

and the latest European god, Stravinsky, do. He can illustrate on the piano with one stiff dramatic finger the themes of 'Sacre du Printemps,' which that enfant terrible of the ballet, Nijinsky, is to bring to America this fall. This ballet is the only work that interests him in the whole modern theater repertory. The music, the mise en scene and dances, those emotions in gesture and posture made clear for the first time by Nijinsky, have no counterpart in his admiration. Stravinsky stands higher in his belief than does his favorite painter, Seurat, the forerunner of Cézanne. This radical of radicals, Duchamps, confesses his primal indebtedness to Cézanne, but acknowledges a greater love for Seurat, an artist little known in this country, whose work can be seen only at rare intervals even in France. Most of it is hidden in private collections.

"Duchamps expressed the reason of his preference for Seurat: 'I like Seurat better because he saw deeper and more prophetically into concrete objects and their nature than did Cézanne. Cézanne, as it were, tastes the fruit which Seurat slashes open with precision.' Stravinsky passed 'beyond Seurat'; because of the happy accident of living in a later and more enlightened age. The great Russian is influenced by 'cubism,' so-called, but he is not 'cubism.' Duchamps scorns the word; it is merely a convenience for designating a certain group of artists in point of time as opposed to other groups. He hates the word; it is a discordant note in any conversation with him. A man is a man; an artist is an artist; if you can catalog him under an ism he is no longer man or artist. Duchamps' rancor on this subject recalls the pernicious influence exerted by Roger Fry when he termed Cézanne the founder of 'Post-impressionism.' The word does not pass in French artists' vocabularies."

"Why do Americans make a god of Rodin?" asks Marcel Duchamps, severe in his criticism of "official" art, which he describes as "antidiluvian." He is in his own mind a prophet. Thus:

"Remember could have existed in his work. He was the great discoverer of another epoch discovered in his psychology, another epoch. In the last one, a man may prove that he is more than they take credit for. No man can be a prophet and a great realist. Rembrandt discovered the truth of the world. Whistler has a living personal

they are good, they are good despite that. . . .

"Velasquez, like Constantin Meunier, is the type of great man. You feel that he asks you to stand by and admire his greatness, his dexterity, his grandeur; and he is terrifically suave. That is not so true of Rodin, who is more subtle and thus better able to fool us. His drawings may last for twenty years; but next to those of Cézanne they are impossible. Rodin is always sensuous, a materialist, an animal, if you will. Cézanne reaches much higher."

"Sargent, Simon, Blanche, Cottet, Bernard are impossible. They trade upon antiquity. The prolific Besnard is an especially disgusting parasite. Maurice Denis is a little better. But he goes to

he could not fully conserve in his pictures. Remove all the evidence of the influence of traditions upon the work of Gustave Moreau and you will find that he is the most isolated figure of his epoch. There is a great sympathy between the work of Redon and Moreau in refinement of color and sensitiveness.

"Redon is one of the sources to which Matisse has gone consciously or not. Matisse's color has not the solidity of Cézanne's, but it cannot be viewed from the same angle. There is nothing that you can take hold of in Matisse's color, not in the old sense of quality in color. It is transparent, thin, perhaps, but when you have left his pictures you will see that they have taken hold of you."

Concerning Picasso and the so-called "cubists"—cubism is a word more familiar to America than to continental Europeans, evidently — M. Duchamps corrects several current fallacies.

"Greco is the root of Picasso. They call Picasso the leader of the cubists, but he is not a cubist strictly speaking. He is a cubist to-day—something else to-morrow. The only real cubists to-day are Gleizes and Metzinger.

"But that word cubism means nothing at all—it might just as well, for the sense it contains, have been policarpist. An ironical remark of Matisse's gave birth to it. Now we have a lot of little cubists—monkeys following the motion of the leader without comprehension of their significance. Their favorite word is discipline. It means everything to them and nothing.

"Daumier was good in a caricatural way, selected by himself to be sure; but his irony was not so profound as Goya's. The spirit of Daumier is revived in the Greek cartoonist Gallinis, who has lately done some very interesting themes in the manner of the cubists.

"Gauguin is an impressionist and a romanticist—a great force—Baudelairian, exotic, a traveler, gathering romances and legends of all ages and all countries for a knowledge of the world."



Photograph by Puck Lines.

