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November 16, 1995

Francis Naumann
14 E. 4th Street
Apt. 810
New York, NY 10012

Dear Mr. Naumann,

As you requested, here are the photocopies of Duchamp's *Bottlerack* and Martins' *Yara*.

NYPL (on Maria Martins)

3-MGD + (Maria) 89-18178

*Maria, Maria: Sculptures / Henry McBride
(Catalog)*

...hood and looked up the Registrar's records on *Yara*. Apparently, it was
ed). While I haven't found any
ggest a straight line from *The*
l map of the East courtyard
tached). Marge does recall

ard to reading your book,

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November 16, 1995

Francis Naumann
14 E. 4th Street
Apt. 810
New York, NY 10012

Dear Mr. Naumann,

As you requested, here are the photocopies of **Duchamp's Bottlerack** and **Martins' Yara**. I also went ahead and looked up the Registrar's records on *Yara*. Apparently, it was installed at the East courtyard on July 6, 1942 (see attached). While I haven't found any photographs suggesting where exactly it was placed (to suggest a straight line from *The Large Glass* to the Fountain to *Yara*), we do have a textual map of the East courtyard that might give you an idea where it was installed (also attached). Marge does recall being able to see it from the Duchamp gallery.

I hope these help. Wishing you all best, and looking forward to reading your book,

Sincerely,

Rolando Corpus
Curatorial Assistant
Twentieth Century Art

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To: 20th Century Art Rm: Ad'11 7/16/87

Re Maria Martins "Yara" 42-72-1

Purchased with funds given by
Southern Educational and Charitable Trust Co.
appriased at \$10,000 in 1942

Purchased from Valentine Gallery in NY

This is probably already in the object
file but just in case....

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East Entrance

Lipchitz
Prometheus Strangling the Vulture
1944, bronze 96 x 92"
Purchased: Elkins Fund (1972)

Ahron Ben-Shmuel
Amer., lives Israel, 1903
Boxers
black granite, 61" h
Gift of the artist, 1975

Simone Boas
Amer., b. France, 1895
Woman, c. 1940
marble, 46" h
FPC

Maria Martins
Brazilian, 1900-1973
Yara, 1940
bronze, 83" h
Anonymous gift, 1942

← fountain:
Henry Mitchell
Amer. b. 1915
Courtship, 1958
(8 bronze bas-reliefs;
overall dimen. 30 x 120")
FPC

Gerhard Marcks
German, b. 1899
Maja, 1942
bronze, 88" h
FPAA (first purchase)

J. Wallace Kelly
American, b. 1894
Laborer, 1934-36
limestone, 85" h
WPA

Yoshimatsu Onaga
Amer., 1890-1955
N.R.A., 1933-37
limestone, 85" h
WPA

Hang
Glass

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Sculpture of a City:

Philadelphia's
Treasures
in Bronze
and Stone

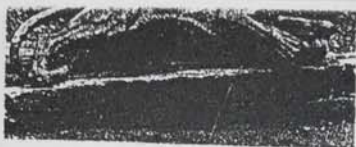
Fairmount Park
Art Association

Published by
Walker Publishing Co., Inc.
720 Fifth Avenue, New York, N.Y. 10019



1974

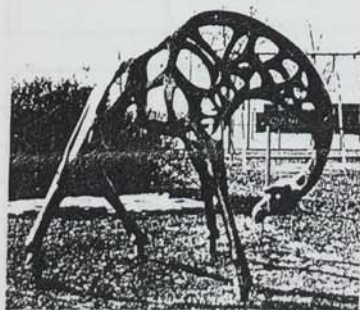
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Philadelphia Museum of Art
Bronze, 28 $\frac{1}{2}$ " by 82" (natural
fieldstone base)
Purchased by the Fairmount
Park Art Association from an
exhibit at the Pennsylvania
Academy of the Fine Arts.
Instated in 1966.



Maria Martins
Yara
Philadelphia Museum of Art,
East Court
Bronze, height 83" (limestone
base 31")
Anonymous gift to the
Philadelphia Museum of Art in
1942. Instated July 6, 1942.
Exhibited in plaster at the 1940
Sculpture International at the
Philadelphia Museum of Art.



Henry Mitchell (1915-)
Giraffe. 1955
Bustleton and Magee Streets
playground
Bronze, height 79"
Purchased by the City through
funds provided by the
Redevelopment Authority 1%
Fine Arts Program and the
Department of Recreation.
Instated in 1955.



Henry Mitchell (1915-)
Hippo Mother and Baby
Philadelphia Zoological Gardens,
Children's Zoo
Bronze, height 28 $\frac{1}{2}$ "
Commissioned by the
Philadelphia Zoological Gardens.
Instated in May, 1957.



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①

11/9/95

Translated by Thomas Girst

A few remarks regarding the Bottle Rack, Maria Martins and Yara:

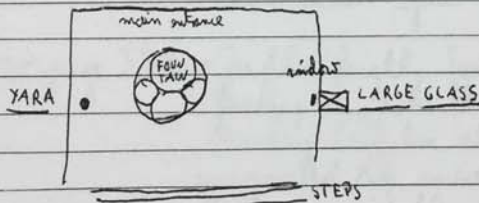
* Dieter Daniels writes (below the picture on page 231) "chem. Sammlung Susanne Duchamp" in regard to the 1921 Bottle Rack; chem. means "chemalig" and stands for former.

* Footnote 182 on page 231 refers (on p. 339) to Dieter Daniels' summary of the whereabouts and owners of various Bottle Racks in his catalogue "Und ibrigens stehen immer die anderen..." for the 1988 Cologne exhibition on pp. 73-81.

you already did
and it didn't
get you any further!

I'm sure you have that big blue catalogue and can check there!

* on the top of page 282 D.D. states that in the inner court of the museum - on both sides - are bronze statues and that exactly opposite to the window for the large glass (broken though the museum wall at Duchamp's wish) can - still - be found Maria Martins' Yara



* on page 283 D.D. says that through the wheel of the water mill you can see the courtyard of the museum and through the bushes and the fountain of the huge water fountain one can see Maria Martins' sculpture.

* on page 285 (first paragraph) D.D. talks about E.D. He links the waterfall of E.D. in the back to the fountain of the Philadelphia Museum behind the large glass (again referring to Maria Martins' sculpture behind the fountain). He goes on and says that only the expert knows about the biographical background of Maria Martins and E.D. something "that I don't know enough about" (quote from text). In the next paragraph he remarks how a walk through the Brensberg collection is a walk through Duchamp's life his friendships with Blancusi, the Brensbergs, Deise and Martins - a "parcours" that ends at the door of E.D. - posthumously established.

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II

That's all regarding Maria Martin in the main text - more important things can be found in the footnotes:

FN 10 / page 349 - Yara is the name of a river in Cuba
(Reize de Mandiargues dream of a non-existent work by Duchamp; a statue of a swimmer → Arthur Schwab's dream of E.D. - well, well, well ...)

FN 11 / page 349 - first drawing of ED dedicated to Maria Martin.
Referring to a conversation with Pierre Duchamp (11/89) he notes that she told him, Maria Martin might have been the only one knowing about the work on ED from beginning to finish.

FN 14 / page 349 - By looking through glisnie one can see Brancusi's Little French girl (Borch, 1989, page 80, 246)

FN 17 / page 350 - In this lengthy footnote D.D. examines how far Duchamp has actually planned the hanging of the Hansberg collection and how he (not coincidentally) incorporated the museum of 1873 into his work.
⇒ He wonders if the placement of Maria Martin sculpture is just a great coincidence or intentional; Anne d'Harnoncourt told DD (10/87) that the sculpture has been around long before 1968 but DD concludes that either coincidental or intentional is very hard to find out.

FN 18 / page 351 - In a completely different context, DD. cites Duchamp / Stauffer (1981, page 125) - a remark that could be applied to Maria Martin ¹⁹⁶⁸ behind the Large Glass: Duchamp talks about shopwindows and says that through a glass window the visitor with one or more objects can be hidden. The punishment is the cutting in two of the window and having a pang of conscience as soon as one gets hold of the desired objects. [sounds strange, as usual]

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Art in America

September 1993

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CHANSON EN SUSPENS - 1945

Maria

MARTINS

2 a 27 de Setembro de 1997
De Segunda a Sábado
das 14 às 20hs.



MADINA FOTOLITOS

PATROCÍNIO
Icatu

GALERIA JEAN BOGHICI

RUA JOANA ANGÉLICA, 180 IPANEMA CEP 22420-030 TEL. 522-4660

FAX: 547-1767 RIO DE JANEIRO BRASIL

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Art in America



The recent

For

The 19

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Issues & Commentary
Feminist Fundamental
Images by Carol S. Van

Critic's Diary
Mayday, Mayday, Mayday

Report from London
All You Need Is Art by E

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COVER PHOTOGRAPH OF MARIA MARTINS BESIDE ONE OF HER SCULPTURES, 1949
(PHOTOGRAPH COLLECTION OF THE BRAZILIAN EMBASSY, WASHINGTON, D.C.)

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The Bachelor's Quest by Francis M. Naumann

The recent Duchamp retrospective at the Palazzo Grassi prompts fresh speculation on the links between the artist's life and work.

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Lee Bontecou's metal-and-canvas wall reliefs of the '60s are reexamined in a current show.

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A major exhibition focuses on Beuys's idiosyncratic drawings as a key to his art.

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For more than two decades, Louise Fishman has explored unorthodox processes and abstract forms in her paintings.

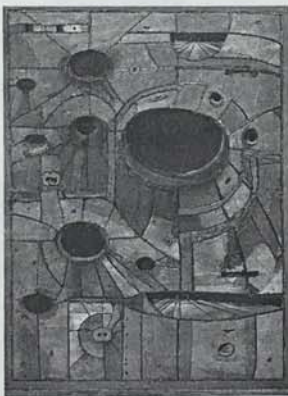
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Identity Crisis by Marcia E. Vetrocq

The 1993 Venice Biennale is marked by its excessive size, its lack of focus and the auteurist ambitions of its chief curator.

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Cover: Lee Bontecou, *Untitled (No. 25)* (detail), 1960, welded steel and canvas, 72 by 56 by 20 inches. Virginia Museum of Fine Arts. See article beginning on page 82.

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Ulf Linde's 1991-92 reconstruction of Marcel Duchamp's 'The Bride Stripped Bare by Her Bachelors, Even (Large Glass)' (1915-23); installed at the Palazzo Grassi, Collection Moderna Musei, Stockholm. Photo Francesco Turlo Böhm.

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Marcel Duchamp in a gondola, photographed by Katherine Dreier, Venice, 1926.

The Bachelor's Quest

On the occasion of the Palazzo Grassi's recent exhibition, the author reveals some hitherto unpublished biographical facts about Marcel Duchamp. Below, a commentary on the Venice show as well as some speculations about the relationship between Duchamp's private life and the sexual themes of his work.

BY FRANCIS M. NAUMANN

In the spring of 1926, Marcel Duchamp spent a few days in Venice with the American collector Katherine Dreier. The only visual document we have of his presence there is a snapshot Dreier took of the artist seated in a gondola; dressed in a suit and tie, he sits comfortably but with a somewhat puzzled look on his face. If we can judge from the contents of a postcard he sent to the French collector, couturier and bibliophile Jacques Doucet, his first impression of Venice was not altogether favorable. "Understand nothing about this 'town,'" he wrote, "where everything is travelling except the pigeons."¹

Some 67 years later, upon the opening of a major exhibition of his work this past spring at the Palazzo Grassi on the Grand Canal, Duchamp—in a manner of speaking—returned to Venice. Whereas his presence may have gone virtually unnoticed during his first visit, on this occasion the city came out in all its glory to pay homage to an artist whose ideas have radically changed the course of 20th-century art—not only in Italy, but throughout the Western world.

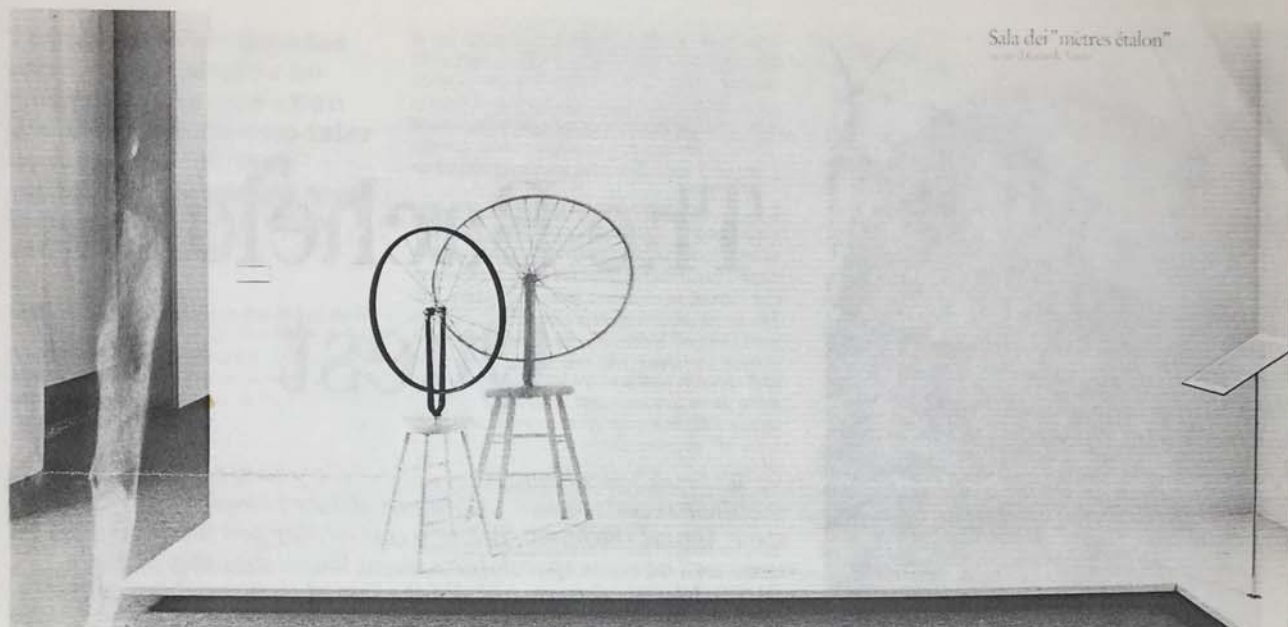
Even before reaching the Palazzo Grassi, visitors to Venice saw green banners hanging from bridges throughout the city with the name "Marcel Duchamp" boldly announcing the exhibition and its dates (April 3 through July 16), as well as similar signs posted at every vaporetto stop. Considering the city hosting the show, one imagines that the exhibition's organizers could have used that snapshot of Duchamp in a gondola as their poster image and for the cover of the show's catalogue, but instead we were presented with a color reproduction of Duchamp's masterpiece, *The Bride Stripped Bare by Her Bachelors, Even*, better known as the *Large Glass*, superimposed over a view of a Venetian lagoon. The juxtaposition was in keeping with the artist's desire that something from nature be viewed through the intricate details of his complex construction, a work intended as a mechanical metaphor for human sexual interaction.

In the original work, which Duchamp began in 1915 and signed in a state of intentional incompleteness in 1923, the upper portion of the glass—known as the Bride's Domain—is separated from the realm of the Bachelors below by means of three horizontally placed strips of glass; according to Duchamp's notes for the work, these strips were meant to represent the Bride's clothing. In the poster, the horizontal line is conveniently provided by the meeting of sky and water, the scene's horizon. But when the overt sexual content of the glass is considered in light of Duchamp's Catholic upbringing, it is hard to believe that this particular picture of Venice—one showing a prominent view



Poster for the Duchamp exhibition at the Palazzo Grassi, 1993.

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Installation view of Ulf Linde's 1961 replica of Duchamp's *Bicycle Wheel* (1913) with a pencil drawing of its shadow by André Raffray; at the Palazzo Grassi. Collection Moderna Museet, Stockholm. Photo Francesco Turio Böhm.

of Santa Maria della Salute on the right, with a distant view of Il Redentore on the left—was chosen entirely at random.

As the poster suggested, the *Large Glass* was a focus of the Palazzo Grassi exhibition, but the original was too fragile to transport from its present home in the Arensberg Collection at the Philadelphia Museum of Art (where it is attached to supports that are cemented to the floor). So a full-scale reconstruction, recently completed by Ulf Linde, former director of the Moderna Museet in Stockholm, was exhibited instead. (Another that he made in 1961 was damaged—like the original—in transport). This reconstruction was set into a massive wood frame, one designed to resemble the scale and format of the support used when the work was given its first public showing in the International Exhibition of Modern Art at the Brooklyn Museum in 1926. That show was organized by Katherine Dreier (who at the time owned the *Glass*, which she had purchased a few years earlier from the collectors Walter and Louise Arensberg, Duchamp's most dedicated patrons during his years in New York).

Considering the scope and scale of the Palazzo Grassi exhibition (250 separate items, from Duchamp's first painting to studies for his last major work) and the bulk of its accompanying catalogue (over 600 pages), it would be easy to conclude that the show was a major retrospective of the type already devoted to the artist on four earlier occasions (Pasadena Museum, 1963; Tate Gallery, 1966; Philadelphia Museum of Art and Museum of Modern Art, 1973; and Centre Georges Pompidou, 1977). As comprehensive as the exhibi-

tion was, its organizers—Pontus Hulten (contemporary art consultant at the Palazzo Grassi) and Jennifer Gough-Cooper and Jacques Caumont (assiduous Duchamp scholars for over 15 years)—were quick to point out that their intention was not to mount a retrospective. The show and its catalogue were designed to present the artist's work and life in a clear and systematic fashion, avoiding the elaborate theoretical constructs and haphazard interpretations that have characterized Duchamp studies for the last three decades and that have actually impeded our understanding of the artist's work. In keeping with these goals, the exhibition was not presented in a straightforward, chronological fashion, but rather it was divided into thematic sections. Ideas gradually unfolded as viewers progressed from one room to another on two floors of the Palazzo Grassi, moving through spaces separated from one another not only by physical barriers—walls, partitions, etc.—but also by conceptual divisions, ideas that guided the evolution of Duchamp's work through its most important and complex phases.

