The Up-Side-Down Evidence for the Non-Determination of the Morphology of the *Draft Pistons*

Glenn Harvey responds to Rhonda Roland Shearer's reply to his "Duchamp's Veiled Intentions Regarding *Draft Pistons* Gauze"

RR, Art, Ah!

Lyn Merrington responds to Marc Latamie's letter to "The Substantial Ghost:Towards an Exegisis of Duchamp's Artful Wordplays"by Stephen Jay Gould.

Somewhere between Dream and Reality: Shigeko Kubota's Reunion with Duchamp and Cage

Born in Niigata, Japan, in 1937, Shigeko Kubota grew up in a monastic environment during WWII and the subsequent postwar period. She later studied sculpture in Tokyo in the late 1950s and early 1960s, during which Japan strived to reestablish its financial, political and psychological welfare from the devastation of the war. This period also offered a chance for

Japanese artists to move away from fairly confined notions of presentation and cultural isolation from the global art community. Although such avant-garde group, as Gutai, began to evoke innovative ideas in the 1950s.

A Musical Happening or 33333333

(The following example of Marcel Duchamp’s encounter with the mind of Leonardo da Vinci is excerpted from a longer essay. Duchamp discovered Leonardo’s anatomical writings and drawings, through photogravure reproductions, in the Bibliotheque Sainte Genevieve in Paris, first as a curious visitor in 1910, then as a professional librarian with a great deal of spare time, in 1913-14. Outside the library, the publication of a new French translation of Leonardo’s Treatise on Painting in 1910 aroused great interest among all three Duchamp brothers and their Cubist friends at Puteaux.)

Chance Operations / Limiting Frameworks: Sensitive Dependence on Initial

Conditions

The apparatus composing the piece is comprised of three parts: a funnel, several open top cars, and a set of numbered balls. … The placing of notes (numbers) in the score was determined by the way in which the balls came through the funnel and were taken out of the cars. … The composition itself was determined by Duchamp in his description of the system and his examples of musical scoring(1)

Prix Marcel Duchamp 2000: Sieben Fragen für Thomas Hirschhorn

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Will Go Underground

Interview de Marcel Duchamp à la RTBF en 1965.

Changer De Nom, Simplement

Interview de Marcel Duchamp
à la Radio Télévision canadienne, le I7 juillet 1960.

Deux morceaux de la filière hispanophone

Prix Marcel Duchamp 2000: Seven Questions for Thomas Hirschhorn