

Marcel Duchamp
Please Touch:
Marcel Duchamp and the Fetish

London
13 October—13 November 2021

Thaddaeus Ropac
London Paris Salzburg Seoul

25
35 *Marcel Duchamp*

La Joconde.

L.H.O.O.Q.

Marcel Duchamp

Please Touch:

Marcel Duchamp and the Fetish

London Ely House

13 October – 13 November 2021

Everything can be based on an erotic climate without too much trouble. I believe in eroticism a lot, because it's truly a rather widespread thing throughout the world, a thing that everyone understands. It replaces, if you wish, what other literary schools called Symbolism, Romanticism [...] It's the basis of everything, and no one talks about it. Eroticism was a theme, even an 'ism', which was the basis of everything I was doing. – Marcel Duchamp, 1967

The exhibition *Please Touch: Marcel Duchamp and the Fetish*, curated by Paul B. Franklin at Thaddaeus Ropac, London, is the first to explore the centrality of fetishism and the fetish in the artist's practice. Although Duchamp himself acknowledged that eroticism was 'Visible or conspicuous, or, at any rate, underlying [...] the basis of everything I was doing', the role of fetishism in his work has been largely overlooked by scholars and curators. In fact, fetishism served Duchamp as a potent guiding principle as he traced his singular path in twentieth-century art. This sensual, erotic dimension is indivisible from his radical questioning of the very nature of the artwork and the role of the artist, which prompted painter Willem de Kooning to call him a 'one-man movement' in 1951.

Please Touch highlights the extent to which Duchamp playfully and provocatively exploited the slippages between the work of art and the fetish, thwarting our habitual compulsion to circumscribe the limits of either. The varied objects featured in Please Touch incite and even cajole us to fathom art as a wellspring of pleasures and possibilities, where the visual is forever enmeshed with the sensual, the tactile, the libidinal. – Paul B. Franklin

As Duchamp adopted eroticism as his creative credo, he also drew upon certain premises associated with fetishism. The idea of the fetish – whether devotional items imbued with mystical powers or objects, materials and body parts invested with erotic potential – informed psychoanalytical theory in the early twentieth century. Rather than the psychosexual 'perversion' identified by Sigmund Freud and Alfred Binet, however, fetishism became a fundamental aspect of Duchamp's efforts to reorient the relationship between artist, artwork and viewer.

The exhibition's title is borrowed from one of Duchamp's most fetishistic works, *Prière de toucher (Please Touch)* (1947), a foam-rubber breast enveloped in black velvet that the artist created for the cover of the exhibition catalogue *Le Surréalisme en 1947*. This title mischievously invites visitors to contravene conventional museum etiquette and to participate in an intimate dialogue with the works on view.

The exhibition is organised around five interrelated themes: the readymade as fetish object; the fetishization of miniature replicas and mechanical reproductions as originals; fetishism and gender play; fetish materials such as leather, vinyl, foam rubber and metallic paper; and, finally, Duchamp's fetishistic multiplication of his artistic identity, most notably in his drag persona Rose (later Rose) Sélavy.

Readymade as Fetish Object

Beginning in the 1910s, Duchamp began appropriating mundane, factory-made objects that he elevated to the position of artworks simply by selecting and displaying them as such. These 'readymades' represented an attempt to eliminate from the creative process both the artist's hand and the predominance of aesthetics. As he stated in 1963, 'A Ready-made is a work of art without an artist to make it'. Duchamp's first pure, unmodified readymade was a galvanised-iron bottle rack that he purchased from a Paris department store in 1914. A functional item invested with the 'aura' of an artwork, *Porte-bouteilles (Bottle Rack)* has the tenor of a fetish object: its spiked form and quasi-mystical dynamic recall African 'nail fetishes', while its undeniably sexual connotations embody the eroticism central to Duchamp's practice.