The exhibition began with a room bearing the inscription "the beauty of indifference"—Duchamp's own words for the attitude he claimed to have adopted when choosing the readymades, everyday objects elevated to the realm of art by virtue of the artist's selection. The only object displayed in this room was Duchamp's *Bottle Rack*, not set on a stand in the fashion of traditional sculpture, but hung by a string from the ceiling, emulating the space-saving method Duchamp himself used when storing the readymades in his studio. The original version of the *Bottle Rack* was lost or discarded shortly after its making in 1914; it

was represented in the exhibition by a copy made in 1975 by Linde for the Moderna Museet. Similarly, in the next room of the exhibition, Duchamp's famous *Bicycle Wheel* (1913), which, like the *Bottle Rack*, disappeared shortly after its making, was represented by a Linde replica made in 1961.

Because of the rarity, frailty and ephemeral quality of Duchamp's work, any attempt to display it in a comprehensive fashion (outside of the immediate boundaries of the Arensberg Collection in the Philadelphia Museum of Art) necessitates a reliance upon reconstructions, replicas, copies and works in edition.² This situation holds true especially for the readymades, most of which were thought to be without value and therefore discarded (even by their creator). Whenever possible, the organizers of the Palazzo Grassi exhibition tried to secure replicas, such as those produced in the early 1960s by Linde for the Moderna Museet. Of the replicas, the *Bicycle Wheel* made by Richard Hamilton in 1964 (which was also included in the exhibition) is the most unusual in appearance, for rather than having a straight fork as in the original, his is curved and the stool is not white, but an unpainted and rough-hewn piece of simple farm furniture. To those already familiar with this readymade, the combination seems a bit strange, but as the essential concept and general appearance of the original were retained, it was not something that bothered Duchamp, who signed the assembly in 1964, securing its status as a bona fide replica. Most of the readymades are known to us today from the edition prepared by Arturo Schwarz in 1964, where each of the separate items in the edition was either based on a photograph of the lost

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Though the readymades were considered to be without value and often discarded, Duchamp later concluded that they embodied the single most important idea to come out of his work.

original or, when it survived, on the original itself.

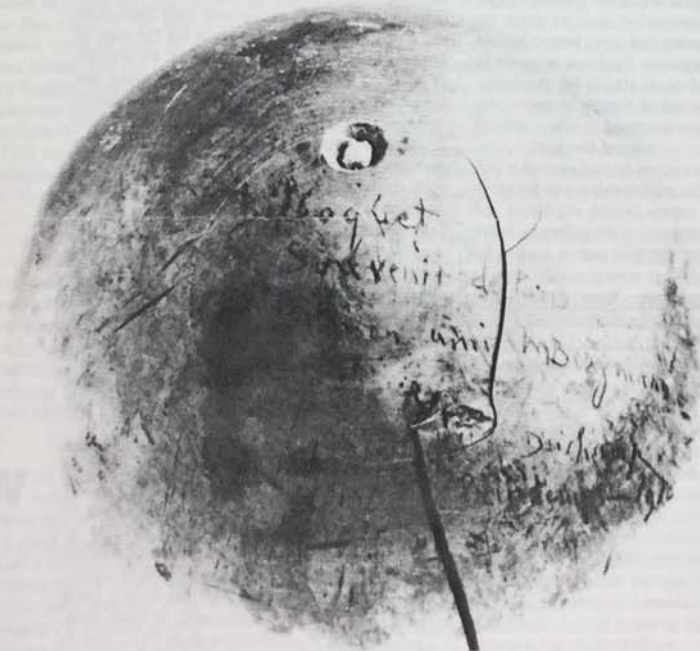
The rim and stool of Linde's replica of the *Bicycle Wheel* cast what seemed to be a precise shadow on the wall, but more perceptive viewers noticed that the shadow was, in fact, an illusion, carefully drawn in pencil by André Raffray, a French artist who 15 years ago prepared a series of 12 gouache illustrations depicting the life of Marcel Duchamp for the Pompidou retrospective.³ Shadows were extremely important to Duchamp, who not only used them as a metaphorical model to explain the existence of a fourth dimension, but who harbored a lifelong fascination for those cast by his readymades. He recorded them photographically in 1918 and, in an exhibition held in Paris a year before his death, he arranged for the shadows cast by his readymades to be painted directly on the walls of the gallery.⁴

Towards the end of his life, Duchamp concluded that the readymade was probably the single most important idea to come out of his work. When asked to identify the most important work he ever produced, however, he responded: "As far as date

is concerned, I'd say the *Three Standard Stoppages* of 1913.⁵ Indeed, the ideas encapsulated within this single work—chance and a defiance of convention—are especially evident in the *Large Glass* and related works, as well as, to various degrees, in virtually everything else the artist produced throughout the remaining years of his life.

But in the exhibition, before being introduced to the subject of the *Large Glass*, viewers passed through a small room labeled "homophones" (words pronounced alike but spelled differently). Upon first glance, this room seemed to be devoted to a display of Duchamp's literary sources, for on view in a vitrine was a copy of Raymond Roussel's novel *Impressions d'Afrique* and magazines open to reviews that included reproductions of scenes from the play based on it. This theatrical event, which Duchamp attended in the spring of 1912, was an experience of critical importance—as the artist himself later explained—to the formation of his earliest thoughts on the *Large Glass*. In another vitrine in this same room was an object heretofore unknown in the literature on Duchamp: a *bilboquet*, the toy used in a French children's game consisting of a wood ball into which a decoratively carved stick is inserted. But on the ball of this *bilboquet*, Duchamp had incised the following words: *Bilboquet/ Souvenir de Paris/ A mon ami M. Bergmann/ Duchamp printemps 1910*.

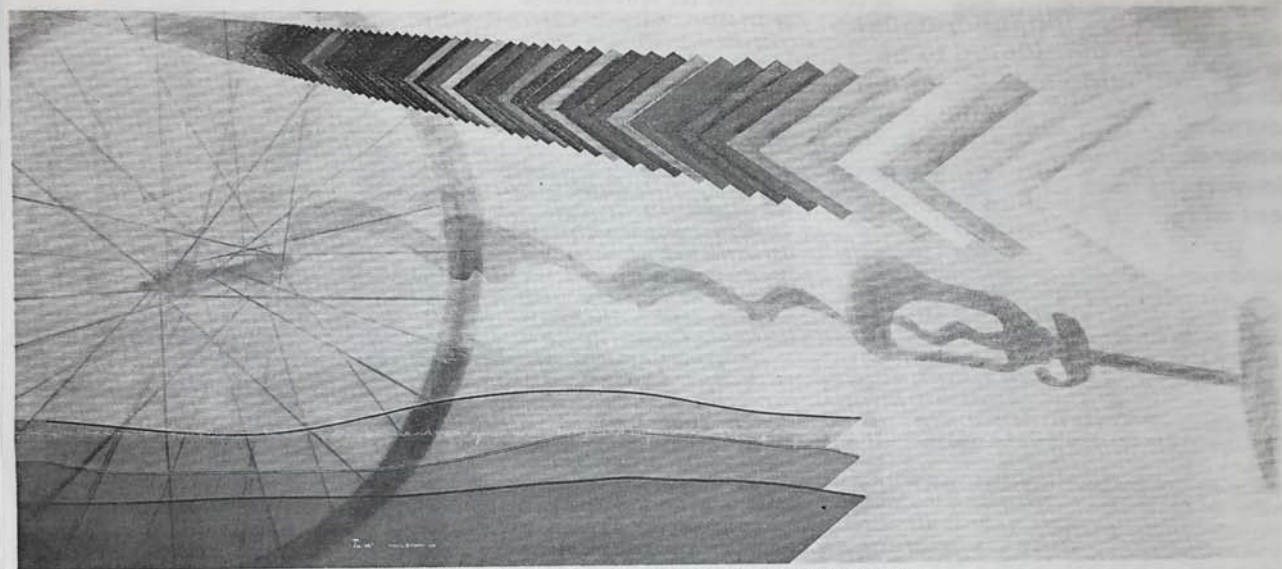
What are we to make of this curious artifact? The catalogue tells us that Max Bergmann was a German painter whom Duchamp met in Paris in 1910. (In the exhibition, Bergmann's diary from this year was presented in the same vitrine, opened to the day recording their first meeting.)



Above and left (detail), *Bilboquet*, 1910, wood, 4 inches in diameter. Collection Ursula and Klaus-Peter Bergmann, Haimhausen, Germany. The inscription reads: *Bilboquet/ Souvenir de Paris/ A mon ami M. Bergmann/ Duchamp printemps 1910*.

We are further informed that for a brief period after they met, the two artists became fast friends and enjoyed a number of evenings bar-hopping in Paris together. It must have been a curious friendship, however, for since Bergmann specialized in the painting of cows, they probably shared few artistic interests. Nevertheless, Duchamp was committed to showing his new German friend "la vraie vie parisienne," and we know that one night Duchamp took him to a bordello in Pigalle, still today the notorious red-light district of Paris. Also relevant to this relationship, and perhaps even more significant, was a critical three-month trip Duchamp made to Munich during the summer of 1912. It was during this period that he began his investigation of the Bride and her Bachelors—a

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Tu m', 1918, oil on canvas with bottle brush, safety pins and bolt, 27 1/2 by 122 1/2 inches. Collection Yale University Art Gallery.

Duchamp claimed to have never liked *Tu m'*, but it remains one of the most visually arresting works in his oeuvre—an appropriate terminus for the part of his career devoted to painting.

theme that would preoccupy him for the next 15 years. When Duchamp later commented on this trip to an interviewer, he explained that he had traveled to the Bavarian capital in order to visit a cow painter whom he had met a few years earlier in Paris.

Even their close friendship, however, does not explain Duchamp's motive for selecting and inscribing this unusual toy as a gift for his friend. For any other artist, such a gesture could be easily dismissed, but, as we well know, three years later Duchamp would begin the practice of transforming common, everyday objects into works of art by the mere placement of his signature. Are we to conclude then, that this object is the first readymade? Intriguing though such a thought might be, some five years would pass before Duchamp selected a name to categorize these objects and define the practice. Yet he must have had a specific reason for choosing this particular object to inscribe for his friend as a souvenir of Paris. Was a *bilboquet* something that uniquely expressed memories of their shared experiences? Knowing what these experiences were, one is tempted to venture a guess: did the shape of the object or the movement resulting from its play (the ball is supposed to be

impaled by the stick) somehow suggest the events that took place during the evening they spent together in Pigalle, or might the object have been intended as the literal illustration of the old French expression: "c'est un véritable bilboquet" (roughly translated: "he's a giddy-headed guy")?

With the exception of this unusual object, virtually every other work of art in the exhibition was already known from prior publications on Duchamp, although some had never been exhibited before. In 1912, for example, Duchamp is known to have executed a full-scale sketch for the *Large Glass* directly on the wall of his rue Hippolyte studio. The work was later destroyed or simply painted over when the artist abandoned the work space. Based on a small drawing on tracing cloth that still survives, however, the wall drawing was faithfully "reconstructed" on canvas for this exhibition and attached directly to the wall of the gallery by André Raffray. Several other rare preparatory studies for details of the *Large Glass* were also exhibited, as were the full-scale reconstructions of the *Glider Containing a Water Mill in Neighboring Metals* (1913-15) and *Nine Malic Molds* (1914-15), made by Richard Hamilton for the Tate Gallery retrospective in 1966.

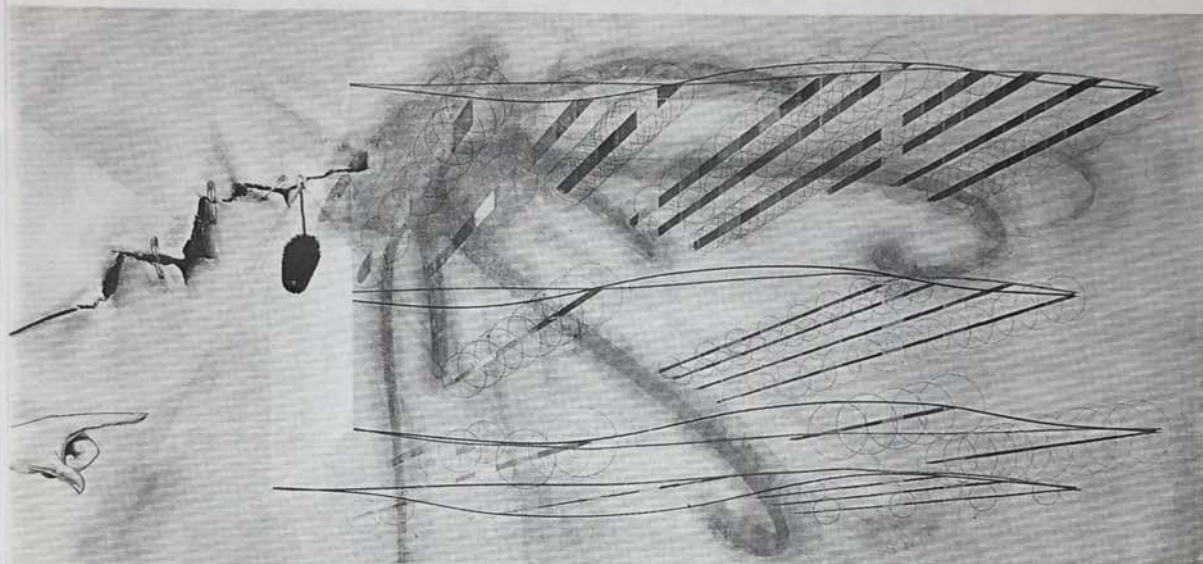
As an ample corollary to the readymades, in the same room where they were displayed hung Duchamp's *Tu m'*, his last oil-on-canvas composition, a work that was commissioned by Katherine Dreier in 1918 to fill a long horizontal space above a bookcase in her New York apartment. Although the painting is extremely complex—incorporating elements the artist had been working on for several years—Duchamp claimed to have never liked the picture. That might account for its ribald title, which, if completed, could read *tu m'emmerdes* (roughly translated: "you bore the shit out of me").

His dissatisfaction with this painting was based on the fact that the work so obviously relied upon ideas he had already developed in other works and therefore necessitated a certain degree of repetition, an artistic practice he had come to detest.

Few viewers today, however, share these sentiments. *Tu m'* remains one of the most visually arresting works in the Duchamp oeuvre, one whose dramatic composition and trompe l'oeil illusionism make it an appropriate terminus for the part of Duchamp's career devoted to painting, for after *Tu m'* he made the decision never to paint again. But the aspect of this work that would most significantly affect artists of the Pop generation was Duchamp's decision to attach actual objects to its surface: a bolt gives the impression of holding a gathering of cloth samples in place, and, similarly, three actual safety pins appear to mend an illusory tear in the center of the composition. The most notable object is a bottle brush that thrusts outward at a 90 degree angle to the surface. As is frequently noted, that element relates thematically to the *Bottle Rack* of 1914; but it is also a formal device that served as an important historical precedent for a later generation of painters, particularly Robert Rauschenberg and Jasper Johns, artists who have readily acknowledged the pioneering influence of Duchamp.

It is known that the organizers of this exhibition encountered a great deal of resistance in securing the loan of this important painting, another reminder of how difficult it will be ever again to assemble such a comprehensive display of Duchamp's work. Although Yale eventually relented and agreed to lend *Tu m'*, they refused to subject their motorized optical construction, *Rotary Glass Plates* (1920), to the potential perils of travel; thus, a posthumous reconstruction from 1976, now in the collection of the Los Angeles Museum of

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Contemporary Art, was borrowed instead. Of course, it was essential to secure the cooperation of the Philadelphia Museum of Art, which lent, among many other things, the celebrated *Nude Descending a Staircase* (1912). The Museum of Modern Art in New York was equally generous in its loans; although MOMA refused to part with *To be Looked at (From the Other Side of the Glass) with One Eye, Close to, for Almost an Hour* (1918), a detailed study on glass for a section of the *Large Glass* (which, like the *Large Glass*, is cracked and very fragile), they did consent to lend their large motorized construction from 1925, the *Rotary Demisphere (Precision Optics)*.

This machine—which consists of a spinning hemispherical dome onto which a series of concentric rings are painted in a spiral design—was placed in a room of the Palazzo Grassi uniquely suited for its display; on the walls surrounding the work, decorative plaster friezes of amorous subjects configured in tondo formats have been preserved from the building's original design. Not only does the circular design of the *Rotary Demisphere* echo the shape of these tondos, but its pulsating motion can be related to their theme, for Duchamp himself once equated his interest in optics and the fourth dimension with the sexual act.⁶

With Duchamp's nearly continuous exploration of sexual themes in his work, it is curious that art historians have never really devoted a great deal of attention to investigating the artist's personal relationships with women. Whereas the private lives of Picasso and even Matisse have been the focus of detailed studies, Duchamp's is virtually ignored. There are a number of factors that might account for this neglect: by all accounts, Duchamp was known to be an intensely

private individual, and he was by nature shy. As a result, it is easy to understand why most of his amorous encounters never progressed to the point of serious emotional involvement. Indeed, he repeatedly warned one of his girlfriends, Beatrice Wood, a young actress whom he had met in New York in 1916 (and who is still living), never to confuse sex with love, which is what he must have felt she did in her failed relationship with his friend Henri-Pierre Roché.⁷ Such an admonition is revealing, for several women Duchamp knew intimately complained of his inability to fall in love. As for his first marriage in 1926 to Lydie Sarazin-Levassor, the daughter of a rich automobile industrialist, that relationship seemingly had nothing to do with love and ended in divorce after only six months. Why the artist agreed to the union in the first place perplexed even his closest friends, as his disdain for marriage was well known. Apparently it was a marriage of convenience, one made to satisfy the requirements of the bride's mother, who would not allow her husband to file for divorce before their daughter was married. For Duchamp, the arrangement was not difficult to rationalize, for, as he explained to friends, his wife was financially independent and would present no encumbrances on his unrestricted life-style.

