

## ANEXO 1

### Fotos<sup>1</sup>



*Marcel Duchamp en 1888 (Alice, 2002, pág. 16).*

---

<sup>1</sup> Nota: Si falta alguna información como el título o la fecha, es porque la información no existe o fue imposible de encontrar.



*(s.a.) Marcel Duchamp uniformado, 1895 (TATE/Asociación Marcel Duchamp).*



*(s.a.) Jacques Villon, Marcel Duchamp y Raymond Duchamp Villon en Puteaux. 1912. (Mink, 2013).*



*Marcel Duchamp en familia*, 1914 estimado. (tate.org.uk).

# The Nude-Descending-a-Staircase

Visiting Us, Marcel Duchamp, the Cubist Painter, Declares That America Is the Country of the Art of the Future—The American Woman the Most Intelligent of Her Sex.

In the spring of 1913 New York was shocked, provoked and delighted with the international exhibition of pictures and sculptures, both from abroad and by New York artists, which is what is called the New School of Art. The picture which received most notoriety and caused the greatest sensation of all was the "Nude Descending a Staircase," by Marcel Duchamp, of Paris. The exhibition looked for the "Nude" and one well-known critic even went so far as to say he had found it. However, it is not known how he did so, as some were painted or modelled. The picture, as Marcel Duchamp later explained, was merely a picture of motion, not of a nude. Toward the end of the exhibition the picture was sold to Arthur H. Eddy, of Chicago.

Marcel Duchamp has come to New York for the first time. Instead of proving to be a very quiet individual, he turned out to be rather gay and much more given to listening to the views of those about him than speaking of his own. Just now he is keenly interested in all New York, from the latest musical comedy to Coney Island.

The other day I met and talked to the young French painter at his studio. He is only twenty-eight, dresses most correctly in the world, and is quite handsome, with blond, wavy hair. One would take him for a well-to-do Englishman rather than a Frenchman.

Mr. Duchamp says he has come to America to stay as long as possible, though he may have to return for military duty. Both of his brothers are at the front, one of them, the well-known sculptor and the other an architect.

By Marcel Duchamp.

**T**HE AMERICAN woman is the most intelligent woman in the world today—the only one that always knows what she wants, and therefore always gets it. Haven't she proved it by making her husband in his role of slave-driver look

almost ridiculous in the eyes of the whole world? Not only has she intelligence but a wonderful beauty of line is hers possessed by no other woman of any race at the present time.

And this wonderful intelligence, which makes the society of her equally brilliant sisters of sufficient interest to her, without necessarily insisting on the male element protruding in her life, is helping the tendency of the world today to completely equalize the sexes, and the constant battle between them in which we have wasted our best energies in the past will cease.

This will not by any means produce race suicide, for the women of this state of the far future will be called upon to bear children at a due time, just as a man is called upon to pay taxes, all responsibility for her offspring being taken from her.

As things stand to-day this would be a heavy toll to pay under citizenship, but assuredly a time will come when science will have achieved that death in childbirth be unknown.

**I** CANNOT understand the views my compatriots have expressed about New York. I know of no city where I would rather be for the next two years—always provided my country does not call me back to it.

The capitals of the Old World have labored for hundreds of years to find that which constitutes good taste and one may say that they have found the zenith thereof. But why



MARCEL DUCHAMP

New York Herald Tribune. Septiembre 12 de 1915. Información de fascículo.

Vanity Fair: September, 1915; page 57

## MARCEL DUCHAMP VISITS NEW YORK

**M**ARCEL DUCHAMP has arrived in New York!

You don't know him? Impossible!

Why, he painted the "Nude Descending a Staircase," a painting which made such a turmoil here a couple of years ago.

It is safe to say that no other painting ever caused such a furor. It was the one thing that was not missed by any of the hundred thousand odd persons who visited the International Exhibition at the Armory, or the two hundred thousand who went to the same show at the Chicago Art Institute, or the sixty thousand who flocked to the Copley Society Gallery in Boston. How many have seen it since it found a happy home in San Francisco, it is impossible to say.

It was discussed at dinner parties, at dances, in boxes at the opera, in editorials, and by the writers of so called "witty paragraphs." It caused more disputes than politics. Every humorist among the illustrators took a whack at it, and it was reproduced in newspapers in every city of the United States.