Thaddaeus Ropac

London Paris Salzburg Seoul

Reproduction as Fetish, Fetishizing Reproduction

For Duchamp, the ideas embodied in a work of art were of greater importance than the physical work itself, much as the personal significance of a fetish object is disproportionate to its use value. As he declared, 'A duplicate or a mechanical repetition has the same value as the original'. Beginning in the 1930s, it was not uncommon for the artist to create or authorise replicas of lost readymades for exhibitions, such as the *Bottle Rack* on view, which is a 1964 replica of the lost 1914 original.

He also devised a self-curated retrospective titled *De ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-Valise) (From or by Marcel Duchamp or Rose Sélavy [Box in a Valise])*, which he conceived between 1935 and 1941 and subsequently issued in various editions. After fetishistically producing miniature replicas and reproductions of his works, he assembled them in transportable cardboard containers. Rather than using contemporary reproduction methods, Duchamp painstakingly created antiquated collotype prints that were coloured by hand and sometimes varnished or framed in faux wood-grain cardboard. As Franklin writes, 'Obfuscating the boundaries between original and copy, he undercut the autonomy and sanctity of the art object [...] demonstrating that its display and duplication were works of art in their own right.'

Fetish Materials

Among his contemporaries, Duchamp was one of the most adventurous when it came to incorporating unorthodox materials into his works, many of which have fetishistic associations. This is apparent in the varying tactile qualities of the foam-rubber breast and velvet used to create *Please Touch*, the titillating tulle in his drawing *Tutu* (1909), the black vinyl of *...pliant, ...de voyage (Traveler's Folding Item)*, a 1964 replica of a lost 1916 readymade, or the synthetic fur that imitates pubic hair in *Couple de tabliers de blanchisseuse (Couple of Laundress's Aprons)* (1959). These fetish materials, which are often sexually suggestive in themselves, entice the viewer to 'please touch'.

Fetishizing the Self

A similarly playful approach to gender motivated Duchamp's adoption of the drag persona Rose (later Rose) Sélavy, whose name is a phonetic pun on the French phrase *éros, c'est la vie* (eros, that's life) and reaffirms the artist's belief in the primacy of eroticism. She first physically revealed herself in two series of photographic portraits taken by Man Ray in late 1920 or early 1921 and later forged a career of her own, co-creating artworks with Duchamp as well as independently. Through his varied personas and self-portraits in different guises, the artist fetishized the self as a new and radical domain of artistic expression, while decrying the limitations of a singular, consistent sense of personhood.

A historic survey consisting of more than thirty artworks, *Please Touch: Marcel Duchamp and the Fetish* feature several exceptional loans from major private and public collections, including the Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern in Schwerin, Germany, and the Duchamp estate.

The exhibition is accompanied by a fully illustrated catalogue with an extensive thematic essay by curator Paul B. Franklin.

Gendering the Fetish

As he had done in *Please Touch*, Duchamp isolated other fragments of the body to create fetish objects laden with erotic significance, such as the trio of objects that he made in the 1950s and issued in bronze editions the following decade: *Feuille de vigne femelle (Female Fig Leaf)* (1950), *Objet-dard (Dart-Object)* (1951), and *Coin de chasteté (Wedge of Chastity)* (1954). Originating as plaster castoffs from the nude female mannequin he was creating for his final masterwork, *Étant donnés* (1946–66), each of these objects is playfully suggestive: *Dart-Object* is blatantly (if limply) phallic, *Female Fig Leaf* fails to conceal the erogenous zones and *Wedge of Chastity* enacts a sexual duality through its interlocking bronze and dental-plastic pieces.

'A salvo against hegemonic masculinity, the Frenchman's work [...] brims with gender play, often inflected through verbal and visual puns,' writes Franklin. This non-binary conception of gender is evident in Duchamp's *L.H.O.O.Q.* (1919), an altered reproduction of Leonardo da Vinci's *Mona Lisa* (c. 1503–19) that also invokes the fetishist implications of body hair. In this iconic artwork, as well as in his 1964 reedition of it, Duchamp appended a moustache and goatee to her face, simultaneously laying claim to the masterpiece and masculinising its subject.

