Orchestrating the *Nude Descending*

Born in New York City and growing up in Germany, conductor and arranger Henri René received a thorough education in classical music at the Royal Academy of Music in Berlin. He moved to the U.S. during the mid-1920s, appearing with a variety of orchestras before returning to Berlin, he is appointed musical director of Electrola, a recording company, and UFA, the German movie studio at Babelsberg.

Watching the Detectives

Bill Tanch replies to Glenn Harvey’s letter to the editor, Duchamp’s Veiled Intentions Regarding *Draft Pistons* Gauze

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Rolling the “RRRR”

Marc Latamie responds to The Substantial Ghost: Towards a General Exegesis of Duchamp’s Artful Wordplays by Stephen Jay Gould

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3-D goes 4-D

Rogelio Macías-Ordóñez responds to Boats & Deckchairs, by Stephen Jay Gould and Rhonda Roland Shearer

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The Stereochemistry of Boats and Chairs

Stephan E. Hauser responds to Robert Ausubel’s Letter to the editor regarding Boats & Deckchairs by Stephen Jay Gould and Rhonda Roland Shearer

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Why the *Hatrack* is and/or is not Readymade: With Interactive Software, Animations, and Videos for Readers to Explore

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Through the *Large Glass* (1994)

A Friend Fondly Remembered – Enrico Donati on Marcel Duchamp

Marcel Duchamp: A Readymade Case for Collecting Objects of Our Cultural Heritage along with Works of Art

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Rarities from 1917: Facsimiles of *The Blind Man*

No.1, The Blind Man No.2 and *Rongwrong*

Compiled by Girst, Thomas (visuals by Mika, Andrzej)