If you said you understood what the artist was driving at, some of your friends said that you were an affected humbug; if you said that you didn't, others of your friends said that you were stupid. Mr. W. M. Chase laughed loud and long before it. Mr. Kenyon Cox was surprised and shocked, and most of the members of the National Academy shook their heads sadly. To one critic it suggested an explosion in a lumber

mill. Another professed to have discovered the figure of the nude—which wasn't there, for the painting is a story in motion, that and nothing more. Anyhow it was, as Southey



Frank Brax.

who became famous because of his "Nude Descending a Staircase", and who is now in New York

might have said, a famous victory—for M. Marcel Duchamp.

Marcel Duchamp would be at the front, fighting for France, but the doctors wouldn't let him go. His immediate family is well represented by his brothers Raymond, Duchamp-Villon, the architect and sculptor, and Jacques Villon a painter like himself. He is only twenty-eight. He speaks English like an Englishman: has an insatiable curiosity about everything in New York, from Coney Island to the Metropolitan Museum; is completely without affectation, and is much more interested in hearing the opinions of other people than in expressing his own.

Marcel Duchamp is not going to play while here. He is anxious to see what ideas America—a great new experience—will supply; ideas that may be expressed in his work. His standing in French art is secure. As far back as 1910 he was recognized as a leader of the advanced men and was elected a member of the Society which gives the exhibition commonly known as the Salon d'Automne.

**W**HEN you ask him if he is a Cubist, or a This, or a That, he says simply that he is a painter, trying to express his ideas in his own way. The tags and definitions, and names of schools, have, he says, all been invented and applied by outsiders, and the poor artists are not to be blamed if they are card indexed and thrust into pigeonholes by those who talk about them.

Vanity Fair. Septiembre de 1915. Información de fascículo.



Edward Steichen. *Duchamp*, 1917. (Alice, 2002, pág. 90).



(s.a.) *Retrato múltiple de Marcel* (arriba); *Retrato múltiple de Roché* (abajo). 1917 estimado. Multiplicados por espejos. (Tomkins, 2014, pág. 194).



Alfred Stieglitz. *Marcel Duchamp*, 1923. (invaluable.com).



Man Ray. *Marcel Duchamp y Raoul de Roussy de Sales*, 1925. (Centro Pompidou).



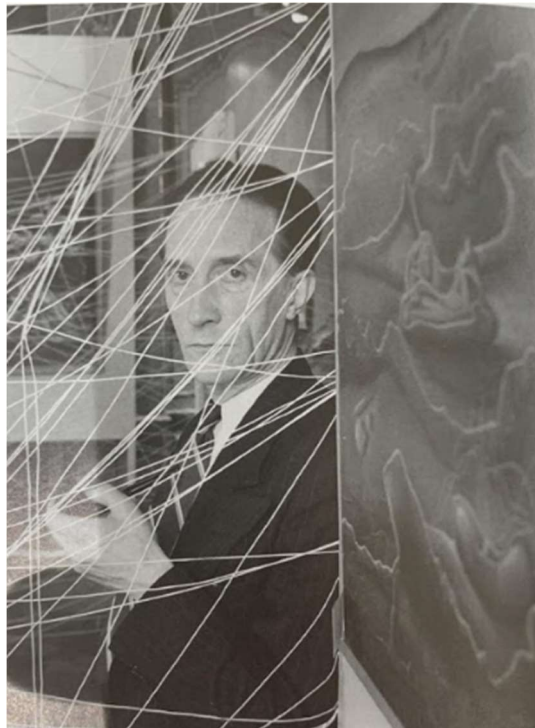
Lusha Nelson. *Marcel Duchamp*, 1934 (Conde Nast).



Beatrice Wood. *s.t.* 1936 estimado. ([noussoyonspartout.com](http://noussoyonspartout.com)).



Denise Bellon. *Marcel Duchamp en su morada, calle Larrey, Paris, 1938.*  
(anousparis.fr).



Arnold Newman. *Marcel Duchamp.* 1942 (Goodyear, 2014, pág. 174).





Hermann Landshoff. *Artistas en exilio, foto grupal de surrealistas*. 1942. (scalar.usc.edu).



(s.a.) Duchamp presentando la *Caja en maleta*, 1942. (Filipovic, 2016, pág. 130).



Berenice Abbott. *Marcel Duchamp*, 1945 estimado. (Getty Images).



