









My name Sam Photo
1914
March 11

Lovingly
Rosa S. S. S.
Miss Mabel S. S.



EP DE JACQUES VILLON

1879 - 1968

"D'AILLEURS
C'EST TOUJOURS LES AUTRES
QUI MEURENT

MARCEL DUCHAMP 1887-1968







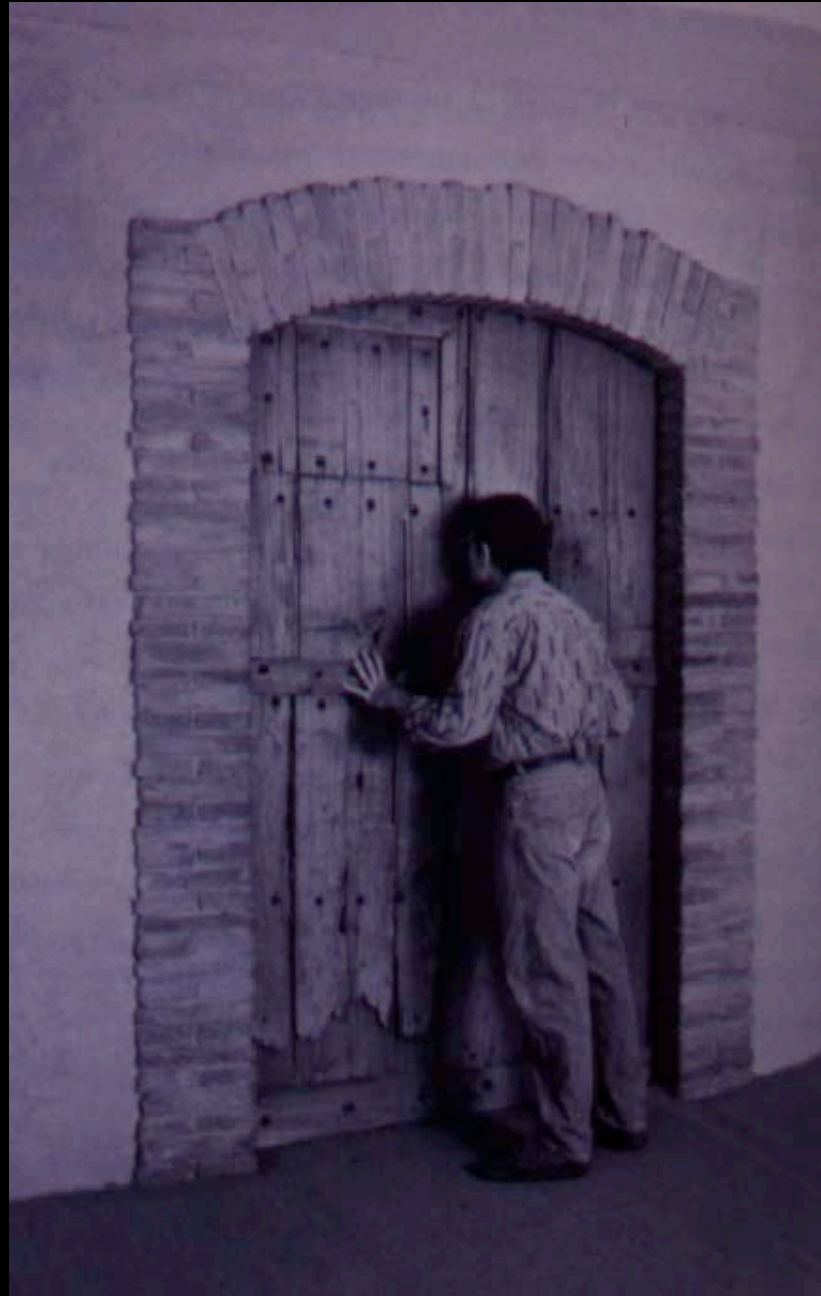






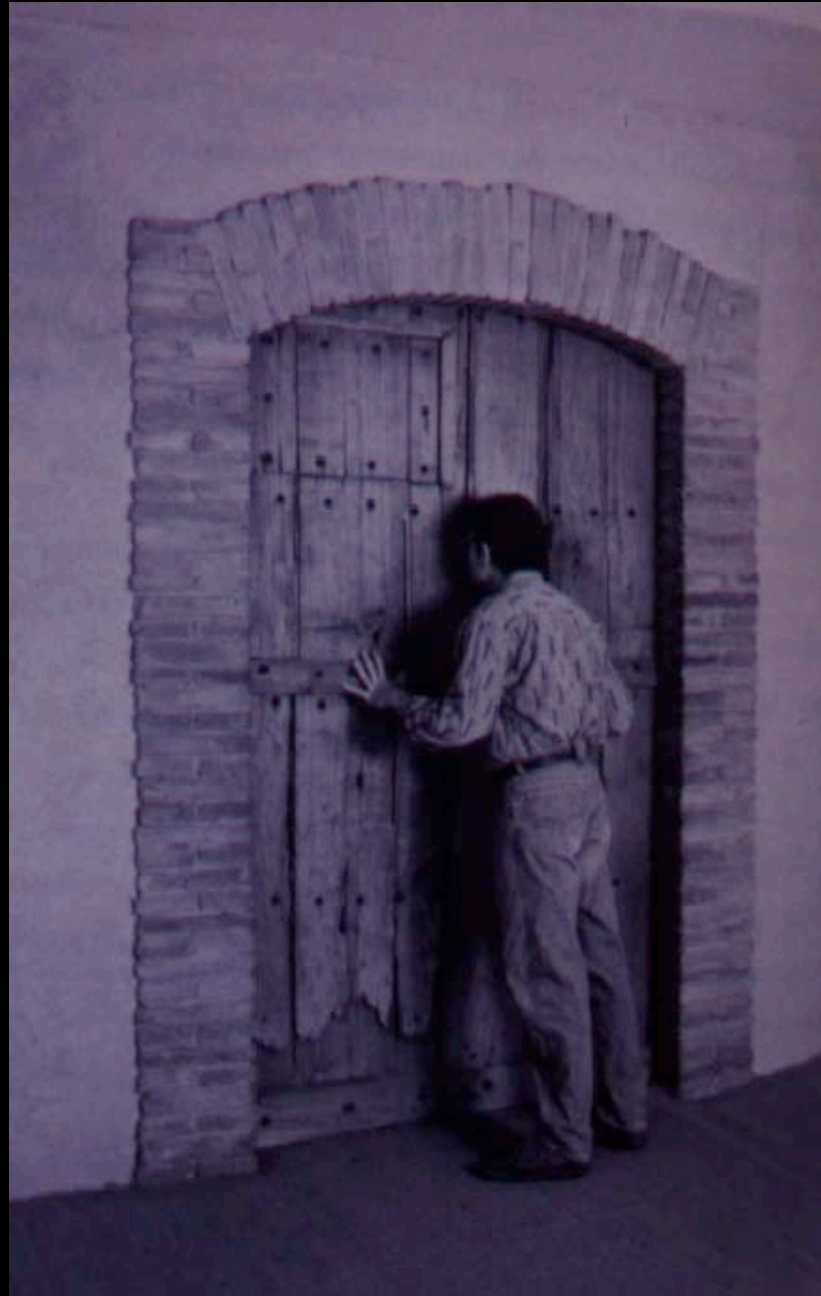


Vue générale
plus complète



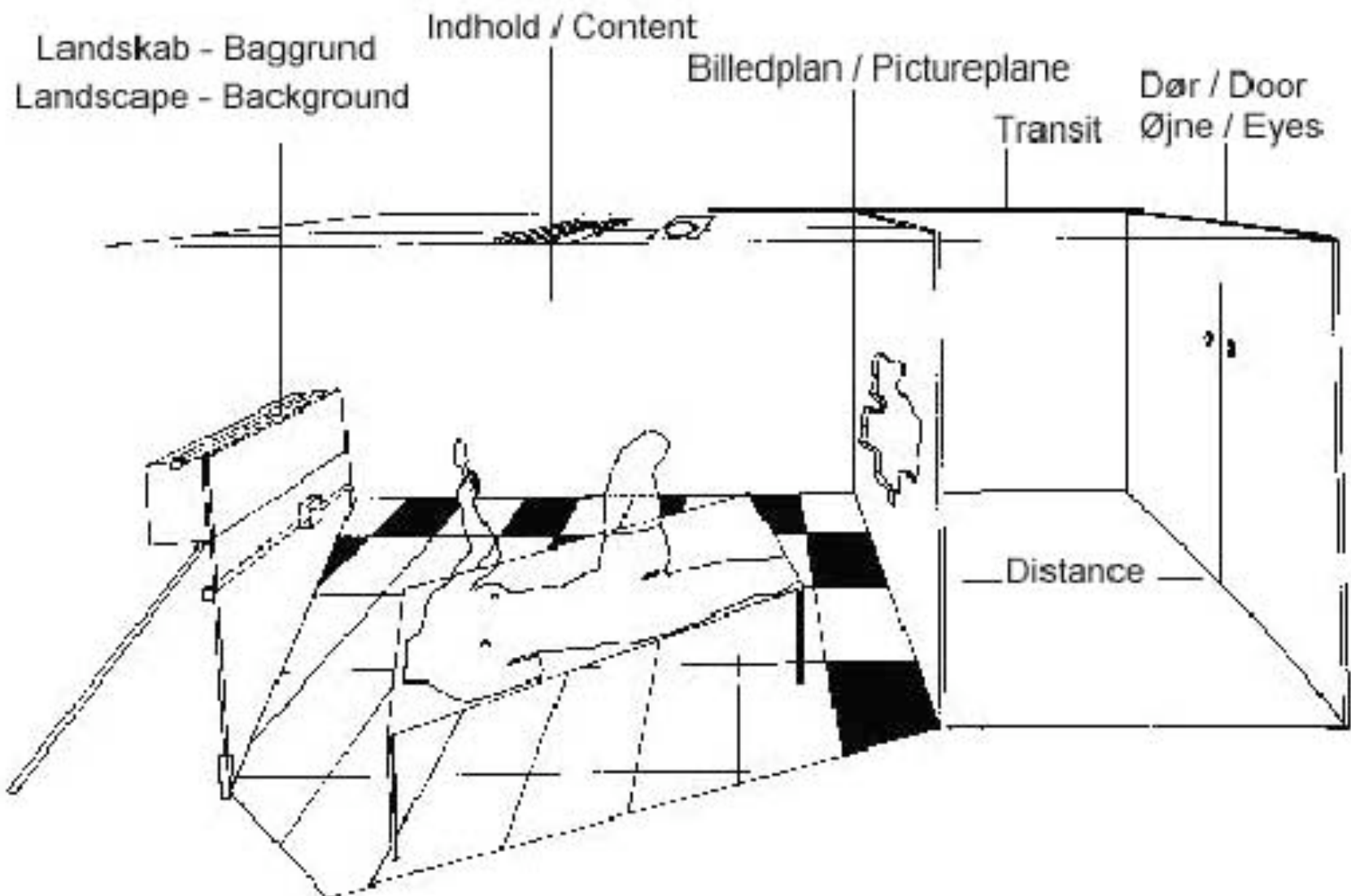


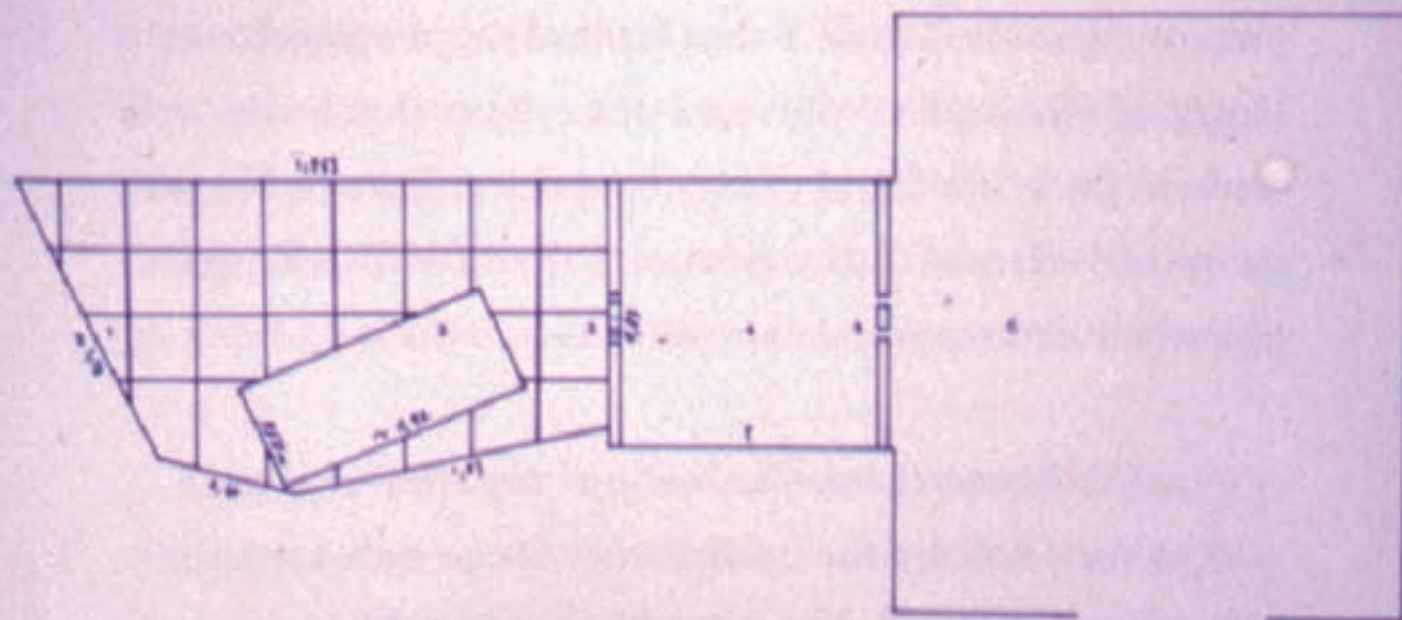








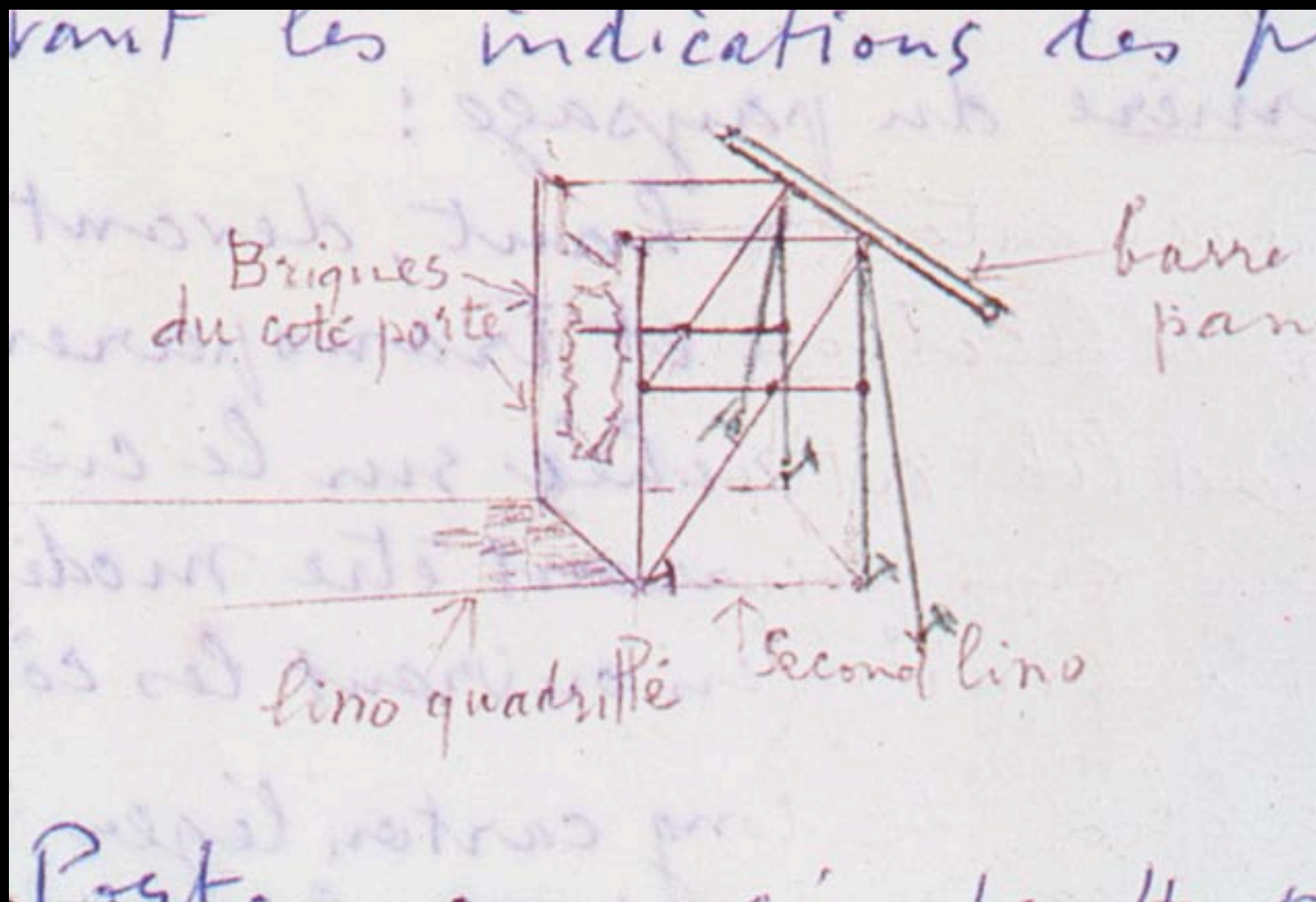


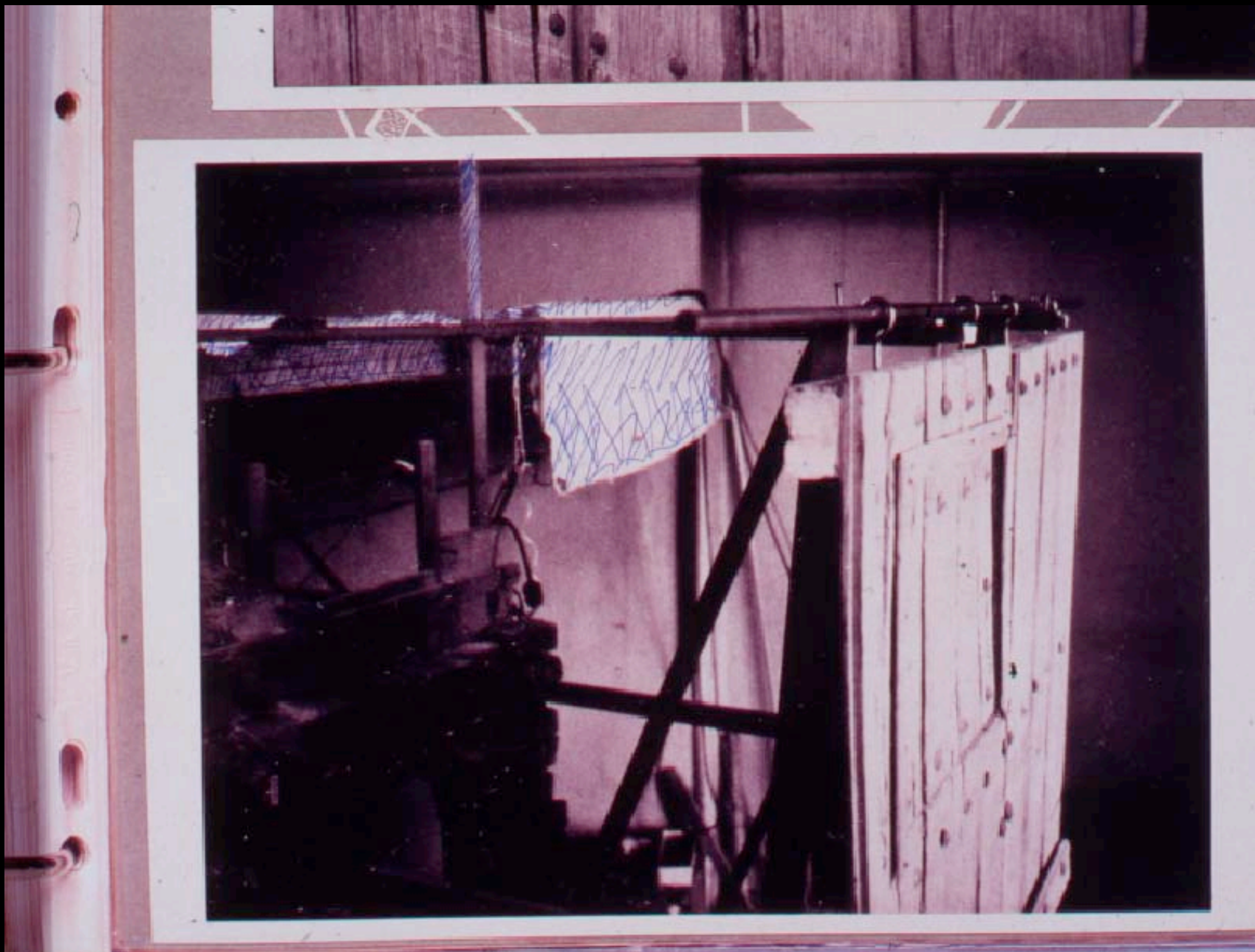


