

# A Tribute to Friends Who Left Us

Dear Readers of *Tout-Fait*,

Following the launch of *Tout-Fait's* Beta Version, we hereby proudly announce the arrival of *Tout-Fait*, Perpetual 2005.

In this transformed perpetual issue, we present new articles ranging from an interactive chess game, lengthy papers, a web project, a virtual tour and art projects, to short notes. Art historian Francis Naumann collaborates with *TF's* programming, animation and design artists in the creation of the first generation of a computer chess game inspired by Duchamp's 1918-19 *Chess Pieces* and his note on a color-coded chess piece system. Glenn Harvey revisits Herness Bay, the coastal resort north of London where Duchamp spent time during the summer of 1913.

Furthermore, young scholars set fresh eyes on the works of Duchamp: Jake Kennedy writes on Duchamp, Beckett, and the avant-garde bike; Jonathan Wallis focuses on Duchamp and criminology; Amanda Tigner examines Duchamp's influence on contemporary architecture. In Art and Literature, you will find visual presentation with text from Mauricio Cruz, Jason Robert Bell, and others soon to follow.

Duchamp never ceases to shock us. "*Fountain*" was named in a recent UK survey as the most significant work in modern art. The urinal's lasting shock value proves Duchamp as one of the most influential artists in art history. Click on News Headlines on the Home page to read about the UK survey and other Dada and Surrealist reportage.

2004 and 2005 mark the sad losses of friends including Timothy Phillips, Cleve Cray and Walter Hopps. During my last unforgettable phone conversation with Cleve Gray, just days

before he died, he called to say he wanted to clear his desk. "It feels good that someone knows what I am talking about," he said, referring to answers to questions we asked him months earlier. In this issue, we wish to pay tribute to our dear friends. After all, memory lingers.

After a process of peer reviewing, more articles will be available. From now on, all accepted submissions will be published continuously, perpetuating the ongoing dialogue amongst the global Duchamp community.

Most important, remember that we need your help. Financial contributions remain our primary means to facilitate the uninterrupted existence, quality and purpose of this pioneering publication.

As always, the *Tout-Fait* staff appreciates your continuous support and feedback.

Enjoy reading and browsing!

Yaling Chen  
Editor-in-Chief

*Tout-Fait* is published by the *CyberBOOK+* Publications (formerly *CyberArtSciencePress*), the publishing branch of the not-for-profit Art Science Research Laboratory, Inc., 62 Greene Street, Third Floor, New York, New York 10012

*Tout-Fait* welcomes any type of critical thinking. Multiple authorship is encouraged. All articles are first publications. All accepted foreign submissions may be published in both English and their original language. *Tout-Fait*

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## Welcome to the New Tout-Fait

February 5, 2005 marks the launch of our Beta version of the new *Tout-Fait* journal design.

By March 30, 2005, all new articles will be uploaded. Until then, please enjoy the four new entries featured on the Home Page. Just click on the rolling UPDATES sign at the bottom right of the HOME PAGE.

Let us know what you think of our new perpetual design, in which new entries will be continuously uploaded, rather than being accumulated and published by volumes and issues. After the Final launch on March 30, 2005, all new entries will be uploaded continuously, following their acceptance by peer review.

Please tell us what you think of our new programming features. The Search function, Comments section after each entry, and our *Tout-Fait* Auditorium are among the new program details we hope will be helpful and will enrich your experience.

At the launch of our Final Version, I will incorporate your feedback and further elaborate on the new *Tout-Fait* functionality.

Many thanks,  
Rhonda Roland Shearer  
Publisher

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# Marcel Duchamp and Beyond

Dear Reader,

[click to enlarge](#)



Figure 1

Marcel Duchamp, *Tu m'*, 1918

(The overall design of *Tout-Fait* is based on the above, Duchamp's last painting.)

The publishers of *Tout-Fait* strive to make every issue more interesting than the previous one—a matter, of course, that remains only for you to decide.

Bigger than ever, with more than 40 first-time contributions, we are glad to announce publications by Craig Adcock (on Geometry and Duchamp), ecke bonk (on Durer and Duchamp), Steven B. Gerrard (On Wittgenstein and Duchamp), and Francis M. Naumann (on Money and Duchamp).