There was one object in the present exhibition, however, that served as a vivid testimony to Duchamp's emotional attachment to at least one person, Maria Martins (1900-1973), a Brazilian sculptor whom Duchamp probably met shortly after moving to New York in 1942.⁸ Entitled *Paysage faitif* (1946) and translated as *Wayward Landscape*, this work was made for special inclusion in a deluxe edition of his *Boîte-en-valise*, the portable museum Duchamp designed in the 1930s and began selling in the early 1940s as a sort of assembly in miniature of his most important works.

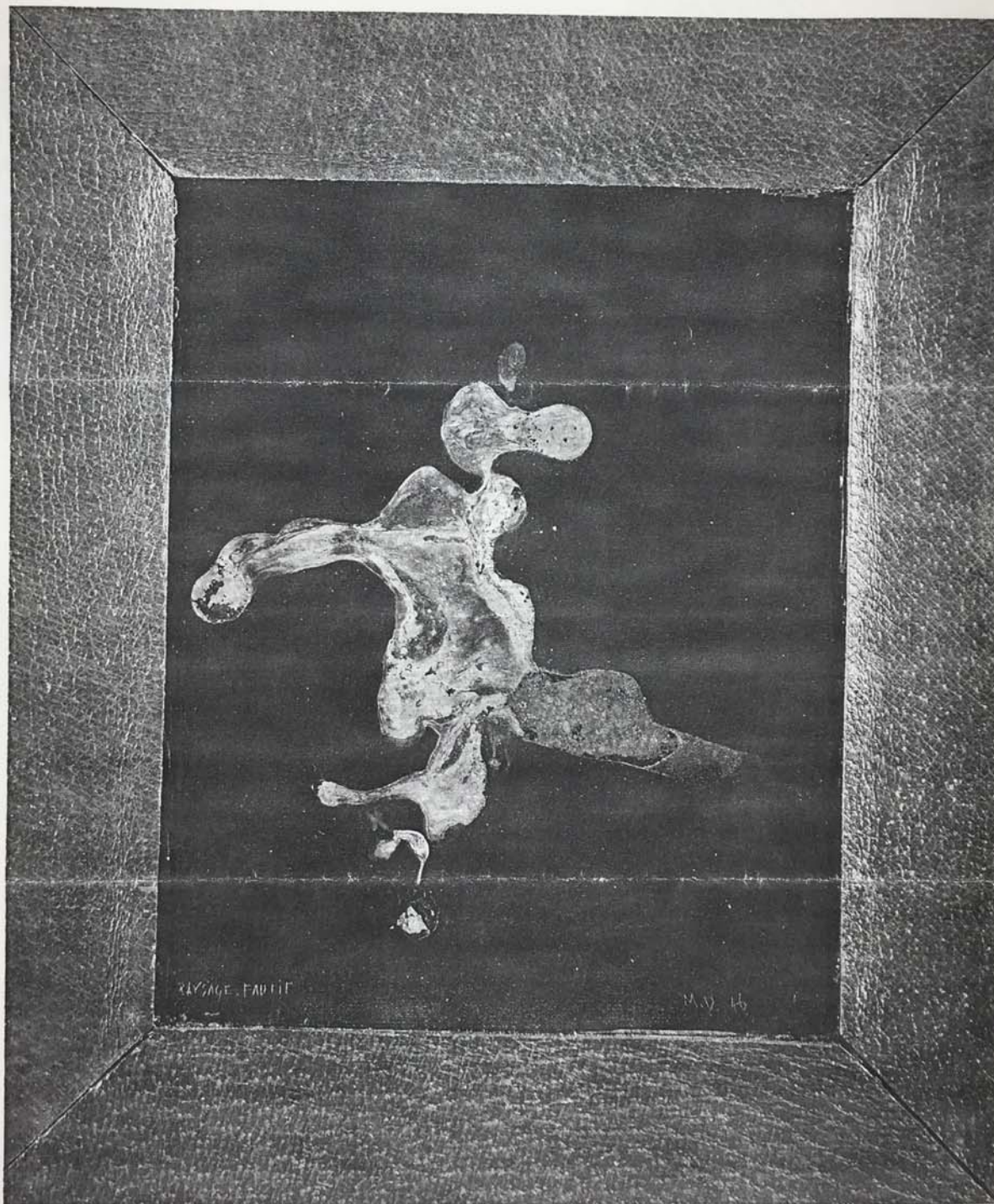
As an inscription on the box indicates, this particular example of the valise was dedicated to Maria Martins and given to her on April 6, 1946.

Upon first inspection, this image appears to be purely abstract, a work created with a light wash of viscous pigment that was allowed to flow directly from its container onto the support. It is not visually dissimilar from contemporaneous experiments being conducted in New York by the newest wave of young American painters, the Abstract Expressionists. But the tactile and visual appeal of this latest artistic style held little interest for Duchamp, who placed Abstract Expressionism in the category of art designed primarily for the eye's delectation—what he called "retinal." It was only when Maria Martins's example of the valise was lent to a show on Duchamp's *Fountain* held four years ago at the Menil Collection in Houston, Texas, that the medium of *Paysage faitif* was confirmed (it had already been suspected by Ecke Bonk, a German artist and scholar who had known about the work and who was then in the process of writing his book on the valise [see *A.i.A.*, June '90]).⁹ It was made entirely with seminal fluid, doubtless Duchamp's own, a touching and brilliant message for the woman he loved but knew he could never marry (she was already married and the mother of three). There is little question that in this work, Duchamp intended the medium to be its message.

Other than occasional references to the fact that she owned several works related to the *Etant donné*s (1946-66), the name Maria Martins does not appear in any of the previously published monographs or biographies on Marcel Duchamp. Because she was married to such a prominent public figure, her relationship with Duchamp was known only to a few close friends (and was not further clarified in the Palazzo Grassi exhibition or

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Paysage fautif, 1946, seminal fluid on Astralon, backed with black satin, 8 3/4 by 6 1/2 inches; included in the Boite-en-valise, no. XII, dedicated to Maria Martins. Museum of Modern Art, Toyama, Japan.

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Maria Martins surrounded by jewelry of her own design, Vogue, July 1, 1944.

Right, Etant donnés: Maria, la chute d'eau et le gaz d'éclairage, 1947(?), pencil on paper, 15 1/2 by 11 1/2 inches. Moderna Museet, Stockholm.

sculpture, consisted of organic shapes molded into expressive patterns. In 1944, her designs were featured in a full-page photograph published in *Vogue*, a double-exposed image that gives the impression that the artist is seen through glass—and that makes it tempting to attribute the layout to Duchamp. How Duchamp and Martins met is unknown, although they were probably introduced through the circle of artists who congregated at Peggy Guggenheim's Art of this Century Gallery in New York during the years of the Second World War.

Throughout the 1940s, Martins was a frequent participant in Surrealist activities, using only her first name: Maria. Reproductions of her sculpture were featured in a number of Surrealist publications, and she contributed to most of the major Surrealist exhibitions. In 1942, 1943, 1944 and 1946, she exhibited her sculpture at the Valentine Gallery in New York (the show in 1943 was shared with Mondrian), and in 1947 she showed at the Julien Levy Gallery, an exhibition that featured a fully illustrated catalogue with an introductory text by André Breton. As late as 1960, Breton continued to include her work in Surrealist exhibitions,

The *Paysage fautif* can be seen as a vivid indication of Duchamp's attachment to the Brazilian sculptor Maria Martins. The two artists probably met shortly after Duchamp's move to New York in 1942.

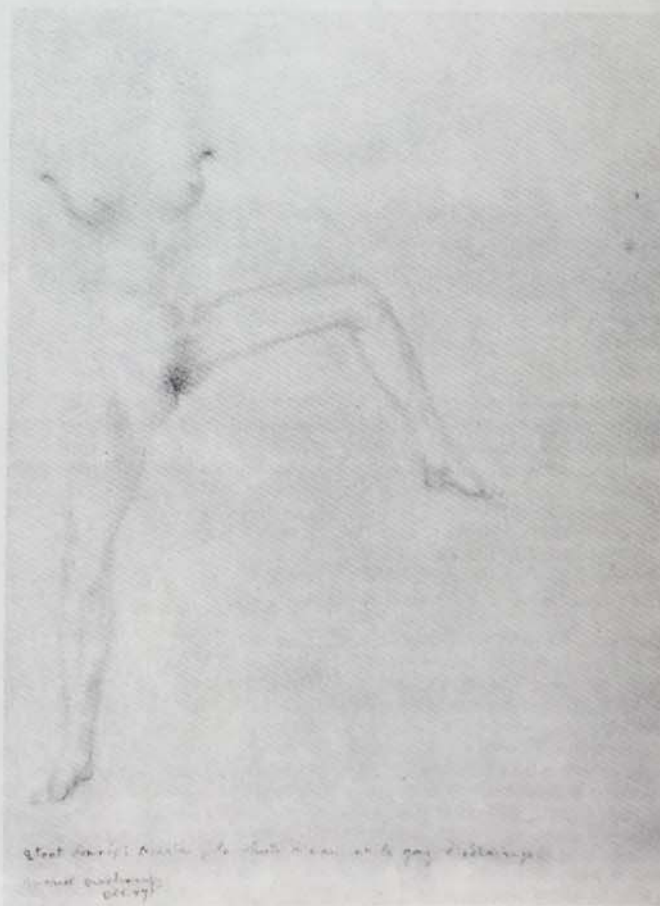
although by then she had returned to Brazil. There she became an important figure in the promotion of modern art, helping to organize the first São Paulo Biennial in 1951. But most of the remaining years of her life were spent writing articles and books based on her worldwide travels.¹¹

In addition to the Maria Martins valise, a number of other examples from the deluxe edition were shown in the Duchamp exhibition, including one dedicated to Katherine Dreier and another to the Chilean painter Roberto Matta Echaurren, who,

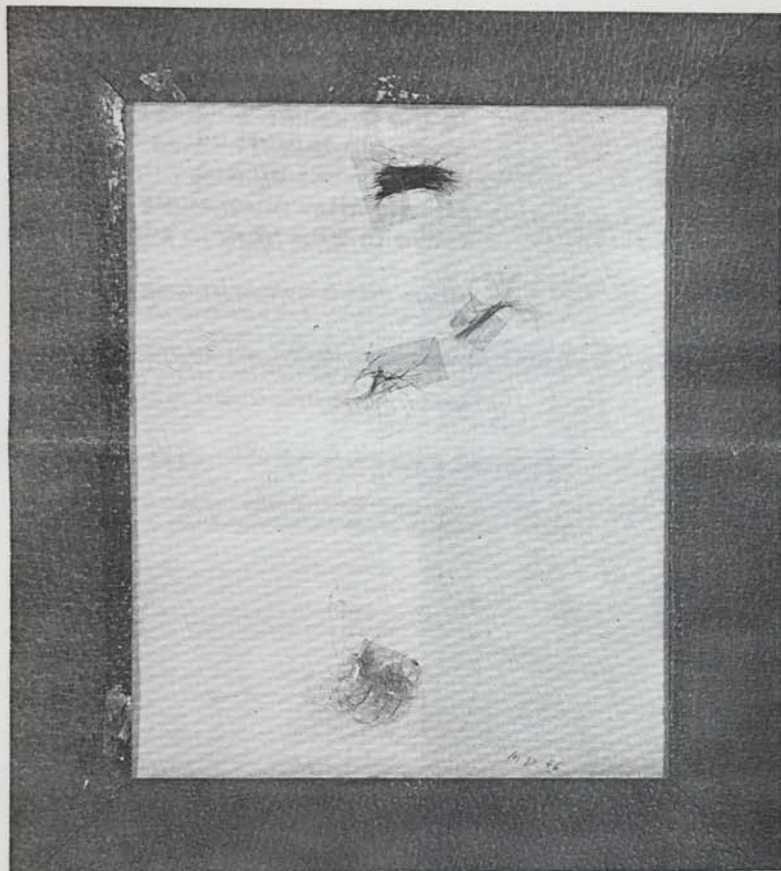
catalogue). Born and raised in Brazil, Martins was educated in a French school in Rio de Janeiro and spoke French fluently. To escape an unhappy marriage, she fled to Paris, where her father had been living in political exile. There she met and married the Brazilian diplomat Carlos Martins Pereira e Sousa. Following her husband's diplomatic assignments, she lived for a number of years in Copenhagen and Tokyo before moving to Brussels in 1936 upon her husband's appointment as ambassador to Belgium. There she accepted an apprenticeship with the Belgian sculptor Oscar Jaspers and developed skills in wood carving.

By the time Martins moved to Washington, D.C., in 1939 (her husband served as ambassador to the United States until 1948), she was already a relatively well-established sculptor. In 1941, she was given a retrospective exhibition at the Corcoran Gallery of Art, and shortly thereafter she took a studio-apartment in New York. For the next decade, she commuted frequently between the two cities, juggling her obligations as a mother and wife with her career as a sculptor. In New York, she worked for a brief period with Jacques Lipchitz and studied printmaking with Stanley William Hayter at his famous Atelier 17 (which, during the war years, had moved from Paris to quarters provided by the New School for Social Research in New York). It was at this point that the style of her work changed dramatically, incorporating Surrealist elements that soon came to the attention of André Breton.¹⁰

Aside from her work in sculpture, Martins also made jewelry, which, like certain examples of her



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Untitled, 1936, hair taped to Plexiglas, 7 1/2 by 6 inches; included in Boite-en-valise, no. XIII, dedicated to Roberto Matta Echaurren. Private collection, New York.

together with Dreier, wrote the first book on the *Large Glass*.¹² One of the largest rooms on the top floor of the Palazzo Grassi was used to exhibit the contents of Duchamp's valise, and a number of the original paintings that were reproduced in this intricate and painstakingly produced assembly hung on the walls surrounding the display. The unique item contained in Matta's valise was already known (through the inventory published by Bonk in his book on the valise), but it was exhibited here for the first time; this semi-abstract image consists of hair samples taken from the head, chest, underarm and pubic area, arranged vertically with only a thin line to indicate the contour of a body, and an equally slight gathering of line to suggest the form of an erect penis. We can be relatively safe in assuming that, like the sperm sample, these tufts of hair came from the artist's own body, and that he perhaps intended the work to be understood as a self-portrait. Did Duchamp intend to create an image that only Matta would understand? Or, because the samples of hair are affixed by clear tape to the underside of a plexiglass sheet, did he perhaps intend to make an oblique reference to the

Large Glass (and did he perhaps envision himself as one of the bachelors imprisoned under its surface)?¹³

For today's audience, of course, it is no longer necessary to associate Duchamp's messages with specific individuals. Although these items might have been intended for private viewing by their respective recipients, Duchamp was intelligent enough to know that they would someday turn up again, but—as in the case of the Maria Martins valise—not until their personal message was of no consequence in the private life of the person for whom the work was originally created. For example, on the basis of a drawing that was also included in the Palazzo Grassi exhibition and inscribed *Etant donné: Maria, la chute d'eau et le gaz d'éclairage* (1947), we learn that Maria Martins can be identified as the inspiration for the elaborate tableau Duchamp worked on in secrecy during the last 20 years of his life: *Etant donné: 1° la chute d'eau / 2° le gaz d'éclairage* (1944-66). Of course, it was impossible to transport the original, which, like the *Large Glass*, is permanently installed in the galleries of the Philadelphia

Attempts at psychological readings of Duchamp's life and art have proven to be exceptionally flawed since he was always careful to keep private the intimate facts of his existence.

Museum of Art. Nevertheless, the piece was adequately represented in the exhibition by a number of preparatory works (including the above-mentioned drawing) as well as by a wonderful collage of photographs from the Philadelphia Museum (on extended loan from Mme. Duchamp) and a three-dimensional relief study on vellum from the Moderna Museet. The latter, incidentally, was the only work directly connected to the *Etant donné* that was exhibited in Duchamp's lifetime (it was shown without commentary in the Tate Gallery retrospective of 1966).

Even though the inscription on the drawing suggests that Maria Martins probably served as the first model for the *Etant donné*, what can we do with this information? Considering the way in which the *Large Glass* and *Etant donné* were designed to interrelate conceptually—the latter a visual manifestation of elements that were rendered only abstractly in the former—one could argue that this identification is critical to our understanding of both works. Certainly the subject of sexual frustration—which is one of the underlying themes of the *Large Glass* (the Bachelors never manage to attain physical union with their Bride)—can be readily associated with the *Etant donné*, since we now know the connection between this work and Maria Martins, the woman with whom Duchamp could never establish a secure and enduring relationship.

It would of course be a mistake to think about the *Etant donné* today as little more than a visual document of Duchamp's relationship with Maria Martins. Not only does the tableau rely upon themes addressed in his earlier work but, in its final form, Duchamp consciously eliminated all vestiges of personal reference in the *Etant donné*; he removed the name Maria from its title, and a few years after his relationship with her was effectively terminated (her husband moved the entire family to Brazil), Duchamp seems to have altered the identity of the female figure by changing her hair to a color more closely matching that of his future wife, Alexina Matisse (known as "Teeny"), whom he married in 1954.