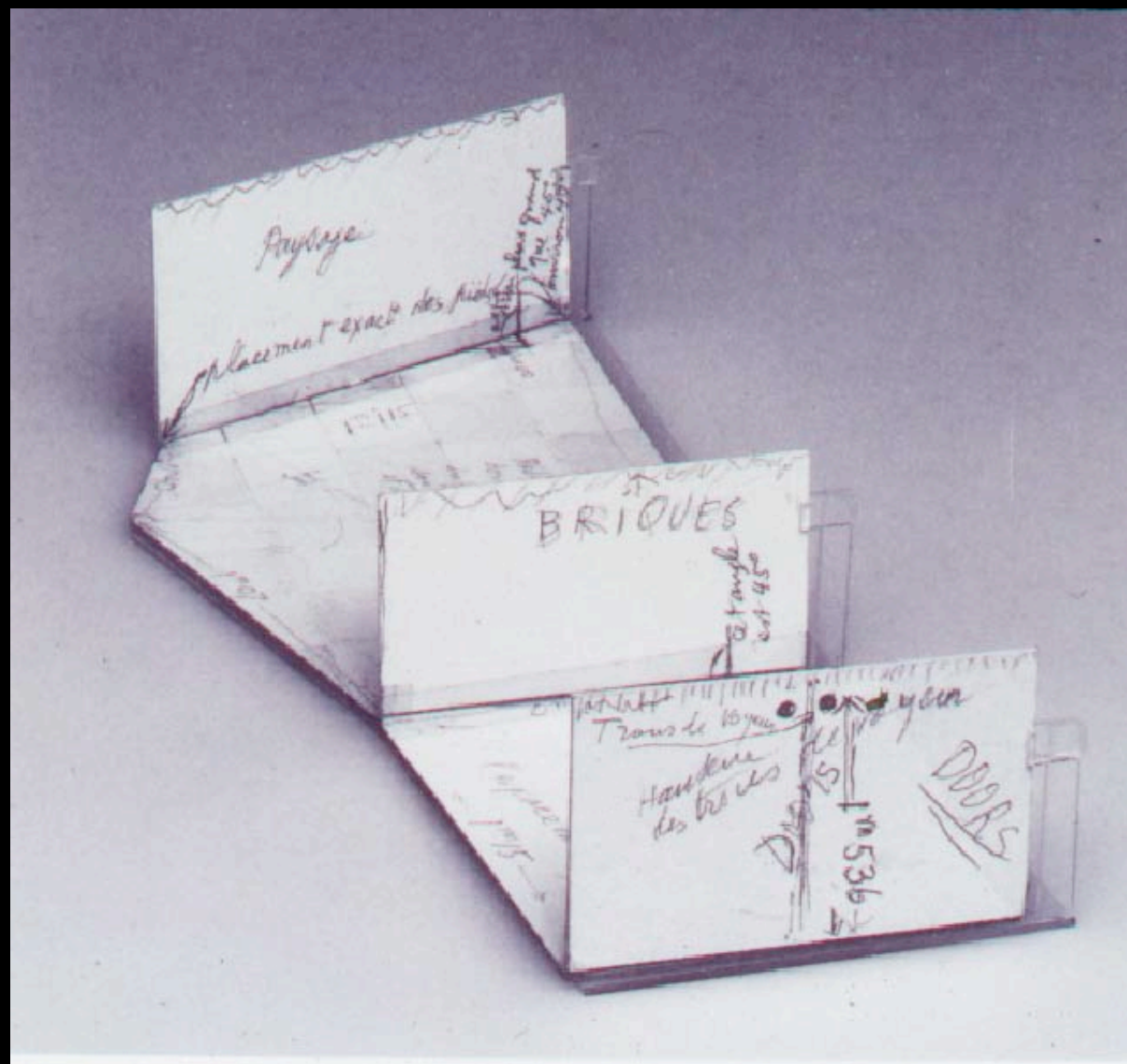
Etant donnés (1946–1966). (Reconstruction by J.E.L.)

N.B. The measurements in meters are either those given by Duchamp or else have been calculated from those that he gives in inches. The measurement for the depth is 1.6 meters.









rien peut être.
 Protégement
 Etant donné la chute d'eau
 soit, dans le gaz d'éclairage, dont l'éclat est
 déterminé par la chute d'eau
 on déterminera les conditions de l'exposition