About the Artist

Marcel Duchamp was born in Normandy in 1887 into a family of artists, which included his two older brothers – the painter Jacques Villon and the Cubist sculptor Raymond Duchamp-Villon – and his younger sister Suzanne Duchamp-Crotti, who was active in the Dada movement. He received academic training at the Académie Julian in 1904–05, and his early paintings reveal the influence of Cubism, as in his *Nude Descending a Staircase* (no. 2; 1912), which caused a sensation when shown at the New York Armory Show in 1913. However, by the late 1910s he had renounced painting in favour of a more singular and radical approach to art-making. As artist Jasper Johns eulogised, ‘He declared that he wanted to kill art (“for myself”) but his persistent attempts to destroy frames of reference altered our thinking, established new units of thought. [...] He has changed the condition of being here.’

‘After renouncing easel painting in the late 1910s, he pursued numerous other endeavors in the course of the ensuing decades, almost none of which would have qualified as high art at the time,’ writes Paul B. Franklin. ‘These included, among others, selecting commonplace, mass-produced objects and presenting them as his own; contriving and constructing an abstract, phantasmagoric love machine in glass titled *La Mariée mise à nu par ses célibataires, même* (*The Bride Stripped Bare by Her Bachelors, Even*; 1915–23) and generally referred to as the *Grand Verre* (*Large Glass*); playing chess and devising chess sets; designing posters, catalogues, book covers, and bookbindings; taking notes and later publishing them in elaborate facsimile editions; composing puns and spoonerisms; curating collections and exhibitions; fashioning miniature reproductions and replicas of his work; and simply being a “breather,” as he characterised himself in 1954 when pressed to identify his vocation.’

For most of his life, Duchamp divided his time between France and the USA, living primarily in New York from 1915–23 and then in Paris from 1923–42, before returning to New York. He became a naturalised American citizen in 1955. His first solo exhibition was held at the Arts Club of Chicago in 1937, followed by his first American retrospective at the Pasadena Art Museum in 1963, and his first European survey at the Tate Gallery, London, in 1966. Since his death in 1968, Duchamp’s work has been the subject of countless exhibitions and can be found in the permanent collections of the most important museums worldwide. The Philadelphia Museum of Art houses the most extensive holdings of his work, due to a generous donation by Louise and Walter Arensberg, who were his lifelong friends and patrons.

About the Curator

Paul B. Franklin earned his doctorate in art history from Harvard University. Based in Paris and Céret, he is an independent scholar and a leading expert on Marcel Duchamp. From 2000 to 2016, he was the editor in chief of the scholarly journal *Étant donné Marcel Duchamp*, one of the most highly regarded publications devoted to the artist and his work. He also worked with Duchamp’s heirs for many years, managing the artist’s estate. Franklin has lectured and published widely on Duchamp. Some of his recent publications include: “‘Assez peint, trouve-toi un boulot’: Marcel Duchamp, Léonard de Vinci et la bibliothèque Sainte-Geneviève” in *Les Cahiers du Musée national d’art moderne* (no. 148, 2019); *The Artist and His Critic Stripped Bare: The Correspondence of Marcel Duchamp and Robert Lebel* (Getty Research Institute, 2016); “‘Can one make works that are not works ‘of art’?’: Marcel Duchamp’s *Bottle Rack*” in *Marcel Duchamp: ‘Porte-bouteilles’* (Galerie Thaddaeus Ropac, 2016); and ‘Marcel Duchamp, ses maîtres et ses pirouettes autour de la peinture’ in *Marcel Duchamp: la peinture, même* (Centre Pompidou, 2014). In 2018, Franklin curated the exhibition *Brancusi & Duchamp: The Art of Dialogue* at Kasmin in New York, for which he also wrote the catalogue. In 2020, he curated the exhibition *Matisse in Black and White*, also at Kasmin.

