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 *Tout-Fait* Volume 1 is based 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 Niceron’s influence upon Duchamp and Leif Erikkson presents a comprehensive view of Duchamp’s impact on Sweden between 1933 and 1970. And there’s more: Mark Pohlad 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

Tout-Fait is published by the 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 will be published in both English and their original language.
Tout-Fait (ISSN 1530-0323) is
published by CyberArtSciencePress
, the publishing house of the not-for-profit
Art Science Research Laboratory.
We welcome donations!

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