The Palazzo Grassi exhibition would not have been possible without the complete cooperation of Mme. Duchamp, who interceded at the last moment to secure some of the show's most important loans. She also lent generously from her own collection, beginning with the three toy horses Duchamp cut out of cardboard and painted when he was only a child. Although a product of his hand, these little figures can hardly be grouped with the artist's mature work; nevertheless, just as the *bilboquet* can be seen to foreshadow future

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developments, these toys document his early interest in games, a preoccupation that affected both his art and life, with chess at one extreme and the art game—or more precisely, Duchamp's refusal to play the art game—at the other.

Most of the works included in the exhibition are reproduced in the accompanying catalogue but because of the unusual way in which the material is organized, they are not easily found.¹⁴ Like the exhibition, the catalogue is arranged thematically (rather than chronologically). It is designed as a double-faced publication: from one direction—titled *Opera* (Work)—it presents most of the paintings, sculptures, drawings and related documentary materials that were included in the exhibition; from the other—titled *Vita* (Life)—we are provided with a day-by-day account of events in the artist's life, over 3,600 separate entries organized in accordance with astrological signs. This section of the catalogue, titled "Ephemerides on or about Marcel Duchamp and Rose Sélavy: 1887-1968," is derived from exhaustive research conducted over the course of the last 18 years by Jennifer Gough-Cooper and Jacques Caumont. There can be no question that Duchamp scholars will consider the information contained in this section to be the catalogue's most valuable feature; it is equally certain, however, that most will consider it to be the publication's most controversial one. Certain details are so incidental that they will be of little or no interest to the general reader, and because of the system of organization employed, information about specific events in Duchamp's life is difficult, if not impossible, to locate without reading the entire text (though some help is provided by an index to the works).

Among the countless new things that we learn about Duchamp's art and life in the ephemerides, the most surprising and exciting is that Duchamp had a daughter whose existence he knew about, but whom he did not actually meet until a few years before his death. At an opening party held at the Galerie Louis Carré in Paris on June 23, 1966, Duchamp met Jeanne Serre, a woman whom he had known intimately some 55 years earlier and who had posed for one of the female figures in his 1911 painting *The Bush*.¹⁵ Duchamp asked Jeanne about their past, wanting to know especially about her daughter, who was born in 1911. He was told that her name was Yvonne and that, in accordance with her mother's wishes, she had become a painter. Duchamp and his wife arranged to meet the daughter a few days later in her Montmartre studio. "Teeny is very touched by the remarkable mental and physical resemblance to Marcel, especially the hands," the authors report in their entry for this date. Indeed, the resemblance was not merely coincidence. It is now generally acknowledged that the painter they visited in Montmartre is Duchamp's daughter, a woman presently in her early 80s who regrets only that her acquaintance with her father was so brief (he died two years after their meeting).

Tantalizing though this information might be, many will fail to see how a detail resurrected from Duchamp's private life has any consequence for



Duchamp seated on a park bench with his head partially shaven, in Le Tremblay-sur-Mauldre, 1921. Photographer unknown.

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The Bachelor's Quest

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his art. Others, however, may see things quite differently. Just as it can be demonstrated that the themes of unattainability and sexual frustration were critical to the conception and formation of the *Etant donnés*—elements that we now know were reflections of experiences in the artist's private life—isn't it possible that a knowledge of this child's existence affected Duchamp's initial thoughts on the subject and design of the *Large Glass*, which, after all, was begun in 1912, a year after this little girl was born? In Duchamp's mind, the child's birth must have reinforced Jeanne Serre's identity as a bride, even though, at the time, she was already married to another man (see catalogue entry for April 16, 1910), an insurance broker who brought up the girl as his own. Is it merely coincidental, then, that within a year, Duchamp began research on a work whose central theme was a bachelor's unsuccessful quest for his bride?

Obviously, the degree to which a specific event in an artist's life influences the creative process is impossible to determine with precision. In the case of Duchamp, attempts at psychological readings of his life and art have proven to be exceptionally flawed since he was careful to keep private the more intimate facts of his existence. Outlandish theories have been proposed, resulting in analyses that reveal more about the person making the analysis than about Duchamp. And the artist himself contributed to the confusion surrounding his work by suggesting that the interpretation of any given piece should be regarded as an integral part of the work itself. This point was made clear in a lecture Duchamp delivered in 1957 to the American Federation of the Arts in Houston, Texas. "The spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications," he said, "and thus adds his contribution to the creative act."¹⁶

But even if we accept Duchamp's hypothesis, we may still feel the need to question the value and/or credibility of a specific interpretation—especially if we have reason to doubt an interpreter's ability to properly decipher the facts, or if we consider the data at his or her disposal to be incorrect or insufficient. For the latter problem, the sheer quantity of information presented in the Palazzo Grassi exhibition and documented in its accompanying catalogue will do much to improve the situation, and will surely function as an invaluable source for future efforts to understand the artist and his work.

Yet in spite of the predilection of the organizers to include virtually every piece of information about Duchamp's life and art available to them, their exhibition still had a significant weakness—it failed to reveal one of the most important elements of Duchamp's work: his subtle sense of humor. With the exception of a few documentary photographs—such as the fabulous image of Duchamp crouched on a park bench outside Paris, miming the devilish pose of a beady-eyed grinning monster—we catch only a fleeting

glimpse of this aspect of the artist's personality in the Palazzo Grassi exhibition.

Perhaps no single event better emphasizes the humorous underpinnings of Duchamp's work than the final episode of his life—one that he was powerless to control. Just a few days before the opening of the Palazzo Grassi exhibition, Mme. Duchamp granted a rare interview to an Italian journalist. In casual conversation, she told the reporter a story about her husband's death that she had never previously disclosed. Until now, we knew only that Duchamp died quietly one evening after enjoying dinner with some friends. But according to Mme. Duchamp, what actually took place was far more memorable. Almost every evening before retiring, she explained, she and her husband were in the habit of reading funny stories aloud to each other. The joke would leave both of them laughing just before going to bed. On the evening of Oct. 2, 1968, it was his turn to read and, as usual, when the punch line came, they both laughed exuberantly. But on this particular evening, while laughing, Duchamp quietly closed his eyes and expired.¹⁷ He died laughing!

Of course, much could be made of this story. It almost sounds too good to be true. It also bears a remarkable resemblance to accounts of the death of Pietro Aretino, the famous Renaissance satirist who supposedly laughed so uproariously at a good after-dinner joke that he fell off his chair, cracked his skull and died.¹⁸ As for Duchamp, it seems only appropriate that he died with a smile on his face. What better ending could there be for an artist whose controversial ideas have formed the basis for some of the most heated debates in the history of 20th-century art? □

I would like to thank Clarenzo Catullo at the Palazzo Grassi for patiently answering my many questions about the exhibition.

1. Marcel Duchamp to Jacques Doucet, postcard, May 23, 1926 (Bibliothèque Littéraire Jacques Doucet, Universités de Paris, pièce no. JD.7204.63).
2. Technically, any object made with the intention of physically re-creating the appearance of an original work of art is a copy. With Duchamp's work, however, the issue

The "Ephemerides" section of the catalogue contains countless pieces of new information, but its odd system of organization—in accord with astrological signs—makes it extremely difficult to use.

of replication is obviously complicated by the special character of the readymade. Further adding to the confusion is the fact that in the Duchamp literature the terms "replica," "reconstruction," "copy" and "edition" are used interchangeably and to refer to the replication of readymades as well as of other works.

I should like to propose the following distinctions. Generally speaking, the term "replica" should be used for an object made with the intention of re-creating a single example of a given readymade; the object should have been selected or physically constructed by Duchamp himself with the intention of emulating the appearance of the original. In certain cases, replicas have been made by a person other than the artist, but within the artist's lifetime and with his authorization and approval (such as the works in the Arturo Schwarz edition of the readymades). Given the nature of the readymade, a replica is not necessarily an accurate facsimile of the original; some replicas introduce variations on the design of the original.

The term "reconstruction," on the other hand, does suggest a precise and accurate facsimile of an original, and should not be applied to readymades. It refers to the involved process of creating a second example of a given painting, sculpture or a work on glass, in which the size and appearance of the original work of art are replicated and the object is faithfully reconstructed in a way that repeats the process and techniques used by the artist himself in creating the original.

When applied to readymades, the term "copy" should be reserved for those produced after Duchamp's death, even if made with the approval of his heirs and/or his estate.

All of these categories are further complicated by the fact that occasional copies have been made of replicas,

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Three Game Horses, ca. 1910, painted cardboard, string, wire and lead, approx. 2 1/2 inches high. Collection Mme. Alexina Duchamp, Villiers-sous-Gréz.

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The Bachelor's Quest

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including those of the Schwarz edition. In the opinion of the author, works of this type should be considered the equivalent of mechanical reproductions. Like documentary photographs, they may be perfectly adequate for exhibition purposes, but they should carry no commercial value beyond the expenses incurred in their making.

3. These images were published with a text by Gough-Cooper and Caumont in a small, children's-style book entitled *La Vie illustrée de Marcel Duchamp*, Paris, Centre National d'Art et de Culture Georges Pompidou, 1977.

4. "Readymades et éditions de et sur Marcel Duchamp," Galerie Claude Givaudan, June 7, 1967. For Duchamp's *Shadows of Readymades*, 1918, see the photograph reproduced in Anne d'Harnoncourt and Kynaston McShine, *Marcel Duchamp*, Philadelphia Museum of Art / Museum of Modern Art, 1973, p. 285.

5. Quoted in Katherine Kuh, "Marcel Duchamp," in *The Artist's Voice*, New York, Harper & Row, 1962, p. 81.

6. In a letter to Serge Stauffer, Duchamp described "the erotic act" as "the fourth dimensional situation par excellence" (see letter dated May 28, 1961, in Stauffer, *Marcel Duchamp: Die Schriften*, Zürich, Regenbogen Verlag, 1981, p. 266).

7. As relayed by Beatrice Wood, in conversation with the author, Mar. 3, 1993, Ojai, California.

8. In a chronology prepared by Martins herself, she gives the date of her birth as 1910 (copy in Artists File, Library, Museum of Modern Art, New York). This report is contradicted by photographs of the artist published in articles and newspapers during the 1940s (also preserved in the Artists File, MOMA). According to more reliable accounts, she was born on Aug. 7, 1900 (see, for example,

E[douard] J[aguer], "Maria," in Adam Biro and René Passeron, eds., *Dictionnaire général du Surréalisme et de ses environs*, Paris, Presses Universitaires de France, 1982, p. 265).

9. See William Camfield, *Marcel Duchamp: Fountain*, Houston, The Menil Collection / Houston Fine Art Press, 1989, cat. no. 12, p. 170. The medium is disclosed for the first time in Bonk, *Marcel Duchamp: The Box in a Valise*, New York, Rizzoli, 1989, pp. 282-83.

10. According to Breton, he first saw her work in 1943; see his essay "Maria," in *Maria*, exh. cat., Julien Levy Gallery, New York, Nov. 25, 1947-Jan. 3, 1948 (reprinted in Breton, *Le Surréalisme et la peinture*, Paris, Gallimard, 1965; trans. by Simon Watson Taylor, *Surrealism and Painting*, London, Macdonald, 1972, pp. 318-21). The change in Martins's style can be demonstrated by comparing three sculptures preserved in the collection of the Museum of Modern Art, New York (catalogued only under the name "Maria"): *Christ* (1941) is a nearly eight-foot tall figurative image carved from a single block of wood, whereas *The Impossible, III* (1946) and *The Road; The Shadow; Too Long, Too Narrow* (1946) are bronze sculptures clearly inspired by a more mysterious, inherently Surrealist style (for reproductions, see Alfred H. Barr, Jr., *Painting and Sculpture in the Museum of Modern Art 1929-1967*, New York, Museum of Modern Art, 1977, p. 313).

For some of the biographical details presented here, I am indebted to Nancy Deffebach, who researched the art and life of Maria Martins several years ago and allowed me to consult a provisional chronology she prepared. I am also grateful to Calvin Tomkins, who is preparing a biography of Marcel Duchamp, and who generously provided additional information on Duchamp's relationship with Martins. I should also like to thank Nora Martins Lobo, who kindly read and approved these passages about her mother and provided many useful suggestions.

11. Breton included two of her sculptures in the

"International Surrealist Exhibition," D'Arcy Galleries, New York, Nov. 28-Jan. 14, 1961 (see also his *Surrealist Intrusion in the Enchanters' Domain*, New York, D'Arcy Galleries, 1960, p. 124). Catalogues for the various exhibitions referred to above are preserved in the Artists File, MOMA. For reviews, see C. Powell Minnigerode, "Sculptures by Maria Martins," *Pan American Union Bulletin*, vol. 75, no. 12 (December 1941), pp. 682-85; "Madame Carlos Martins," *Vogue* (Apr. 1, 1943), pp. 60-61; and "Madame Martins is a Gifted Sculptress," *Brazil*, vol. 19, no. 11 (November 1945), pp. 8-9. For a complete reference to the Julien Levy catalogue, see previous note.

12. Katherine S. Dreier and Matta Echaurren, *Duchamp's Glass: An Analytical Reflection*, Société Anonyme, Inc., Museum of Modern Art 1920, 1944.

13. In the catalogue accompanying this exhibition, this work is given the title *Ty's*, the French term for samples of human hair. It is reproduced here without a specific title, however, for—as far as we know—Duchamp himself never gave it one.

14. Jennifer Gough-Cooper and Jacques Caumont, *Marcel Duchamp*, with an introduction by Pontus Hulten, Milan, Bompiani, 1993.

15. Information pertaining to this event can be found in the catalogue entry for June 26, 1966.

16. The text for this lecture was published a few months after it was delivered (see Marcel Duchamp, "The Creative Act," *Art News*, vol. 56, no. 4, Summer 1957, p. 29).

17. Interview with Leonetta Bentivoglio, "Duchamp, mio marito," *La Repubblica*, Mar. 31, 1993.

18. The reference to Aretino's death was kindly provided by Professor Leo Steinberg.

Author: Francis M. Naumann is an art historian who specializes in New York Dada. He is co-editor of *Marcel Duchamp: Artist of the Century* (MIT Press, 1989).

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LILIAN AKEMI TONE
OSWALDO SERGIO CORRÊA DA COSTA

11/20/94

Dear Francis,

With some delay, here is the catalogue we promised to send you, with pictures of Maria Martins's work. I also translated for you

Maria Martins
info.
given to
me by

the section from Wesley Duke Lee's catalogue text in which Maria Martins takes him to meet Duchamp in the 60's, when it appeared that they were no longer in touch.

Our best to Terry. Regards,
Oswaldo.

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nuamente, ensinava até para cachos de uva e gostava disso. Mas Duchamp não, Duchamp era mais quieto, sempre com aquela cara que não está nem rindo nem não rindo, igual ao Carlos Fajardo. É, o Fajardo me lembra muito Duchamp.

Na época, não o entendi naquela reunião, hoje entendo: já me vi nessas circunstâncias e faz sentido. Ocasionalmente acontece e não fico nem um pouco chateado, me divirto até.

PROSPECTUS

Naturalmente, enquanto estudante não tinha a cabeça totalmente virada para Nova York, pois estava lá para um treino, lá voltar, não queria outra coisa. Em nenhum momento, me passou a idéia de ficar, se bem que as oportunidades que foram aparecendo convidassem muito.

Mas meu negócio era voltar para cá, e foi isso que fiz. Achei que ia vir e estourar como um campeão de publicidade. Assim, 'tchan'.

Que nada! Cheguei com uma série de informações que, em 55, os grandes publicitários nem sabiam do que se tratava. Não sabiam mesmo, porque ainda estavam acostumados com o reclame.

(Assim mesmo, participei do Primeiro Salão Paulista de Propaganda e levei os três primeiros prêmios, um 'esculacho').

Mas as agências achavam muito difícil me colocar. Na época, o cara tinha que desenhar tudo, não havia essa conceituação de campanha, de projeção, que hoje é normal. Fiz umas tentativas como diretor de arte e não deu certo, não podia dar certo, porque queria dar ao anúncio uma subjetividade que ele não pede. O anúncio é uma paulada: acaba ali, e arte não é uma paulada. Eu começava a pensar sobre o anúncio e acabava inclusive desistindo de fazê-lo, pois compreendia o absurdo de vender sabão.

Além disso, embora já tivesse uma habilidade para desenhar bastante desenvolvida, nunca soube fazer nada se alguém me disser: 'desenha alguma coisa aí'. Não sei.

É engraçado, mas é assim. Tanto que fui dos primeiros a usar fotografias, imagens prontas etc., que naturalmente procurava identificar com uma certa originalidade, mas sempre no intuito de não usar o meu desenho que, para mim, é uma coisa que já vem pronta. Não consigo fazer um desenho para isso ou aquilo.