Frederick J. Kiesler y Marcel Duchamp. *Triptico desplegable para View, vol. 5, n° 1, marzo de 1945*. (toutfait.com).



Percy Rainford. *Marcel Duchamp*, 1945. (Filipovic, 2016, pág. 268).



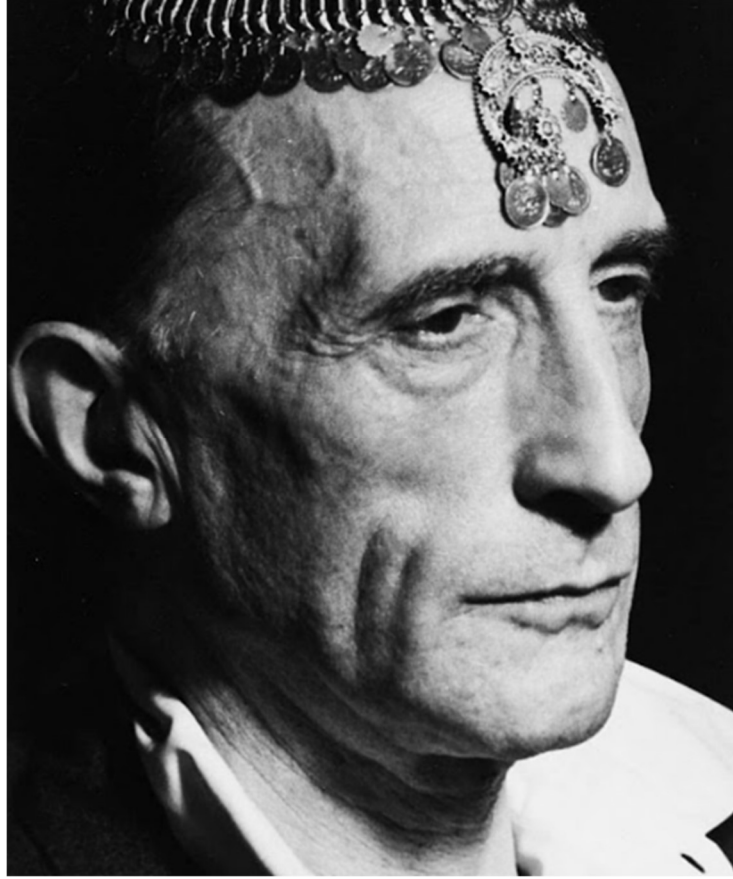
George Karger. *Duchamp bajando una escalera*, 1946. (Goodyear, 2014, pág. 167).



Arnold Eagle. *Duchamp exhibiendo edición de Rotorrelieves*, 1947 estimado. (time-az.com).



Irving Penn. *Marcel Duchamp, New York*, 1948. (Artnet.com).



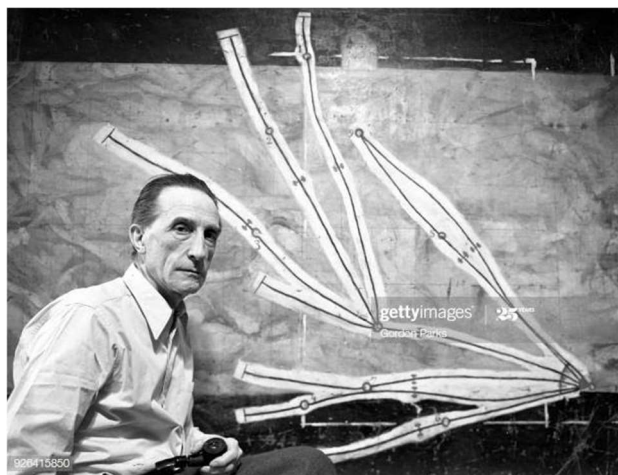
Man Ray. *Marcel Duchamp con un collar de monedas turcas*, 1949. (lenferdesarts.com).



