

4.0

# DUCHAMP ACTIVITIES

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## Press release

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### Fundación PROA

Av. Pedro de Mendoza 1929  
[C1169AAD] Buenos Aires  
Argentina  
[54-11] 4104 1000  
www.proa.org

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Press: Carolina Gil Posse  
press@proa.org / 4104 1043

De ou par Marcel Duchamp ou Rose  
Sélavy, [Boîte-en-valise],  
1935-41 / 1966-71.  
Private collection.  
© Succession Marcel Duchamp,  
2008, ADAGP/Paris,  
AUTVIS/Sao Paulo



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## Exhibition

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**Marcel Duchamp: a work that is  
not a work "of art"**

**From 11.22.08  
Until 02.01.09**

### Open

Tuesday to Sunday from 11.00 to 19.00  
Monday closed

**Admission \$ 10,  
Students \$ 6, Senior citizens \$ 3**

**Curator**  
Elena Filipovic

**Sponsors**  
Tenaris – Ternium  
Organización Techint

**Organizaton and production**  
Fundación PROA

**General directors**  
Jorge Helft and Adriana Rosenberg

● CD:

- Colloquium.doc
- Biographies.doc
- Catalogue.doc
- Texts\_Catalogue.doc
- Education.doc
- Auditorium.doc

CREDITS

**Coordinator**

Paul Franklin

**Panellists**

Gonzalo Aguilar  
Elena Filipovic  
Linda Henderson  
Jean-Jacques Lebel  
Bernard Marcadé  
Gloria Moure  
Francis Naumann  
Michael Taylor

**Date**

November 20th and 21st, 2008

Free attendance  
limited seating

**Place**

Auditorium of Fundación Proa  
Av. Pedro de Mendoza 1929, La Boca

**Production**

Cecilia Rabossi  
Amanda Timerman

**Contact**

duchamp@proa.org

We thank the collaboration  
of Air France and the support of  
the Centro Cultural de España  
en Buenos Aires (CCEBA)

## 4.1

# Internacional Colloquium Marcel Duchamp

● Colloquium.doc

FUNDACIÓN PROA presents the  
**International Colloquium Marcel  
Duchamp**, coordinated by Paul Franklin,  
on November 20 and 21, 2008, in the  
auditorium of its new building.

The **International  
Colloquium Marcel Duchamp** “will  
not explore a specific line of thought, but  
rather will be a forum for the exchange of  
ideas so that we could benefit most fully  
from the expertise and scholarly interests  
of our panelists. To have our colloquium  
devoted to Duchamp in a city where he  
once lived, it is a rare and unique  
opportunity. While the theme is in the  
most general sense the life and work of  
Duchamp, our topics are wonderfully  
varied and well balanced”, explains Paul  
Franklin, coordinator of the event.

## Programme

**Gonzalo Aguilar** (Argentina)

*El mundo en sus manos: Marcel  
Duchamp, Cartógrafo*

Professor of the University of Buenos  
Aires and investigator for the Consejo  
Nacional de Investigaciones Científicas y  
Técnicas (Conicet). He was a visiting  
professor at the University of São Paulo,  
in Brazil, and Stanford and Harvard  
universities, in the United States. Among  
other books, he has published *La poesía  
concreta: las vanguardias en la  
encrucijada modernista* (2003, translated  
to Portuguese) and *Otros mundos  
(Ensayo sobre el nuevo cine argentino)*  
(2006, translated to English). In 2005 he  
received the Guggenheim Fellowship.

**Elena Filipovic** (USA-Belgium)

*Marcel Duchamp, Curador*

Writer, art historian and independent  
curator. Specialized in the life and work of  
Marcel Duchamp, she writes and gives  
conferences on the subject constantly. At  
the same time, she researches and  
contributes to contemporary art theory.  
She was co-curator of the 5th Biennale of  
Berlin (April 2008) and co-editor of the  
publication *The Manifesta Decade:  
Debates on Contemporary Art Exhibitions  
and Biennials in Post-Wall Europe*  
(Roomade y MIT Press, 2005). Among her  
most outstanding recent curatorial work,  
are the *Let Everything Be Temporary, or  
When is the Exhibition?*, at the Apex Art  
gallery, in New York; and *Anachronism*, at  
the Argos Center for Art and Media, in  
Brussels. She is actually completing her  
doctoral degree in Art History at Princeton  
University, referred to the exhibition  
organized by Marcel Duchamp.  
Additionally she teaches at the Program for  
Curatorial Studies at the Contemporary  
Art Center De Appel, in Amsterdam.