 extra-rapide (= apparition allégorique) de plusieurs
 collisions semblant se succéder simultanément
 chacune à chacune (suivant, d'ailleurs, pour
 isoler le signe de concordance entre cette
 exposition extra-rapide (capable de toutes les
 excentricités) d'un part et de l'autre des possi-
 bilités légitimées par ces lois d'autre part.

Composition algébrique

$\frac{a}{b}$ a étant l'exposition
 b = les possibilités

le rapport $\frac{a}{b}$ est tout entier nous par deux fois
 mais dans le signe qui sépare
 a et b; a et b étant connus, ils deviennent
 des unités et perdent leur valeur numérique (ou le double)
 ; note le signe $\frac{a}{b}$ qui les sépare (signe de la
 concordance ou plutôt de l'absence)

Marcel Duchamp

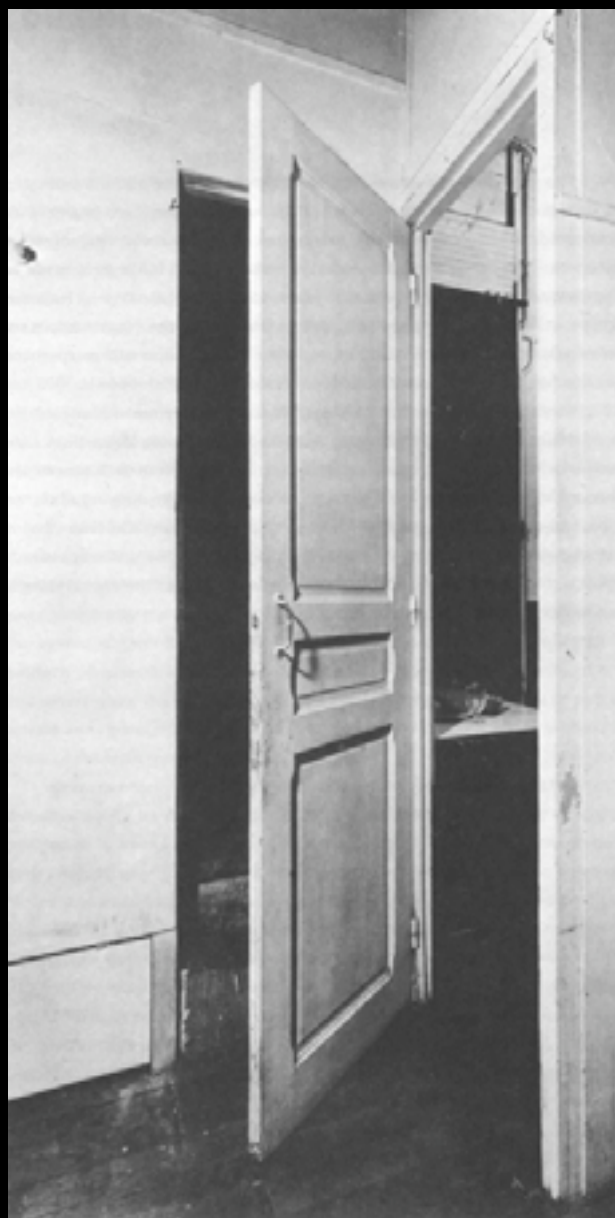
Note titled *Assoniment and Comparison: algébrique* published in facsimile in the
 Green Box, New York, 1956. Typographic version reprinted by permission of Hansing
 Meyer, London & Jupp Kierman, Inc., New York.

