

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

Rolling the "RRRR"

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

3-D goes 4-D

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

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

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

**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**

**Rarities from 1917:
Facsimiles of *The Blind Man***

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

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