**Linda Henderson** (USA)

*Marcel Duchamp y la Cuarta Dimensión  
a mitad de siglo: Ciencias, geometría y  
Robert Smithson*

Professor and researcher at the University  
of Texas-Austin, United States. She is a  
specialist in European and American art  
of the 20th Century, in the period  
between 1900-1930, as well as in the  
interdisciplinary study of Modernism. She  
has published numerous book, among  
which stand out *Duchamp in Context:  
Science and Technology in the Large  
Glass and Related Works*, and *The Fourth  
Dimension and Non-Euclidean Geometry  
in Modern Art*. Currently, she is working  
on an exhibition at the Park Place Gallery  
at the Blanton Museum of Art (Austin,  
United States).

**Jean-Jacques Lebel** (France)  
*Stirner / Nietzsche / Duchamp*

An artist – one of the first European artists to initiate the happening-, and also independent curator. His works have participated in international exhibitions such as the Venice Biennale, and are part of the collections of the Centre Georges Pompidou, the Musée d'Art Moderne de la Ville de Paris, and the Galleria Nazionale d'arte Moderna in Rome, among others. He has curated numerous international collective and individual exhibitions, and his illustrated interviews were published in the publication *Étant donné Marcel Duchamp*, n.7, *Beaux Arts Magazine* and the Spanish newspaper *El País*. Both him and his father – Robert Lebel- were close friends of Marcel Duchamp, and of the Surrealist artists' inner circle, for which they have collaborated in numerous projects and publications.

**Bernard Marcadé** (France)  
*Por que no escuchar a Marcel Duchamp?*

He is a critic, curator, aesthetics and art history professor at l'École Nationale Supérieure d'Arts de Paris-Cergy. He has organized numerous international exhibitions at institutions such as the Musée de Nantes, the Centre Georges Pompidou, the São Paulo Biennial, the Museo Nacional de Bellas Artes in Montevideo, among others. He is the author of the biography *Marcel Duchamp, une vie à crédit*, recently translated to Spanish by the Argentine editorial Libros del Zorzal.

**Gloria Moure** (Spain)  
*La persistencia del Enigma*

Ph.D in Art History, independent curator, and art critic. She directs the 20\_21 collection that belongs to the Catalonian editorial Polígrafa, and is the author of diverse essays on contemporary artists. She organized the first retrospective on Marcel Duchamp in Spain in 1984 at the Fundación Caja de Pensiones. She also organizes contemporary art exhibition at various Spanish museums, and has worked at the Centro Gallego de Arte Contemporáneo, the Fundación Miró,

the Museo Español de Arte Contemporáneo, and the Fundación Tápies.

**Francis Naumann** (USA)  
*Marcel Duchamp: El arte del ajedrez*

*He is an academic, independent curator, and art-dealer, specializing in the art of the Dada and Surrealist periods. He is the author of various articles and exhibition catalogues, including Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction (1999), and New York Dada: 1915-23 (1994). In 1996 he organized Making Mischief: Dada invades New York at the Whitney Museum of American Art in New York. In 2003 he co-curated Conversion to Modernism: The Early Work of Man Ray at the Montclair Art Museum in New Jersey, United States. Among his future projects are conferences and a publication on certain aspects of Marcel Duchamp's production.*

**Michael Taylor** (USA-UK)  
*Tema de cuerpo: Marcel Duchamp, Surrealismo, y la creación del Étant donné*

As of 2003, he is the Curator of Modern Art at the Philadelphia Museum of Art. Among his most recent exhibition are Thomas Chimes: Adventures in Pataphysics (2007); Salvador Dalí: The Centennial Retrospective (2005); and Giorgio de Chirico and the Myth of Ariadne (2002-2003). He graduated at the Courtauld Institute of Art in London, writing his master's thesis on Richard Hamilton and his doctoral dissertation on Marcel Duchamp's readymades. He has published numerous articles on Duchamp, Dada, and Surrealism. His future projects include co-curating the American pavilion for the 53rd Venice Biennale and an exhibition focusing on Duchamp's *Étant donné* (2009), at the Philadelphia Museum of Art.