Courtesy of Vanity Fair

HE IS TRYING TO WAKE US UP

Marcel Duchamps, who painted that notorious nude coming downstairs, is of the opinion that America may conquer the world of art; but we must learn to forget the past and stop worshipping the dead in matters artistic and aesthetic. We must, the brilliant Frenchman says, create new gods in the scientific and artistic world.

is for DUCHAMP the DEEP DYED DECEIVER

mass and going feels that he must reject the fact in his work. And so in the twentieth century we have what may be called neo-Catholicism in art. I do not know what art should have anything in common with definite theories that are derived from it. That is too much like the old days. I like Bouguereau and many of these men, he is so much more honestly an Academician than we are. He proposes as revolutionary and their little souls cannot know what revolution means. They must have taken the word out of the dictionary. Whistler has a living personal

M. Duchamps is not the only champion of the "modern" movement in art. He has chosen New York as the field of revolutionary art. Picabia, Gleizes, and other ultra-modernists preferred their activities

Contrast to the stagnation of the European galleries occasioned by the war, the critic of the New York Museum has an unexpected prospect. He has illuminated the American

"Marcel Duchamp, a dangerous enemy against whom I still remain defenceless, is winning a resounding victory."

ROBERT DESNOS

Préface pour une exposition Marcel Duchamp, January 1923, unpublished manuscript.

"We play a game of chess once in a while, but it is more a lesson for me — he points out my errors and lack of concentration."

MAN RAY

Selfportrait, 1936, p. 241.

"Marcel, who plays chess with single-minded determination, in the hope of one day knowing the entire course of the game from the very first move."

JACQUES VILLON

Dora Vallier: L'intérieur de l'art

One of the standout cultural events of 2026 will be a Marcel Duchamp retrospective in New York, jointly staged by the Museum of Modern Art (MoMA) and the Centre Pompidou. Marking his first US monographic show in over 50 years, it will bring together around 300 works, presenting a comprehensive view of Duchamp's œuvre. It is expected to draw global media attention.

The Arsenale Institute in Venice, in its location on the waterfront of the *Riva*, is likewise planning an installation dedicated to Duchamp during this year's Venice Art Biennale. Surprisingly, however, the material in this project will hardly overlap with the works on display elsewhere. As a research exhibition it follows an unprecedented logic in its understanding of the nature of this œuvre, and thus displays and explains numerous objects that have never been publicly shown before and whose very existence remained unknown until now.

Three decades of research on Duchamp in the Arsenale Institute, based on its holdings of more than 3,000 documents, have led to a different conceptualization of Duchamp's work than the one that has been traditionally cultivated over the past century. This disruptive epistemological approach, for the first time, seriously considers Duchamp's profound self-reflection, which he expressed in a seminal lecture in April 1957. Its gravity stands in stark contrast to his reputation as a notorious ironist and joker full of paradoxes.

In this talk, he explained the concept of art as actually being the act of a spectator for whom the artist merely provides the premise. Together they form the two poles between which *aesthetic osmosis* causes the coming into existence of art. The actual author of the attribution of meaning is the recipient.

The artist, on the other hand, cannot himself be aware of this *higher meaning*. And so Duchamp describes him as a *mediumistic* being, of whom one couldn't say that he is conscious of his creations.

To reconsider Duchamp's work on this level of reflection means replacing it with what he presented as its actual substance: the totality of reception. The *mare magnum* of reflections on Duchamp, whether in the form of widespread references in everyday speech, humorous drawings, poems, academic essays, or journalistic criticism, ranging from mockery and sheer hatred to the genuflection of art scholars, collectors, and museums, or even a form of capitulation of the discipline of philosophy, they all establish a form of existence of the œuvre as a result of its author's *chess composition*, his battle plan. It is only the latter's execution that gives the manifestations of his work their semantically charged significance.

A meaning that Duchamp — at his own discretion — knew nothing about, and never discussed explicitly. And at the same time, this meaning encapsulates the concept of a form of absolute spirit that exists not only in religion and philosophy, but also in art. Its modern form, of course, goes hand in hand with the loss of sensuousness in a world shaped by technology and science, a loss that this artist and thinker sometimes took to extremes and at other times—one of the contradictions so pronouncedly exhibited by Duchamp—sought to console. Marcel Duchamp staged the machinery of assigning meaning for the sake of its analysis and at the same time destroyed it. He did so because he had recognized the societal system of art as historically obsolete.

This project unfolds the concise argument that all previous assessments of Duchamp have

underestimated the complexity of the game he initiated, and so have fallen into its elaborately mounted trap, checkmating his opponents with an inescapable paradox. In French chess terminology, this aggressive and defeating move, which forces the opponent into a self-destructive response, would be called a *Trébuchet*, which is also the title Duchamp bestowed on his most significant *readymade*.

The inclusion of precisely this industrial product, which was used as one of the first readymades in 1917 and considered lost, is one of the most revealing examples of the rigorous approach pursued here. The juxtaposition of the later art-market version as a multiple, and the missing original it refers to, finally allows for a physical examination of Duchamp's stratagems, revealing the divergence and cognitive dissonance between the replicas and the historical mass-produced item they claim to evoke.