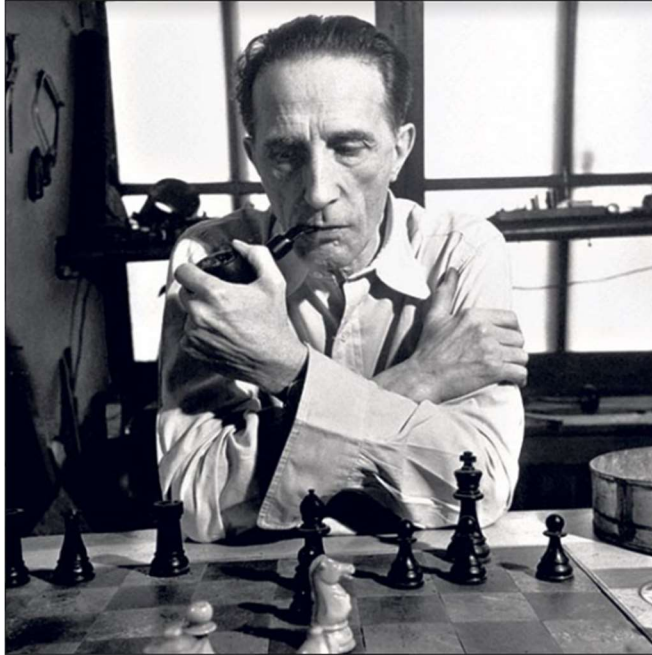
Sidney J. Waintrib. *Ducahmp ante su tablero de ajedrez, en su estudio de la calle 14* (detalle), 1960 estimado. (Taylor, 2009, pág. 23).



Robert Doisneau. *Marcel Duchamp, Jacques Villon y Suzanne Duchamp*, 1950 estimado (Getty Images).



Gordon Parks. *El artista Marcel Duchamp posando en su estudio de Chelsea con su cuadro Red de paradas (o red de zurcidos)*, 1952 estimado. (Getty Images).



Eliot Elisofon. *Duchamp Jugando ajedrez*, 1952. (theguardian.com).

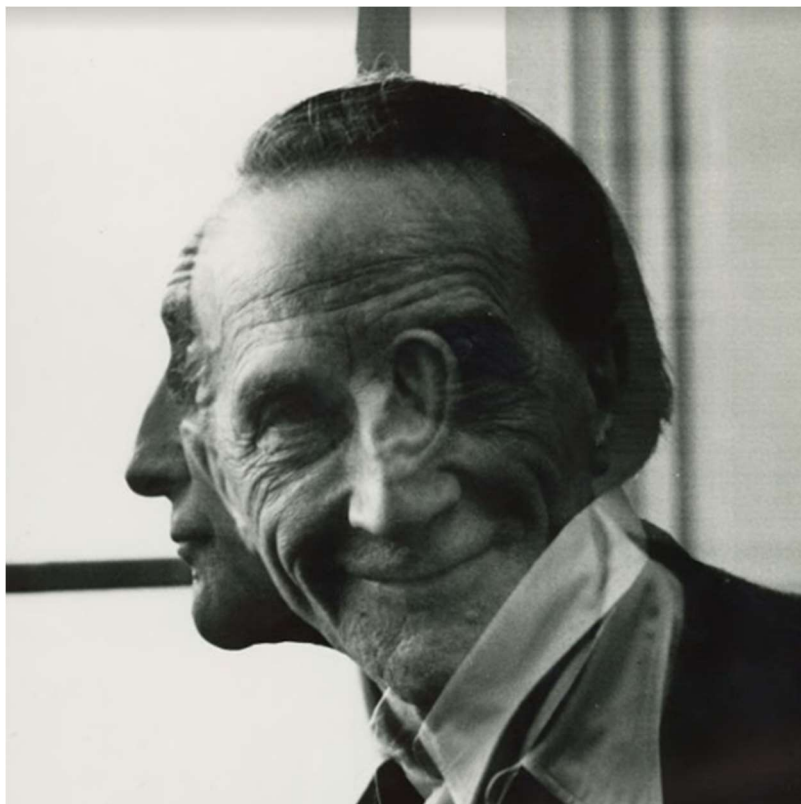


Eliot Elisofon. *Duchamp descendiendo una escalera*, 1952. (Life, 28 abril 1952).