Thanks to a previously unknown recording by Richard N. Miller, a transcript of Marcel Duchamp's 1963 lecture on the occasion of the 50th anniversary of the Armory Show is now featured in our News-section. Eva Kraus and Valentina Sonzogni of Vienna's Frederick Kiesler archive discovered the 1945 notes of an unpublished interview by the architect with Duchamp. *Tout-Fait's* Collections publishes their annotated typographic version of the handwritten notes, shedding new light on Duchamp's work at the Bibliothèque Sainte-Geneviève, the 1912 Jura-Paris road trip as well as his fascination with Max

Stirner.

In News, Jean Clair's thoughts on Duchamp's Femalic Molds are finally translated into English while in Articles, Michael Betancourt tackles Precision Optics and William Anastasi goes all out with James Joyce and Marcel Duchamp. Interviews reports on Duchamp's all too rarely examined influence in formerly communist Eastern Europe and China when Kornelia Röder sits down with Russian mail-artist Serge Segay and Ya-Ling Chen engages in a discussion with shooting star Huang Yong Ping.

We would also like to congratulate Dominique Gonzalez-Foerster on winning the second Prix Marcel Duchamp in 2002. An exhibition of this internationally renown artist could be seen between October 25th – December 6th at the Centre Georges Pompidou. Regarding an altogether different matter Tout-Fait is saddened that Surrealism's founding father André Breton's belongings (thousands of artworks, manuscripts and photographs) are to be auctioned off between April 7th-17th in Paris this year. It is inconceivable that no institution or government intervention prevented these precious materials from being scattered all over the world.

Sadly, since Tout-Fait's previous number was published in January 2002, two great Surrealists and admirers of Duchamp have passed away. The artist-poet-publisher Charles Henri Ford died in New York at the age of 94 (we honor his memory in this issue's Music-section with a contribution by Chris Rael). And in Rome, the Chilean-born Surrealist painter Roberto Matta Echaurren passed away at the age of 91 (see his and Katherine Dreier's 1944 study of Duchamp's Large Glass in Tout-Fait # 4's Collection-section). Last year – and continuing into 2003 – many books on Duchamp continue to be published and reprinted. The following can only be a shortlist of the most important ones:

Françoise Le Penven, "L'Art d'écrire de Marcel Duchamp: A

propos de ses notes manuscrites" (Nîmes: Jacqueline Chambon, 2003); Marc Décimo : La Bibliothèque de Marcel Duchamp, peut-être" (Dijon: Presses du Réel/Collection Relectures, 2002); Karl Gerstner, "Tu m'. Rätsel über Rätsel" (Ostfildern: Hatje Cantz, 2003); Alice Goldfarb Marquis, "Marcel Duchamp: The Bachelor Stripped Bare: A Biography" (Boston: MFA, 2002 [1978]); W. Bowdoin Davis, Jr., "Duchamp: Domestic Patterns, Covers, and Threads" (New York: Midmarch Arts, 2002); Joseph Masheck, (ed.), "Marcel Duchamp in Perspective" (New York: DaCapo, 2002 [1973]); Paul B. Franklin and Fabrice Lefaix (eds.), "Étant Donn  No. 4" (Paris: Association pour l' tude de Marcel Duchamp, 2002); Jacques Dupin and Jean Suquet, "Marcel Duchamp/Joan Mir : Demande d'emploi" (Paris: L' choppe, 2002); Gerhard Graulich and Kornelia von Berswordt Wallrabe (eds.), "Marcel Duchamp" (Ostfildern: Cantz, 2003); Ina Busch and Klaus D. Pohl (eds.), "Reihe XX. Jahrhundert / 2: Marcel Duchamp" (Darmstadt: Hessisches Landesmuseum Darmstadt, 2003); Museum Jean Tinguely Basel (ed.), "Marcel Duchamp" (Ostfildern: Cantz, 2002 [exh.-cat., English and German versions]); Debra Bricker Balken and Jay Bochner, "Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde" (New York: DAP, 2003).