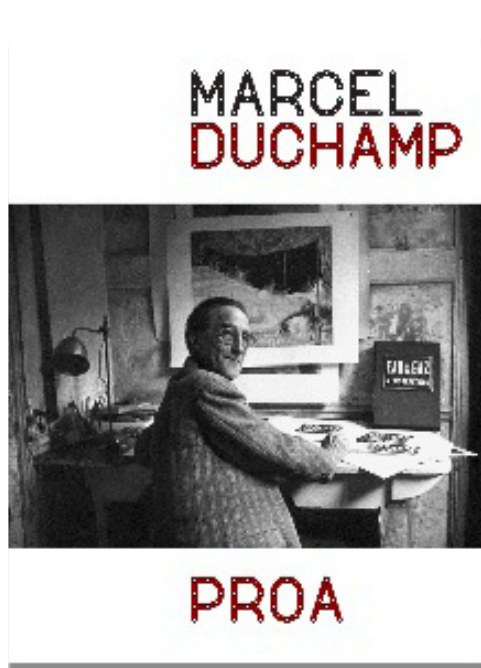
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● Biographies of lecturers:  
[Biographies.doc](#)

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- Debbie Grimberg
- Graphic design**
- Mario Gemin,
- Mariano Morales
- Production**
- Mario Gemin,
- Guillermo Goldschmidt

- Extracts:
- Texts\_Catalogue.doc



<b>Catalogue</b> 360 pages/ 24 cm x 27 cm / 479 color illustrations Trilingual, with English and Portuguese translation in the CD	<b>Paperback catalogue</b> 212 pages / 15,5 cm x 22,5 cm / Black and white images Sponsored by the French Embassy in Argentina
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## 4.2

### The catalogue

● Catalogue.doc

The catalogue of the exhibition **Marcel Duchamp: a work that is not a work 'of art'** features Marcel Duchamp's life (1887-1968) and oeuvre through photographs, letters, writings, and an important selection of texts by well-known researchers.

The essays contribute to the debate and reflection, as well as round off the importance that the 'Duchamp effect' has had on the art world and culture in our time. There are texts published in Spanish for the first time, such as *El parpadeo del ojo* (The blink of an eye) by Rosalind Krauss, and *El tiempo del readymade* (The time of the readymade), by Thierry de Duve. A comprehensive presentation of the artist's life and works is included, together with unpublished texts by Gonzalo Aguilar- on Duchamp in Buenos Aires- and by Elena Filipovic, the exhibition's curator, which reveal the curatorial aspects of the artist.

Duchamp himself is present throughout the catalogue, expressing his own views on his revolutionary oeuvre. The letters written during his stay in Buenos Aires have also been reproduced.

The edition features an extensive body of images made up of works, photographs and documents which, like a parallel literature, abandon their illustrative function to give way to a discourse of its own. The trilingual edition includes a CD with all the texts in English and Portuguese.

Thanks to the sponsorship of the French Embassy in Argentina, the texts of the catalogue are also edited in a paperback version and small format, with reference images in black and white, at an affordable price. This book belongs to the educational Collection of Writings on Contemporary Art that Fundación Proa has been publishing so as to spread contemporary ideas. The French Embassy will distribute 500 books in public and art libraries all over the country.

**Guided tours in Spanish**

*Groups up to 25 people*

*Duration 45 minutos*

*Tuesdays - Fridays, 15 y 18 hrs /  
Saturdays and Sundays: 12, 14, 16 y  
18 hrs*

