

Marcel Duchamp and the Forestay Waterfall

Symposium - Concert - Intervention - Exhibitions

Program 6-9 May 2010

www.bxb.ch/kunsthalle/

OPENING RECEPTION Thursday, 6 May 2010

18:00 **Welcome** to the event by Stefan Banz

Andreas Glauser plays «Musical Erratum» by Marcel Duchamp → Salle Davel, Cully

19:00 **Ecke Bonk** → Vernissage Kunsthalle Marcel Duchamp, Cully (until 13 June)

I want to grasp things with the mind the way the penis is grasped by the vagina
→ Vernissage Galerie Davel 14, Cully (until 13 June)

SYMPOSIUM Friday, 7 May → Salle Davel, Cully (with simultaneous interpreting English - French - English)

CONTEXTUALIZATION OF ETANT DONNÉS

09:00 **James W. McManus** (USA)

Digging through Marcel Duchamp's 'Un amas d'idées' - considering 'infra-thin' correspondences between apparently disassociated actions, events, and projects - 1946/1947

Antje von Graevenitz (Holland)

Duchamp as a scientist, artifex and semiotic-philosopher: his notes of the 'infra-mince' (1934/35-1945)

Discussion

11:00 **Herbert Molderings** (Germany)

Le bonheur même. A la recherche du 'Rayon vert' de Marcel Duchamp

Molly Nesbit (USA)

The Hinge at the End of the Mind

Discussion

14:00 **Hans Maria de Wolf** (Belgium)

Beyond Swiss Cheese and Bullet Holes (second version)

Mark Nelson (USA)

Surrealism and the Black Dahlia Murder

Philip Ursprung (Switzerland)

The 'Spiritualist of Woolworth' - Duchamp in the Eyes of Allan Kaprow and Robert Smithson

Discussion

18:00 **SPECIAL OPENING RECEPTION**

Roman Signer → Intervention at the Forestay Waterfall, Bellevue/Chexbres (until 9 May)

SYMPOSIUM Saturday, 8 May → Salle Davel, Cully (with simultaneous interpreting English - French - English)

THE WATERFALL, THE LANDSCAPE

09:00 **Stefan Banz** (Switzerland)
Paysage fautif. Marcel Duchamp and the Forestay Waterfall

Bernard Marcadé (France)
Fuite d'eau à tous les étages
How does the waterfall traverses Duchamp's oeuvre and life?
How does it take part in the regime of 'slight wasted-energies'?

Discussion

11:00 **Dalia Judovitz** (USA)
Landscape as Ironic Causality in Duchamp's GIVEN

Paul B. Franklin (USA, France)
In the Beginning, There Was Mary: Marcel Duchamp, Mary Reynolds, and the Landscape Backdrop of *Étant donnés*

Discussion

14:00 **Dominique Radrizzani** (Switzerland)
Marcel Duchamp in Vevey

Luc Debraine (Switzerland)
Duchamp, le contrechamp d'un photographe

Stanislaus von Moos (Switzerland)
Rivière Lémanique

Discussion

SYMPOSIUM Sunday, 9 May → Salle Davel, Cully (with simultaneous interpreting English - French - English)

ÉTANT DONNÉS

09:00 **Michael Lüthy** (Switzerland, Germany)
Étant donnés as form of experience

Kornelia Imesch (Switzerland)
Étant donnés. Implications and paradoxes of a 'looking through' (eines Durchblicks)

Discussion

11:00 **Michael R. Taylor** (USA, Great Britain)
Given: 1. The Catalogue, 2. The Exhibition: Reflections on Marcel Duchamp: *Étant Donnés*

Étienne Barilier (Switzerland)
'Étant donnés', énigme échiquéenne?

Discussion

14:00 **Lars Blunck** (Germany)
The Hermetic Work - Duchamp, *Étant donnés* and Its Posterity

Francis M. Naumann (USA)
Notre Dame des Désirs: Gynomorphism in Marcel Duchamp's *Chat Ouvert*

Discussion

ABSTRACTS AND BIOGRAPHIES

Michael R. Taylor (USA, Great Britain)

Given: 1. The Catalogue, 2. The Exhibition: Reflections on Marcel Duchamp: *Étant Donnés*

The British art critic David Sylvester often expressed his opinion that exhibition catalogues should be published after a show closes. Sylvester made a powerful case for the post-exhibition publication on the grounds that the curator would have complete access to all the works on display for color corrections, measuring, and materials analysis, thus avoiding the bad reproductions found in most exhibition catalogues. But the most important advantage, Sylvester argued, was the chance to live with the works themselves for several months, thus allowing for a more thoughtful catalogue essay, in which the curator could reflect on the works that he or she had intimately studied over an extended period of time.

When the Philadelphia Museum of Art presented a major exhibition on Marcel Duchamp's enigmatic assemblage *Étant donnés*: 1. la chute d'eau, 2. le gaz d'éclairage...in the summer and fall of 2009 there was no question that the show would be accompanied by a scholarly catalogue. As the curator of the exhibition and author of the catalogue, I was often reminded of Sylvester's argument during the run of the show, since the experience of looking at the more than 100 works of art on display on a daily basis did indeed change my mind regarding certain arguments that I made in the catalogue, especially those relating to Duchamp's fabrication of the female mannequin and her landscape environment. With the benefit of hindsight, this paper will thus address some of the issues raised by the prolonged study of the works in the Marcel Duchamp: *Étant Donnés* exhibition and offer new readings of the artist's mysterious tableau construction.