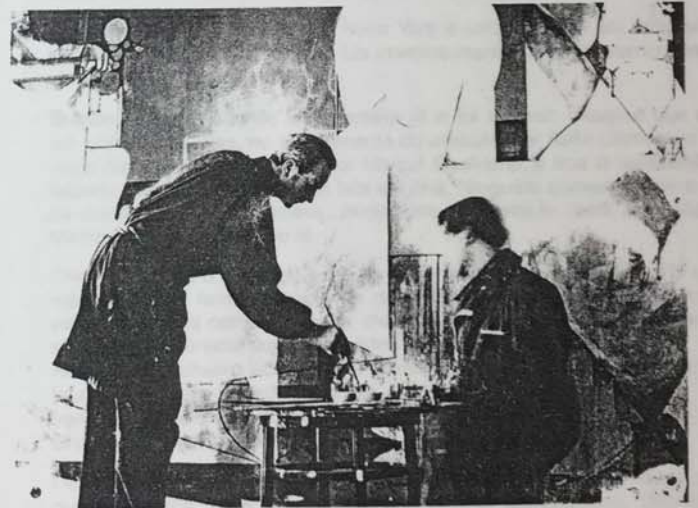
Como publicitário, então, só errava, não dava mesmo, e fui saindo. Acabei sendo despedido de uma agência porque levei um rádio para ouvir e o patrão disse que era o rádio ou o emprego. Sai junto com o rádio!

Tive esses choques todos, que naturalmente sentia com grande intensidade, e afinal conheci Plattner.*)

KARL PLATTNER

Fui lá, me apresentei e pedi para estudar com ele. O Plattner ficou impressionado com o meu portfólio, pois já desenhava bem e ele achou que eu poderia ser útil. Estabelecemos uma regra e passei a ser seu discípulo. Trabalhava para ele, ganhava um ordenado e fazia todo o serviço do atelier. Chegava às 8 horas (que o velho era metódico), arrumava o studio todo, limpava os pincéis do dia anterior e deixava tudo pronto até ele chegar.

O método de trabalho de Plattner era engraçado: ia tocando vários quadros ao mesmo tempo.



6 Karl Plattner com Wesley Bozano 1960

(* Plattner, Karl

Nascido em Malles Venosta em 1919, iniciou seus estudos de pintura e desenho como autodidata. A partir de 1946, estudou em Florença, Milão e finalmente Paris, onde chegou em 1948 e foi aluno de André Lhote e da Academie de La Grande Chaumière.

Fez algumas exposições na Europa e em 1952, veio para o Brasil, a fim de expor no MAM de São Paulo.

Fixou-se então nesta cidade, onde desenvolveu uma atividade intensa: participou dos Salões de Arte Moderna, de quatro Bienais, expôs individualmente diversas vezes e executou muitos painéis, além de ter sido responsável pela orientação de diversos artistas em São Paulo. Voltou algumas vezes à Europa, mas pode-se dizer que viveu em São Paulo até fins de 1958, quando regressou definitivamente à Europa.

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From: Wesley Duke Lee, published by IBAC, São Paulo
1992, 2nd edition, pages 12 → 14

Possivelmente esse treino é que permitiu o meu estilo de hoje que é uma mistura. Se tivesse ido para Filadélfia, certamente não seria assim.

O BALANÇO

Além disso, a escola era em Manhattan e estávamos no momento quente de uma época, de 52 a 55, quando havia uma ebulição diferente naquela cidade: grandes contrastes, choques, segregação violenta. Os estrangeiros eram estrangeiros, ou melhor, porcaria (e eu nunca fui aceito como americano: eles flagravam pelo jeito, pelo sotaque e também, certamente, pelo fato de eu não me sentir de lá).

Nova York era a cena de grandes acontecimentos, inclusive da gestação da Pop. Vi, entre outras, uma exposição do Rauschenberg num porão. Mas não porão-galeria, porão mesmo. Ninguém estava achando nada: era somente um grande louco, engraçado e tal.

Quem mandava nesta época era o abstracionismo, a *action painting*, o expressionismo abstrato, o Kline, Pollock, Motherwell, esses batutas. Então vi o Pollock, achei bom, mas já era coisa velha. Incrível, já era coisa velha.

Aí vinha essa outra turma, tudo bem maluco, garrafa de coca-cola etc. e era o que colava.

Mas, ainda não cabia bem no ambiente, pois a influência europeia continuava muito grande. Mesmo na escola, Leo Steinberg, nosso professor de história da arte, dava um curso todo orientado para a Europa. A informação era a mesma daqui: se você não for para a Europa, não adianta, vai ser um desgraçado (e eu tinha ido para os EUA!).

O clima intelectual era bem europeu, embora interpretado pelo *American way*. Isto desapareceu, não tem mais, e no momento estou querendo saber se Nova York sempre foi do jeito que está lá. Descobri recentemente que ela tinha ficado para mim como uma espécie de recurso secreto: eu não precisava assumir totalmente, porque, em último caso, escapava para lá e estava salvo. Cometi o engano de fazer esta última viagem e acabou-se o esconderijo...

DUCHAMP

Mas o impacto específico foi quando entrei no Museu de Arte Moderna de Nova York e, pela primeira vez, fiquei diante de um trabalho de Marcel Duchamp.

Não sabia de quem se tratava, nunca tinha ouvido falar nada. Era aquele

pequeno vidro com um título curioso (*) que você tinha que ficar olhando durante 35 minutos fixamente. Fiz como mandou, a bolinha tinha lá não sei o que, realmente uma beleza o trabalho. Então, esse aí é que me encantou e comecei a investigação de quem era. Estava encontrando alguma coisa absolutamente nova.

Quando fui para os EUA era discípulo de Paul Klee. O meu grande má-gico era Paul Klee! Toulouse Lautrec e Paul Klee eram os chefões, eu amava os trabalhos deles.

Mas aí deparei com esse outro, acho que fui tomado por ele. Na época era difícil encontrar as fabricações do Duchamp, ainda não estavam rodando, ou melhor, rodavam mas no *underground*. Ele estava em Nova York trabalhando, fazendo coisas e quem se interessava sabia, mas de 'tabela', de *campus*.

Mais tarde, em 1965, tive um contato pessoal com ele. Voltava de Tóquio, onde, através do catálogo, lhe fazia uma homenagem.

Encontrando Maria Martins em Nova York e sabendo que ela tinha sido sua namorada, mencionei isso. Ela imediatamente: 'Ah! nós vamos tomar chá juntos amanhã à tarde.'

Bumba! amanhã à tarde eu já estava lá e foi incrível: imagine que era um chá de senhoras, no apartamento do embaixador Sette Câmara, e no meio disso me aparece o senhor Marcel Duchamp, e fica lá sentadinho, falando aquelas coisas que se fala em chá. Ninguém comentava de arte, ou coisas que eu imaginava, pudessem interessá-lo, nem a D. Maria Martins. E o Duchampzão lá.

Cheguei, trouxe o catálogo e ele foi de uma simpatia extrema. Acho que me transformei numa espécie de desafogo, sei lá. Começamos a conversar de coisas comuns, do dia, mas era o *jeito* com que essa conversa se dava que parecia colocar os fatos numa perspectiva nova.

Aliás, com Duchamp aconteceu a mesma coisa que anteriormente acontecera com Ezra Pound: eu fiquei como um fantástico espectador em frente a um boi sagrado. Não tinha nada a dizer e estava satisfeito em olhar, instalado na sua aura.

Depois, ele me deu seu endereço numa folha de agenda e fiz um pequeno trabalho, uma brincadeira, porque, por coincidência, Duchamp escreveu numa página de *cash account* que me lembrou toda sua relação com o dinheiro, os *calembours* e a utilização que fazia das palavras. Mas não telefonei, não tinha vontade de invadir sua intimidade, e o que ia dizer de novo?

Ezra Pound ainda podia ser que o procurasse, porque era um professor por excelência, um magnífico contador de histórias que falava conti-

(*) "À Regarder (l'autre côté du verre) d'un oeil, de près, pendant presque une heure" Marcel Duchamp, Buenos Aires, 1918.

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Duchamp

But the actual impact came when I entered MoMA in New York and, for the first time, found myself face-to-face with a work by Marcel Duchamp.

I had no idea who he was, had never heard of him. It was that small glass with a curious title which you had to stare at for 35 minutes straight. I did as he instructed, the little ball had something or other, really a beautiful work. So, he enchanted me and I began to research who he was. I was discovering something absolutely new.

When I went to the U.S. I was a disciple of Paul Klee. My great magician was Paul Klee! Toulouse Lautrec and Paul Klee were the bosses, I loved their works.

But then I ran into this other, and I think I was possessed. At the time it was hard to find Duchamp's fabrications, they were not yet circulating, or better, they were circulating, but in the underground. He was in New York working, making things, and whoever was interested knew about it, but through connections, as in a campus.

Later, in 1965, I had personal contact with him. I was on my way back from Tokyo where, through the exhibition's catalogue, I had paid him a tribute.

Running into Maria Martins in New York and knowing that she had been his girlfriend, I mentioned this. She immediately said "Oh, we're going to have tea tomorrow afternoon."

There! Tomorrow afternoon there I was and it was incredible: imagine a ladies' tea, in the apartment of Ambassador Sette Câmara, and in the middle of all this Marcel Duchamp shows up, and just sits there, talking about things one talks about at tea. No one spoke of art, or about things which I imagined he might be interested in, not even Maria Martins. And the great Duchamp right there.

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I went up to him, gave him the catalogue, and he was extremely nice. I think I became a sort of relief, I don't know. We began to talk of commonplace things, about the day, but it was the way in which this conversation took place that appeared to place the facts in a new perspective.

Actually, the same thing happened with Duchamp that happened earlier with Ezra Pound: I became a kind of fantastic spectator in front of a sacred cow. I had nothing to say and was content to look, to bask in his aura.

Afterwards, he gave me his address on a page from an agenda, which I made into a little work, a joke really, because by coincidence Duchamp wrote on a "cash account" page which reminded me of his relationship with money, the *calembours* and the use he made of words. But I didn't call; I didn't want to invade his privacy, and what could I say that was new?

Ezra Pound maybe I would have looked up, because he was a teacher by nature, a magnificent storyteller who spoke continuously, taught even grapevines and loved it. But not Duchamp, Duchamp was quieter, always with that face which is neither laughing or not laughing, like Carlos Fajardo. Yes, Fajardo reminds me a lot of Duchamp.

At the time I couldn't understand what he was doing there, but today I do: I've found myself in the same circumstances and it makes sense. It occasionally happens and it doesn't bore me a bit, I even find it amusing.

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Nera Martins Lebe - 4/23/90 in NYC

Her father was transferred to the Embassy in Paris in April, 1948. They were there a year and a half, then he retired and they moved back to Rio.

Maria was "the most fascinating woman I have ever known." It was not easy growing up with such a mother; the only way was not to fight her.

She probably had dark auburn hair to start with, but she dyed it black very early, and cut it short. She was always a rebel, from a very conservative family. (Nera has photos which she will lend me -- write.) Maria married at eighteen, a Brazilian, and had one child (daughter) by first husband. She divorced him five years later, which was a great scandal in that family and society.

Clothes were not a serious concern to her, although she could rise to the occasion. No time for that sort of thing. What strikes Nera now is that Maria was juggling several different lives, and doing it so successfully. The perfect diplomatic hostess in Washington, the artist in New York.

She didn't come every weekend to New York. She would come for a week at a time, or overnight - not regular schedule. When the UN charter was being worked out at Flushing Meadow, Carlos Martins came and stayed in the apartment for weeks at a time.

The apartment was fabulous, a duplex with wonderful views. To the right of the door as you came in was the kitchen, then the room Maria kept her printing press in - she did engravings, pulled them herself. Then her studio, which was double height. There were three bedrooms on the upper floor. Maria used to have great parties there, with many artists and friends. They'd all drink martinis -- no whiskey ~~xxxxxxx~~ -- and talk incessantly, then cook up some scrambled eggs. Pierre Matisse came to ~~the~~ some parties, without Teeny (???)

Maria had an arrangement with Valentine Dudensing, her dealer. If he sold something of hers, she would use the money to buy something by another artist in the gallery -- he would advise her. She built a collection that way, mostly of European works. Tanguy, Chagall, Mondrian, Miro, Picasso. Not Max Ernst, because Marcel and Max were feuding, and Marcel told her not to; later, when she tried to buy from Ernst, he said no -- she hadn't bought when he needed her to.

The little model for Etant Donnes was given to her by Marcel in 1948. Also the preliminary drawings. They passed to Nera after Maria's death in 1973, and she had them in Libya and Bulgaria ~~%%~~ -- hung very discreetly. But people learned about them, and there began to be a great many letters and inquiries. Nera sold them both to Pentus Hulten, for the Moderna Museet in Stockholm. She sold the Valise to the Japanese dealer because it was falling apart in the climate of Brazil. Maria didn't take care of her things - that wouldn't have occurred to her. Nera did not know what the drawing in her Valise was made with. She laughed uproariously when I told her, said she couldn't wait to tell her husband. How like Marcel, etc.

But then, a bit later, she talked of her feeling that her mother was not really a highly sexual person. Said her mother might be furious to hear her say that, but it seemed to Nera that she was more cerebral - the passion

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was more mental than physical. (This would conform to what you hear about Mary Reynolds too). So it was somewhat ironic that Marcel's gift to her should be made with seminal fluid. (But see the letter in which Marcel speaks of "their" mutual need for physical love).

Maria did continue to work after their return to Rio. Did big sculptures/ Two are in public buildings in Brasília -- bronzes castings. But her work is not well known there.

The trouble with Mary Callery was that she didn't like herself. Couldn't believe anyone would like her, so she was beastly to most people. But Maria saw right through that and became a good friend. Marcel didn't like Mary at all, never bothered to get through her defenses. That was why Mary disliked him.

Nora always felt completely natural with Marcel. No ~~embarrassment~~ embarrassment, no awkwardness of any kind. She was thirteen when she first met him, a student at Maderia. He took her out to lunch a couple of times, and she enjoyed herself. Later, after her marriage, when she came back to NY one of her first thoughts was to get in touch with Marcel. She got a telegram back from him - he was in Florida, said they'd get together as soon as he and Teeny got back. Who was Teeny? She asked her mother, who spoke very disdainfully of "that mouse."

The Letters - she's thought a lot about it, says that I can consult them provided I am willing to offer assurances that I will not use her name in connection with them, or quote them directly. But then she went on to suggest that I could quote excerpts. I am to write a letter to her to this effect, with copy to Anne d'Harnoncourt in Philadelphia.

The real problem here is Nora's younger sister, with whom she does not get along at all. They have not ~~spoken~~ spoken in years. But if the sister knew about these letters, there's no telling what she'd do. Like wanting to sell them at Setheby's. Sister's husband is a rather shady lawyer. They live in Chevy Chase (?) At any rate, if the sister connects her with the letters there will be trouble.

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Nora Martins Lobo - Paris, Oct.1, 1989

Chic woman in designer suit, confident, used to giving orders and travelling alone, which she does a good deal. (Her husband goes to Cadaques for three months in summer and she travels in Europe, which she says is a highly compatible arrangement). She was educated in the US and speaks idiomatic English. Madeira and Wellesley (she hated Wellesley). Born in Paris in 1928.

As she wrote to me before our meeting, she had mixed feelings about "the whole business," but after much thought had decided that "mother would hate it if a truly 'definitive' biography were written about Marcel with no mention of her!"

She says the relationship with Marcel was quite open. Her mother had many admirers, but Marcel was the only one she would listen to -- "she'd just bat her eyes at the others." He was always there in the apartment at 471 Park Avenue (near 58th Street). Her father was probably aware of it, but he was so crazy about Maria that he said nothing.

"She was certainly the most fascinating woman I have ever known." She could make an adventure out of the simplest trip to the drugstore -- a fantastic imagination. She was not only beautiful but highly intelligent, and a great actress.

Maria's grandfather had a tobacco plantation, but he gambled away the family fortune. Her father became a teacher (math) in ~~Brazzil~~ Rio. He had three daughters, and he wanted each of them to be well-read and well-educated, which was unusual for that generation in South America. Maria's own mother was beautiful but completely conventional.

Maria had a fine political mind, and politics interested her a lot. When she was a young woman she wrote poetry, in French. She started making sculpture when her ~~husband~~ husband, Carlos Martins, was stationed in Brussels, mainly because she was bored. Started in a small way, very amateur. But then she really plunged into it in Washington, when they came there in 1939. Carlos was Ambassador to US from 1939 to 1948. She was the greatest diplomatic hostess Washington had ever seen, but then every weekend she would go by herself to New York, and she would arrive there as an artist. All her NY friends were artists. She took the apartment for that reason. It was a duplex, and her studio was on the upper level. She worked in plaster, cire perdue, etc. Three of her sculptures are at MOMA. "Father used to get irritated sometimes because he wanted to talk to her about some political issue -- he really valued her mind for that." But he never made trouble.

At the Valentine Dudensing Gallery, she was in a two-person show with Mondrian. Several of her sculptures were sold. None of Mondrian's paintings sold so she bought ^{Mrs.} one and gave it to MOMA, shrewdly listing it as a gift not from her but from Carlos Martins.

"She could seduce people. I can just see her saying to someone, 'I like you very much. Tell me who your enemies are, so that I can help you hate them.' She spoke English rather badly, with a ravishing accent. Perfect French, of course."

She was the opposite of Marcel in every way. Very confrontational, eccentric, bold. Marcel was really quite conventional in private life. Nora remembers him always with a clean shirt, a red tie, a suit well pressed, shoes clean... He would take her to lunch alone sometimes, to a restaurant on Third Avenue. She

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Lobo (cont)

always felt natural with him. No sense of uneasiness about the relationship.

She thinks Marcel wanted Maria to leave her husband and marry him. "But mother would never have done that. She knew when it was time to leave the stage," and that time was approaching. That stage of her life was coming to an end.

Nevertheless, Maria was responsible for Marcel's doing the last work. She would have told him in no uncertain terms that he could not be an artist and not make art. "If she had lost her hands, she would have painted with her feet, or her nose." The first sketch for Pontus-Donnee was inscribed to her -- the one that Pontus bought for Stockholm. ^{Nora} ~~She~~ also sold the Valise Marcel gave to her mother; it was one of the first twenty that he made himself, and it was falling apart. She sold it to a gallery in Tokyo.