The Readymade as Fetish Object



Marcel Duchamp
Porte-bouteilles (Bottle Rack), 1964 replica of lost 1914 original
Galvanized iron
Diameter at base: 64.2 x 37.5 cm (25 1/4 x 14 3/4 in)
One of two artist's proofs ("Exempl. Arturo") outside the commercial edition of 8 replicas
Private collection



Man Ray (born Emmanuel Radnitzky)
Marcel Duchamp's Bottle Rack, late 1935–early 1936
Gelatin silver contact print
Sheet: 12.1 x 9.2 cm (4 3/4 x 3 5/8 in)
Image: 11.5 x 8.7 cm (4 1/2 x 3 3/8 in)
Collection Thaddaeus Ropac, Paris

Reproduction as Fetish, Fetishizing Reproduction



Marcel Duchamp
La Mariée mise à nu par ses célibataires, même (The Bride Stripped Bare by Her Bachelors, Even), commonly known as the *Boîte verte (Green Box)*, 1934
Green-flock-covered cardboard container featuring 94 facsimiles of notes and reproductions of artworks and photographs related to the *Grand Verre (Large Glass)* (Paris: Édition Rose Sélavy)
Closed: 33.1 x 28 x 2.5 cm (13 x 11 x 1 in)
Edition 220 of 300
Collection Thaddaeus Ropac, Paris

Thaddaeus Ropac

London Paris Salzburg Seoul



Marcel Duchamp

De ou par Marcel Duchamp ou Rose Sélavy (Boîte-en-valise) (From or by Marcel Duchamp or Rose Sélavy [Box in a Valise]), conceived 1935–41, series F, assembled 1966

Red-leather-covered cardboard container lined in red linen featuring 80 miniature replicas and reproductions in various media and on various supports

Closed: 41.2 × 38.3 × 9.6 cm (16 ¼ × 15 1/8 × 3 ¾ in)

Unnumbered edition of 75

Collection Thaddaeus Ropac, Paris



Marcel Duchamp

Mariée (Bride), October 1937

Pochoir-colored collotype with French thirty-centime revenue stamp
33.7 × 19.4 cm (13 ¼ × 7 5/8 in)

Collection David Fleiss, Paris



Marcel Duchamp

Nu descendant un escalier (Nude Descending a Staircase, no. 2), December 1937

Pochoir-colored collotype with French five-centime revenue stamp
35.2 × 20 cm (13 7/8 × 7 7/8 in)

Collection Thaddaeus Ropac Paris

Thaddaeus Ropac

London Paris Salzburg Seoul



Marcel Duchamp
Pocket Chess Set, 1943–44
 Pocket chessboard in leather, celluloid, and pins
 Closed: 16.5 × 10.8 cm (6 ½ × 4 ¼ in)
 Collection Thaddaeus Ropac, Paris



Marcel Duchamp
La Bagarre d'Austerlitz (The Brawl at Austerlitz), 1936
 Insert for *Au lavoir noir* by André Breton (Paris: G.L.M.)
 Letterpress on two sheets of die-cut paper collaged together to enclose
 a sheet of printed celluloid
 24.5 × 19 cm (9 5/8 × 7 ½ in)
 Edition of 70 numbered and signed by the publisher, Guy Lévis-Mano, as
 well as a limited quantity inscribed *H.C. (hors commerce)*, including this
 exemplar
 Collection Thaddaeus Ropac, Paris