Michael R. Taylor is the Muriel and Philip Berman Curator of Modern Art at the Philadelphia Museum of Art. His most recent exhibitions at the Museum include 'Marcel Duchamp: Etant donnés' (2009); 'Arshile Gorky: A Retrospective' (2009); 'Salvador Dalí: The Centennial Retrospective' (2005). Dr. Taylor studied at the Courtauld Institute of Art in London, where he wrote a masters thesis on Richard Hamilton and a doctoral dissertation on Marcel Duchamp's readymades. In 2009 he co-curated with Carlos Basualdo the Bruce Nauman exhibition at the American Pavilion for the 53rd Venice Biennale (winner of the Golden Lion award for best national pavilion). Future projects include an exhibition on Surrealism in the 1940s that focuses on myth, magic, and eroticism.

Dominique Radrizzani (Switzerland)

Marcel Duchamp in Vevey

An attempt to decipher few strange elements of 'Etant donnés: 1° La chute d'eau 2° le gaz d'éclairage', through the lens of history and the history of art and of Duchamp's specific interest during his stay at Lake Geneva in August 1946. His encounter with Courbet, the sentimental pilgrimage to Notre Dame des Désirs, and to a waterfall whose origins might be multiple.

Dominique Radrizzani is an art historian. He cofounded the Colloque de la relève Suisse in 1997 and produced several catalogues based on public collections in Vevey, Lausanne and Geneva. Since 2004 he is the director of the Musée Jenisch in Vevey where he created the National Drawing Centre in 2005. His curatorial and editorial work include: Pierre Alechinsky (Malraux Prize 2004), Balthus (with Jean Clair), François Boccion, Christian Boltanski, Francesco Borromini, Cesare da Sesto, Circuit, Alberto Giacometti, Alexander Hahn, Alain Huck, Oskar Kokoschka, Denis Savary and Théophile-Alexandre Steinlen.

Molly Nesbit (USA)

The Hinge at the End of the Mind

The title comes, modified, from the first line of one of Wallace Stevens' last poems, written in 1954. Stevens called it "Of Mere Being." He was writing not of hinges but of a landscape.

In 1966, as Duchamp was finishing his own landscape and arranging for it, to go to Philadelphia, he set to work on another project. If the *Étant donnés* was itself something of a mind's end, so too were the collection of notes he put together that year as *The White Box*. Both had proceeded from his *Large Glass*, its notes and perspectives, the notes in the *White Box* being made while Duchamp was actually immersed in making the *Glass*, the *Étant donnés* being done as something like its shadow some twenty years after the fact (and then taking some twenty-odd years to complete). The *Étant donnés* became a solid shadow that Duchamp showered with even more light. At the same time, he kept up his shadow boxing with the problem of language, going one last round with Pierre Cabanne that summer. There, he spoke of the readymade, not being made to be a work of art. It was one last round of exploration, just like the *Étant Donnés* had been, into a world not governed by the Law of the Excluded Middle.

Molly Nesbit is a Professor of Art History at Vassar College and a contributing editor of Artforum. Her books include Atget's Seven Albums (Yale University Press, 1992) and Their Common Sense (Black Dog, 2000). Midnight, the Tempest Essays, a collection of her essays on contemporary art, will be published by Periscope Press. Since 2002, together with Hans Ulrich Obrist and Rirkrit Tiravanija, she has been organizing Utopia Station, an ongoing book, exhibition, seminar, website and street project.

Mark Nelson (USA)

Surrealism and the Black Dahlia Murder

Commonly known as the Black Dahlia Murder, the 1947 killing and mutilation of Elizabeth Short in Los Angeles is among the most famous unsolved crimes in American history. In 'Exquisite Corpse: Surrealism and the Black Dahlia Murder' (Bulfinch, 2006) Mark

Nelson and Sarah Hudson Bayliss argue that the murder dovetails in time with the commodification and popular acceptance of the visual strategies of Surrealism, and that in its specific details the crime itself may have been patterned as a wildly misguided homage to Surrealist art. Tracking the close friendship between prime suspect George Hodel and the Surrealist artist Man Ray, Nelson and Bayliss further suggest that Marcel Duchamp's posthumously revealed masterpiece, *Étant donnés*, may have been partly informed by the crime.

Extensively and positively reviewed in *The New Republic*, *Modern Painters*, and *Art in America*, and named one of the best books of 2006 by New York's *Village Voice*, *Exquisite Corpse* was recently criticized by Michael Taylor in the catalogue for his exhibition Marcel Duchamp: *Étant donnés*, at the Philadelphia Museum of Art. In this presentation, Mr. Nelson will provide an overview of his general thesis, answer Mr. Taylor's criticisms, and present new information unknown at the time of publication. Time allowing, Mr. Nelson will also give a short preview of his new Duchamp-related project, Hollywood Arensberg, a visual reconstruction of Walter and Louise Arensberg's Los Angeles home and art collection.

Mark Nelson is a partner at McCall Associates in New York City where he designs books for museums, galleries, and artists. He has worked closely with many leading contemporary artists including Richard Serra, Jenny Holzer, David Hammons, Tom Friedman, and Mitch Epstein. Recent book designs have included Bauhaus 1919-1933: Workshops for Modernity for The Museum of Modern Art, and Roni Horn AKA Roni Horn for the Whitney Museum of American Art. Mr. Nelson is the author, with Sarah Hudson Bayliss, of Exquisite Corpse: Surrealism and the Black Dahlia Murder. www.mccallassociates.com; www.exquisitecorpsebook.com

Francis M. Naumann (USA)

Notre Dame des Désirs: Gynomorphism in Marcel Duchamp's *Chat Oouvert*

Ever since Marcel Duchamp's *Étant donnés* was first placed on public display in the galleries of the Philadelphia Museum of Art over forty years ago, people have looked through the two holes in its outer wood door and asked many questions. If they knew nothing about the existence of the work beforehand, they will undoubtedly experience variant degrees of shock. After getting over this initial reaction, however, they would likely then ask how this elaborate environmental tableau relates to other works by the artist? After that, they might wonder if the figure portrayed within it was based on a specific individual and, if so, what sort of relationship did Duchamp have with her? Even after these questions are addressed and carefully considered (and they now have been by countless art historians), few ask another question that seems obvious today, but which was probably too indiscreet to be voiced publicly at any earlier time: What exactly is wrong with the figure's vulva? Not only is it missing pubic hair, but the opening and surrounding area appear anatomically inaccurate (there are, for example, no visible labia). Are these distortions actual or only perceived? If actual, what accounts for them? If perceived, why does our mind interpret them in this way? It is the purpose of this paper to answer these questions.