They must have met soon after Marcel arrived from Europe. maybe at the opening of the Dudensing show where she and Mondrian were exhibiting (1942) ~~look this up~~.

The Park Ave. apt cost \$250 a month. Duplex with three bedrooms, studio upstairs. Bldg now torn down. It was next to the Ritz Towers.

The letters were probably written after Maria and Carlos left Washington in 1948. He was named Ambassador to ~~Buenos Aires~~ France, and they lived there for about a year and a half before his retirement and their return to Rio. Diplomats were paid virtually nothing then, and Carlos had no family money. Maria solved that problem by giving a lot of dinner parties. Her dinners became the social events of the season, the best place in Rio; everyone came, and as a result Carlos got put on several boards of directors. "She created him again. Maybe she knew she ~~could not do that~~ couldn't have done that with Marcel. But it was all at the expense of her art. She sold off her collection of modern art to keep them afloat." (Had traded with many artists in NYC).

"She was very beautiful, not tall -- her figure was not that noticeable -- with a face that commanded attention."

Her gallery in New York would often pay her with paintings, so she acquired quite an extensive collection. At one point she wanted to buy a Max Ernst, but ~~Marcel~~ said no -- he and Max were feuding. (See Matta invu).

Maria got furious with Dali once. She was on a ladder in her studio, with a pot of wet plaster in her hand, when the phone rang. It was Dali, saying he had to show her something, right away. He arrived shortly afterward, carrying a matchbox with a cellophane top, containing a live fly -- he said they were going to watch it die. She was so mad she kicked him out and didn't speak to him for years. Much later, in Cadaques, they were on the verge of a reconciliation when Nora's son appeared, and Dali announced that he was going to use him as the model for his painting of St. Sebastian -- Maria hit the ceiling.

Marcel never came to their Washington house, or wrote letters there. Too discreet for that.

Nora wrote to Marcel in the fifties, to say she was coming to New York and hoped to see him. The response was a telegram signed "Teeny and Marcel." ~~Marcel~~ Nora called her mother, who was outraged. She expected Marcel to pine away after she left him, but Marcel was too practical for that. For some time Teeny was "that woman" to Maria, but after Marcel died Nora arranged a meeting

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Lobo (cont)

of the two women in Cadaques one summer, a lunch in 1969 or 1970, and Teeny was the perfect diplomat and they became friends, sort of.

Marcel once told Maria that he didn't like Mary Callery -- she was a very difficult woman. Mary was a close friend of Teeny's. It was Callery who persuaded Maria to come to Cadaques.

(Nora asked me if Teeny had any letters from Maria to Marcel).

Maria was not interested in children until they became interesting, about age 13. She believed in getting them the best possible doctors, dentists, schools, etc., but didn't pay much attention herself. Nora seems to accept this without rancour. She has been married three times, but the present marriage has lasted twenty years.

She plans to be in NYC for a week in April, 1990.

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Letters to Mavis

1948

Aug. 17, 1948 No, nothing will change our love - M. R. arrived a few days ago. She's staying at the Chelsea Hotel in Virgil Thompson's apartment. Nothing is happening nor will happen -

Sep. 6, 1948 (from Endicot) ... I even started to compose the woman (in pencil)

Circa 1948 You must ~~understand~~ ^{know} me well enough by now to understand that for the first time in my life I feel a complete acceptance of you, without rebellion of any kind, and that I am finally able to love you purely, i.e. without those Vandeville tricks generally found in love relationships between two people.

1949

March 19 ... I cannot even tell you: write me - This situation is hopeless.

April 7 (from Sen
Pauwser) I realize that we are both prisoners of a group of unfaithful friends - who do not intend to harm us - they simply want to keep us in a cage... As we have always said, your sculpture is your escape and mine is my woman with open pussy -

April 22 (from Hollywood) I am often thinking about this band which never suffered by me and gave me more joy than any love needs - I can't wait to find out when you think you can come... It would be so good to see each other again in our first home - Each detail of the apartment would remind us of a happy time.

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2

1949

N.D.

The net around you is made of such thick cord by now that no razor could even free you... I can do nothing more than to speak to you through the knots of this net... Where are our beautiful days, our beautiful nights?

6 May

In fact, we both have a need for physical love and these long chastity parentheses do nothing but sharpen a new razor's edge... kiss my forehead for me.

31 May

But our woman is done and goes to the molders the day after tomorrow... I have been invited to go to Chicago on Oct. 19 (opening)... You must come too... In fact, my sweet, I am deeply sad. I see our life passing fast and none of our dreams has come true. Do we lack courage? Why should we submit when there is no real obstacle. I love you but I wish I could love you better.

1951

6 June

[speaks of the plaster model] - We are still far from the civil consent that we dreamed of. I believe more and more in an absolute retreat - 5 friends at the most - and for the rest, total silence and mutism. I am still mad at Barr for telling his wife about our "skin."

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3

1949

20 June

I am also thinking of the studio next to mine which would really be the start of my monastery - You could isolate yourself with no thru and no one would know about this cave outside of the world. The light is very good (south exposure) - it is very well heated - too hot in the Summer - This is only a short step toward a solution. But where in the solution?

30 June

[works 8 hours a day retouching his plaster] - is giving me ~~what~~ more or less what I want, the skin as opposed to the sculpture of the bones or volumes

July 17

~~It's been~~ It's been 8 days since you left N.Y. - I got your cable and am expecting your first letter... It seems that we are now destined to exchange nothing but sadness for an indefinite period of time: a whole world without our friend who really stands by us...

1951

Oct. 17

[in midst of paraffin work] I am thinking of you, of us and I cannot help feeling very sad...

Oct. 25

About "N.D. des d'ours," I managed to soften the paraffin and apply it perfectly... My studio has turned into a sty, full of plaster and pieces of paraffin, I can't clean it. But I know that the reason behind all this is us and I am more and more convinced that there is nothing in our situation to hope for... [MODE]

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1951

Nov. 8

Maria Modina
Donati since 1942

I am going to ask for a pass from the Cunard Line and I will probably meet you at the luggage claim under the letter "M" - I will even try to go or board the ship. [She will stay at St. Regis, he may take room in another hotel] - and what about us? What is happening to us, far away from each other, always far away... it is horrible to nearly be able to count on my fingers the number of times when I will see you in the rest of my life -

See was when Daliptha's picture in the early 1940s, with the same model required 30 hrs unless the Art had her garments used St. Regis on display

"small, dynamically mobile, plain-haired Maria" (Tom)

Sculpture in bronze, wax, plaster, and stone for her models

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Maria Martins

Donati invu (1940s)

G.H. Hamilton invu (1940s)

David Hax invu (1940s)

Bio

B. 1910? Brazil - father saw to it she had a good education - studied to be concert pianist - married Carlos Martins Pereira e Sousa in 1922 - travels - begins wood sculpture 1924 - birth of Nora, c. 1926 (2nd of 3 daughters) - studies sculpture in Paris, c. 1930 and c. 1939 - in Wash. DC. 1939-1948 - solo exhib. at Corcoran 1941 - shows at Volturno Gallery, NYC 1942 - works with Jacques Lipchitz 1942 - also studies printmaking with S.W. Hayter - meets André Breton 1943 - 2-person show with Mondrian 1943 - Macumba produced in VVV 1944 - Breton preface to show at ~~Volturno~~ ^{Julien Levy} 1947 - moves to Paris 1949 - returns to Brazil 1950 - organizes first Sao Paulo Biennial 1951 - etc

She was Nelson Rockefeller's mistress in the early 1940s, acc. to MoMA's MOMA acquired 30 her works; the Met had her jacaranda wood St. Francis on display.

"small, dynamically scorable... black-haired Maria" (Tini)

Sculptures in bronze, terra cotta, plaster, and native Brazilian woods

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Tentative chronology for Maria Martins

by Nancy Deffebach

- 1900 Born Maria de Lourdes Alves in Campanha, Sul de Minas, Brazil.
- Her father, João Luiz Alves, teaches her to love the words of Goethe and Dante before she learns to read.
- dates unknown Studies at the Colégio Sion in Petrópolis, in the state of Rio de Janeiro.
- Intends to pursue a career as a concert pianist.
- Marries Carlos Martins Pereira e Sousa (1884-19), who is/becomes a diplomat, and thus spend much of her life abroad.
- 1926 Travels to Ecuador.
- Begins to sculpt in wood.
- c.1926 Birth of daughter Nora (probably the second of three daughters).
- c.1930 Studies music and painting in Paris.
- Studies sculpture with Catherine Barjanski in Paris.
- 1931-1933 Lives in Copenhagen.
- 1936-1939 Lives in Tokyo where she begins to sculpt in terra cotta and ceramic.
- 1939 Studies sculpture with Oscar Jaspers in Belgium.
- Dedicates herself seriously to sculpture.
- 1939-1948 Lives in the United States while her husband is the Brazilian ambassador to the U. S.
- c.1940 Begins working in bronze.
- 1941 Solo exhibition at Corcoran Gallery in Washington, D.C.
- 1942 Solo exhibition at Valentine Gallery in New York.

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- Metropolitan Museum of New York purchases St. Francis (1940), the first work by a South American in their permanent collection.
- Yara (1940) acquired by the Philadelphia Museum and installed in the sculpture garden.
- c. 1942 Studies/works with Jacques Lipchitz. During this period her work changes dramatically.
- Learns printmaking from S.W. Hayter at Studio 17.
- 1943 Meets André Breton.
- Solo exhibition at Valentine Gallery and publication of Amazonia, a portfolio of reproductions and stories about the mythological and legendary beings depicted in her sculpture.
- Two person show with Piet Mondrian.
- 1944 Solo exhibition at Valentine Gallery.
- Macumba reproduced in VVV.
- 1946 Solo exhibition at Valentine Gallery.
- 1947 Solo exhibition at Julien Levy Gallery in New York. The catalog contains an essay by André Breton, which is subsequently reprinted in Surrealism and Painting.
- Two sculptures included in Le Surréalisme en 1947.
- 1948 Les statues magiques de Maria by André Breton and Michel Tapié is published.
- c. 1949 Moves to Paris? ??
- 1949 Solo exhibition at Galerie Drouin in Paris.
- "La vision imaginative de Maria" by Christian Zervos in Cahiers d'Art.
- c. 1950 Returns to Brazil.
- 1950 Solo exhibition at Museu de Arte Moderna in São Paulo.
- Solo exhibition at A.B.I.
- 1951 Organizes ^{or helps to organize} the first São Paulo Biennial.

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- 1953 Second prize for sculpture in the second São Paulo Biennial.
- 1955 First prize for best Brazilian artist in the third São Paulo Biennial.
- 1956 Retrospective at Museu de Arte Moderna in Rio de Janeiro.
Brazilian delegate to UNESCO conference in India.
Travels to China as a diplomat.
- 1958 Publication of Asia Maior: O Planêta China.
- 1960 Publication of Asia Maior: Brama, Gandhi e Nehru.
- c. 1960 Creates Rhythm of Rhythm, a monumental sculpture for the exterior of the Palace of the Alvorado, the president's residence, in Brasília.
- 1965 Publication of Deuses Malditos: I, Nietzsche.
- 1973 Dies on 27 March in Rio de Janeiro.
- unknown dates Wrote a column in the Rio newspaper Correio da Manhã, for which she interviewed outstanding international figures.
Wrote studies about Rimbaud and Paul Verlaine.
Cofounded Fundação do Museu de Arte Moderna do Rio de Janeiro.

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Maria Martins

Met MD in 1943, probably - maybe at her show at Valentine (with Mondrian).

In 1948 her husband was transferred to Paris, where they lived for a year and a half until his retirement, and their return to Rio.

The letters must all be ^{1948-1951.} ~~1949~~ ~~April~~ ~~Nov.~~ Several are from California, where he went for the S.F. Round Table and then visited the Arensbergs. That ^{summer} ~~fall~~, Mary Reynolds and MD visited Basswood; Mary came to NYC in the fall and stayed at the Chelsea (in Virgil Thomson's apt), but MD wrote to Maria that nothing happened between them.

He speaks of the last sculpture as "notre femme."

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Maria Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Corcoran R. Martins" MoMA Valentine Gallery (55 F. 57 S1)

Margaret Seclari Zan, in New Criteria art. (Summer, 1987)
 "Our Campaigns," writes about
 MD's dispassionate expertise in
 art world affairs, and adds
 this footnote:

"The sculptress Maria Martins,
 wife of the Brazilian ambassador
 to the United States, watches over
 him discreetly."

"Paintings"
 18 sculptures

-27"
 not wax process)

"etchings" (1946)
 E. 57²

(statue)

Armaen
 1.28 - Jan. 14 1961
 use, sent by MOMA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	IV. D. 12

Maria Martins: shows

1941 - Concordia Gallery of Art (18 sculptures)

1942 - "Sculptures by Maria", May 11-30, Valentine Gallery (55 E. 57 St)
(21 sculptures)

THE NEW YORKER

1940s



Maria Martins was Nelson
Rockefeller's mistress in the
1940s, in Washington DC
(acc. to Kynastor).

There is another daughter
living near Washington (?)

"Paintings"
(8 sculptures)

-27"
not wax process)

"etchings" (1946)
E. 57th

(sculptures)

Anna
1.28 - Jan. 14 1961
age, sent by M. O. A.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	IV. D. 12

Mania Martins: shows

1941 - Concordia Gallery of Art (18 sculptures)

1942 - "Sculptures by Mania", May 11-30, Valentine Gallery (55 E. 57 St)
(21 sculptures)

1943 - "Mania - New Sculptures - And Meridian - New Paintings"
Valentine Gallery (8 sculptures)

THE NEW YORKER

8-27"
(lost wax process)

Mania Martins owned Picasso's
1911 Paris, an evocation of
the visual dynamics of the city

in etchings (1946)
E. 57th

(sculpture)

Armen
v. 28 - Jan. 14 1961
size, lent by MOMA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maria Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sculptures By Maria", May 11-30, Valentine Gallery (55 E. 57 St)

1943 -

THE NEW YORKER

1943

Exhibition Catalog, Valentine Gallery, 55 EAST 57th St.

" MARIA
New Sculptures
and
MONDRIAN
New Paintings

(March 22 - April 10, 1943)

Maria's sculptures: Amazonia, Yara, Boiuna, Colra Grande,
Aideia, Beto, Jacy, Yemenjá

Mondrian paintings: Trafalgar Square; Place de la Concorde; Broadway
Boogie-Woogie; Pictura No. 1; Pictura No. 2; Pictura No. 3

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María Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sculptures By Maria", May 11-30, Valentine Gallery (55 F. 57 51)

THE NEW YORKER

1943 -

María Martins had found booklet made ^{for show} (by Wittenborn) with loose boards. Texts for each work, plus reproductions. Text told myths + legends attributed to each name (sculpture).

Sculptures are fairly realistic, big-breasted women with tropical vegetation. Emphasis on love (fatal passion), death, renewal.

Edition of 500 copies on Fairmount Paper

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Maria Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sculptures By Maria", May 11-30, Valentine Gallery (55 E. 57 St)

1943 -

THE NEW YORKER

Maria Martins, shows

Show of "Sculptures and Sculptured Jewels" at Valentine Gallery, 55 E. 57th, May 8-27, 1944.

"Sculptures by Maria" at Valentine, May 11-30, 1942
(bronzes, wood, cast stone, plaster). "Christ (Joazeirândia)" is listed as "lent by the Museum of Modern Art".

"Maria", 1941, at Corcoran Gallery of Art - 18 sculptures

"New Maria Sculptures" at Valentine, April 23 - May 25, 1946
(7 in gold)

"MARIA" 1947 at Julien Levy Gallery. Cat-essay by André Breton. "... Maria comme personne d'autre a su capter à la source primitive, voire de quoi elle émane, ailes et fleurs, sans rien devoir à la sculpture du passé ou du présent - trop sûre pour cela du rythme original qui fait de plus en plus défiant à cette sculpture et prodigue →

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maria Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sculpture" Nov. 11-20, Valentine Gallery (55 F. 57 S1)

(2)

THE NEW YORKER

1943 - "M"
Vol

Martins, Maria - 1910^{00?} - 1973

et de ce que lui a donné l'Amazonie: le luxe immédiat de
la vie."

Blank lined paper insert at the bottom of the page.