The *readymades* have attained their canonical status through a succession of reproductions. These have shaped the prevailing image of Duchamp since the final decade of his life and continue to do so with every new retrospective. Here the transformations brought about by a kind of *telephone game* are to be revealed. With the multiples issued in 1964, interpretations have distanced matters of aesthetic *indifference* from their original character in Duchamp's *anaesthetic* industrial products found as raw materials, into mere souvenirs for the art market. Such comparisons extend to the relation between Duchamp's historical acts and their afterlives in reception in general.

In doing so, the installation succeeds in reconciling philological analysis with what Hegel called the *sensuous appearance of the idea*.

WOLFGANG SCHEPPE, April 25th, 2026

PRESS OPENING: from Tuesday, May 5, 2026

PUBLIC OPENING: Saturday, May 9, 2026

DURATION: May 9 – November 22, 2026





In a year marked by a spectacular institutional engagement with Marcel Duchamp, the Arsenale Institute proposes a counter-reading to the prevailing understanding of what is commonly understood as the most influential disruptor in the history of modern art.

Duchamp played a double game. Through his body of work, he set nothing less than a trap for his audience—an inescapable dilemma. Ever since, the public has unwittingly fallen into it, though without ever having realized it existed. Informed by his lifelong passion for chess, Duchamp treated art as an agonistic game, whose concealed structure reflected a particular view of art's role in society. To understand Duchamp is to see through this strategy and, perhaps, to elude it.

That's one side of the game. The other side is different: Marcel Duchamp was not enigmatic. On the contrary, he was remarkably explicit about his dissident concept of art in general and his own work in particular.

In his 1957 lecture *The Creative Act* he expressed his notion of the social formation of art with singular clarity. He argued that art exists as a collusion between the artist, who is driven by intuition, and the collective of spectators, who make meaning of the work. The recipient becomes the true progenitor of significance, while the author cannot be said to be conscious of his action. This led Duchamp to define the artist as a *mediumistic being*.

In doing so, however, Duchamp also devised a ruse for the public—academic, journalistic, and general public alike. What appears to empower the viewer and affirm his sovereignty over the work proves instead to be a self-defeating double bind. By casting the audience as a constitutive element of the work, Duchamp effectively absorbs the spectator, transforming him into a mere function of the art. Through this ironic reversal, the artwork usurps its audience, reducing the spectator to a dependent

variable within its own operation—without him ever becoming aware of this condition.

By this rationale, the work can no longer be critiqued or judged from the traditional distance implied by a subject-object relationship. As Duchamp suggests, any engagement is absorbed into the work itself, becoming one of its attributes. Subject and object collapse into a nexus of mutual dependence.

To date, this dimension of Duchamp's work has rarely been recognized, with few exceptions among his closest associates. Pierre de Massot, for example, issued a booklet entitled *Réflexions on Rose Sélavy*.<sup>2</sup> Apart from the month names—marking the passage of time—the pages were entirely blank, accompanied only by Gertrude Stein's telling remark: "*I was looking to see if I could make Marcel out of it but I can't.*" The present project follows the same line of thought: the only way to escape Duchamp's construction is to suspend the game itself.

This approach raises a key question: does mere exposure to Duchamp's now canonical works—whose comprehensive presentation remains a central aim of major exhibitions—still offer any promise of genuine insight? Once institutionalized as museum objects, their provocations fall flat, and the artworks themselves *collapse into their very opposite*.<sup>3</sup>

It is doubtful whether reflecting on these objects through later reproductions—for example the pseudo-*readymades* created for the art market decades after the prototypes vanished—can still provide meaningful stimulus for thought. Duchamp himself was skeptical. To preserve the principle of aesthetic indifference, he suggested that these items—once they had become collectible antiquities—should be replaced by the most mundane mass-produced goods of the day. Thus, the 1914 bottle rack might find its 1967 equivalent in a plastic bucket.<sup>4</sup> Ultimately, Duchamp's practice is grounded in pure imagination. The creative act

lies solely in the irreproducible idea: isolating a common commodity from its utility, stripping it of its former designation, and viewing it as something alien. This re-evaluation Duchamp idiosyncratically and arbitrarily termed "art." Consequently, it is more fitting to *think Duchamp* than to stare at his souvenirs.

This project, therefore, approaches Duchamp's oeuvre from an epistemological rather than an art-historical perspective. It examines the conditions under which his work produces knowledge and draws a deflationary conclusion already implicit in Duchamp's own thinking. By grasping the work through the totality of its reception and exposing the inherent logical contradictions it entails, the very paradigm through which Duchamp is presented shifts.