Francis M. Naumann is an independent scholar, curator, and art dealer, specializing in the art of the Dada and Surrealist periods. He is the author of numerous articles and exhibition catalogues, including New York Dada 1915-25 (Harry N. Abrams, 1994), considered to be the definitive history of the movement, and Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction (Harry N. Abrams, 1999). He has curated several exhibitions in New York. He is currently in the process of gathering his articles and lectures on Duchamp for a book entitled The Recurrent, Haunting Ghost: Essays on the Art, Life and Legacy of Marcel Duchamp.

Herbert Molderings (Germany)

Le bonheur même. A la recherche du 'Rayon vert' de Marcel Duchamp

For the superstition room of the exhibition 'Le Surréalisme en 1947' at Galerie Maeght in Paris, Duchamp produced the photo-object 'Le rayon vert'. This enigmatic work, which had disappeared after the show ended, still raises questions about its construction, its functioning, and its meaning. I will present sketches, notes and photographs still unknown today that might shed light on these questions.

*Herbert Molderings is a freelance writer and Professor of Art History at the Ruhr-University in Bochum. He has published extensively on Marcel Duchamp, Man Ray, László Moholy-Nagy, Umbo and the history of photography. Books on Duchamp: "Marcel Duchamp. Parawissenschaft, das Ephemere und der Skeptizismus" (1983, 1987, 1997), "Kunst als Experiment. Marcel Duchamps 3 Kunststopf-Normalmaße" (2006), "L'art comme expérience. Les 3 Stoppages étalon de Marcel Duchamp" (2007), "Duchamp and the Aesthetics of Chance. Art as Experiment" (2010). Major essay on *Étant donnés* in the review *Étant donné Marcel Duchamp*, no. 3, 2001. He has been co-curator of the exhibition *Re-Object. Marcel Duchamp Damien Hirst Jeff Koons, Gerhard Merz (Kunsthau Bregenz, 2006)*.*

Bernard Marcadé (France)

Fuite d'eau à tous les étages

How does the waterfall traverses Duchamp's oeuvre and life? How does it take part in the regime of 'slight wasted -energies'?

Bernard Marcadé is an art critic, independent curator and professor of aesthetics and art history at the Ecole Nationale Supérieure d'Arts de Paris-Cergy. Recent publications include: Les 53 Oeuvres qui m'ébranlèrent le monde (2009) Fabrice Hyber (2009), Marcel Duchamp, une vie à crédit (2007). He has curated several shows, among which: Libertad, Igualdad, Fraternidad, Saragoza, Madrid, Pamplona, (2009-2010 with Isabel Duran); On dirait le Sud, Cartographies sentimentales et documentaires (C.R.A.C, Sète, 2007) and Je ne crois pas aux fantômes, mais j'en ai peur, "La Force de l'art" (Grand Palais, Paris, 2006).

James W. McManus (USA)

Digging through Marcel Duchamp's 'Un amas d'idées' - considering 'infra-thin' correspondences between apparently disassociated actions, events, and projects - 1946/1947

Marcel Duchamp referred to his Large Glass as "a heap of ideas." He could have just as easily applied the same assessment to his last major work, *Étant donné*s. The growing body of information regarding the evolution of Duchamp's thinking about and development of this work informs us that it was the product of experiments carried out over the course of twenty years. The word 'experiment' is applied here with considerable trepidation as it implies the design and application of means intended to establish proof. Not the case with Duchamp whose 'experiments,' conforming to his axiom "there is no solution because there is no problem," present as many questions as they resolve—the beauty of indifference. Does Duchamp provide us with clues to his methodology?

Forty six notes devoted to the subject 'infra-thin,' reveal, as Anne d'Harnoncourt observed, that his "invented classification of 'infra-thin' phenomena might be described as the strategy by which his mind played with the persistent mystery of matter, an issue that I see having considerable importance when considering *Étant donné*s." A number of these notes strongly suggest Duchamp's awareness of then contemporary debates about the nature of matter, along with offering possible insight into Duchamp's thinking regarding potential correspondences affecting associations and/or exchanges between seemingly disassociated actions, events, or projects. Recognizing that numerous 'experiments' had been carried out prior to the focal period of this study (1946-1947), as well as during subsequent years, I wish to make the case that a number of apparently disassociated actions, events, and projects undertaken by Duchamp during the nascent period of *Étant donné*s contribute to his last great work.

Gathering from what he identified as a practice of conducting 'pseudo-experiments,' I offer that Duchamp, the bricoleur, arranged meetings between apparently disassociated actions, events, and projects - 'infra-thin moments' - un amas d'idées that inform *Étant donné*s.