-

**Guided tours in English**

*Duration 45 minutes*

*Booking is required:*

*educacion@proa.org*

*[54-11] 4104 1041*

-

**Guided tours for study groups,  
corporations and institutions**

*Duration 1 hour*

*Booking is required:*

*educacion@proa.org*

*[54-11] 4104 1041*

-

**Study tours**

*Some works of art will be dealt with  
in depth.*

*Fridays 17 hrs*

*Enroll in advance:*

*educacion@proa.org*

*or at Reception*

*at least one hour in advance*

-

**Department of Education**

*Chief of Department*

*Pía Landro*

*Research coordinator*

*Verónica Tejeiro*

*Operative coordinator*

*Paulina Guarnieri*

*Educators*

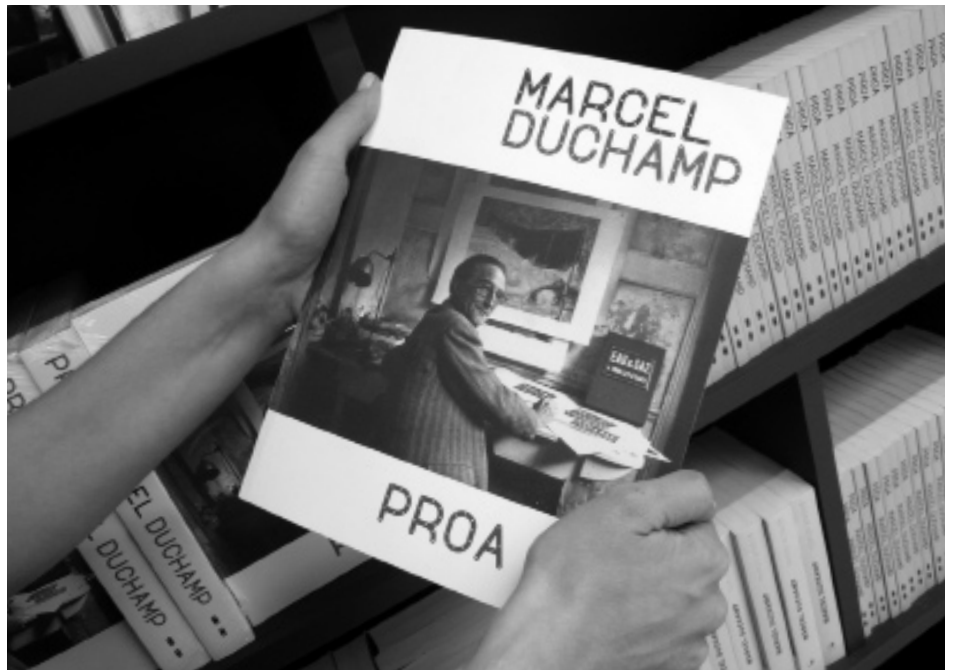
*María del Rosario García Martínez,  
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Daniela Galvani, Belén Arco*

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*[54-11] 4104 1041*

*www.proa.org*



## 4.3

### Education

● **Education.doc**

The Department of Education of FUNDACIÓN PROA has been created with the purpose of providing an investigation and experimentation platform on education and artistic practices. It is thought as a space to design, implement, record and reflect on this field of action.

As from questions posed by team members, the Education Department defines its work plan, mainly aimed at offering the visitor various accesses to current artistic and cultural practices, thus enabling to reach critical reflections. Regarding the exhibition Marcel Duchamp: a work that is not “work of art”, the Education Department plans to offer different alternatives so that visitors find their own way to get in contact with works. The public will have access to a vast range of strategies that enable them to approach the exhibition in different ways and that resort to knowledge in order to trigger visitor’s thoughts.

In this exhibition, visitors will be able to choose between looking around individually or taking part in guided tours –organized based on the different

sections making up the exhibition. Thus, they will be able to focus on specific aspects within the general panorama of the exhibition. Additionally, several workshops will be presented, where some works will be analyzed more thoroughly.

Additionally, each room will be permanently assisted by educators, who will present various proposals so as to interact with works: they include discussions, writing activities or investigation tasks, among others.

Finally, the exhibition is aimed at generating the appropriate conditions so that the encounter with Marcel Duchamp’s works enables to think of his production and contemporary art in general.



## 4.4

### The Auditorium

 Auditorium.doc

During the exhibition **Marcel Duchamp: a work that is not a work “of art”**, a documentary about the artist’s life and work is being shown, directed by Rodrigo Alonso. The Auditorium will also feature a selection of films and videos related to the French artist. Most of them have never presented before in our country

Contact: auditorio@proa.org  
4104-1000

### Contemporary music concert: Petr Kotik

As one of the venues of the 12th Contemporary Music Concerts Cycle, and with **Marcel Duchamp: a work that is not a work “of art”** in its renewed building, FUNDACIÓN PROA presents Petr Kotik and an Homage to Marcel Duchamp, with a repertoire that includes works of the artist.

The concert of the czech flutist will take place the 27 and 28th November, at 19.30, and will inaugurate the concerts in the new auditorium of Fundación Proa, closing the first day of the International Colloquium Marcel Duchamp.