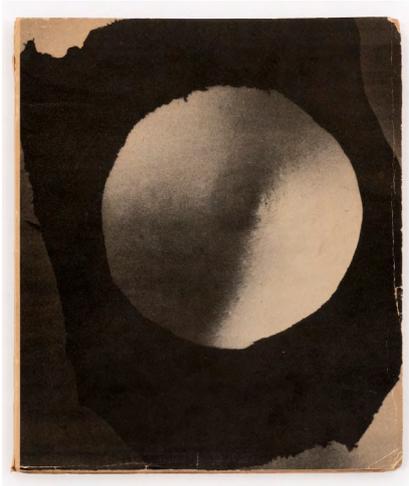
Fetish Materials



Marcel Duchamp with Enrico Donati
Prière de toucher (Please Touch), 1947
 Deluxe edition of exhibition catalogue for *Le Surréalisme en 1947* (Paris: Pierre à feu/Maeght éditeur)
 Paperbound catalogue with collage of foam rubber,
 pigment, and black velvet mounted on card stock and
 adhered to front of stand-alone cover boards, and
 accompanying slipcase with printed paper label adhered
 to exterior
 Closed: 24 × 21 cm (9 ½ × 8 ¼ in)
 Slipcase: 25 × 21.4 × 6 cm (9 7/8 × 8 3/8 × 2 3/8 in)
 Edition 66 of 999
 Collection Association Marcel Duchamp, Paris

Thaddaeus Ropac

London Paris Salzburg Seoul



Marcel Duchamp

Cover design for the ordinary edition of exhibition catalogue for *Le Surréalisme en 1947, 1947*

Paperbound catalogue with cover photograph by Rémy Duval (Paris: Pierre à feu/Maeght éditeur)

24.3 × 20.8 cm (9 5/8 × 8 1/4 in)

Collection David Fleiss, Paris



Marcel Duchamp

Tutu, 1909

Brush and black ink on paper

35.2 × 25 cm (13 7/8 × 9 7/8 in)

Galerie Thaddaeus Ropac



Marcel Duchamp

Morceaux choisis d'après Courbet (Selected Details after Courbet), March 1968

From *The Large Glass and Related Works, with Nine Etchings by Marcel Duchamp on the Theme of The Lovers by Arturo Schwarz*, vol. 2 (Milan: Galleria Schwarz)

First-state etching on Japanese vellum

Sheet: 51 × 33.3 cm (20 1/8 × 13 1/8 in)

Image: 34.8 × 23.4 cm (13 3/4 × 9 1/4 in)

Edition 24 of 30

Galerie Thaddaeus Ropac

Thaddaeus Ropac

London Paris Salzburg Seoul



Marcel Duchamp
Gilet (Waistcoat), November 1958
 Rectified readymade: men's medium-sized, green English-made wool-challis waistcoat purchased from The Man's Shop, Lord & Taylor, New York, with five cut-down 24-point lead printing blocks, one affixed to each button and each bearing one of the letters, in relief and in reverse, comprising the name SALLY
 Lying flat: 60 × 45 cm (23 5/8 × 17 3/4 in)
 Private collection



Marcel Duchamp
9 Moules mâlic (9 Malic Molds), 1937–38
 Pochoir-colored collotype on celluloid, mounted in aluminum frame in 1964
 Sheet: 17.8 × 27.4 cm (7 × 10 3/4 in)
 Frame: 23.4 × 33.6 × 6.3 cm (9 1/4 × 13 1/4 × 2 1/2 in)
 Edition 3 of 9
 Collection Thaddaeus Ropac, Paris



Marcel Duchamp
. . . pliant, . . . de voyage (Traveler's Folding Item), 1964 replica of lost 1916 original
 Black vinyl with gold paint
 Top: 23.5 × 41 × 23 cm (9 1/4 × 16 1/8 × 9 in)
 Bottom: 23.5 × 53 × 23 cm (9 1/4 × 20 7/8 × 9 in)
 Edition 1 of 8
 Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern, Schwerin



Marcel Duchamp
Couverture-cigarettes, 1936
 Gelatin silver print hand-colored with aniline
 30 × 40 cm (11 3/4 × 15 3/4 in)
 Attilio Codognato Collection, Venice



Marcel Duchamp

Couple de tabliers de blanchisseuse (Couple of Laundress's Aprons), 1959

Grand-deluxe edition of exhibition catalogue for *Exposition internationale du Surréalisme: 1959-1960 (EROS)* (Paris: Galerie Daniel Cordier)

Limited rectified readymades: two potholders (male and female) assembled by Mimi Parent and accompanying a cardboard container, known as the *Boîte alerte (Emergency Box)*, that houses the paperbound catalogue, five prints, six postcards, and several *missives lascives* (lascivious missives) by various artists and writers