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Maria Martins: Shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sen
(2

1943 - "M
Vols

1944 - "M
Sen

1946 - "M
VO

1947 - "L
Ma

- "M
NO
Di

1960 - "S
D

THE NEW YORKER

Martins, Maria - 1910^{00?} - 1973

Born Brazil Aug. 7, 1910

Worked in Tokyo

Wash DC

Copenhagen

Paris

Rio de Janeiro

Died Rio, Mar. 27, 1973

F. 57 SY)

1961

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Maria Martins: shows

1941 - Corcoran Gallery of Art (18 sculptures)

1942 - "Sen
(21

1943 - "Mo
Vole

1944 - "Mo
Sen

1946 - "No
Vo

1947 - "Le
Ma

- "Mo
No
In

1960 - "S
A
"

THE NEW YORKER



Maria (Maria Martins)

313 CHRIST (wood - gift of
Nelson A. Rockefeller)

313 THE IMPOSSIBLE, IV (1946 -
Bronze - purchase)

313 THE ROAD; THE SHADOW;
TOO LONG, TOO NARROW (1946 -
Bronze, Brazil Fund)

(from AH Barr, *Painting + Sculpture
in the Museum of Mod. Art, 1929-67*)

5751)

961

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María Martins: shows

- 1941 - Corcoran Gallery of Art (18 sculptures)
- 1942 - "Sculptures By Maria", May 11-30, Valentine Gallery (55 E. 57 St)
(21 sculptures)
- 1943 - "Maria - New Sculptures - And Mondrian - New Paintings"
Valentine Gallery, March 22 - April 10th (8 sculptures)
- 1944 - "Maria" - Valentine Gallery, May 8-27th
Sculptures and Sculptures & Jewels (lost wax process)
- 1946 - "New Maria Sculptures" (18)
Valentine Gallery, April 23 - May 25
- 1947 - "Le Surréalisme en 1947", Paris
Maria's "Le chemin, l'ombre, trop longs, trop étroits" (1946)
- "Maria" at Julien Levy Gallery, 412 E. 57th
Nov 25 - Jan 3
Intro by André Breton (xeroxed translation)
- 1960 - "Surrealist Intuitions in The Enchanter's Domain"
Di Arcy Galleries, 1091 Madison Ave, Nov. 28 - Jan. 14 1961
"Naiade" (brass) and "L'Impossible" (brass, lent by MOMA)

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SURREALISM AND PAINTING

ANDRÉ BRETON

Translated from the French

by Simon Watson Taylor

Icon Editions
Harper & Row, Publishers
New York, Evanston, San Francisco, London

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MARIA

During the last few years, the critical discussion of the work of the Surrealist painter, Maria, which was the subject of the present volume, has been the subject of a number of articles in the English language. It is the purpose of this volume to bring together in one place the most important of these articles, and to provide a critical introduction to the work of the artist. The volume is divided into two parts. The first part contains a selection of the most important articles, and the second part contains a selection of the most important works of the artist. The volume is intended to be a useful reference work for those who are interested in the work of the artist.

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MARIA

During these last few years, the winds of the human spirit have not ceased to blow from warm latitudes. Another wind, which seems nowadays to consist of solid blocks of ice, whistles vainly down the chimneys of Europe in search of some glowing embers to set the icicles of its wild hair ablaze in winter-time, to discover nothing but naked grates or bars on which thin tangled vine-stalks are smouldering without giving off heat. These are the human systems still in circulation, reduced - including those which retain the most adepts - to a state of total gelification. It is only natural that most of those who had at one time imagined that they would be able to bind their whole life to the fortune of one of these systems, who had wanted once and for all to regulate their conduct in terms of it, should resist desperately the idea of detaching themselves, and in the process re-enact the heart-rending act which consists of throwing oneself upon another body because one cannot bear to be separated from it *even though the heart has ceased to beat*. In saying this I am thinking not only of the various political systems which have long since given evidence of their negative nature, but also the systems which for centuries have ruled the psychic realm, taking as their basic frame of reference 'reason' (constantly kept in check) and 'moral sense' (in its protean form, becoming increasingly vague and liable to contradiction).

During this crisis which is assailing even the fundamental concepts of contemporary civilization, it is striking and highly significant that the winds of the human spirit are blowing from warm latitudes. In Paris, where I am writing this and where the severity of the weather, although it has had a deadening effect on many things has not, on the artistic level, blunted the appetite for discovery, I have noticed that recently a powerful thrill of

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recognition has greeted the message of poets and artists who are attached by some thread, from near or from far away, to the world's equatorial girdle.¹ Such a message, in its most specific aspect, must emanate from an imperious if little-known need. It is immediately apparent that three things distinguish it from all other messages: the contact that it restores for man at all points with the earth (in our times, at least as far as the great centres of population are concerned, this contact has been lost), the constant recourse it calls for to the sources of nourishment (of the spirit as well as of the body) residing in nature, and the unremitting effort it makes to base the psychological upon the cosmological, in opposition to the contrary tendency which usually gains the upper hand and engages mankind on a path of increasingly perilous sophisms. Analogical thought, officially abandoned since the 'Renaissance', seeks to regain its heritage. It is normal that the impulse in this sense should emanate from those parts of the earth where nature is most luxuriant.

The name Maria is the one most clearly inscribed on this rising star.

Maria, and behind her – or rather, within her – this marvellous Brazil where, in this mid-twentieth century simultaneously infatuated with its derisory knowledge and terrified by it, the wings of the unrevealed still hover over vast spaces. That great doorway, hardly more than ajar yet upon the virgin regions where the unconsumed, brand-new forces of the future are lurking. Brazil which, through Maria's bronze eyes and unique vision, threads tomorrow's dreams with the lode of all its enigmas: the leaf of the *Victoria regia* on which she lies down at night to drift with the current; the *gymnotus* electric eel which, when it is hungry, is supposed to make the coconuts drop from the palm by forcing the tree to imitate its tremors; the extraordinary profusion of those giant ant-hills, symbolic of our industrial complexes, in which the *amphisbaena*, more beautiful than history, pretends to bite off its own head, ant-hills towards which a huge quadruped can be seen hurrying with measured tread, a member of a species that is supremely difficult to interpret in hieroglyphic terms: *the great ant-eater*.

In the same way, Maria's sculpture began to carry a whole legend on its shoulders, a legend that was nothing less than the Amazon itself. Sculpture garlanded, like the Amazon's own waters, with tropical creepers. This legend sang in those works of hers which I had the chance to see in New York in 1943 and

1. I shall give only one example, that of Malcolm de Chazal, whose most recent work, *Sens plastique*, vol. 2, arrived in Paris just a few weeks ago from the island of Mauritius where its author lives, and where the book has already created a sensation. 'It is not an everyday occurrence to come across a writer of genius who is totally unknown. Here is one.' (Jean Paulhan, in *Le Figaro littéraire*, 10 October 1947.) I subscribe wholeheartedly to this opinion.



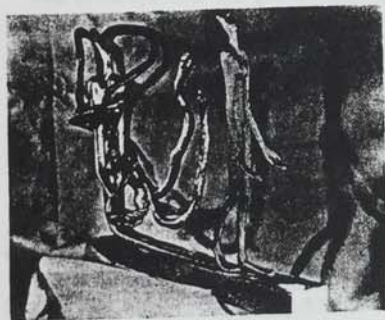
Maria (Maria Martins): *Gemerya*. 1948. Sculpture
Photo Piaget.

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admired so greatly. Just as it sang with all its immemorial voices man's passion from birth to death, re-created in symbols of unparalleled denseness by the Indian tribes which have succeeded each other along those treacherous banks. In her bronzes *Yaci*, *Bouina*, *Yemenjá*, Maria has succeeded marvellously in capturing at their primitive source not only anguish, temptation and fever but also the sunrise, happiness and calm, and even occasionally pure delight: she is the emanation of all these things, all these wings and flowers. Maria owes nothing to the sculpture of the past or the present – she is far too sure, for that, of the *original* rhythm which is increasingly lacking in modern sculpture; she is prodigal with what the Amazon has given her – the overwhelming abundance of life.

These same gifts led her, shortly afterwards, to interest herself in those aspects of the collective soul which, on the fringes of tropical America's forests, still persist in expressing themselves by bringing into play the propitiatory powers of sacrifice and dance. As I have already been able to observe in Haiti, one particular rhythm has the power at certain hours of enticing human beings into the thick foliage and making them participate in the initiative. The *possession* by the soul of nature itself is the ecstatic climax of this passionate outburst. Here we are at the very roots of the *sacred*. It fell to Maria to adventure along this road with a firmness of step inspired by incomparable daring, to participate in the ceremonial *from within*, to make its eternal meaning glow with light, for that meaning, though usually veiled, does still culminate in human love. And this was the superb inspiration of the works grouped around *Macumba*, a hymn to the god of spasm himself, in which the flesh, yielding like the bud of a flower, becomes impregnated with all the strange dendritic markings of the *native* metal.

But *Cobra Grande*, the Great Serpent, the goddess to whom all the divinities of the Amazon submit, she who possesses 'the cruelty of a monster and the softness of a wild fruit', now throughout these works asserts her sway not only over the forest but also over the human being whom she fascinates and overwhelms with pleasure, imposing upon the world as supreme law the flux and reflux of her own undulation. In the last analysis she is no doubt simply *desire* raised to a panic pitch, and it is desire master of the world – so much so that for the first time in art it succeeds in awarding itself absolute licence – which will henceforward inject its unique, sublimating-confounding virtue like a venom into works of determinedly inferior inspiration (unlike the previous series such as *The Impossible* and *The Path, the Shadow, too Long, too Narrow* shown last July at the International Surrealist Exhibition in Paris.



Maria (Maria Martins): *The Path, the Shadow, too Long, too Narrow*. 1946. Sculpture. Photo Phases.

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The process of stripping down which is even more evident in the sculptures which Maria is currently showing in New York inevitably situates her at the antipodes of an art which – with the exception of Brancusi, Arp and Giacometti – has become increasingly desiccated through intellectualism over the last thirty years. In *Hazard Hazard, Certain Doubt*, the complete absence of anecdote should by no means be held to signify a volte-face on her part. The important aspect of Maria's evolution is that it has carried her from the macrocosm to the microcosm, instead of forcing her to advance in the opposite direction, along a path strewn with ambushes and decoys. One cannot repeat too often that it is first the universe which should be interrogated about man and not man about the universe. The matter that serves as prelude to Maria's extraordinary acrobatic harmony, to this *tour de force* of absolute suppleness emanating from rigid matter, is not the wax of the *cire perdue* casting process but *sap*.

What, in fact, constitutes the musical instrument and the concert's magic is not the violincello's string even when stroked slowly by the bow to produce deep notes, nor is it the skin of the drum which in *Endlessly Somewhere beyond Space* separates and reunites the bodies of the lovers; it is a continuous vibration by which the heart with the steadiest beat, the most supple and biddable hand, together respond to all the world's waves: Maria.

And there are also 'the green membranes of space' becoming gradually excited to show that in its turn life is 'charmed', there are all the contrary winds surrendering through enchantment to the future's one favourable wind – the wind celebrated by a great poet who is also a friend of Maria's:

'On the threshold of a great new country without title or emblems, on the threshold of a great green-bronze country without dedication or inscribed date,

'Lifting a finger of flesh against the wind's onrush, I interrogate, Power! As for you, make no mistake about it, my demand is out of the ordinary.

'For our exigence was extreme, and all custom revoked – as, for instance, the solicitation at the poet's door of some ancient metre, alcaic or scazontic.

'And my face is still turned towards the wind. With the avidity of its flame, with the redness of its wine! . . . Let all rise upwards with us in the wind's hothouses! Let us be granted a living one! our due in full . . .'¹

1947.

1. Saint-John Perse: *Vents*.

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Nov. 1945

Madame Martins Is



Madame Martins with her work "Amazonia," inspired by the legends of the great river

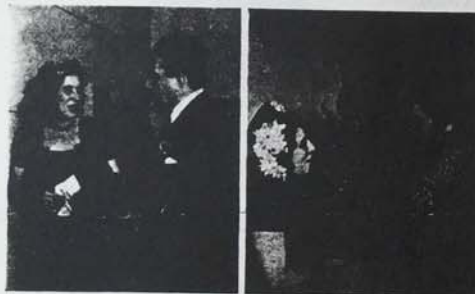
THOUGH Washington's smart set all know Madame Maria Martins as the charming wife of Dr. Carlos Martins, the Brazilian Ambassador, relatively few are aware that she is a sculptress of outstanding skill and genius in the world of art.

Working with equal facility in metal, wood, plaster, terra cotta and other mediums, this creative artist interprets the legends arising out of the evolution of Brazil, its gods, human personalities and lore. Much of her inspiration is drawn from the Amazon, the mighty life stream of Brazil. Particularly popular are her interpretations of the *samba*, that stirring rhythm that typifies Brazil in its gayer moods.

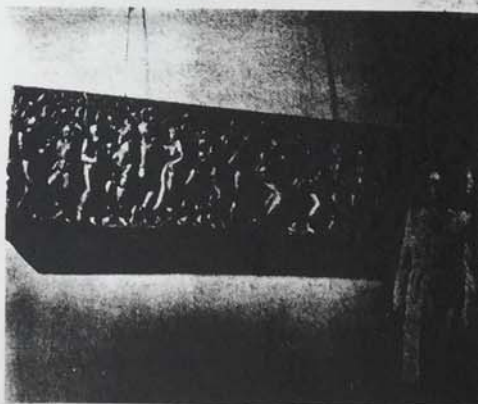
Born in the rich interior State of Minas Gerais,



Seated Woman, carved in Brazilian wood



Left — with Valentim Bouças, Brazilian official
Right — with Mrs. T. V. Soong, sister-in-law of Chiang Kai Shek



The sculptress studies her elaborate work in plaster, "Evening in Salgueiro"

(8)

Brazil v 19, 20 v 100

BRAZIL

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A Gifted Sculptress

Madame Martins was educated in Rio de Janeiro, Brussels and Paris, as well as Denmark and Holland, and the Orient. The fruit of her years of work is evident in the amazing variety of media and forms through which she expresses her dynamic talent.

Some critics say that she will probably always be remembered for her greatest work, the powerful figure of Christ carved in jacarandá wood, shown on this page at the right.

Madame Martins' personality is stamped indelibly on her friends, associates and admirers, as a brilliant Brazilian woman whose overflowing energy and love of beauty make her a striking exponent of Brazil's art and culture.

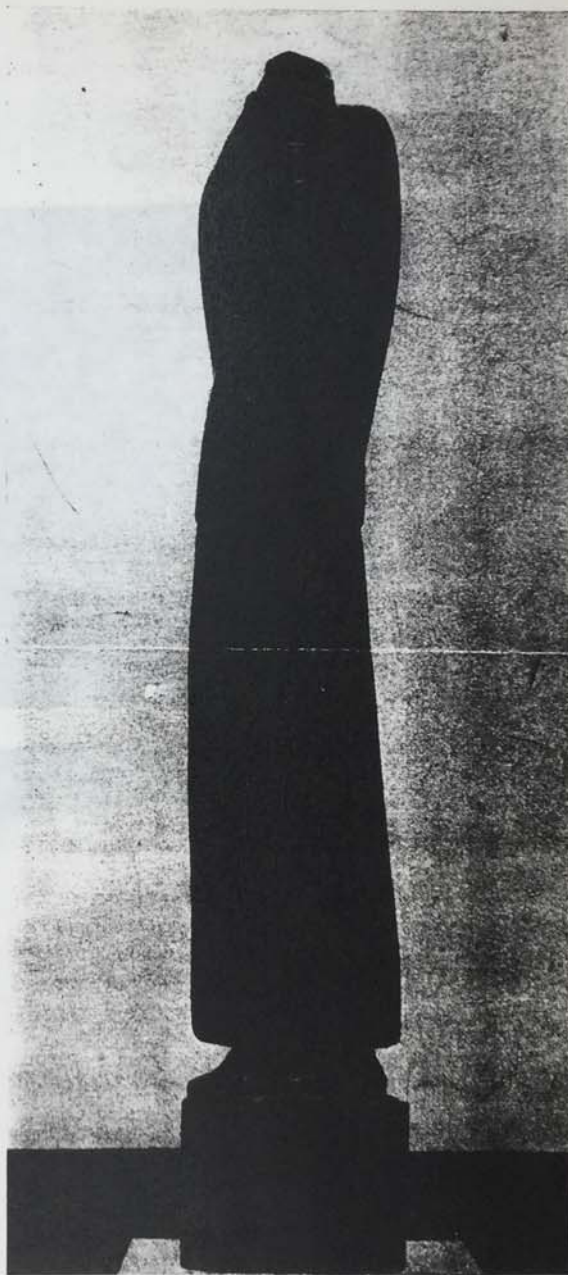
This prolific lady craftsman has already produced what many artists in her field would consider the best efforts of their lives. Nevertheless she has many years of work ahead, and her restless spirit is sure to drive her to even greater things—works by which the heights and depths of the Brazilian soul will be perpetuated.

As a faithful interpreter of her country to ours, Madame Martins belongs not only to Brazil but also to the United States.

Office of Inter-American Affairs Photographs



Madame Maria Martins, as she appears in street attire



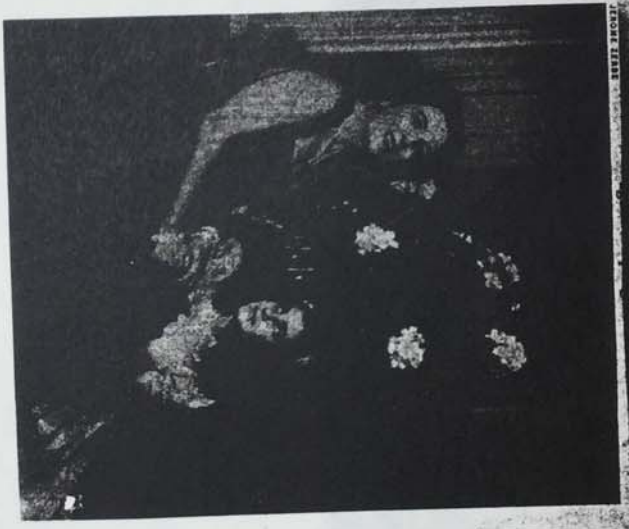
Carved in jacarandá wood, this figure of Christ is considered by many the Brazilian sculptress' best work

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May 1941

MARTINS



Left, Senhora Carlos Martins, a talented sculptress, wife of Brazil's Ambassador, with their daughter, Nora. For the Red Cross, Senhora Martins, with Bonwit Teller of New York, sponsored the first fashion show in a Washington embassy

Time Century 21 May '41

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7/12/46

RT Hy 6, 1946



Valentine Gallery
MARIA'S "IMPOSSIBLE"
Up from the underground.