A former Fulbright Fellow, National Endowment for the Humanities Fellow, Folger Fellow, and Smithsonian Scholarly Studies Fellow James W. McManus is Emeritus Professor of Art History at California State University Chico. He was co-curator of the exhibition 'Inventing Marcel Duchamp: the Dynamics of Portraiture' (the National Portrait Gallery, 2009) and co-author/editor of the accompanying publication (2009). In 2008 he curated the exhibition "Marcel Duchamp: About the Large Glass and Related Works at the Turner Museum, California State University Chico. Current projects include a monograph on Brian O'Doherty's 1966 Portrait of Marcel Duchamp; Of or By Marcel Duchamp and Rose Sélavy: Meditations on the Identities of an Artist, An Anthology of Essays by Leading Scholars. McManus is also working on a book dealing with Marcel Duchamp and the photograph.

Michael Lüthy (Switzerland, Germany)

*Étant donné*s as form of experience

My presentation will examine *Étant donné*s not diachronically (e.g. as a culmination of Duchamp's oeuvre) but rather synchronically: in its temporal and spatial context. The temporal context will be outlined by comparison with Vito Acconci's performance "Seedbed" (1972) which sheds light on some important aspects of the spectator-work relationship in Duchamp's work. The spatial context will be sketched by an analysis of *Étant donné*s in the context of the Philadelphia Museum. My focus are the "Period Rooms" for which the museum was already famous when Duchamp designed the work for it. I will discuss *Étant donné*s as another "Period Room" to specify the form of experience of Duchamp's work.

Michael Lüthy studied art history and history at the universities of Basel and Berlin. He graduated in Basel with a thesis on "Image and gaze in Manet's painting". Since 2003, he is the coordinator of the Collaborative Research Centre "Aesthetic experience and the dissolution of artistic limits" at Freie Universität Berlin. He specializes in 19th and 20th century French art, post-war American art and the theories of modern art.

Dalia Judovitz (USA)

Landscape as Ironic Causality in Duchamp's GIVEN

On the occasion of his Pasadena Retrospective in 1963, Duchamp commented: "My landscapes begin where Da Vinci's end" (Interview with Francis Roberts, "I propose to Strain the Laws of Physics"). Given that Duchamp considered "landscapism" a trap to be avoided in the Large Glass why would he return to its detailed and laborious representation in *Given*: 1° The Waterfall 2° The Illuminating Gas? And does his depiction of landscape represent merely an attempt to return to ordinary perception as some critics have contended? Or does it represent an attempt to challenge the physical laws that subtend its logic by "straining" them a little through the introduction of irony? This paper will examine the role of landscape as a hinge notion whose transformations mark its modes of appearance in the Large Glass and *Given*. It will show that the "reality effect" staged by *Given* understood as a portal and/or window of sorts draws on the idea of painting embodied in Leonardo only to undermine through simulation its referential logic. By literalizing the mimetic impulses and conventions of painting in a three dimensional installation, the scenic landscape of *Given* reveals its conceptual potential as a speculative device that puts reality into perspective, and/or perspective into reality, as it were.

Dalia Judovitz is National Endowment for the Humanities Professor of French at Emory University. Born in Transylvania, Romania, she was educated in the United States and France. Her publications in the field of modern art and postmodern aesthetics include: Unpacking Duchamp: Art in Transit (1995); Déplier Duchamp: Passages de l'art (2000); Drawing on Art: Duchamp and Company (2010). Her other area of research is focused on the relation of philosophy and literature in early modern texts and she has authored among others The Culture of the Body: Genealogies of Modernity (2001) and co-edited the book series The Body, in Theory: Histories of Cultural Materialism (1994-2004).

Kornelia Imesch (Switzerland)

Étant donnés. Implications and paradoxes of a 'looking through' (eines Durchblicks)

Few implications about the presentation of Duchamp's installation in either English or French are required which brings art-conceptual as well as philosophical points into the discussion. Also, as far as language is concerned and given the war and post-war events, the question of the extent to which this 'Durchblick' can be read through a historical perspective should be addressed.

Kornelia Imesch is professor for modern and contemporary art at the University of Lausanne. Her main subjects are: International art, the globalized art market, architecture, the relationship between art and film and art theory. Recent selected publications include: In-scriptions/Transgressions. Kunstgeschichte und Gender Studies (Art History and Gender Studies), edited and introduced by Jennifer John, Daniela Mondini, Sigrid Schade and Nicole Schweizer (Kunstgeschichten der Gegenwart, Bd. 8), Bern / Berlin 2008, and Art & Branding. Principles - Interaction - Perspectives, edited and introduced by Hans-Jörg Heusser (outlines, 3), Zurich 2006.

Paul B. Franklin (USA, France)

In the Beginning, There Was Mary: Marcel Duchamp, Mary Reynolds, and the Landscape Backdrop of Étant donnés

Twenty years before Marcel Duchamp initiated his notorious romance with Maria Martins, and thirty years before he married Alexina Matisse, he began a relationship with Mary Reynolds. From late 1923 or early 1924, when they commenced their liaison, until Reynolds's sudden death in September 1950, she and Duchamp were a couple. While scholars systematically mention Reynolds in discussions of Duchamp's life, they usually do so only in passing, and rarely with specific reference to his work. In this lecture, I will explore the following question: What impact did Duchamp's relationship with Reynolds—the longest he had with any woman—have on the conception and execution of Étant donnés? While Duchamp left tangible traces of both Maria Martins and Alexina Duchamp in his elaborate three-dimensional assemblage, references to Reynolds are more metaphorical. This is most clearly evident in the artwork's lush landscape backdrop, which will be the focus of my discussion.

Paul B. Franklin is the editor in chief of Étant donné Marcel Duchamp, an acclaimed scholarly journal devoted to the life and work of the artist. He also works closely with Duchamp's heirs in managing the artist's estate.

