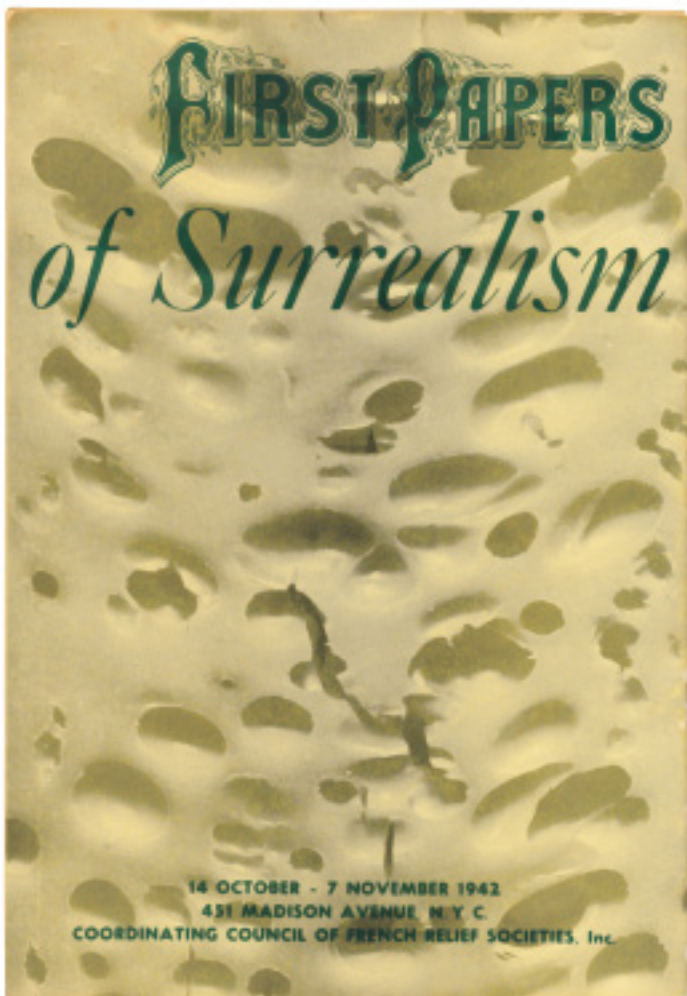
Inv. no. D 1993/561, Publikation 2

2nd copy

Loan 1996 Manfred Schmidt, Todenmann

Inv. no. D 2017/GL 4106

(Schwarz 2000, no. 487)





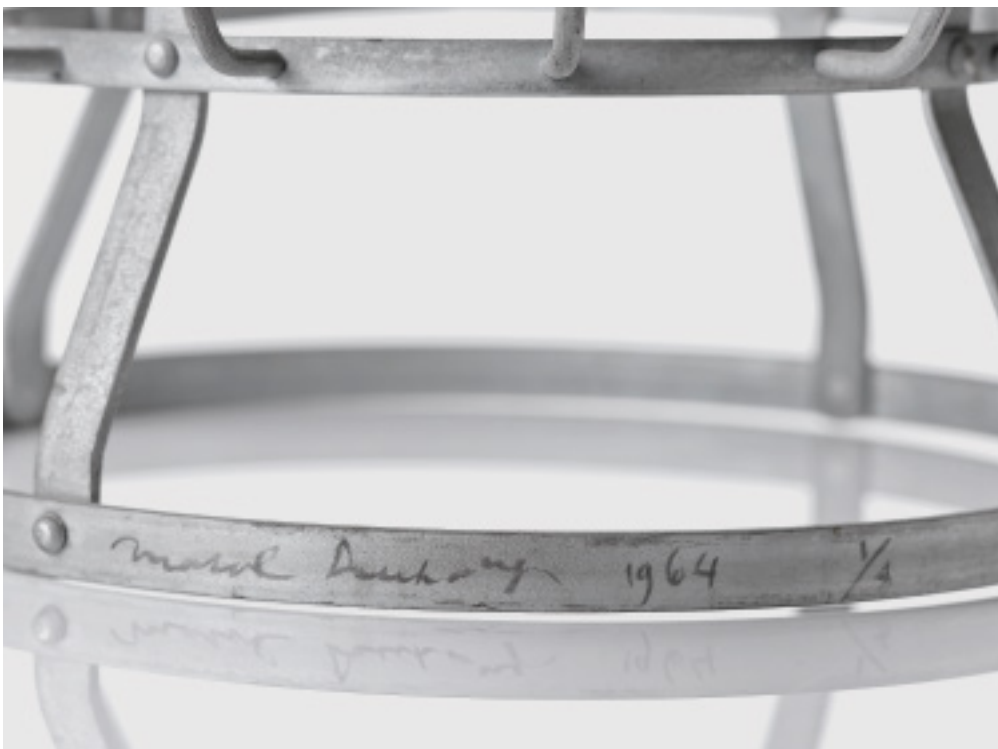
Reproduction of *Allégorie de genre*
(*Genre Allegory*, 1943), in the magazine
VVV, 4, New York, February 1944