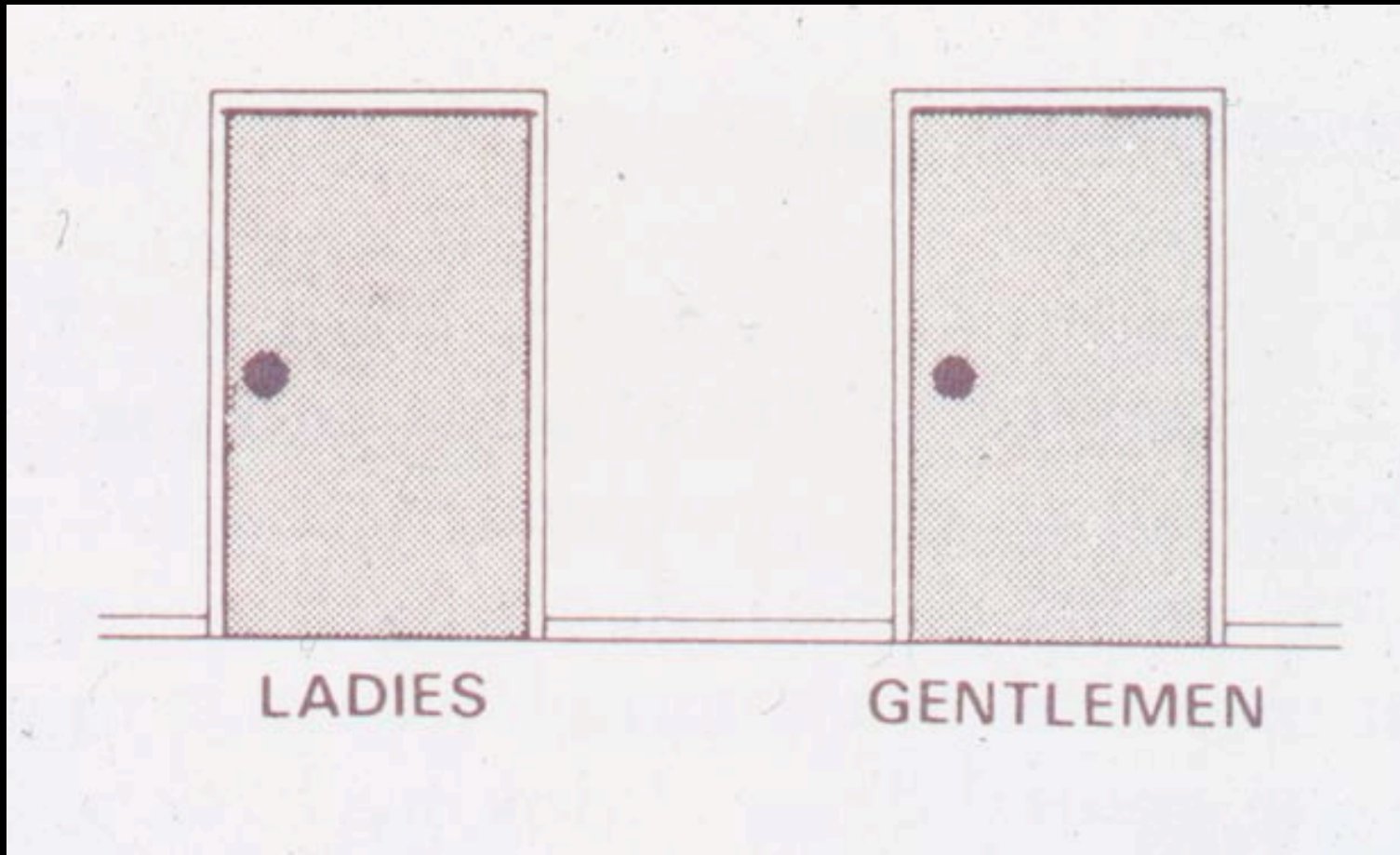
nothing perhaps
 Notice
 Given 1. the waterfall
 2. the illuminating gas, in the dark,
 we shall determine the conditions for the extra-rapid
 exposition (= allegorical appearance) of several
 collisions seeming strictly to succeed
 each other according to certain laws, in order to
 isolate the sign of concordance between this
 extra-rapid exposition (capable of all the
 eccentricities) on the one hand and the choice of the possi-
 bilities authorized by these laws on the other.