Hans Maria de Wolf (Belgium)

Beyond Swiss Cheese, and Bullet Holes (second version)

The Étant-donné-diorama installed since 1969 at the Philadelphia Museum of Arts has long been considered a surprising closing statement of Marcel Duchamp's oeuvre. The mere title reminds us of a note from the Green Box and in doing so, leaves a very thin relation with Duchamp's major endeavor, best known as the Large Glass. In spite of this first impression, I want to demonstrate that there are, of course, direct and more solid links between these two major pieces of Duchamp. If only we found the way to unfold all the indications correctly, we might even find a direct path between the Large Glass and the Étant-donné-construction. In doing so, both pieces can be understood in reference to each other and as two specific parts of a single and unique oeuvre.

Hans M. de Wolf studied history of art at the Free University of Brussels and Columbia University in New York. He obtained a PhD degree in 2002 with an indepth study of Marcel Duchamp's Large Glass. Before being appointed as a professor for art history at the Free University of Brussels, he collaborated as a curator at the Nationalgalerie im Hamburger Bahnhof in Berlin. He is the general coordinator of the arts-platform in Brussels, an interdisciplinary institute that brings together academics and artists.

Luc Debraine (Switzerland)

Duchamp, le contrechamp d'un photographe

Duchamp was an accomplished photographer. His friend Man Ray got him started with photographic techniques as well as the camera obscura. His background in photography made the production of his "waterfall" possible. But turning his back to the lake-mirror also meant moving away from a strong tradition of representation, almost a genre of its own: the photography of Lake Geneva.

Luc Debraine is a journalist at Swiss daily Le Temps and an art historian specialising in photography. He has taken part in several exhibitions, most recently: Tous photographes, Musée de l'Elysée de Lausanne (2007), and Scénario catastrophe, Musée d'ethnographie de Genève (2007). Debraine lives in Cully.

Lars Blunck (Germany)

The Hermetic Work - Duchamp, Étant donnés and Its Posterity

Going back to Umberto Eco's theory of the 'Open work' (Eco emphasizes the fact that, while every art work is open, the so-called "open work" is intended to be open) and going back to Theodor W. Adorno's theory of the "Hermetic Work" (who, stresses the point that every art work is generally and by means of its status as a historical artefact enigmatic, while some works only are intended to be enigmatic and are, therefore, what Adorno calls "hermetic works") and taking at least into account the enormous diversity and multiplicity of interpretations of Duchamp's last Masterpiece, this paper will address the question whether Duchamp's Étant donnés

is a hermetic work. The paper will suggest that *Étant donnés* could be viewed in a different light, if we do not only take its enigmatic character into account, but as well the fact that this work is by itself intended to be enigmatic.

After an MA in 1998, Blunck obtained a PhD in 2001 with a dissertation on performative assemblages in American Art of the 1950's and 60's. From March 2002 to September 2008, he was assistant professor at the Technical University Berlin. In 2005 he was the recipient of a Deubner Award for effective art historical research. In November 2007 he received his Habilitation Thesis on Duchamp's Precision Optics (published 2008). Since September 2008, he is a Full Visiting Professor at the Institute of Art History and Urban Studies at the Technical University Berlin.

Étienne Barilier (Switzerland)

'Étant donnés', énigme échiquéenne ?

Chess played an important part in Duchamp's work and life, the latter ending as a kind of unresolved game. Is not such an enigma - taking the form of a chess game - a metaphor for the impenetrability of the *Étants Donnés*. What will be the consequence if one tries to solve the enigma?

Etienne Barilier is the author of about forty novels and essays. While most of his writings engage with music, he is also passionate about visual arts. His latest book is devoted to the great baroque architect Francesco Borromini.

Stefan Banz (Switzerland)

Paysage fautif. Marcel Duchamp and the Forestay Waterfall

Marcel Duchamp spent from 5 to 9 August 1946 nearly one week at Lake Geneva with one of his lovers, Mary Reynolds. He took up residence at the Bellevue Hotel (today, Le Baron Tavernier) near Chexbres. The Hotel is situated not far from the first step of the so-called Forestay waterfall. It cuts through the landscape of the vineyards, carving a vulva-like path down the hillside that is partially concealed by trees and woods. Duchamp took seven pictures of this topography and incorporated it into his last great masterpiece, the installation '*Étant donnés: 1° la chute d'eau, 2° le gaz d'éclairage*' (1946-1966, Philadelphia Museum of Art). And he did this in a very unusual way: he chose one of the photographs, blew it up several times, cut out or doubled certain elements and stuck them on a plywood to get a new image of the Forestay. Then he printed the collage with the help of Salvador Dalí as a black and white collotype, which he re-colored with paint, and finally he added a few non-existing parts - like the lake under the waterfall - as important supplements. In my speech I would like to show, why Duchamp chose the Forestay and not another landscape for his backdrop in *Étant donnés* and how important this choice was for the concept and the idea of his last masterpiece.

Stefan Banz is an artist and curator. He studied Art History, German literature and Literary Criticism at the University of Zurich. In 1989 he co-founded the Kunsthalle Lucerne and was its artistic director until 1993. He was a member of the Swiss Commission for the Arts (2001-2007), received the Manor Art Prize and the Recognition Award of the city of Lucerne (2000) and was the curator of the 2005 Swiss Pavilion at the Venice Biennale. He is collaborating with Caroline Bachmann since 2004. Together, they published the artist book 'What Duchamp Abandoned for the Waterfall' and founded the Association Kunsthalle Marcel Duchamp, both in 2009. They are the organizers and curators of the event 'Marcel Duchamp and the Forestay Waterfall'. www.bxb.ch and www.banz.tv

Antje von Graevenitz (Holland)

Duchamp as a scientist, artifex and semiotic-philosopher: his notes of the „infra-mince“ (1934/35-1945)

In the collection of paper fragments with 46 notes on his so called „infra-mince“ which were given in 1968 posthumously to his stepson Pierre Matisse, Marcel Duchamp shows up as a scientist, as an artifex without a laboratory and a semiotic-philosopher, trying to avoid fiction and artistic statements. He just concentrated himself on the extremely small space between some natural phenomena, everyday objects and spiritual processes, which can hardly be noticed, because they are so minimal in shape. Although other authors already wrote about these notes, they have never been analyzed in detail. In my contribution I will try to systematize the notes and to compare them with some of his artistic work.