Screenprint with pochoir,
partly embossed, die-cut
28 × 21.5 cm
Prov.: Estate Dieter Keller
Loan 1986 Miriam Keller-Schott
Inv. no. A 2017/GL 4119
(Schwarz 2000, no. 494)



Porte-bouteilles (Bottlerack),
(1914) 1964

Galvanized iron, riveted and welded (no. 1/8)
Height: 64.2; diameter: 37 cm
Inscribed, on the outside of the bottom ring:
Marcel Duchamp 1964 1/8; a copper plate
affixed to the inside of one of the vertical iron
bands inscribed: Marcel Duchamp 1964 and
engraved: PORTE-BOUTEILLES, 1914
EDITION GALERIE SCHWARZ MILAN
Edition produced by Galleria Schwarz, Milan
Prov.: Estate Dieter Keller; acquired in 1985
with lottery funds
Inv. no. P 993
(Schwarz 2000, no. 306g)



The Originality of the Replica: Ulf Linde and the Re-Creation of Marcel Duchamp's *Grand Verre*

Paul B. Franklin

When artworks by Marcel Duchamp are featured in exhibitions, curators often are obliged to present authorized replicas as substitutes for fragile or lost originals. Conversely, the catalogues published on such occasions regularly include illustrations of the originals instead of the replicas on display. These contradictory practices are especially prevalent in the case of the readymades and *La Mariée mise à nu par ses célibataires, même* (*The Bride Stripped Bare by Her Bachelors, Even*, 1915–1923, fig. 6, p. 267), commonly known as the *Grand Verre* (*Large Glass*). The seeming interchangeability between Duchamp's originals and their replicas occludes and confounds not only their very rich and compelling individual histories but also the distinct motivations of their makers.

Ulf Linde (1929–2013)—the Swedish writer, art critic, and curator who met Duchamp in Stockholm in August 1961 and remained friends with him until his death seven years later—displayed remarkable diligence and talent when it came to copying the artist's oeuvre. Between 1960 and 1994, he replicated or oversaw the replication of some twenty artworks by Duchamp, including numerous readymades and three versions of the *Grand Verre*. Duchamp subsequently signed nearly all of Linde's replicas created during his lifetime, inscribing on them the French juridical phrases “certifié pour copie conforme” (certified genuine copy) or “pour copie conforme” (genuine copy).

Replication—one of the oldest and most widespread traditions in the arts—aided Linde in familiarizing himself with the particular physical properties of Duchamp's artworks and the materials utilized to fabricate them, both of which were fundamental given that he had never seen any of the originals in person before initially deciding to replicate them. The process of replication also enabled him to grapple with the artist's own thinking and methods. As a result, Linde, a self-proclaimed perfectionist, commenced a dialogue with Duchamp that endured for decades. During these years, he repeatedly endeavored to correct and improve his replicas, which Duchamp had authorized. Near the end of his life, Linde recounted the encouragement that he had received from Duchamp, after the latter had seen his first replicas: “As he said to me before leaving Stockholm: ‘Every little fault that you discover, just correct it.’ So he gave me freedom to do as I wanted. He even treated my mistakes generously....I had to take this risk because I did not want to go to the after-life and be remembered only for my mistakes.”¹

Linde's replicas comprise the nucleus of the Duchamp collection at the Moderna Museet in Stockholm. These include the *Grand Verre* on display in Stuttgart (fig. 1), which is the third and final version of this exceptionally complex artwork that Linde re-created. He executed it in 1991–1992 with the assistance of Henrik Samuelsson (b. 1960) and John Stenborg (b. 1957), two Swedish artists whom he admired for their rigor and technical skills. He had fabricated the first version of the *Grand Verre*, a miniature reproduction, in 1960 in collaboration with the Finnish-born artist Per Olof Ultvedt for the exhibition *Marcel Duchamp* (7–22 or 29 May) at the Galleri Vallingatan 42 in Stockholm (fig. 2). With help from his stepson, Lars Lundgren, and a few artist friends, Linde had undertaken his



fig. 1
*La Mariée mise à nu par ses célibataires, même /
Grand Verre*, (1915–1923) 1991–1992
Replica made by Ulf Linde, Henrik Samuelsson,
and John Stenborg
Oil and lead on glass, wooden frame,
321 × 204.3 × 111.7 cm
Moderna Museet, Stockholm

Serge Stauffer. *Post Card*—
ready made in Europe
Stefan Banz

The print collection of the Swiss National Library in Bern contains no fewer than 109 black-and-white photographs by Serge Stauffer stamped on the reverse side with the words “Post Card — ready made in Europe.” Eight of these photographs are kept in a separate portfolio selected by Stauffer’s fellow artist and friend André Thomkins (figs. 1a and 1b). In addition there are another five postcards in the archive that were written to Thomkins or his wife Eva between 1957 and 1962 (figs. 2a and 2b). At first glance these works immediately remind us of the hitherto only official definition of a readymade given by André Breton and Paul Éluard in their now legendary *Dictionnaire abrégé du Surréalisme* published in 1938: “Objet usuel promu à la dignité d’objet d’art par le simple choix de l’artiste.”¹ (“An ordinary object elevated to the dignity of a work of art by the mere choice of the artist.”) Today, of course, we know that this definition had very little to do with Duchamp’s readymades and is merely a reflection of Breton’s short-sighted view of things. Regrettably, however, this definition now has an established place in the annals of the history of twentieth- and twenty-first-century art and since its publication has motivated many an artist to take simple things from everyday life and exhibit them in galleries and museums as works of art.