Underground Art

Washington society is full of good neighborliness for Maria Martins Pereira e Souza. Washingtonians missed her last week. The small, dynamically sociable adornment of Brazil's U.S. Embassy was in Manhattan for the opening of her fourth U.S. sculpture show. With a gay, glistening grin, Senhora Martins—who signs her work "Maria"—told a reporter that "art is the underground of the world, and we will win in the end."

As an up & coming member of that underground, black-haired Maria is not unknown to the authorities. Her jacaranda wood version of *St. Francis* is one of the few contemporary sculptures in Manhattan's Metropolitan Museum. Some critics are convinced that her more recent, and more abstract, work must be as distinguished as it is difficult to understand.

At first glance Maria's most startling

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MARIA: Boiuna. 1942, 43, bronze, 33" high. Collection Nelson A. Rockefeller.



BRAZILIAN ST. FRANCIS

This heroic-size *St. Francis*, carved by the sculptress "Maria" from the hard, dark Jacaranda wood she likes to use, is the first South American sculpture ever bought for the Metropolitan Museum of Art's permanent collection. The subject, *St. Francis of Assisi*, is almost as closely related to Latin America as the wood from which it was wrought. The religious order of Franciscans, founded by this simple and most lovable of saints, was identified with the Spanish conquest of America from the second voyage of Columbus.

At "Maria's" recent Manhattan exhibition, critics found her work in general "pagan and violent," her Christ and *St. Francis* spiritual and austere. Some saw in her work the influence of the French sculptor, Pierre Boudelle.

In private life "Maria," as she signs herself, is Senhora Carlos Marias Pereira e Souza, wife of the Brazilian Ambassador to the U.S. Her work has been shown at Manhattan's Rhynside Museum and Washington's Corcoran Gallery.

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December 1941

Sculptures by Maria Martins

C. POWELL MINNIGERODE
Director, The Corcoran Gallery of Art

THE Corcoran Gallery of Art, in Washington, was the scene of a brilliant opening on the afternoon of October 14 when an exhibition of sculpture by Maria Martins, wife of the Brazilian Ambassador to the United States of North America, was placed on view. Attended by representatives from the American Republics, other diplomats, and many officials of the United States Government, as well as artists, critics, and connoisseurs, the exhibition received favorable and enthusiastic comment on every side.

The sculptures, executed in bronze, terra cotta, plaster, and various native Brazilian woods, were handsomely displayed in one of the large second floor galleries of the museum against a background of palms, ferns, and tropical vegetation. The artist greeted the many invited guests and talked with them throughout the afternoon regarding her work. Immediately following the opening at the Gallery, Madame Martins entertained at a delightful reception and tea at the Embassy for artists, critics, and special guests. Most of those present knew her as a charming official hostess, but few had realized that she is a serious sculptress of great ability as well. Her seemingly boundless energy apparently makes it possible for Madame Martins to carry on two lives—that of chatelaine of the Embassy of an important power with its many calls upon her time, and that of an active creative artist whose twenty exhibits in the current showing are the fruit of many months of work.

Born in Minas Gerais, Brazil, and educated in a French school in Rio de Janeiro,

she studied music in her own country and in France, with the intention of becoming a pianist, and later was a student of drawing and painting at the Académies des Beaux Arts in Rio and Paris. Madame



Courtesy of the Corcoran Gallery of Art

SALOME (BRONZE)

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Pan American Union Bulletin
 v. 75 # 12 Dec. 1941

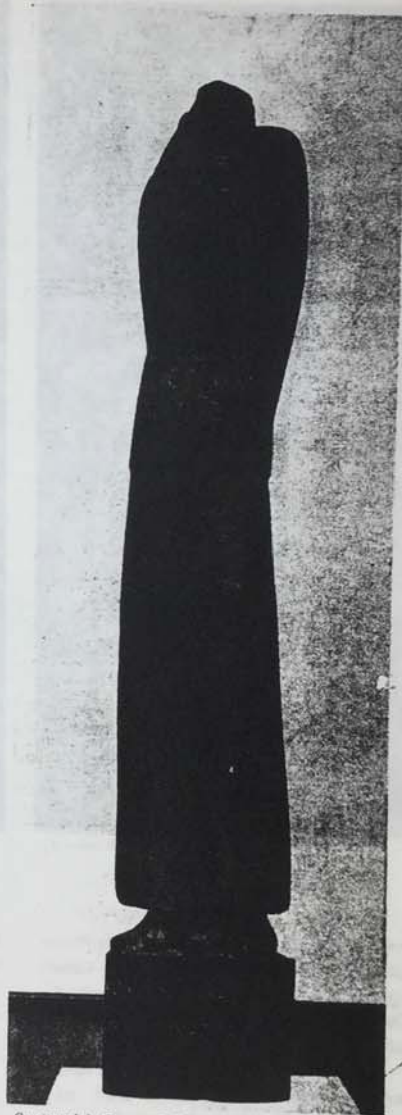
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SCULPTURES BY MARIA MARTINS

Martins studied sculpture under Catherine Barjanski and also with Jespers, well known in Brussels and Paris. She lived for a time in the Orient, which stimulated her interest in various forms of Chinese and Japanese art, though it cannot be said that any appreciable influence of the Orient is found in her work.

Visitors to the exhibition were amazed at the variety and breadth of the sculptress' efforts. Upon entering the room one found a charming little portrait head in bronze of the artist's daughter, Nora, sensitively modelled and full of the charm of childhood. At the far end of the gallery, one was amazed to see, in contrast, the creative power in her great standing figure of Christ, carved in jacarandá, a native Brazilian wood. This figure is full of strength and power, and the simplicity and vigor of its carving caused many to comment that this striking piece is Maria Martins' most notable work. The inscription on the base of the figure, "*Vae vobis, scribae et Pharisei, hypocritae!*" ("Woe to you, scribes and Pharisees, hypocrites!") is indicative of the spirit of this militant figure. The grain of the wood has been used to excellent advantage to enhance the effect. This stunning carving occupies one end of the room by itself and seems to dominate the whole exhibition.

The artist's interest in the dance is revealed in a number of her sculptures, a native dance of Brazil, the *samba*, being the subject of several pieces. One of these, carved in mahogany, depicts a young man and young woman, he with a stringed musical instrument, and in the interesting rhythms of this piece one feels a moving expression of the dance. The famous dancer of Biblical times, Salome, so popular with artists of all ages, is the subject of several studies, one a standing bronze in which the dancer holds at arm's length the head of St. John, which she examines



Courtesy of the Corcoran Gallery of Art

CHRIST (JACARANDA)

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Courtesy of the Corcoran Gallery of Art

SAMBA (MAHOGANY)



Courtesy of the Corcoran Gallery of Art

NOSTALGIA (BRONZE)

with calm detachment; one a small seated terra cotta with a soft pink patina; and one a large life-size seated figure in tinted plaster which occupies the center of the room and which was completed only a day or two before the exhibition opened.

Another phase of the dance is revealed in the large standing figure in bronze of a young woman, full of life and movement,

which the artist calls *Nostalgia*. The green patina of this work is particularly pleasing. The dancer's hair is decorated with grapes and leaves, the drapery around her waist is gracefully held, and her lithe body has action and poise.

In *Yara (Watersprite)* a female figure rises as from a fountain, the base being decorated with fish and other sea forms. A

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SCULPTURES BY MARIA MARTINS

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rich background of palms and ferns showed this arresting work to particular advantage.

Still another phrase of the artist's varied expression was found in *Refugee*, a small wood carving of a seated woman, full of simple dignity and the quiet resignation of one who has faced privation and hardship. In striking contrast was a gay and amusing work depicting the vivacious dancer, Carmen Miranda, carved in wood, gilded and colored. This unusual piece has been purchased by a New York collector. Another work in lighter vein was a charming little figure in red terra cotta of a standing young girl entitled *Adolescence*.

The wide range of Madame Martins' sculpture was strikingly revealed in this showing, and her competent handling of varied subject matter and her accomplished use of many sculptural mediums

mark her as an artist of unusual creative talent and ability. The Corcoran Gallery was honored to present to the public the interesting work of this able artist who, through happy circumstance, is now resident in Washington.

Maria Martins has been selected as one of the artists to represent Brazil in the important exhibition of Pan American sculpture being assembled by the International Business Machines Corporation to be shown in various museums throughout the United States after opening at the Corcoran Gallery next May. One of her wood carvings in the current showing entitled *Samba* has been chosen to represent Madame Martins in the coming exhibition, because it not only is representative of her work but gives an interesting interpretation of one of Brazil's native dances.



Courtesy of the Corcoran Gallery of Art

NORA (BRONZE)

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THE CORCORAN GALLERY OF ART



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MARIA

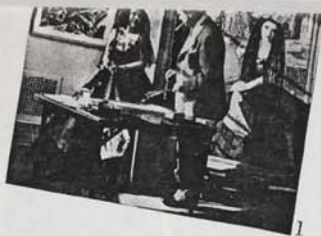
1941

LATIN AMERICAN ARCHIVE
MUSEUM OF MODERN ART
ARTIST EXHIBITION CATALOGUES
COUNTRY: Brazil
ARTIST: Martins, Maria

MARTINS

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Vogue
April 1, 1942



*The wife of the Brazilian Ambassador
in Washington... a distinguished
sculptress, a collector of modern art*



Senhora C. Martins Pereira e Sousa leads a three-ringed life in Washington. Small, dark, with just a trace of a soft Portuguese accent, she divides her days between her three young daughters, her creative life, and her diplomatic duties. Before the war, the receptions and balls given by Ambassador and Senhora Martins were among the most brilliant in Washington; now less formal, but more constant are their daily luncheons and small dinners, part of their exacting diplomatic responsibilities.

In her attic studio under the Brazilian Embassy roof, Senhora Martins works at the sculpture which has been bought by great museums: the Museum of Modern Art, the Metropolitan Museum in New York, the Corcoran Gallery in Washington. Some of her sculptures are in the Embassy rooms, along with her eclectic collection of rare jades and porcelains, of African masks and Persian potteries—and her important collection of paintings by Renoir, Degas, Léger, Soutine, and Chagall.

But now, through April 10, in the rooms of the Valentine Gallery in New York there is only her work—a one-man show of her bronzes, which collectively bear the title "Amazonia." They represent mythological figures of the Amazon region—vigorous, fantastic, primitive imagery of Senhora Martins' great country.



In these rooms in the Brazilian Embassy, Senhora Martins entertains.

1. Posing for a stylized portrait by the Polish painter, Moïse Kisling.
2. Entrance-hall: jacaranda chests, Portuguese chairs, a Brazilian cock.
3. Dining-room: great vitrines line the end walls, filled with objets d'art.
4. Drawing-room: Aubusson rug, white-and-gold boiseries, rococo furniture.

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MUSEUM OF MODERN ART
125 EAST 57th STREET, NEW YORK, N.Y. 10022

IMAGINÁRIOS SINGULARES

Este livro, dedicado a artistas brasileiros, apresenta uma seleção de obras de arte produzidas por artistas brasileiros, com destaque para os artistas que participaram da Bienal de São Paulo de 1967. O livro é dividido em duas partes: a primeira apresenta uma seleção de obras de arte produzidas por artistas brasileiros, e a segunda apresenta uma seleção de obras de arte produzidas por artistas estrangeiros. O livro é uma homenagem aos artistas brasileiros que participaram da Bienal de São Paulo de 1967.

19.ª BIENAL DE SÃO PAULO
DE 02 DE OUTUBRO A 13 DE DEZEMBRO DE 1967
PAVILHÃO DA BIENAL - PARQUE IBIRAPUERA - SÃO PAULO, BRASIL



FUNDAÇÃO BIENAL DE SÃO PAULO

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MARIA MARTINS
(Campanha, MG, 1900 – Rio de Janeiro, RJ, 1973)



Em Paris, dedicou-se a estudos de música e pintura. Casada com o embaixador Carlos Martins Pereira de Souza, passou grande parte de sua vida no exterior, fato este que culminou na publicação de vários livros de impressões de viagem. Interessou-se também por estudos de filosofia, tendo escrito obra sobre Nietzsche. Foi no Equador, em 1926, que começou a esculpir em madeira. No Japão, passou a utilizar-se de outras técnicas e materiais, como terracota, cerâmica, mármore e cera-perdida. Em 1939, na Bélgica, sob orientação do professor e escultor flamengo Oscar Jesper, aprimorou sua escultura e passou a ter maior proximidade com as questões artísticas de seu tempo.

Na década de 40, participou do movimento surrealista em Paris, tendo-se aproximado de André Breton e de Benjamin Péret. Seu atelier da rue de L'Université tornou-se ponto de reunião de importantes nomes da época. Nos Estados Unidos, onde residiu por longos períodos, cercou-se de figuras importantes da arte moderna como Mondrian, Marcel Duchamp, Tanguy e Calder. No Brasil, colaborou intensamente na organização das primeiras Bienais de São Paulo, bem como na fundação do Museu de Arte Moderna do Rio de Janeiro. Seus trabalhos figuram em inúmeros museus norte-americanos, entre eles o Metropolitan Museum de Nova York e o Museu de Arte Moderna da Filadélfia; integram também os acervos do Museu de Arte Moderna, São Paulo, e do Museu de Arte Contemporânea da Universidade de São Paulo, bem como o do Palácio da Alvorada, em Brasília. Recebeu o segundo prêmio de escultura, respectivamente, na II e III Bienal Internacional de São Paulo (1953 e 1955).

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Sem Titulo, s.d.
Bronze, 104,5 x 57,3 x 94cm
Col. Ana Maria Martins Jones

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Sem Eco, 1943
Bronze, 90 x 55 x 33cm
Col. Jean Boghici

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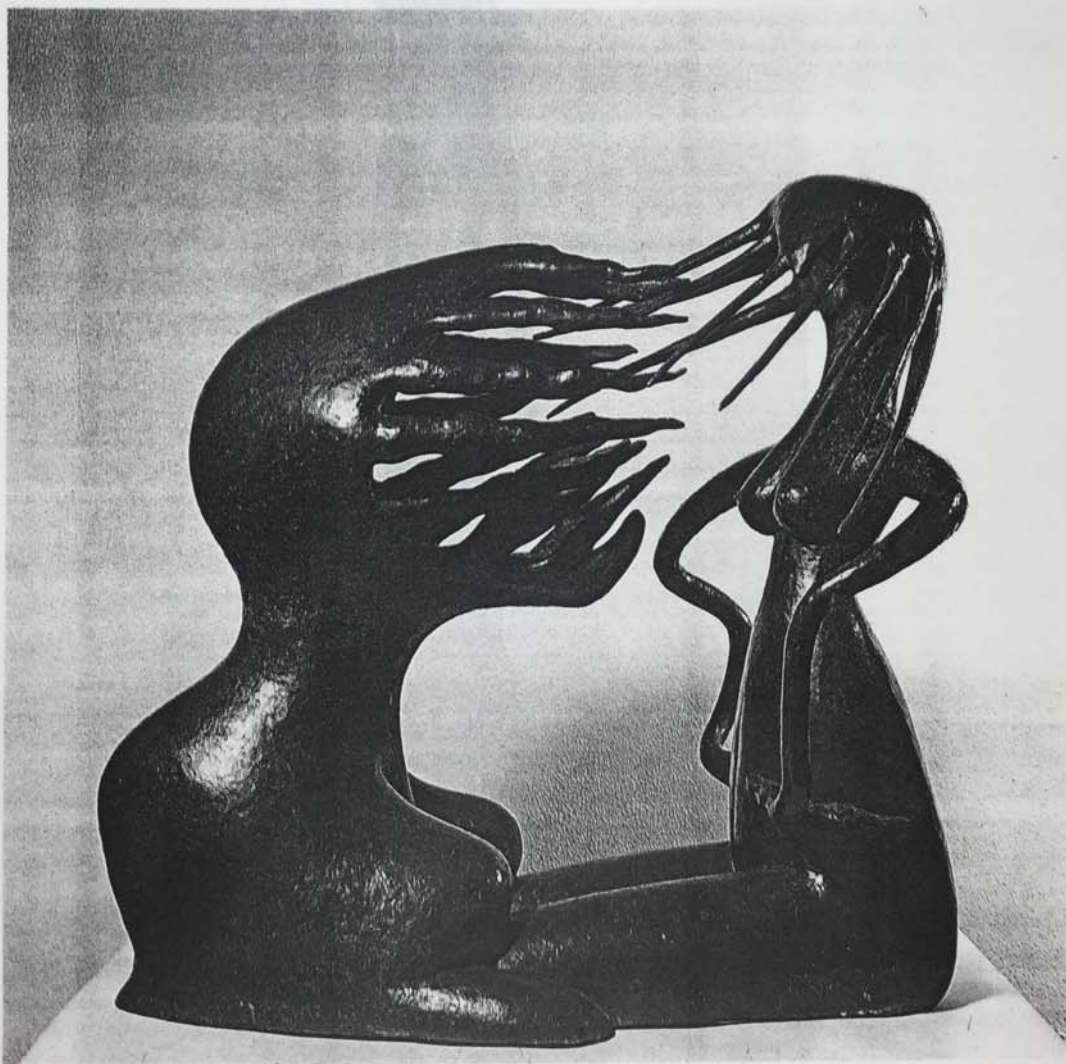
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Sem Título, s.d.
Bronze patinado, 126,3 x 115,3 x 43,5cm
Col. Torquato Saboia Pessoa

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O Impossível, 1945
Bronze, 79 x 80 x 47cm
Museu de Arte Moderna, RJ
Doação do artista

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However, 1944
Bronze (pinto e patinado), 132 x 32 x 25cm
Coi. Maria Victoria Bocayuva Cunha