Also this year, London's Tate Gallery and Vienna's University of Applied Arts are devoting one-day conferences to the study of Marcel Duchamp (see info for both events in our News-section)

We are proud to announce that Tout-Fait is now recommended both by the New York Times and the BBC. In addition, our journal was favorably reviewed by MIT's Leonardo magazine and is the official website on the an-artist featured by the Internet Public Library (University of Michigan). Throughout the world, universities, museums and other institutions continue to establish links to Tout-Fait. Thanks to the interest of our readers (we're now approaching 200,000 hits) as well as to the continued feed-back we are always happy to

receive, Tout-Fait remains committed to presenting you engaging articles on Marcel Duchamp and beyond. Not-for-profit, at no cost to you and 100% ad-free.

Enjoy browsing and spread the word,

Thomas Girst  
Editor-in-Chief

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Figs. 1

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# Duchamp Past and Present

Dear Reader,

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Figure 1

Marcel Duchamp, *Tu m'*, 1918

(The overall design of *Tout-Fait* is based on the above, Duchamp's last painting.)

For some reason, this issue is big on interviews. In our News-section, Robert Barnes, an acquaintance of Duchamp's from the 1950s, talks about him for the first time, describing his own involvement with the production of Duchamp's major work, *Étant Donnés* (1946-1966). In our Interviews-section, André Gervais unearths "Two Nuggets from the Spanish Days" while Thomas Hirschhorn, winner of the Prix Marcel Duchamp 2000, refers to Duchamp as the "most intelligent artist of his century." Sarah Skinner Kilborne translated two recently published French interviews (from 1960 and 1965) into English and Columbia undergrad Lauren Wilcox spoke to Sanford Biggers – a participant in the upcoming Whitney Biennial – about his 1999 performance "Duchamp in the Congo (Suburban Invasion)."

[click to enlarge](#)





Figure 2 / Figure 3

Marcel Duchamp, *Given: 1 The Waterfall / 2.*

*The Illuminating Gas*, 1946-1966 (outside view)

Marcel Duchamp, *Given: 1 The Waterfall /*

*2. The Illuminating Gas*, 1946-1966

(inside view)

This, of course, is just the beginning. All in all, our readers may find about three dozen contributions of interest, including Bradley Bailey's close look at Duchamp's early drawing *Encore à cet Astre*; Stephen Jay Gould's *Duchamp and September 11th*; a facsimile edition of Matta's and Katherine Dreier's brief study of Duchamp's *Glass* (1944); Glenn Harvey's take on Duchamp and Saussure; and Rhonda Roland Shearer's latest observations on the an-artist's chess poster design of 1925.

During a discussion at a recent Duchamp symposium at the Hessisches Landesmuseum in Darmstadt, Germany, the question was raised whether Duchamp still mattered today and why it was that one should even bother to study both him and his works. Apart, of course, from Duchamp being crucial to *Tout-Fait's* *raison d'être*, one cannot help but notice that the overall recognition and appreciation of him seems to be doing very well – and is, in fact thriving among young artists, art historians, critics and pop stars alike. Just a few examples:

In the Winter issue of *Bookforum*, Barry Schwabsky, reviewing the paperback edition of Arturo Schwarz's *Complete Works*

catalogue (New York: Delano Greenidge, 1999) is of the opinion that "Duchamp's work is so deeply encoded in the fabric of contemporary art that I'm tempted to keep this book not with other art monographs, but on the ready-reference shelf next to Roget, Bartlett, and Merriam-Webster: Duchamp is to a great extent, our vocabulary." ("Coffee Table: Barry Schwabsky and Andy Grundberg on Art and Photography," Bookforum 8. 2 (Winter 2001), 42)

Bjork, the Icelandic Queen of Pop (and Matthew Barney's new lover), did not fail to mention Duchamp in a recent interview evolving around Vespertine, her new album. Proclaiming him a genius, she is mostly in awe of *Étant Donnés*: "And then he created an artwork, when he was already very old, when everyone thought he'd already be over with, and this artwork changed completely the 20th century." (Thomas Venter, "Der Look Passiert Nicht," *Süddeutsche Zeitung*, 27 August 2001 [my translation])

Reviewing last year's Turner Prize – which, expectedly, went to a horrendously lame installation by Martin Creed Work No. 227: the light going on and off – Anna Somers Cocks, editor of the London-based *The Art Newspaper*, refers to Marcel Duchamp as "the patron saint" of most of the Young British Artists, scolding them, however, for not really heeding his advice. ("The Turner Prize: As Exciting as hearing old jokes retold," in: *The Art Newspaper*, January 2002, 21)