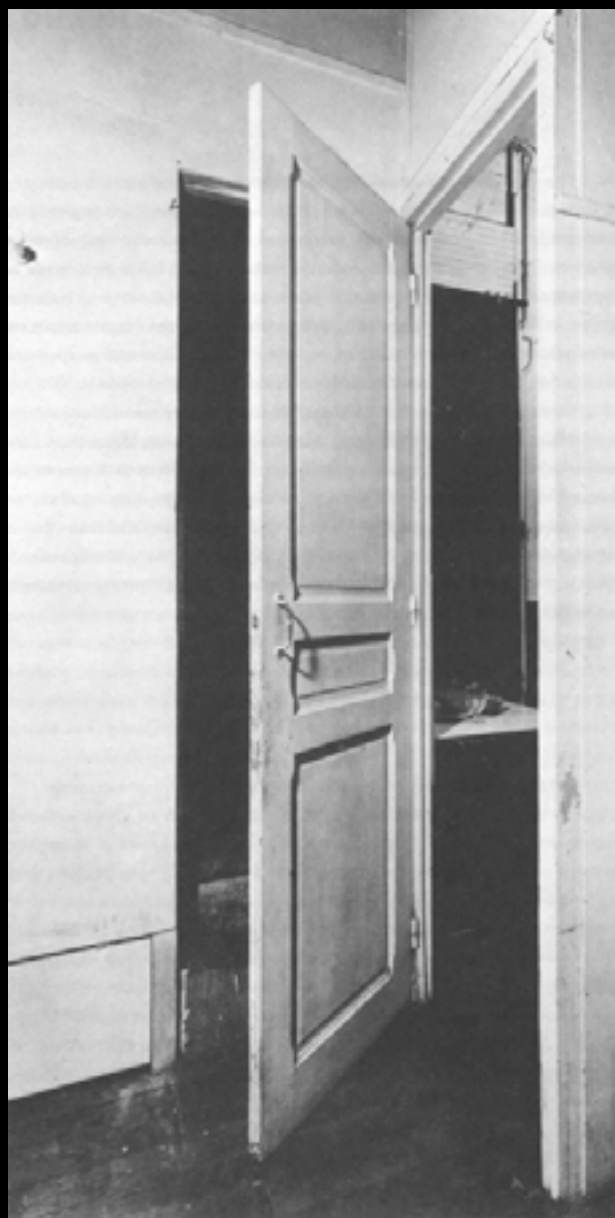
Algebraic comparison

a a being the exposition
 b b = the possibilities

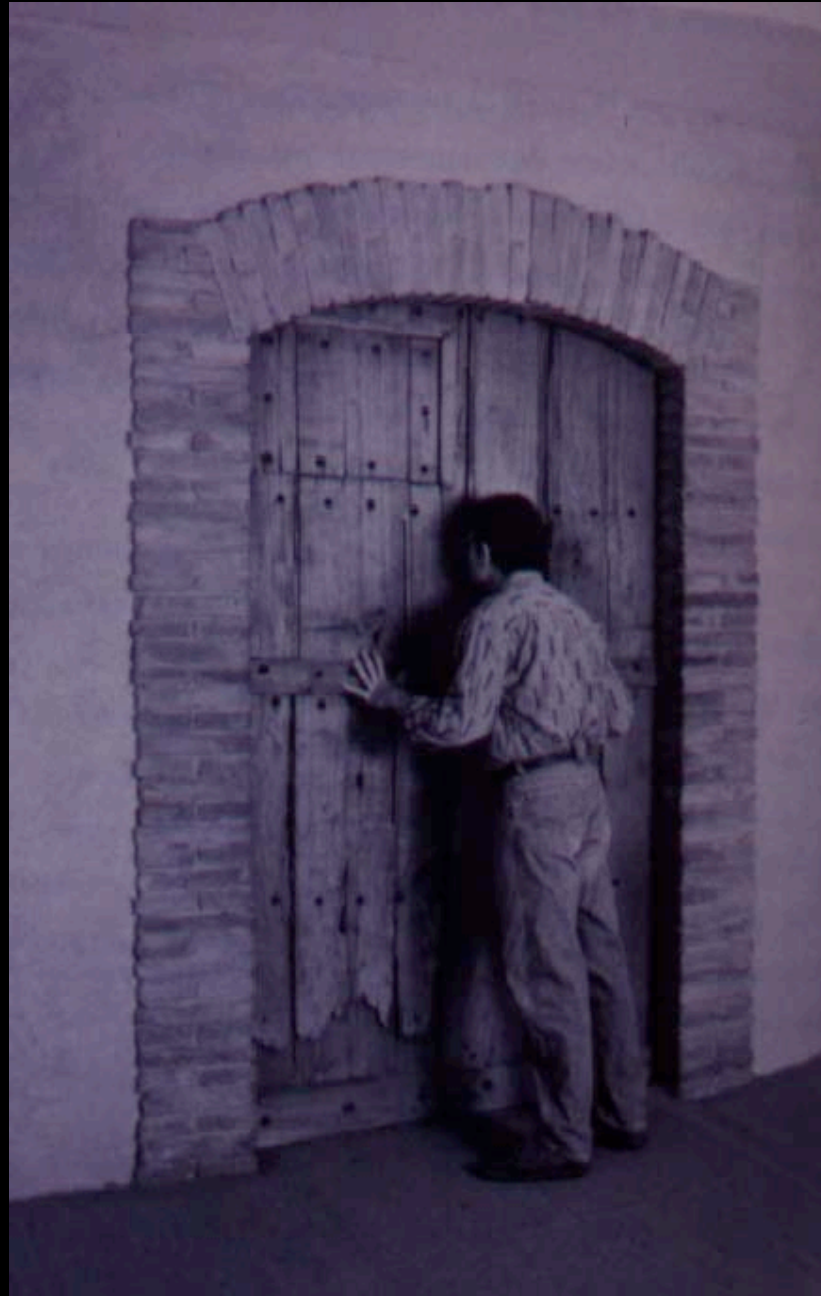
the ratio $\frac{a}{b}$ is in no way given by a
 number $\frac{a}{b}$ but by the sign which separates
 a and b; a and b being known, they become
 units and lose their numerical values (or in duration);
 the sign $\frac{a}{b}$ which separated them remains (sign of the
 concordance or rather of . . . look for it)