His work—which museums so confidently claim to possess—appears instead as a vast field of documents: newspapers, magazines, and books. Duchamp knew that the attribution of meaning of his work lay beyond his control, was not sensory in nature and did not reside in the objects themselves; rather, it resides in the ways society articulates its perception of the work in printed matter.

The paradox does not end with this experimental arrangement, which treats art as a means to cognitive ends far exceeding its conventional function. By assigning the viewer the role of a demiurge—the sole arbiter of meaning, evaluation, and legacy—Duchamp prefigures the postmodern *death of the author*. Yet in shifting interpretive weight onto the recipient, he also establishes a subtle, higher-order coherence across his entire corpus.

Duchamp's practice reflects the social mechanisms of art following its historical break from mimesis and the turn toward abstraction. Taken as a whole, his work maps the functional nexus of the cultural sphere: a structure sustained within the social machinery of artistic production solely by a consensus that lacks any

grounding but is nonetheless hegemonic.

This consensus—a tacit acknowledgment of a meaning that must remain unspoken in order to preserve the work's dignity—underpins the social practice of art as a form of generalized ideology. Duchamp's central principle is irony, as he replaces overt critique with a subversive gesture embedded in the very appearance of the work. Thus, his oeuvre's primary subject matter is its own mode of existence.

Yet even this second-order function does not exhaust the complexity of his construction. The pitfalls and entanglements woven into his work run deeper. A final inflection of his discreet wit ensures that even this critique remains fluid, turning it once more: a third-order recursion unfolds within the stratum of his production.

His break with *l'art pour l'art* leads to a profoundly disenchanting conclusion. Art appears as a hollow and arbitrary convention of collective irrationality—a ritual of devotion enshrining a fetish whose status bears no necessary relation to the artist's effort or the object itself. Yet surprisingly, even this disillusioned recognition of art's contingency does not prevent Duchamp from reaffirming it as a potential mode of radical individual independence.

He gives voice to this contradictory hope in an idea that verges on the utopian. It evokes a sentimental recollection of his impoverished youth in Montparnasse—where he worked as a pariah among pariahs, an artist among artists with neither art world nor art market—as it projects into a future aesthetics still to come, a mode of creation unfolding in secrecy, subversion, and underground.

*"The great artist of tomorrow will go underground."*

1. Pierre de Massot: *The Wonderful Book*. (Paris, 1924). s.p.

2. *Ibid.*

3. Peter Bürger: *Theorie d. Avantgarde*. (Frankfurt, 1974), p. 71.

4. Werner Spies: *Max Ernst, Collagen*. (Cologne, 1974), p. 23.







The corpus of documents concerning Marcel Duchamp and his reception preserved in the archive of the Arsenale Institute comprises more than 3,000 items and thus likely constitutes the largest specialized collection of its kind. The exhibition presents a selection of approximately 350 of these documents and confronts them with the original works to which they refer. Research on Duchamp has been a central topic of the Institute's work since its founding.

Contrary to the customary museological habitus, however, these artworks neither represent the purpose of the project nor are they intended to be approached with devotional veneration. They serve solely as points of reference for the history of reception, in order to demonstrate what precisely it was concerned with.

And yet among these exhibits there is one object which would amount to a sensation—were one interested in spectacle. For the first time, a visitor here is able to compare a historically correct readymade with the simulacrum by which the multiples of the 1960s were compelled to replace it. It was these substitutes that ultimately effected the canonization of the lost prototypes. The object presented here—a coat hanger—was called *Trébuchet* by Duchamp, the technical French term for a trap or a position of forced move in chess. The original work of this title, created in 1917, consisted of an industrial coat rack nailed to the floor, an everyday object displaced from its usual function and thereby transformed into an “*assisted readymade*.”

Suddenly, in this surprising confrontation, Duchamp's trick, exposed to direct perception, becomes visible. And at the same time this perception is reduced to what Duchamp himself regarded as the singularly essential element: the idea.

The installation in Venice features an intervention by the German conceptual artist Olaf Nicolai, specially developed on the occasion of this project and shown here for the first time. Executed in neon script, it is based on a phrase by Duchamp found in a letter recently discovered and on display here.

The phrase underpins the project's idea, situating its focus on Duchamp's own words, offering insight into the trap he set for his audience.

The Arsenale Institute for Politics of Representation, founded two decades ago in 2006, is an internationally renowned research institution that has carried out many acclaimed projects in the last two decades and since its independence from the IUAV-University. At the last Art Biennale, it recorded one of the highest visitor numbers with nearly 80,000 guests attending an unusually sophisticated and demanding event.