Back in the States, the promising young video-artist Paul Pfeiffer – recent recipient of the prestigious Buxbaum award – described his appreciation of Duchamp thus: "Somewhere I read a statement by Duchamp to the effect that his art was intended as a destroyer, specifically of identity. I find that really inspiring. Putting a mustache on Mona Lisa makes a pretty basic point about the fluidity of identity and the depths to which gender, race and nationality are encoded into vision. I'm interested in multiple meanings and a kind of ambiguity that frustrates any attempt to pin it down." (Linda Yablonsky,

“Making Microart that can Suggest Macrotruths,” in: The New York Times, 9 December 2001, 39)

And here’s what’s new on the exhibition front: Beginning in March 2002, the Museum Tinguely in Basel will open its doors to the biggest Duchamp retrospective (curator: Harald Szeemann) since the 1993 Palazzo Grassi show in Venice, including a symposium organized by Basel University. And starting on February 6th, the Metropolitan Museum will be hosting Surrealism:Desire Unbound, a major show coming straight from London’s Tate Modern, while another exhaustive exhibition on the same movement is scheduled by the Centre George Pompidou, Paris, for later this year. Coinciding with the publication of this issue of *Tout-Fait*, the Williams College Museum of Art is launching But is it Real? – a show running from January 26 through September 22, 2002 – exploring notions of authenticity in modern art.

Finally, the upcoming 90th Annual Conference of the College Art Association in Philadelphia (February 20-23, 2002) will devote two sessions to Duchamp: The Studio Art Open Session (“Fluxus and Duchamp”) as well as the Art History Open Session (“Ready-Mades: From Duchamp to Consumer Culture”).

*Tout-Fait* is a free and not-for-profit website and has been newly redesigned for our reader’s convenience by ASRL’s programming advisor Soojin Kim. With more than 100,000 visitors and a readership spanning the globe, with daily inquiries and questions coming in from university professors in Serbia, artists in Australia or public school teachers in South Africa, we’re happy to be of help wherever we can.

Enjoy browsing, stay a while and spread the word.

Thomas Girst  
Editor-in-Chief

PS: Since September 11th, the Art Science Research Laboratory

has been active working closely with WTC recovery workers at Ground Zero and Fresh Kills, establishing a warehouse and coordinating the shipment of much needed items on a daily basis. If you are in New York and would like to volunteer or otherwise support the cause, please visit our website at [www.wtcgroundzerorelief.org](http://www.wtcgroundzerorelief.org).

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Figs. 1-3

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# Duchamp is Global: From Philadelphia to Jerusalem

Dear Reader,

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Marcel Duchamp, *Tu m'*, 1918 / ©  
2000 Succession Marcel Duchamp,  
ARS, N.Y./ADAGP, Paris.

(The overall design of  
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on the above, Duchamp's last painting.)

We are happy to present to you *Tout-Fait* #3, concluding the first volume of this journal. With more than forty contributors and an enthused team of roughly a dozen in-house devotees, this is the fattest issue ever.

And this is what *Tout-Fait* is all about:

Eighteen-year old Kim Whinna interviews surrealist artist Enrico Donati while Arthur C. Danto's "Marcel Duchamp and the End of Taste: A Defense of Contemporary Art" responds to a recent lecture on the topic by Jean Clair, whose first chapter of his recent book on Duchamp we can offer you exclusively in its premier English translation. *Tout-Fait* strives to be a journal accessible to both younger people and students as well as important scholars and art historians.

Once again, we have added a few new squares: Since the Philadelphia Museum of Modern Art, the Tate Modern, the Israel Museum and the Centre Georges Pompidou have all recently (re)arranged their Duchamp collections, we thought it time to create our own "Collection"-section. In this issue we start off with Tamar Minor-Friedman, the exhibition curator of the Israel Museum's collection of Dada and Surrealist Art, guiding us through Jerusalem's Duchamp rooms. Here, we also present online facsimile editions of three early and very rare Dada journals. The "Bookstore"-square links to recent publications of our contributors and our "Giftshop" encourages you to

purchase items benefiting our not-for-profit journal. For your convenience, we have also added a contents-link on the homepage so you may see at a glance what to expect inside.