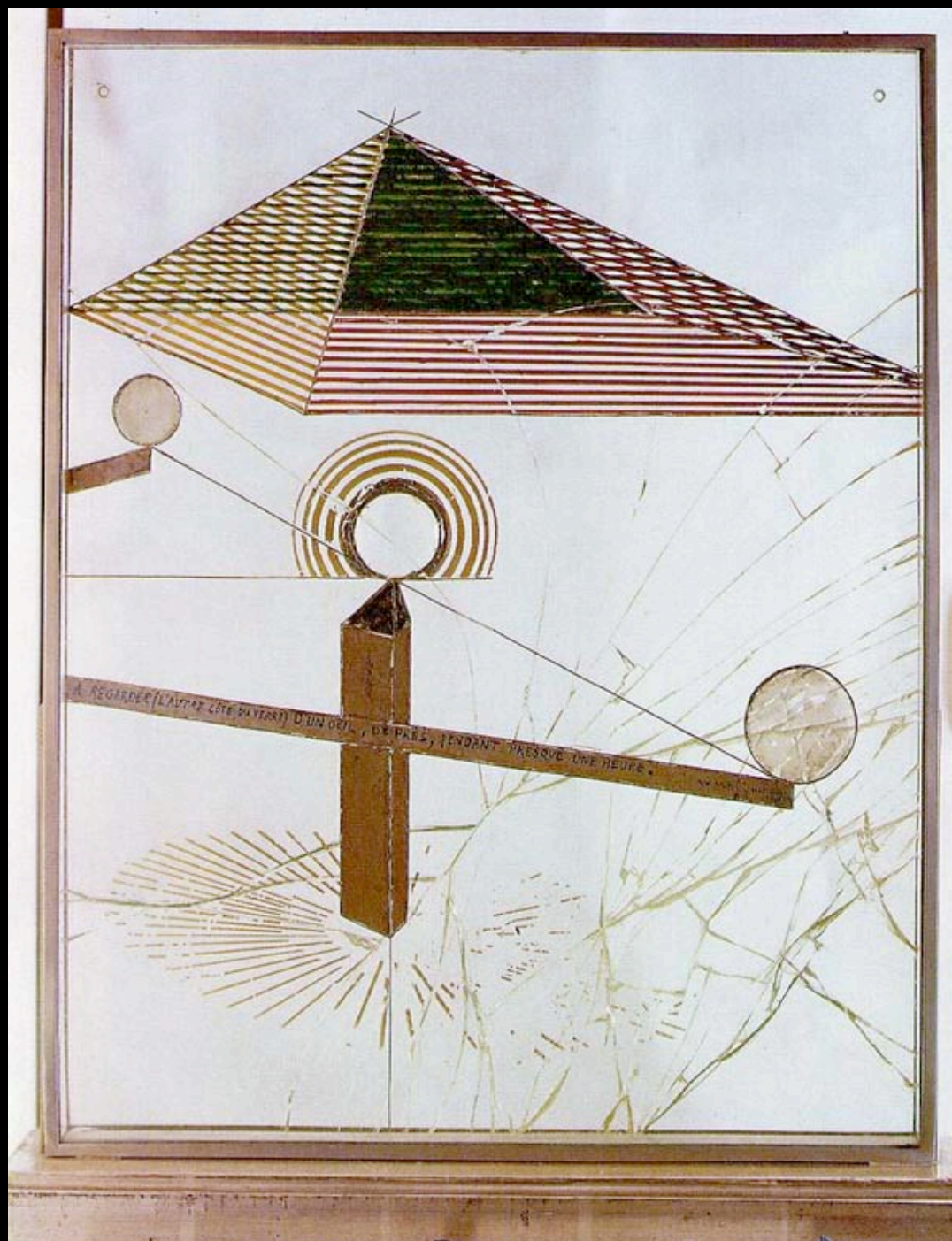




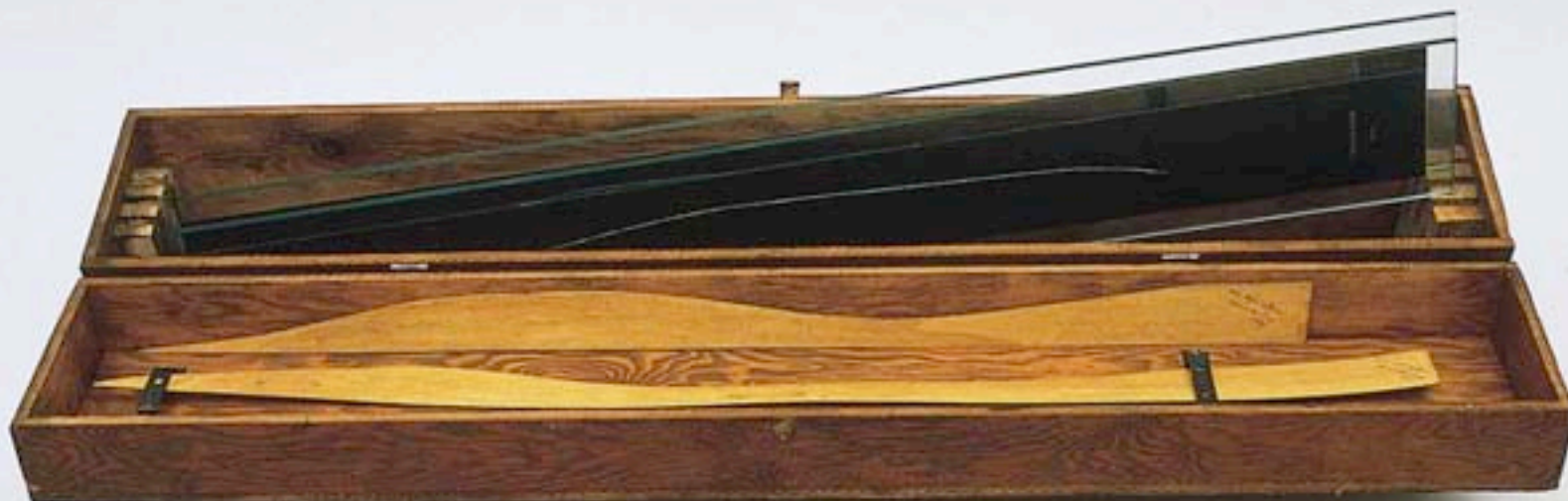








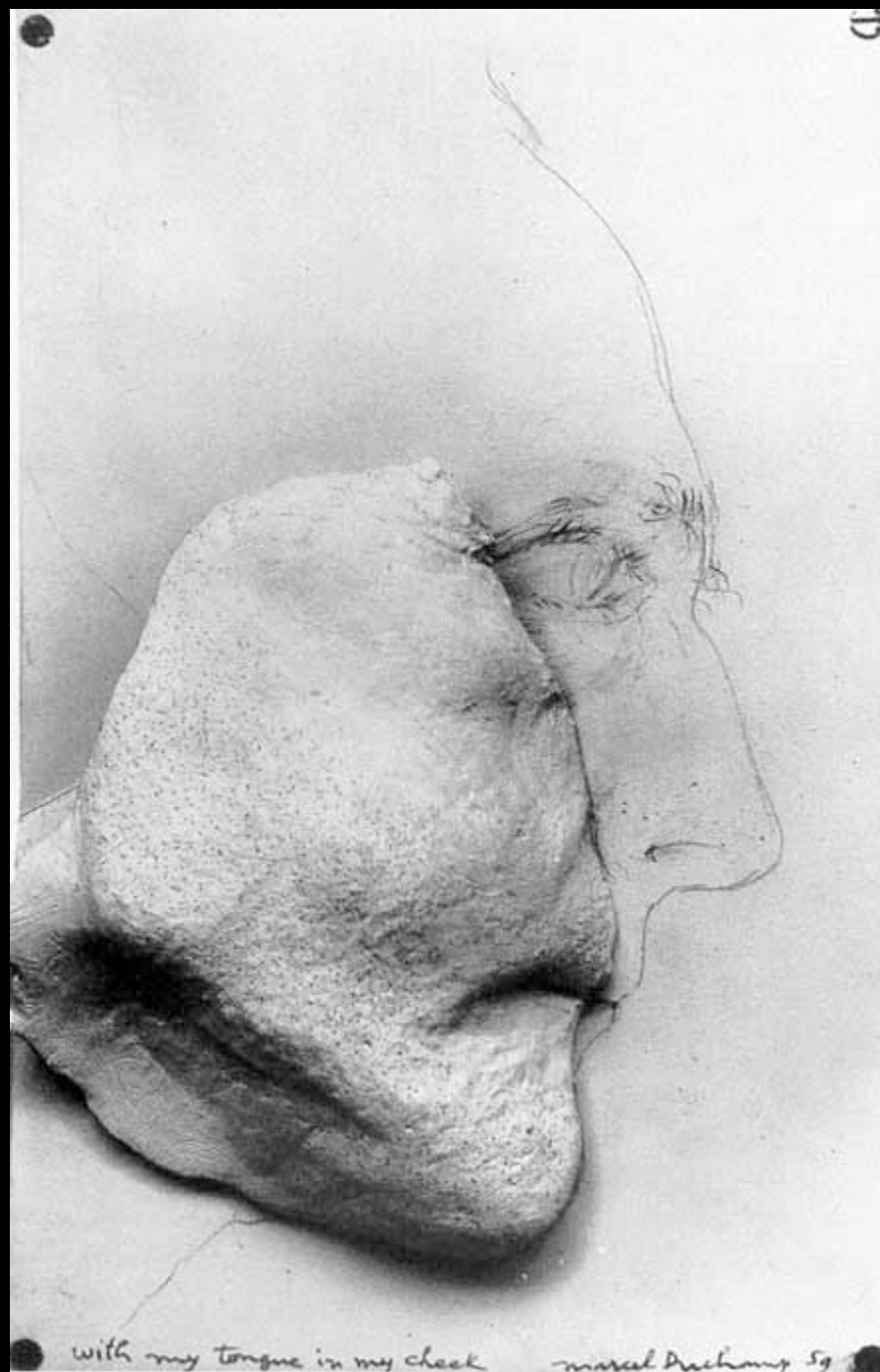












with my tongue in my cheek marcel Duchamp 59







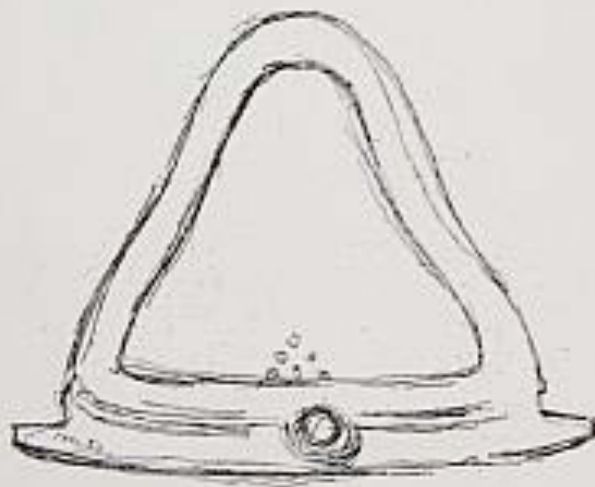






UN ROBINET ORIGINAL REVOLUTIONNAIRE

« RENVOI MIERRIQUE »



« UN ROBINET QUI S'ARRETE DE COULER QUAND ON NE L'ECOUTE PAS »