The combined archives of the *Arsenale Institute for Politics of Representation* and the researcher and historian of law Bastiaan van der Velden contain approximately 3,000 documents on the reception of Marcel Duchamp during his lifetime. It is thought to be the largest special collection of its kind in Europe. Approximately 350 documents from this holding will be displayed in the 2026 project dedicated to Marcel Duchamp

Many of the documents are previously unknown to researchers and the public. The comprehensive holdings enable a robust historical reassessment of the reasoning behind Duchamp's lifelong sophisticated strategic game played out in the field of art.

Based on its idiosyncratic materials the exhibition traces the fabric of relationships that shaped Duchamp's trajectory, revisiting the charged milieu of 1910s New York salons and the younger generation of American artists of the 1960s, while revealing previously unknown connections. It considers unexpected responses in obscure publications, in everyday public life or peripheral circles in remote countries, showing how direct encounters, unanticipated interpretations and scornful repudiation contributed to the expansive impact of Duchamp's work.

- *Academia*
- *Advertisement*
- *Art criticism*
- *Art history*
- *Art magazine*
- *Art theory*
- *Autobiography*
- *Cartoon*
- *Catalogue*
- *Censorship*
- *Defamation*
- *Illustration*
- *Letter*
- *Manifesto*
- *Misunderstanding*
- *Daily press*
- *Mythologization*
- *Obituary*
- *Opinion piece*
- *Parody*
- *Pathologization*
- *Philosophy*
- *Poetry*
- *Politics*
- *Portrait*
- *Propaganda*
- *Prose*
- *Pulp Fiction*
- *Provocation*
- *Reconstruction*
- *Society features*
- *Vernacular*



SHUZO TAKIGUCHI, *Research on Marcel Duchamp*,  
in: *Bijutsu Techo*, no. 183,  
Tokyo, Bijutsu Shuppan-sya Co. Ltd, January 1961.



SHUZO TAKIGUCHI, *Duchamp's Rotorelief*,  
in: *Bijutsu Techo*, no.106,  
Tokyo, Bijutsu Shuppan-sya Co. Ltd., March 1956.

- Wolfgang Scheppe: *Migropolis, Atlas of a Global Situation*, 2 Vol., Ostfildern, 2009.
- Wolfgang Scheppe: *Done.Book: Picturing the City of Society*, The British Council, Ostfildern, 2010.
- Wolfgang Scheppe: *The Garden of False Reality*, in: Lewis Baltz: *Candlestick Point*, Steidl, Göttingen 2011.
- Lewis Baltz: *Migropolis*, in: *Texts*, Steidl, Göttingen, 2012.
- Wolfgang Scheppe: *The Things of Life / The Life of Things*, 3 Vol., Cologne, 2014
- Wolfgang Scheppe: *Logical Rain*, SKD, Dresden, 2014.
- Wolfgang Scheppe: *Supermarket of the Dead, Fire offerings in China and the Cult of Globalised Consumption*, 3 Vol., Cologne, 2015.
- Wolfgang Scheppe: *L'invention de l'image de la Ville*, in: *Le Marais en héritage(s)*, Musée Carnavalet, Paris, 2015.
- Wolfgang Scheppe: *Surveying the Non-Human. On the Aesthetics of Racism*, SKD, Dresden, 2016.
- Wolfgang Scheppe: *Die legislative Erfindung des Stadtbildes*, in: ARCH+ 225, 2016.
- Bastiaan D. van der Velden: *Lautréamont in Nederland (1891-1917)*, L'horizon brumeux, Amsterdam NA'P 2016.
- Bastiaan D. van der Velden: *Arthur Cravan, Die Kunst, die Kunst, ich pfeife auf die Kunst*, Hamburg, 8. Salon 2016.
- Bastiaan D. van der Velden: *Rechtsgeschiedenis*, Heerlen, OU 2017.
- Wolfgang Scheppe, Roberto Ohrt: *The Most Dangerous Game*, 2 Vol., Merve, Leipzig, 2018.
- Bastiaan D. van der Velden: *Mai 68 – Revolution système D*, Hamburg, Den Haag, 8. Salon, La Société Protectrice des Enfants Martyrs, Bronco 2018.
- Wolfgang Scheppe: *The Ground-Rent of Art and Exclusion from the City*, in: *The Property Issue. Politics of Space and Data*, Birkhäuser, Basel, 2020.
- Wolfgang Scheppe: *Taxonomy of the Barricade, Image Acts of Political Authority in May 1968*, Nero, Rome, 2021.
- Michael Vahrenwald, Wolfgang Scheppe: *The People's Trust*, Kominek, Berlin, 2021.
- Wolfgang Scheppe: *Leaving an Island (Lawrence Weiner's farewell)*, Köln, 2022.
- Bastiaan D. van der Velden: *De la Nouvelle France à la brasserie Zimmer, La dérive d'André Breton et Nadja*, Hamburg, Heerlen, 8. Salon, La Société Protectrice des Enfants Martyrs 2023.
- Bastiaan D. van der Velden: *Documenten rond Gerard Sanders*, Heerlen, De Bij 2024.
- Wolfgang Scheppe: *Kent & Kentridge*, Venice, Arsenale Institute 2024.
- Bastiaan D. van der Velden, Wolfgang Scheppe: *Babeuf*, Hamburg, Heerlen, 8. Salon, La Société Protectrice des Enfants Martyrs 2026.