As always, all contributions are first publications. Articles have been translated from Danish, French and German and may also be read in their original language. So please indulge when Stephen Jay Gould and Rhonda Roland Shearer examine Nicéron's influence upon Duchamp and Leif Eriksson presents a comprehensive view of Duchamp's impact on Sweden between 1933 and 1970. And there's more: Mark Pohlád looks at Duchamp as conservator while Bailey Bradley wonders about the similarities of pawns and bachelors. Listen to a composition inspired by Duchamp's *Nude Descending* and find out whether he chose Emmentaler cheese or Gruyère for the design of a Surrealist exhibition cover in 1942. To top things off, there's plenty within the squares of "Multimedia," "Letters," and "Art & Literature," more research on the Ready-mades and manifold "Notes" by the likes of Thomas Zaunschirm and André Gervais.

Starting next year, *Tout-Fait* is also headed for a bit of good old-fashioned print media. A monthly page in *NYArts Magazine* will provide this journal's readers with a Duchamp "news ticker," and the Art Science Research Laboratory will work on a "Best of *Tout-Fait* Volume One" publication, comprising the most interesting and debate-stirring contributions of our first three issues.

It'll all keep going: over 30,000 hits for *Tout-Fait* this year and counting. Needless to say, our gratitude continues to go out to Jacqueline Matisse-Monnier for her support of this not-for-profit endeavor.

Enjoy browsing, stay a while and spread the word.

Thomas Girst  
Editor-in-Chief

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# The State of Duchamp Studies in the New Millenium

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Marcel Duchamp, *Tu m'*, 1918 / ©  
2000 Succession Marcel Duchamp,  
ARS, N.Y./ADAGP, Paris.  
(The overall design of  
*Tout-Fait* Volume 1 is based

on the above, Duchamp's last painting.)

Dear Reader,

When we started *Tout-Fait* last December we could not have possibly imagined such a positive response! Featured as a selected website by the New York Times, our Marcel Duchamp Studies Online Journal has had more than 11,000 visits from all around the world within its first four months in existence. Each day, we receive inquiries, tips and critical thoughts from an ever-growing network of readers interested in Duchamp and twentieth century art. While we were modest enough to think that our 'Notes' section only humbly adds to Duchamp scholarship, it was a pleasant surprise when we learned that Artforum referred to them as "earth-shattering news item[s]"(full text) in a recent review of *Tout-Fait*.

We are now happy to announce the second issue with contributions from Duchampians Hector Obalk, Dieter Daniels and Hans de Wolf, and a presentation of the by now "historic" computer animation of the Large Glass by Jean Suquet. This time around, Stephen Jay Gould taps into Duchamp's "Artful Wordplays" and with "Duchamp Bottles Belle Greene: Just Desserts for his Canning" Bonnie Garner adds an interesting twist to the character of Rose Sélavy. Our interview presents an incredibly vital Charles Henri Ford, who sixty years ago founded *View*, America's first avant-garde magazine. Another contribution sheds some light on the naming of the Cassandra Foundation that delivered Duchamp's posthumously revealed *Étant Donnés* to the Philadelphia Museum of Art. Further notes, articles and animations revolve around chess, the Large Glass, the relationship between Cage and Duchamp, his "financial documents" and much more.

New features include our 'Art & Literature' section, complete with a new\* translation of Robert Lebel's "L'Inventeur du temps gratuit" and other contributions by Madeline Gins and Dove Bradshaw, as well as by J. Bronowski, the first



translator of Duchamp's notes. The 'Letters' square makes room for valuable comments, while the contact us link at the bottom of every page enables our readers to forward their thoughts, join the guestlist or post messages on our Bulletin Board. We're always open to your suggestions and ideas. Through 'Back Issues,' previous numbers of *Tout-Fait* may always be accessed.