But was Serge Stauffer likewise taken in by Breton’s highly consequential misunderstanding of the readymade? Originally a photographer, this young artist and budding Duchamp scholar began in 1957 to select some of his snapshots and declare them as readymades. The stamp “Post Card — ready made in Europe” was placed precisely where on standard commercial postcards the back of the photograph is normally divided either by a line or by the names of the manufacturer and supplier of the card. Thus Stauffer’s rubber stamp divided the empty white space for the receiver’s address on the one side and the sender’s message on the other. Through this intervention alone Stauffer goes far beyond Breton’s definition and generates a complex play of perception that is not, moreover, oriented solely towards Duchamp. With such works as *Roue de bicyclette* (*Bicycle Wheel*, 1913), *Pharmacie* (*Pharmacy*, 1914, cat. 15), *In Advance of the Broken Arm* (1915), and *Fountain* (1917, fig. 9, p. 269), Marcel Duchamp sought to create a kind of allegorical symbol that transports the viewer from the world of “retinal perception” directly into a new, cerebral world of meaning and imagination by minimally modifying and cryptically titling a simple mass-produced product. What interested Duchamp was the barely perceptible difference between a mass-produced product which has been manufactured for a specific purpose and its alienating modification. He later used the term *inframince* (*infrathin*) to describe this minimal shift in perception.

In a way, even a photographic snapshot represents a kind of *inframince*, for the view of a specific detail of the world through the eye of the camera may be interpreted as a manipulated rendering of the visible world. Not only does the focal length of the camera’s lens change the way we see the subject; so do the chosen distance between the lens and the subject, the depth of field (the degree of sharpness or unsharpness of the subject and its surroundings), and the development of the negative on which the subject has been captured photographically. Moreover, the exposed negative must

first be developed with chemicals before the image can be transferred to photographic paper by means of a further optical and chemical process. For his part, however, Stauffer inscribes the back of the resulting photographic image with the words “Post Card — ready made in Europe,” suggesting that it is both a readymade—one of a kind—and a postcard—a mass-produced product. This seems to be a reversal of the idea behind Duchamp’s works, which were created from modified or “improved” objects of the consumer world during the 1910s, after the assembly belt had been invented.

As already suggested, Stauffer goes much further. Not only do his photographic readymades evoke the idea of unique works that are presumably reproducible as mass-produced products; once they have been addressed to a particular recipient (fig. 2b), they also create a level of reality that is basically alien to the notion of mass production, as they now express the author’s personal thoughts, emotions, opinions, and sentiments. At the same time they clearly show how important the human hand is during the creative process, the hand that Duchamp—or so most Duchamp scholars at least will have us believe—sought to eliminate from the artistic production process with his first readymades. This belief is patently tantamount to a fairy tale, for Duchamp did in fact make all modifications, additions, and “improvements” to his chosen factory products with his own hands. Moreover, the artist’s hand made its comeback as an important instrument of production no later than Duchamp’s *Boîte-en-valise* (*Box in a Valise*, 1935–1941, cat. 46), and finally achieved significance as a constituent part of the work both with the readymade replicas edited by Arturo Schwarz in 1964 and with his great diorama *Étant donnés : 1° la chute d’eau, 2° le gaz d’éclairage...* (*Given: 1. The Waterfall, 2. The Illuminating Gas...*, 1946–1966, fig. 11, p. 269). Indeed, it is precisely this fairy tale of the elimination of the human hand as the determining feature of a readymade that Stauffer, too, cleverly and cryptically reduces to absurdity with his series of postcards. In so doing, he even transcends Duchamp inasmuch as he accords a significant role to the private and/or personal aspect, which Duchamp had sought to eradicate completely. Moreover, Stauffer’s series of postcards, created around 1957, anticipates an important artistic movement that since the beginning of the 1970s has come to be known as Mail Art or Correspondence Art.

1 Eds. André Breton and Paul Éluard, *Dictionnaire abrégé du Surréalisme* (Paris: Galerie des Beaux-Arts, 1938), p. 23.



Figs. 1 a and b
Serge Stauffer
Blank postcard from the series *Post Card — ready made in Europe*, 1956–1957, front and back
Envelope, 8 blank postcards, each 10 × 15 cm
Schweizerische Nationalbibliothek, Graphische Sammlung:
Archiv Serge und Doris Stauffer



Figs. 2 a and b
Serge Stauffer
Postcard from the series *Post Card — ready made in Europe*, 1956–1957, sent to André Thomkins, 7 September 1962, front and back
Schweizerische Nationalbibliothek, Graphische Sammlung:
Archiv Serge und Doris Stauffer