Antje von Graevenitz, now retired, is a former lecturer in modern art history at the University of Amsterdam. She became professor of art history specialising in 20th and 21st Century art at the University of Cologne in 1989 and left in 2005. She received her PhD in 1972 on Dutch Silver in the Baroque period. From 1975 to 2006 she worked as part of the editorial teams of the Museumjournaal, Kunstschrift OKB, Vrij Nederland, Archis and Wallraf-Richartz-Jahrbuch. In the 70's she wrote art-criticism for the Süddeutsche Zeitung. Since 1972 she has published widely, mostly in the fields of anthropological and intertextual subjects in classical modern and contemporary art. Recently, she has worked on surrealistic art, Fluxus and the work of Duchamp, Nauman, Beuys and Aernout Mik.

Philip Ursprung (Switzerland)

The "Spiritualist of Woolworth" - Duchamp in the Eyes of Allan Kaprow and Robert Smithson

Although Marcel Duchamp's fame rose steadily during the 1960s and he gradually turned into a new father figure of contemporary art, there were some critical voices. Allan Kaprow and Robert Smithson were among those who fought against the "Duchampitis" (Smithson) of their peers. Can their interpretation help us to revise, and sharpen the image of Duchamp's oeuvre and influence?

Philip Ursprung was born in Baltimore, MD, in 1963. He received his PhD from the Freie Universität Berlin. Since 2005 he is Professor for Modern and Contemporary Art at the University of Zurich. In 2007 he was visiting professor at the Graduate School of Architecture, Planning and Preservation of Columbia University New York. He was a visiting curator at the Canadian Centre for Architecture in Montréal where he curated Herzog & de Meuron: Archeology of the Mind. Recent publications include Images: A Picture Book of Architecture (with Ilka & Andreas Ruby) (Munich: Prestel, 2004), and Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art (Munich: Silke Schreiber, 2003).

Stanislaus von Moos (Switzerland)

Rivière Lémanique

In September 1922, Le Corbusier spent a few days in the area around Vevey in search of a site where he could build a small house for his ageing parents. In this context he produced a number of pencil drawings and pastels of the Léman landscape following the conventions of the veduta in the tradition of Corot. In the form it was built, the small villa in Corseaux not only is a prototypically minimal dwelling unit (it hardly exceeds the size of a trailer), but also an exercise in organizing framed views of the landscape with the help of architecture.

Stanislaus von Moos is an art historian. He has published monographs on Le Corbusier (1968; 2009), Italian Renaissance Architecture (1976), the Architecture of Venturi, Scott Brown & Associates (1987; 1999) and the History of Industrial Design in Switzerland (1992). Recent publications include: Le Corbusier. Album La Roche (1998), Fernand Léger: "La Ville" (1999) and Le Corbusier Before Le Corbusier (with Arthur Rüegg, 2001). His current research involves the history of modern architecture in Switzerland and the cross-pollinations between architecture and the visual arts since 1970. He has been professor of Modern Art at the University of Zurich and is presently serving as Vincent Scully Visiting Professor at Yale University.

Concert

Andreas Glauser (Switzerland)

Salle Davel, Cully – 6 May, 6 PM. The opening act of the event

He plays a contemporary version of Marcel Duchamp's 'Musical Erratum' at the opening of the event. He calls his sound-performance 'Sonitus Errans': Duration approx. 20 Min. "In my interpretation of Marcel Duchamp's Erratum Musical, I am working with the elements of random (chance) and instant composing. Thus, these are not classical notes, rather abstract, short electronic compositions, self produced via a generator of electronic sounds."

Andreas Glauser studied at the School of Art and Design in Lucerne and graduated with a degree in fine arts. He is active as an artist, musician and organizer and is engaged with sound performances and exhibitions in Switzerland and abroad. In his audio studio, he experiments with computer and converted equipments such as organs, mixing consoles and tape machines. Together with Julia Kälin, he is the director of the Art Production Label brain hall.

Intervention

Roman Signer (Switzerland)

The Forestay Waterfall, Bellevue/Chexbres – 7 to 9 May, during daylight
Special opening reception, Friday, 7 May, 6 PM

The artist will produce an artistic intervention – an Hommage à Marcel Duchamp – at the Forestay Waterfall in Bellevue.

Roman Signer is a sculptor and performance artist. He was born in Appenzell, Switzerland, in 1938. He studied at the Schule für Gestaltung, Zurich (1966), the Schule für Gestaltung, Lucerne (1971-72) and the Academy of Fine Arts, Warsaw, Poland (1971-72). He lives and works in St. Gallen, Switzerland. Selected solo shows include: Swiss Institute, New York (2010), Hamburger Kunsthalle, Hamburg (2009), Hauser and Wirth, London (2008).

Exhibitions

Ecke Bonk (Germany)

Kunsthalle Marcel Duchamp, Cully – Opening: 6 May, 6.30 PM. Exhibition until 13 June 2010

The artist, who published the legendary Inventory about Marcel Duchamp's The Portable Museum in 1989, will do the first exhibition for the new Kunsthalle Marcel Duchamp, which is designed by young Swiss architect **Melanie Althaus**.