**Petr Kotik** Flute (Czech Republic / USA)

With: Silvie Robert Voz / *Celesta*, Renara Spisarova *Voice*, Roberto Neuburger *Voice*, Arauco Yepes *Percussion*

Ensemble Sirius: Samara Pierpaoli *Flute*, Lucia Calmet *Clarinet*, Claudia Kuttentplan *Clarinet*, Johanna Pizani *Voice*

#### Program

- First part  
(Auditorium, 1st floor)
1. Marcel Duchamp, *Erratum Musical*
  2. Marcel Duchamp, *La Mariee mise a un par ses celibataires meme. Erratum Musical*
  3. Edgard Varèse, *Density 21.5 para flauta sola*
  4. John Cage, *Five*
  5. Marcel Duchamp, *Sculpture Musical*

- Second part  
(Exhibition room 1, ground floor)
6. John Cage, *Fontana Mix*
  7. Steve Reich, *Pendulum Music*

November 27<sup>th</sup> and 28<sup>th</sup>, 2008  
FUNDACIÓN PROA  
Av. Pedro de Mendoza 1929  
La Boca (Caminito)  
Limited seats – Admission: \$15  
Phone reservations: 4104-1000

The tickets will be available at Proa reception desk. The reservations will expire one hour before the concert.  
Contact: auditorio@proa.org

With the collaboration of Sotheby’s Buenos Aires

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## Films and videos: Variations on Duchamp

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The Auditorium presents **Variations on Duchamp**, with films and videos selected by Rodrigo Alonso. The programme includes short movies and films of the Twenties, Thirties and Forties in which Duchamp has been involved, and movies that have been filmed after his death, as an homage to the French artist.

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### Programme 1

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Saturday 24, Sunday 25, Saturday 31,  
January, and Sunday 1st, February  
16.00 - 18.50.  
Admission: \$ 10

#### 16.00

Introduction, by Rodrigo Alonso

#### 16.30

##### **Beautiness of precision Optical experimentations (65 minutes)**

*Anémic Cinéma*, by Marcel Duchamp  
(1926) / 7 min.

*Rythmus 21*, by Hans Richter  
(1921) / 3 min.

*Ballet Mécanique*, by Fernand Léger  
(1924) / 19 min.

*Symphonie Diagonale*, by Viking Eggeling  
(1924) / 5 min.

*Émar Bakia*, by Man Ray  
(1926) / 18 min.

*Skycraper Symphonie*, by Robert Florey  
(1929) / 9 min.

Break: 15 minutes

#### 17.50

##### **Between Dadá & Surrealismo Between París & Nueva York (65 minutes)**

*Entr'acte*, by René Clair  
(1924) / 22 min.

*La caracola y el clérigo*, by Germaine  
Dulac (1928) / 28 min.

*Meshes of the Afternoon*, by Maya Deren  
(1943) / 14 min.

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### Programme 2

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Saturday 24, Sunday 25, Saturday 31,  
January, and Sunday 1st, February  
19.30 to 22.00.  
Admission: \$ 10

#### 19.30

Introduction, by Rodrigo Alonso

#### 20.00

##### **Contemporary views - First part (48 minutes)**

*I'd give it to you if I could but I borrowed  
it*, by Guy Ben-Ner (2007) / 12 min.

*The last videotapes of Marcel Duchamp*,  
by John Sanborn (1976) / 32 min.

*Dadascope* (fragmento), by Hans Richter  
(1961) / 4 min.

Break: 15 minutes

#### 21.05

##### **Contemporary views - Second part (56 minutes)**

*Marcel Duchamp & John Cage*, by  
Shigeko Kubota (1972) / 29 min.

*Buenos Aires no existe*, by Andrés  
Denegri (2005) / 27 min.

*Limited seating*

*Phone reservations: 4104-1000*

*The tickets will be available at Proa  
reception desk. The reservations will  
expire one hour before the concert.*

*Contact: auditorio@proa.org*

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## Debate

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Wednesday, January 28th  
18.00 - 21.00

### **“The practice of contemporary art and Duchamp”**

With the artists Eduardo Costa, Mariana  
Heredia, Margarita Paksa, Luis Felipe  
Noé, Alejandro Puente y Cristian Segura.  
Moderator: Horacio Zabala

*Limited seating*

*Admission: \$10*

*Phone reservations: 4104-1000*

*The tickets will be available at Proa  
reception desk. The reservations will  
expire one hour before the concert.*

*Contact: auditorio@proa.org*

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## Lecture and guided tour

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Thursday, January 29th  
18.00 - 21.00

### **“The readymade, the Great Glass and Étant donnés: diverse strategies to read Marcel Duchamp's work”**

By Hugo Petruschansky

With a guided tour after the lecture.

*Limited seating*

*Admission: \$10*

*Phone reservations: 4104-1000*

*The tickets will be available at Proa  
reception desk. The reservations will  
expire one hour before the concert.*

*Contact: auditorio@proa.org*