Cloth, synthetic fur, and adhesive tape

Male: 23.5 × 18.5 cm (9 ¼ × 7 ¼ in)

Female: 24.5 × 19.8 cm (9 5/8 × 7 ¾ in)

Container closed: 28.5 × 18 × 6.5 cm (11 ¼ × 7 1/8 × 2 ½ in)

Edition XVII of XX

Galerie Thaddaeus Ropac

Gendering the Fetish



Marcel Duchamp

L.H.O.O.Q., September 1964

Graphite and gouache over color offset lithograph on paper

Sheet: 30.1 × 23 cm (11 7/8 × 9 in)

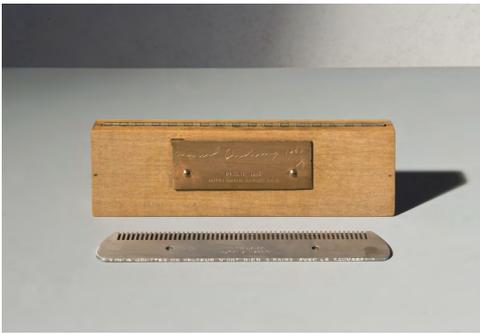
Image: 26.6 × 17.9 cm (10 ½ × 7 in)

Edition 25 of 35

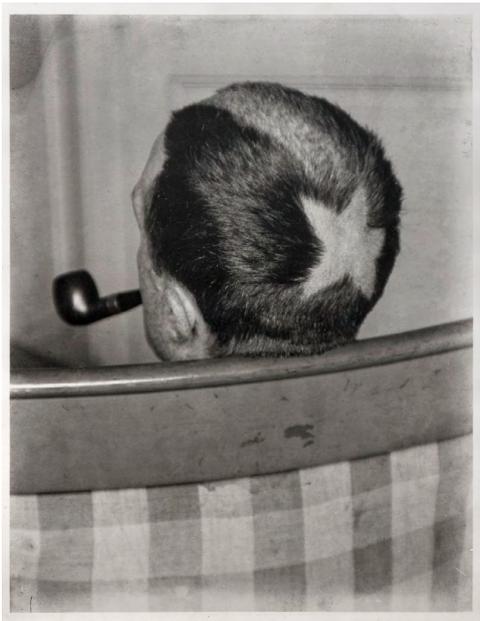
Collection Thaddaeus Ropac, Paris

Thaddaeus Ropac

London Paris Salzburg Seoul



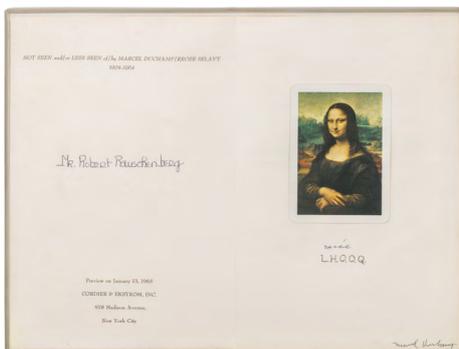
Marcel Duchamp
Peigne (Comb), 1964 replica of 1916 original
 Steel with inscription in white paint
 16.6 × 3 × 0.2 cm (6 ½ × 1 1/8 × 1/8 in)
 Edition 1 of 8
 Attilio Codognato Collection, Venice



Man Ray (born Emmanuel Radnitzky)
Marcel Duchamp's Tonsure, 1921
 Gelatin silver print (posthumously printed by Pierre Gassmann)
 Sheet: 30.5 × 24 cm (12 × 9 ½ in)
 Image: 27.7 × 21.4 cm (10 7/8 × 8 3/8 in)
 Collection David Fleiss, Paris