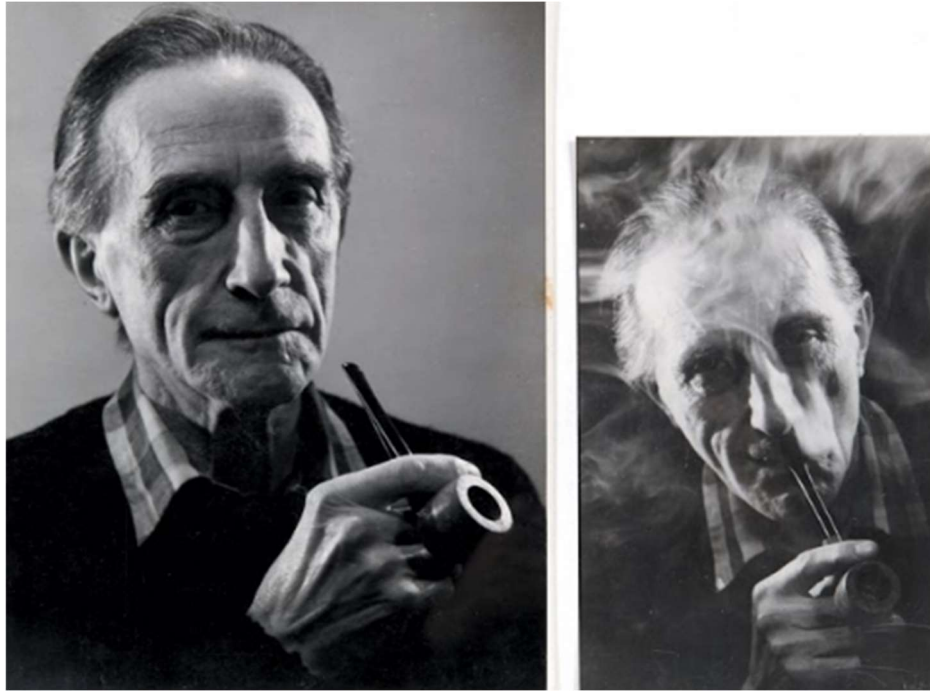
(s.a.). *Marcel Duchamp y Vidrios giratorios*, 1953. (Yale University Art Gallery).



Victor Obatz. *Doble exposición: rostro completo y perfil*, 1953. (Collins & McManus, 2009, pág. 216).



Philippe Halsman. *Marcel Duchamp dirige una partida de ajedrez a tamaño real*, 1956. (Está metido en el árbol). (cocosse-journal.org).



John D. Schiff. *Retratos de Marcel Duchamp*, 1957 estimado. (auctionartparis.com).



Michel Sima. *Marcel Duchamp con Caja en maleta*, 1957 estimado. (Christies).



Arnold Eagle. *Marcel Duchamp vs. Larry Evans*, 1958 (toutfait.com).



Oriol Maspons. *Marcel Duchamp en el Museo de Arte de Catalunya (Barcelona)*. 1960 estimado. (Museo Nacional de Arte de Cataluña).



Henri Cartier-Bresson

Henri Cartier Bresson. *Marcel Duchamp*, 1960 estimado. (Christies.com).



Marvin Lazarus. *Marcel Duchamp*, 1962 estimado. (Collins & McManus, 2009, pág. 234).