Regarding the state of Duchamp studies, the new millenium seems off to a good start. So far, publications by Jean Clair, Didier Ottinger, Richard Hamilton, as well as Léon Altenbaum's edition of the correspondence between Duchamp and Héliou have appeared this year. Further books on the an-artist by Molly Nesbit, Hector Obalk, André Gervais and Herbert Molderings are scheduled to be published soon. With Duchamp exhibitions from Paris to Ljubliana, and already two major symposiums devoted to him at Yale and the San Francisco Museum of Art, no holds seem to be barred. Joining us on the web is the French Duchamp studies journal *Étant Donnée*, whose second issue appeared in March this year. For more Duchamp related websites, [click here](#) for links.

Once again, we would like to express our gratitude to Jacqueline Matisse-Monnier for her continuing support. A big "Thank You!" also goes out to *Tout-Fait*'s senior advisor André Gervais for his generous help at late hours and last minutes.

Enjoy browsing, stay a while and spread the word.

Thomas Girst  
Editor-in-Chief

\* We thank David Westling for informing us that a first translation of "L'Inventeur du temps gratuit" was originally published in: J.H. Matthews, *The Custom House of Desire: A Half-Century of Surrealist Stories* (Berkeley: University of California Press, 1975), pp. 150-160.

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## Why Tout-Fait?

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© 1999 Succession Marcel Duchamp, ARS, N.Y./ADAGP,  
Paris. *Tu m'*, 1918

Welcome to the inaugural issue of *Tout-Fait: The Marcel Duchamp Studies Online Journal*. About six months ago, we sent word to Duchamp scholars, scientists and art historians around the world introducing the idea of the first online journal devoted to Marcel Duchamp and his circle. We are very pleased to announce the arrival of Issue #1, including articles and notes by Craig Adcock, André Gervais and Francis M. Naumann. *Tout-Fait's* News section features the collaboration of Rhonda

Roland Shearer, Stephen Jay Gould and noted conservators on important findings on Duchamp's Standard Stoppages (1913/14) and his Green Box of 1934. Artists William Anastasi and Donald Shambroom tackle questions of glass and cracks throughout Duchamp's oeuvre. And we are honored to present Jean Suquet's The Large Glass. A Guided Tour (1992) in both French and English. Like André Gervais, Suquet is a poet as well as art historian and greatly adds another dimension to Duchamp scholarship.

You may wonder, why "Tout-Fait"? The term "tout fait" was not only the standard French translation for ready made but also a phrase often used by the French mathematician Henri Poincaré who was a crucial influence on Duchamp. Rhonda Roland Shearer first commented upon the term in The Sciences and it was recently picked up by Thomas Zaunschirm in the Neue Zürcher Zeitung and Barry Cipra in Science. After heavily debating about twenty other suggestions (among them The Oculist Witness, Mirrorical Messenger and The Sunny Apprentice) as well as Duchamp's idea for Space Art News (expressed in a letter to Marcel Jean, 4 August 1955), we finally agreed on "Tout-Fait," highlighting the intersection of art and science.

As every Duchamp aficionado might have noticed right away, the colorful squares of Tout-Fait's design are loosely based on the sequence of rectangular shapes (reminiscent of a book of color filters for light experiments or photography) in Duchamp's last painting, Tu m' of 1918. Tout-Fait's next issue will feature more squares, making room for literature, streaming video, our tri-annual centerfold and a 'Letters to the Editor' section. For letters intended for publication, criticism and suggestions or any technical problems, please contact us directly at [info@toutfait.com](mailto:info@toutfait.com). (Note: e-mails which were sent to [info@toutfait.com](mailto:info@toutfait.com) and [editor@toutfait.com](mailto:editor@toutfait.com) were never received. Those are invalid accounts and we are sorry for any confusion this may have caused.) To start or participate in a dialogue regarding Tout-Fait and related

matters, we suggest using the Critical Notes Bulletin Board of the Marcel Duchamp World Community as a forum to generate any kind of discussion. Feel free to post your thoughts!

A strictly not-for-profit journal, *Tout-Fait* is made possible by a team effort of writers, editors and web designers and relies on the commitment of our readers and the kind support of individuals to keep it up and running. In particular, we wish to thank Jacqueline Matisse-Monnier for her interest and substantial support of this project. Many thanks also to Tim Kummerow on the West Coast for his unfailing collaboration and computer wizardry.

Enjoy browsing, stay a while and spread the word.

Thomas Girst  
Editor-in-Chief

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