**WOLFGANG SCHEPPE**, born in 1955, is a German philosopher, author, and curator who has lived and taught in the United States, Switzerland, and Italy since 1996. He studied philosophy, literature, theoretical linguistics, and art history at Ludwig-Maximilians-Universität, LMU, Munich, where he received his doctorate in 1978 with a dissertation on the philosophy of language.

His theoretical work often manifests in exhibitions known as “theory installations.” Since 2009, he has directed the *Arsenale Institute for Politics of Representation* in Venice, which emerged from the IUAV University and was founded together with Lewis Baltz. His exhibitions have been shown internationally, including in New York, Rome, Munich, Venice, Prague, Zurich, Dresden, Hamburg, and Berlin.

The long-term research projects he initiated and carried out have resulted in books such as *EndCommercial* (2002), *Migropolis* (2009), *The Things of Life / The Life of Things* (2014), *Logical Rain* (2014), *Supermarket of the Dead* (2014), *Die Vermessung des Unmenschens* (2016), *The Most Dangerous Game* (2018), and *Taxonomy of the Barricade* (2021). He has published on artists such as Guy Debord, Lawrence Weiner, Douglas Gordon, and William Kentridge. His works have been honored with numerous international prizes and awards. In 2010, he conceived the British Pavilion at the Venice Biennale.

**BASTIAAN D. VAN DER VELDEN**, born in 1970, studied law at Maastricht University and earned his Ph.D. from the University of Amsterdam in 2004. He held the position of Associate Professor at the University of the Netherlands Antilles in Curaçao. From 1989 onward, he has published a wide range of materials, including magazines, postcards, leaflets, and books. His primary interest lies in the history of the avant-garde. He has curated and participated in numerous exhibitions on topics such as Apollinaire (Bahnhof Rolandseck, Germany), Surrealism (Centraal Museum, Utrecht), Alfred Jarry (Museum van Loon, Amsterdam), André Breton's book *Nadja*, the revolutionary Gracchus Babeuf, the Paris Commune of 1871, Arthur Cravan, and the events of May 1968 in Paris.

**MAX GLADER**, born in 1996, is a Swedish artist and curator from Stockholm. He studied fine arts at the Gerrit Rietveld Academie, Amsterdam, and curatorial studies at Stockholm University.

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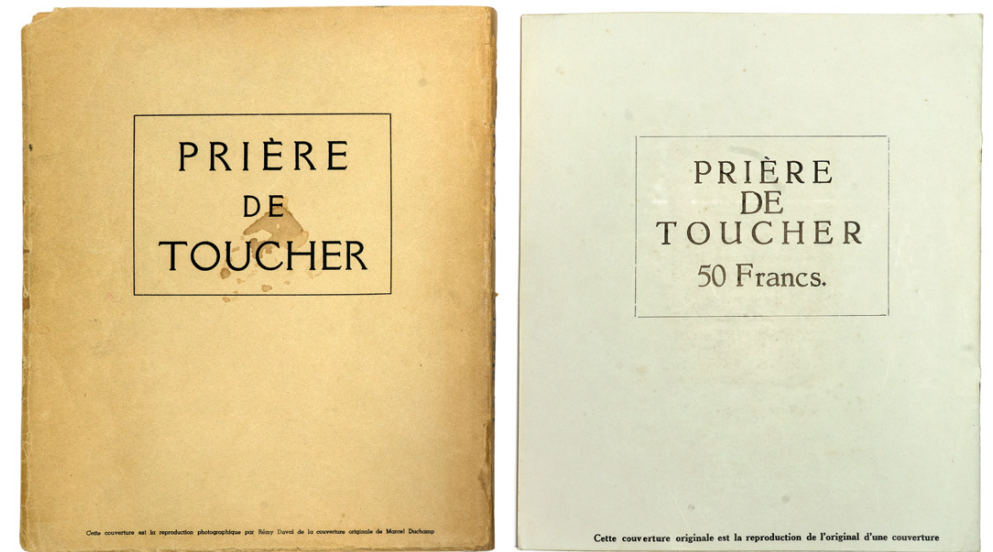
**ZOË WISMETH**, born in 2001, works across curation, archival research, and photographic practices. She holds degrees in Philosophy, Politics and Arts from Utrecht University and Goldsmiths, University of London.