Ecke Bonk was born in Cairo and educated in Germany where he studied history of science (Heidelberg and Tübingen) and typography with Herbert Bayer (Aspen). He has been in the 80's Director of the Ernst Mach Archive in Hamburg. He founded the Typosophic Society in 1994 and Typosophes Sans Frontières in 2001. Exhibitions include: Kunstmuseum Winterthur (1993); Documenta X (1997); Venice Biennale (1999); Documenta11 (2002); Venice Biennale (2003); Neue Galerie Graz (2005); 3rd Guangzhou Triennale (2008); Biennale Sao Paolo (2010). Publications: The Portable Museum – Marcel Duchamp / Inventory of an Edition (1989), The White Book / In the infinitive (1999 with Richard Hamilton), Monte Carlo Method – A typosophic manual (2007). Currently working on 'On Clocks and Clouds' a re-enactment of a lecture by Karl Popper. Lives and works in Fontainebleau (F) and Whangaroa (NZ).

Melanie Althaus was born May 1, 1977. She studied human sciences in Lausanne and Paris and has been a lecturer in Media Studies and Visual Culture at the University of Lausanne and Fribourg. She is currently completing her MA in architecture at the EPFL (Swiss Institute of Technology, Lausanne). She explores intermediate territories and hybrid spaces. She's been involved in several editorial projects for more than 10 years. She lives in Lausanne and Berlin.

I want to grasp things with the mind the way the penis is grasped by the vagina

Galerie Davel 14, Cully – Opening: 6 May, 6.30 pm. Exhibition until 13 June 2010

Works and documents of following artists are exhibited:

John Zorn (USA): Born September 2, 1953 in New York City. John Zorn is an American avant-garde composer, arranger, record producer, saxophonist and multi-instrumentalist living in New York. He is best-known for his avant-garde, jazz, improvised and contemporary classical music. He lives and works in New York.

Tadanori Yokoo (Japan): Born June 27, 1936 in Hyogo Prefecture, Japan. Tadanori Yokoo is one of Japan's most successful and internationally recognized graphic designers and artists based in Tokyo.

Stephan Wittmer (Switzerland): Born April 18, 1957 in Niedererlinsbach and educated in Münchenstein, Switzerland. Stephan Wittmer is an artist and professor at Lucerne's University of Applied Sciences and Art. He lives and works in Adligenswil, Switzerland.

Rolf Winnewisser (Switzerland): Born June 5, 1949 in Niedergösgen and raised in Lucerne, Switzerland. Rolf Winnewisser is a painter, draftsman and writer, who took part in Documenta 5 in Kassel at the age of 22. He lives and works in Ennetbaden, Switzerland.

Martin Widmer (Switzerland): Born 1972 in Neuchâtel. Martin Widmer is an artist living and working in Geneva.

Wang Xingwei (China): Born 1969 in Shenyang, Liaoning Province, China. Wang Xingwei is an artist living and working in Beijing.

Aldo Walker (Switzerland): Born November 6, 1938 in Winterthur, died March 17, 2000 in Lucerne. Aldo Walker was a concept artist, living and working in Lucerne. He represented Switzerland in 1986 at the Swiss Pavilion at the Venice Biennale together with John Armleder.

Harald Szeemann (Switzerland): Born June 11, 1933 in Bern, died February 18, 2005 in Tegna, Switzerland. Harald Szeemann was one of the most respected curators worldwide, and a specialist of Marcel Duchamp's work.

Denis Savary (Switzerland): Born 1981 in Granges Marnand, Switzerland. Denis Savary is an artist living and working in Lausanne.

Jukka Rusanen (Finland): Born 1980 in Jyväskylä, Finland. Jukka Rusanen is a painter and photographer living and working in Helsinki, Finland

Sam Rosenthal (USA): Composer, musician, founder and leader of *Black Tape For a Blue Girl* and *Projekt Records*. He lives in Brooklyn, New York.

Peter Roesch (Switzerland): Born January 18, 1950 in Aarau, Switzerland. Peter Roesch is a painter, living and working in Lucerne.

Jason Rhoades (USA): Born July 9, 1965 in Newcastle, California, died August 1, 2006 in Los Angeles. Jason Rhoades was an installation artist. At the time of his death he was one of the most significant artists of his generation.

Jean-Michel Rabaté (USA, France): Professor of English and Comparative Literature at the University of Pennsylvania. He has widely published books on Samuel Beckett, Thomas Bernhard, Ezra Pound and James Joyce. One of the very recent publication was: *Given: 1° Art, 2° Crime*, Sussex University Press, 2006

Céline Peruzzo (Switzerland): Born March, 11, 1980 in Geneva. Céline Peruzzo is an artist living and working in Zurich.

Mimosa Pale (Finland): Born October 1980 in Turku, Finland. Mimosa Pale is a sculptor and performance artist living and working in Berlin, Germany, and Pori, Finland

Mark Nelson & Sarah Hudson Bayliss (USA): Mark Nelson is a partner at McCall Associates in New York City where he designs books for museums, galleries, and artists. Sarah Hudson Bayliss has written on art and culture for ARTnews, The New York Times, The Boston Globe, and Condé Nast Traveler. They are the authors of *Exquisite Corpse: Surrealism and the Black Dahlia Murder*, New York 2006 and both living in Brooklyn, New York.

Olivier Mosset (Switzerland): Born 1944 in Bern, Switzerland. Olivier Mosset is a minimal and conceptual painter living and working in Tucson, Arizona and in Geneva, Switzerland.

Charles Moser (Switzerland): Born in 1953. Charles Moser is an artist and professor at Lucerne's University of Applied Sciences and Art. He lives in Menziken, Switzerland.