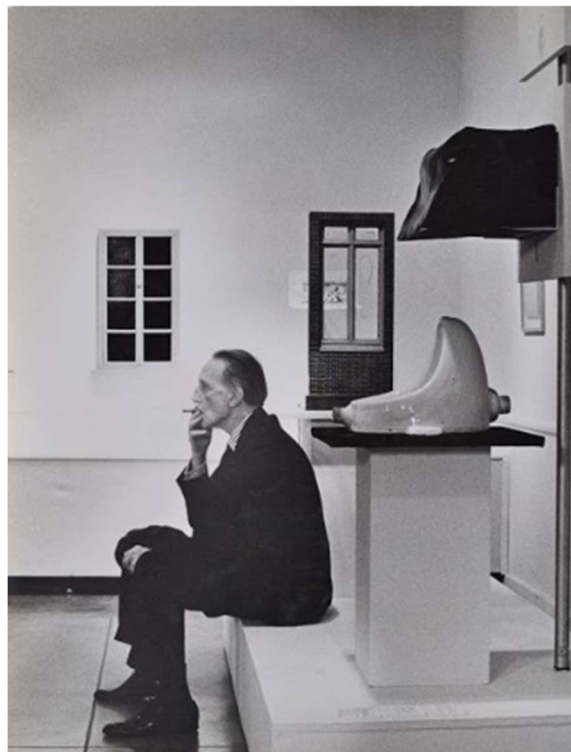
March 12, 1962

Dear Rose,  
Here's one on you, oui?  
Regards,  
Juan Enmui

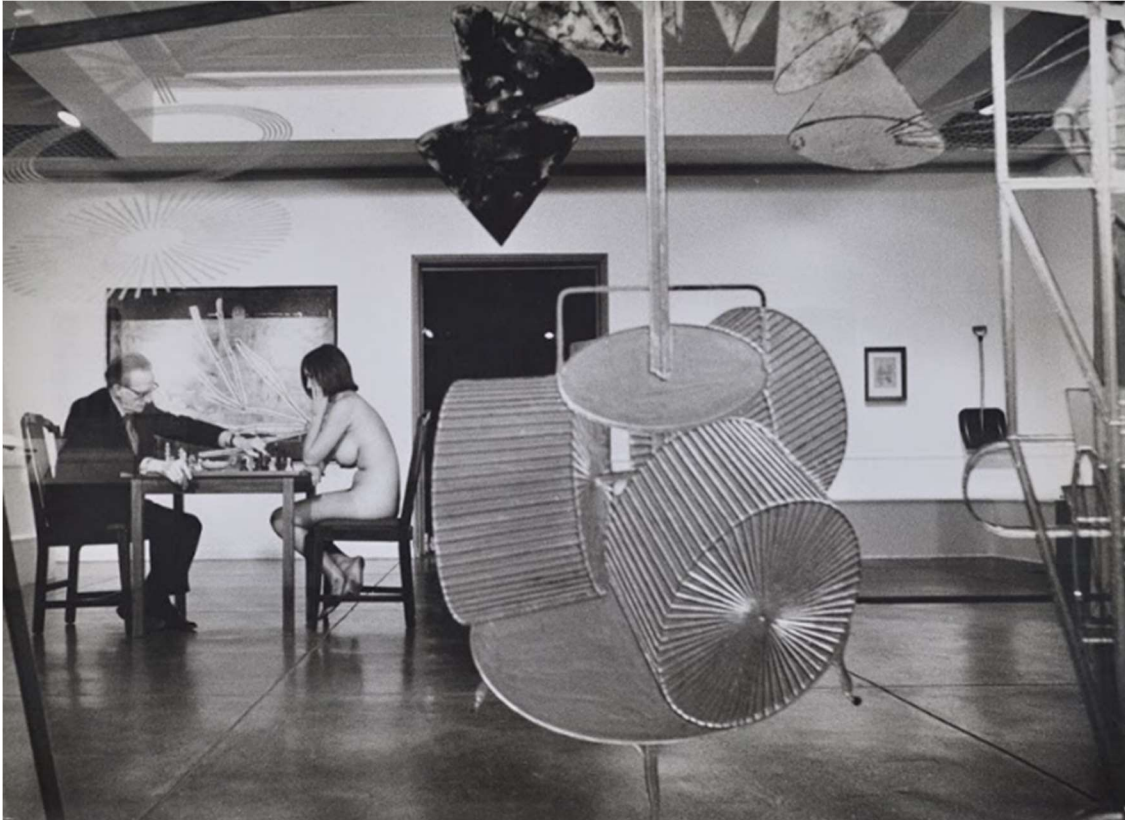
Marvin Lazarus. *Duchamp en el Museo de Arte Moderno con bigote y perilla*, 1962. (Collins & McManus, 2009, pág. 232).



Julian Wasser. *Duchamp y Babitz en Pasadena, 1963.* (loeildelaphotographie.com).



Julian Wasser. *Marcel Duchamp en Pasadena, 1963.* (Mink, 2013, pág. 62).



Julian Wasser. *Duchamp y Babitz en Pasadena, 1963.* (juxtapoz.com).





Stephen Shore. *Warhol con Samuel Green y Duchamp* 1966. (bukowskis.com).



Nat Finkelstein. *Warhol tomando prueba de Duchamp*, 1966. (artnet.com). Quien se ve atrás es probablemente Stephen Shore tomando la foto que hay arriba.



Robert Descharnes. *Duchamp y Dalí*, 1966. (Mink, 2013).



(s.a.) *Portada del folleto de ventas de la International Collectors Society*, 1967. (publishing.cdlib.org) Duchamp posando con Bouche-évier (sink stopper).



John D. Schiff. *Triple exposición de Duchamp fumando un puro*, 1968. (Collins & McManus, 2009, pág. 258).



Man Ray. *Marcel Duchamp*. Octubre 1968. (Man Ray).