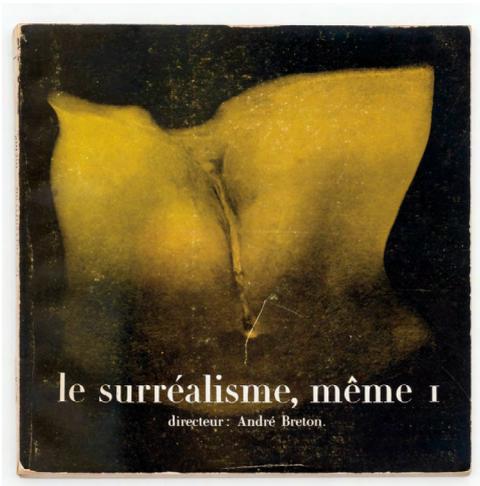
Marcel Duchamp
Mustache and Beard of L.H.O.O.Q., May 1941
 Frontispiece tipped in to the deluxe edition (on brown Montval laid paper) of *Marcel Duchamp* by Georges Hugnet (Paris)
 Pochoir and graphite dust on paper
 Cover: 9.6 × 14.6 cm (3 ¾ × 5 ¾ in)
 Frontispiece: 4 × 6.5 cm (1 5/8 × 2 ½ in)
 Edition 2 of 20
 Collection David Fleiss, Paris



Marcel Duchamp
L.H.O.O.Q. rasée (L.H.O.O.Q. Shaved), 1965
 Canasta playing card mounted on paper
 Open: 22 × 28.5 cm (8 5/8 × 11 ¼ in)
 Collection Antonio Nogara



Marcel Duchamp
Feuille de vigne femelle (Female Fig Leaf), 1961 cast of 1950 copper-electroplated plaster original
Bronze
8.5 × 13.7 × 12.5 cm (3 3/8 × 5 3/8 × 4 7/8 in)
Unnumbered edition of 10
Collection Thaddaeus Ropac, Paris



Marcel Duchamp
Cover design for *Le Surréalisme, même*, no. 1, October 1956
Paperbound periodical reproducing *Feuille de vigne femelle (Female Fig Leaf)*
19.5 × 19.5 cm (7 5/8 × 7 5/8 in)
Collection David Fleiss, Paris



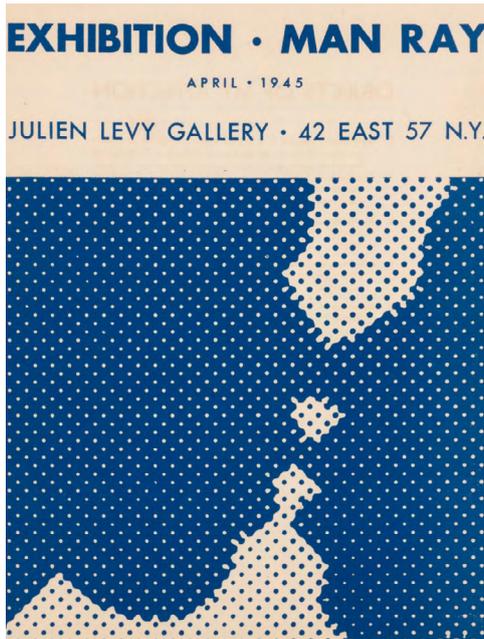
Marcel Duchamp
Coin de chasteté (Wedge of Chastity), 1963 replica of 1954 original
Bronze and dental plastic
5.6 × 8.5 × 4.2 cm (2 1/4 × 3 3/8 × 1 5/8 in)
Edition 8 of 8
Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-Vorpommern, Schwerin

