

# The Museum of Modern Art

NO. 60A

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MARCEL DUCHAMP, an exhibition jointly sponsored by The Museum of Modern Art and the Philadelphia Museum of Art

## Fact Sheet

**Contents:** Major retrospective of more than 200 works, including many from private collections, that are unfamiliar. Oils, drawings, objects, readymades, lithographs, books, replicas, and miscellaneous items including one sculpture and items from The Green Box, and posters and films.

**Dates:** The Philadelphia Museum of Art, September 20 - November 11, 1973  
The Museum of Modern Art, New York, December 3 - February 11, 1974  
The Chicago Art Institute, March 6 - April 14, 1974

**Co-Directors:** Anne d'Harnoncourt, Curator of 20th-Century Art, the Philadelphia Museum of Art. Kynaston McShine, Curator of Painting and Sculpture, The Museum of Modern Art, New York.

Marcel Duchamp's long and varied career, which lasted more than fifty years, has changed the history of modern art. His influence on the twentieth century is rivaled only by that of Matisse and Picasso. Duchamp's work presents many paradoxes and ironies and there remain many enigmas. His early career begins with the paintings done in the "Fauve" style, moves to those reflecting Cubism, and culminates in masterpieces such as the Nude Descending a Staircase and Le Passage de la Vierge à la Mariée. His "playful physics" resulted in several benchmarks, including 3 Stoppages Etalon and Network of Stoppages (both in the Museum's collection). The very important innovations of "the machine style" from 1913-1918 led to the Large Glass, undoubtedly one of the great works of art of all times. Duchamp's "Readymades," embodying his "anti-art" ideas and Dada humor, undermined traditional art attitudes.

While to the public at large his more recent output may have seemed negligible, Duchamp worked on a great many etchings, drawings, and book designs as well as a number of lesser-known objects, which will be included in the exhibition. Upon his death it was revealed that he had spent the last twenty years working on an important masterpiece, Etant Donnés, now installed in the Philadelphia Museum of Art. This work, as a culmination of his prolific activity, now allows us to look at the total oeuvre in a very new way.

Ironically enough, Duchamp has had only two major exhibitions which could at all be considered retrospectives, the first at the Pasadena Art Museum, California, in 1963, and the other at the Tate Gallery, London, in 1966.

**Support:** The exhibition is made possible by a grant from the National Endowment for the Arts.

**Publication:** Approximately 400 pages, 12 color plates, 380 black-and-white illustrations. Edited by Kynaston McShine and Anne d'Harnoncourt. Essays by David Antin, Anne d'Harnoncourt, Richard Hamilton, Robert Lebel, Lucy Lippard, Kynaston McShine, Octavio Paz, Michael Sanouillet, Arturo Schwarz, Lawrence D. Steefel, Jr., and John Tancock.

7/25/73

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