ELSA VON FREYTAG-LORRINGHOVEN, Portrait of Marcel Duchamp, in: *Little Review, Miscellany Number*, Winter 1922, Margaret, Anderson; Jane, Heap (ed.), *The Little Review / Shakespeare & Co*, New York City, 1922.

JOSEPH STELLA, Portrait of Marcel Duchamp, in: *Little Review, Stella Number*, Winter 1922, Margaret, Anderson; Jane, Heap (ed.), *The Little Review / Shakespeare & Co*, New York City, 1922.



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The Arsenale Institute for Politics of Representation is an international research institution for cultural studies and political philosophy in Venice, Italy. It focuses on pictorial politics in different areas of social communication, the media and the arts. Special emphasis is given to the study of image criticism in the avant-garde of the early 20th century.

The institute grew out of the Class on Politics of Representation at the IUAV University in Venice. It was founded in 2006 by the American conceptual artist Lewis Baltz, the then-dean of the faculty Marco de Michelis, and philosopher Wolfgang Scheppe. In 2009, it became an independent entity under the direction of Wolfgang Scheppe known for his image critical work since the 2002 project Endcommercial. The institute began exhibiting in its current location, the Marinaressa spaces at the Riva in Venice, in 2017.

The Arsenale Institute's archive contains an extensive research collection of the avant-garde movements of the early 20th century, with a focus on documents and works by the Futurists, Dadaism, the Surrealists, Belgian Revolutionary Surrealism, the Lettrists, the Situationists, Raymond Roussel, Marcel Duchamp, Paul Nougé and others. The Institute's library and archive are available to research for scholars and students upon request.

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MARCO DE MICHELIS  
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LIA RUMMA, *Milano, Naples*



D is for DUCHAMP the DEEP DYED DECEIVER





BJERKE-PETERSEN (ed.): *Surrealisme en Paris*,  
in: Konkretion, magazine, double issue no. 5-6  
(Fischer's Forlag, Copenhagen, Oslo and Stockholm, 1936).



SHUZO TAKIGUCHI, TIROUX YANAMAK (ED.): *Album Surrealiste*.  
(Mizue, Tokyo, 1937).