Thaddaeus Ropac

London Paris Salzburg Seoul

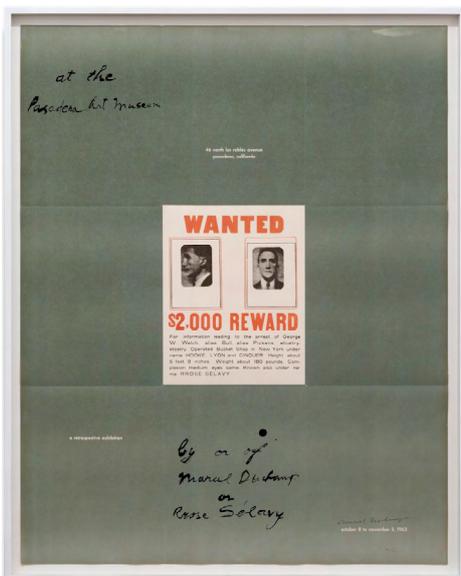


Marcel Duchamp
Objet-dard (Dart-Object), 1962 cast of 1951 copper-electroplated original
 Bronze overlaid with traces of silver paint
 7.5 × 20.1 × 6 cm (3 × 7 7/8 × 2 3/8 in)
 Edition 4 of 8
 Collection Thaddaeus Ropac, Paris



Marcel Duchamp
 Cover design for the brochure of the exhibition *Man Ray: Objects of My Affection*, 1945
 Photochemical relief on paper (New York: Julien Levy Gallery)
 29.3 × 23 cm (11 1/2 × 9 in)
 Collection Paul B. Franklin, Paris

Fetishizing the Self



Marcel Duchamp
A Poster within a Poster, 1963
 Offset-lithographic exhibition poster printed by Cunningham Press,
 Alhambra, California
 87.6 × 68.6 cm (34 1/2 × 27 in)
 Edition 14 of 20
 Collection Thaddaeus Ropac, Paris

Thaddaeus Ropac

London Paris Salzburg Seoul



Raoul Ubac (born Rudolf Ubach)
Marcel Duchamp's mannequin Rose Sélavy, 1938
Gelatin silver print
23.4 × 10.2 cm (9 ¼ × 4 in)
Attilio Codognato Collection, Venice



Marcel Duchamp
Grand-deluxe edition of *Sur Marcel Duchamp*, also known as *EAU & GAZ À TOUS LES ÉTAGES (WATER & GAS ON ALL FLOORS)*, late 1958–early 1959
Linen-covered cardboard container with enameled metal plaque, hand-colored photograph of the *Grand Verre (Large Glass)* (1915–23), *Autoportrait de profil (Self-Portrait in Profile)* (1957) in pale-green origami paper, metal template, and unbound book by Robert Lebel (Paris: Trianon Press)
Closed: 35 × 26.6 × 8 cm (13 ¾ × 10 ½ × 3 1/8 in)
Hors-série no. 0
Collection Thaddaeus Ropac, Paris



Marcel Duchamp
A GUEST + A HOST = A GHOST, 1953
Printed gold-foil-paper candy wrapper
9.4 × 9.8 cm (3 ¾ × 3 7/8 in)
Collection Stod Rowe, Terrace Park, Ohio

Thaddaeus Ropac

London Paris Salzburg Seoul



Marcel Duchamp
Autoportrait de profil (Self-Portrait in Profile), conceived 1957, executed 1963
Mauve origami paper collaged to black paper
Sheet: 22.2 × 18.3 cm (8 ³/₄ × 7 ¹/₄ in)
Origami paper: 14.8 × 14.7 cm (5 ⁷/₈ × 5 ³/₄ in)
Edition 16 of 25
Collection Thaddaeus Ropac, Paris



Marcel Duchamp
Autoportrait de profil (Self-Portrait in Profile), conceived 1957, executed 1963
Pink origami paper collaged to black paper
Sheet: 21.2 × 17.3 cm (8 ³/₈ × 6 ³/₄ in)
Origami paper: 14.8 × 14.8 cm (5 ⁷/₈ × 5 ⁷/₈ in)
Edition 5 of 25
Collection David Fleiss, Paris



Marcel Duchamp
Autoportrait de profil (Self-Portrait in Profile), conceived 1957, executed 1963
Turquoise-blue origami paper collaged to black paper
Sheet: 21.2 × 17.3 cm (8 ³/₈ × 6 ³/₄ in)
Origami paper: 14.6 × 14.6 cm (5 ³/₄ × 5 ³/₄ in)
Hors commerce no. II/IV
Private collection