Gudrun Meier (Germany): Before taking her degree at Cologne University in Romance and Slavonic languages and literature she worked as a 'girl Friday' for the record company EMI Electrola, Cologne, the first step in a career that has led her to work extensively within classical music as a freelance translator. She has worked as a literary editor, writer and photographer, and collaborated closely with Josef Schröder to shape his recollections as a prisoner of war in Siberia, as well as designing the resulting book *durchhalten*. She lives in Glinde near Hamburg, Germany.

Line Marquis (Switzerland): Born June 28, 1982 in Delémont. Line Marquis is an artist living and working in Lausanne.

Le Forestay (Switzerland): Le Forestay is the waterfall between Bellevue (commune of Puidoux) and Chexbres, which was photographed by Marcel Duchamp between 5 and 9 August 1946.

Konrad Klapheck (Germany): Born February 10, 1935 in Düsseldorf. Konrad Klapheck is one of the most significant German painters of his generation. He lives in Düsseldorf.

Friedrich Kiesler (Ukraine, USA): Born September 22, 1890 in Czernowitz (then a part of the Austro-Hungarian empire, but now in Ukraine), died December 27, 1965 in New York. Friedrich Kiesler was an experimental architect and a close friend of Marcel Duchamp. They collaborated several times, for instance, in: *Exposition Internationale du Surréalisme* at the Gallery Maeght in Paris 1947.

Pierre Keller (Switzerland): Born 1945 in Gilly, Switzerland. Pierre Keller is an artist and the Director of ECAL /University of Art and Design, Lausanne. He lives in St. Saphorin, Switzerland

Jing Wei (China): Born November 16, 1971 in He Fei (City), An Hui Province, China. Jing Wei is a painter living and working in Lucerne, Switzerland

Richard Jackson (USA): Born 1939 in Sacramento, California. Richard Jackson is an installation artist living since 1993 in Sierra Madre, California.

Fabrice Hyber (France): Born 1961 in Luçon, France. Fabrice Hyber is a conceptual artist, living and working in Paris.

Erwin Hofstetter (Switzerland): Born 1960 in Entlebuch, Switzerland. Erwin Hofstetter is a sculptor and painter, living and working in Lucerne.

Herzog/deMeuron (Switzerland): Herzog & de Meuron is a Swiss architecture firm, founded and headquartered in Basel, Switzerland in 1978. The careers of founders and senior partners Jacques Herzog (born 19 April 1950), and Pierre de Meuron (born 8 May 1950), closely paralleled one another, with both attending the Swiss Federal Institute of Technology (ETH) in Zurich. They are perhaps best known for their conversion of the giant Bankside Power Station in London to the new home of the Tate Modern and the Beijing National Stadium for the 2008 Olympic Games.

Goldfrapp (Great Britain): Goldfrapp is a pop band from Bristol. The band consists of Alison Goldfrapp (voice) and Will Gregory (keyboards) and produces electronic pop-music.

Jean-Claude Forest (France): Born September 11, 1930 in Le Perreux-sur-Marne, France, died December 29, 1998 in Paris. Jean-Claude Forest was a writer and illustrator of comics and the creator of character Barbarella.

Marcel Duchamp (France, USA): Born July 1887 in Blainville-Crevon, France, died October 2, 1968 in Neuilly-sur-Seine, France. Marcel Duchamp was one of the most important and most influential artists in 20th century. Between August 5 and 9, 1946 he photographed the Forestay waterfall for his last masterpiece Etant donnés: 1° La chute d'eau, 2° Le gaz d'éclairage, 1946-1966, Philadelphia Museum of Art, Gift of the Cassandra Foundation.

Anke Doberauer (Germany): Born 1962 in Bad Homburg vor der Höhe. Anke Doberauer is a painter and professor at the Akademie of Arts, Munich, living and working in Munich and Marseille.

Jacques Derrida (France): Born July 15, 1930 in El Biar, Algeria, died October 8, 2004 in Paris, France. Jacques Derrida was one of the most influential French philosophers in 20th century and the founder of what is today called deconstructivism.

Rosemary Cel (Switzerland): Born June 12, 2009 in Bellevue, Switzerland. Rosemary Cel is a conceptual artist, living and working everywhere she is.

Monica Bonvicini (Italy): Born 1965 in Venice. Monica Bonvicini is an installation artist, living and working in Berlin.

Rudolf Blättler (Switzerland): Born 1941 in Kehrsiten, Switzerland. Rudolf Blättler is a sculptor living and working in Lucerne.

Georg Baselitz (Germany): Born January 23, 1938 as Hans-Georg Kern in Deutschbaselitz (today a suburb of Kamenz, Oberlausitz, Sachsen), Germany. Georg Baselitz is one of the most influential German painters and sculptors of his generation. He lives and works in Inning at Ammersee, Germany, and in Imperia, Italy.

Fritz Balthaus (Germany): Born 1952 in Oberhausen, Germany. Fritz Balthaus is a conceptual artist, living and working in Berlin.

Francis Bacon (Great Britain): Born October 28, 1919 in Dublin, died April 28, 1992 in Madrid. Francis Bacon is one of the most significant painters in the 20th century.

Caroline Bachmann & Stefan Banz (Switzerland): Caroline Bachmann was born July 12, 1963 in Lausanne. She is a painter and photographer, living and working in Cully, Switzerland, and Berlin, Germany. Stefan Banz was born September 11, 1961 in Sursee and raised in Menznau, Switzerland. He is a conceptual artist living and working in Cully, Switzerland, and Berlin, Germany. Caroline Bachmann & Stefan Banz are working together since 2004: www.bxb.ch

Ai Weiwei (China): Born 1957 in Beijing, China. Ai Weiwei is one of China's most famous artists, living and working in Beijing.