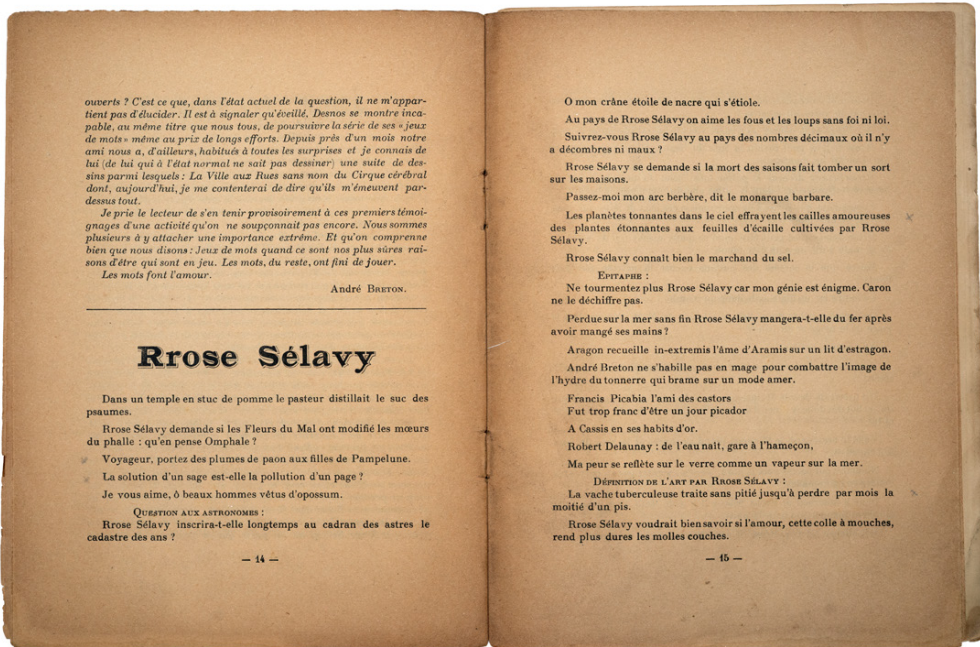




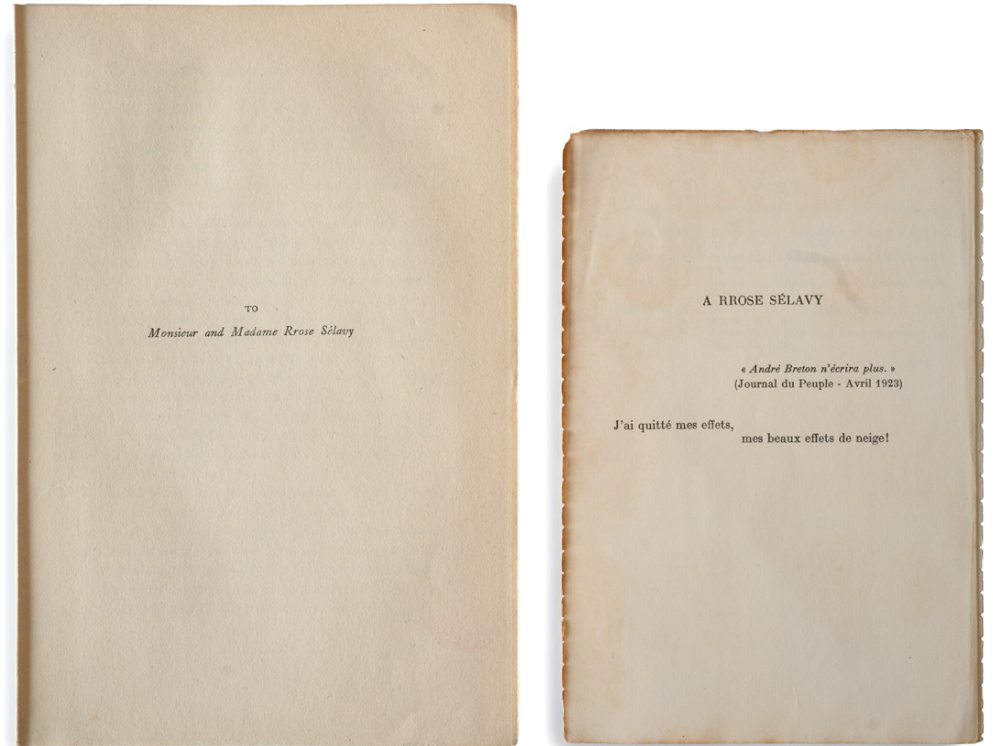


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- 2002 *Endcommercial*  
Storefront for Art & Architecture, New York
- 2009 *Migropolis*  
Bevilacqua la Masa, Venice
- 2010 *Done-Book*  
12th International Architecture Biennale Venice, The British Council
- 2014 *The Things of Life / The Life of Things*  
SKD, Staatliche Kunstsammlungen Dresden
- 2014 *Logical Rain*  
SKD, Staatliche Kunstsammlungen Dresden
- 2015 *Supermarket of the Dead*  
SKD, Staatliche Kunstsammlungen Dresden
- 2015 *Arthur Cravan, Die Kunst, die Kunst – ich pfeife auf die Kunst*  
8. Salon, Hamburg
- 2016 *Surveying the Non-Human. On the Aesthetics of Racism*  
SKD, Staatliche Kunstsammlungen Dresden
- 2016 *The Soul of Money*  
DOX, Prague
- 2017 *Sacred Goods / Heilige Ware*  
Johann Jacobs Museum, Zurich
- 2017 *Tous Contre le Spectacle*  
Marinaressa, Venice
- 2018 *The Most Dangerous Game*  
HKW, Berlin.
- 2019 *Hey Psycho! Douglas Gordon, Florian Süßmayr*  
Marinaressa, Venice
- 2020 *Paul Nougé, Non voler*  
Marinaressa, Venice
- 2021 *Paul Jaray and the Necessity of Form*  
Marinarezza, Venice
- 2022 *The Language of Lawrence Weiner*  
Marinaressa, Venice
- 2022 *Und dennoch gibt Babeuf sich nicht geschlagen*  
8. Salon, Hamburg.
- 2023 *Barrikadewetter*  
MACRO, Roma
- 2024 *, Self-Portrait as a Coffee-Pot*  
Marinaressa, Venice
- 2024 *, The Langugae of War*  
8. Salon, Hamburg
- 2025 *Architecture of the Barricade*  
Marinaressa, Venice



LITTÉRATURE (*Nouvelle Série*), no. 7 (Paris, December 1, 1922),



KAY BOYLE: *Avalanche*. (NY, Simon & Schuster, 1944). ANDRÉ BRETON: *Clair de Terre*. (Paris, 1923).



**Marcel Duchamp was not enigmatic.**

**He articulated his theoretical understanding of art with utmost clarity, and maintained this position consistently for more than half a century.**

**At its core, he believed that the spectator gives meaning to the artwork, while the artist is merely a “mediumistic being”, not cognizant of what his intuition brings forth. Significance is a societal yield. Authorship, accordingly, resides in reception.**

**The Arsenale Institute’s project takes this concept seriously, transforming the way Duchamp’s œuvre and legacy are understood.**

**D**

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*the*  
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