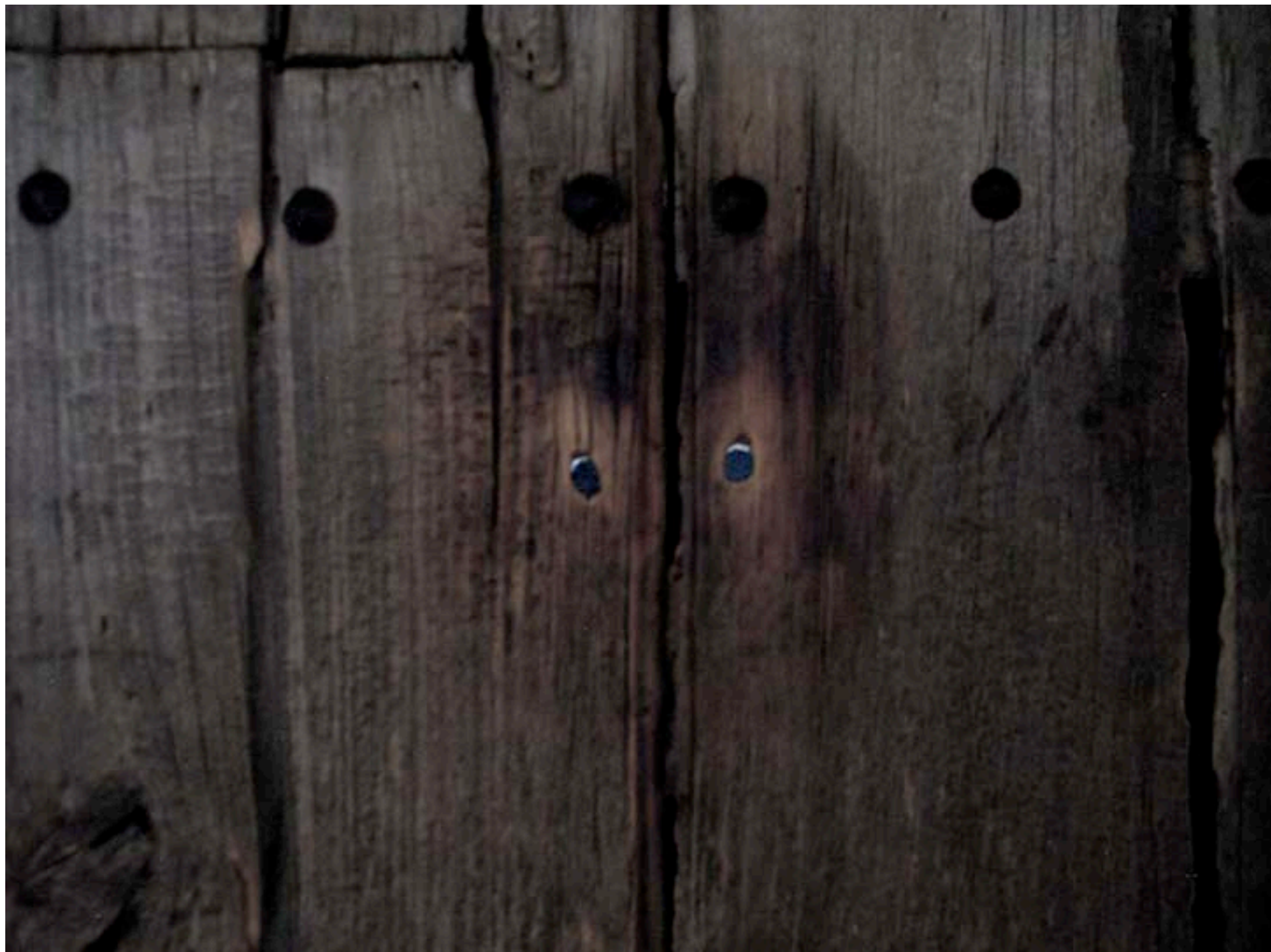
2/2/20

Marc Durand
1989







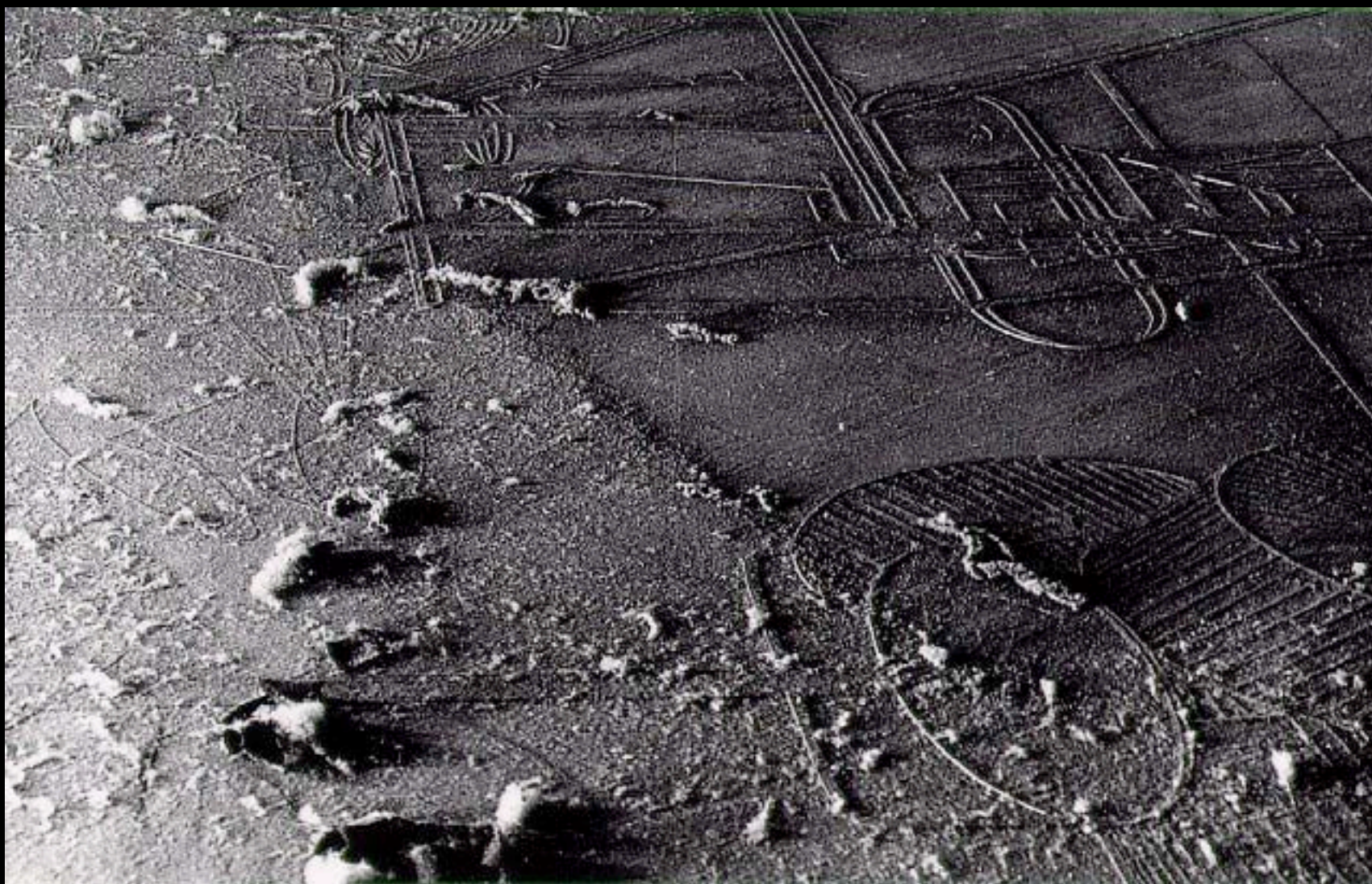








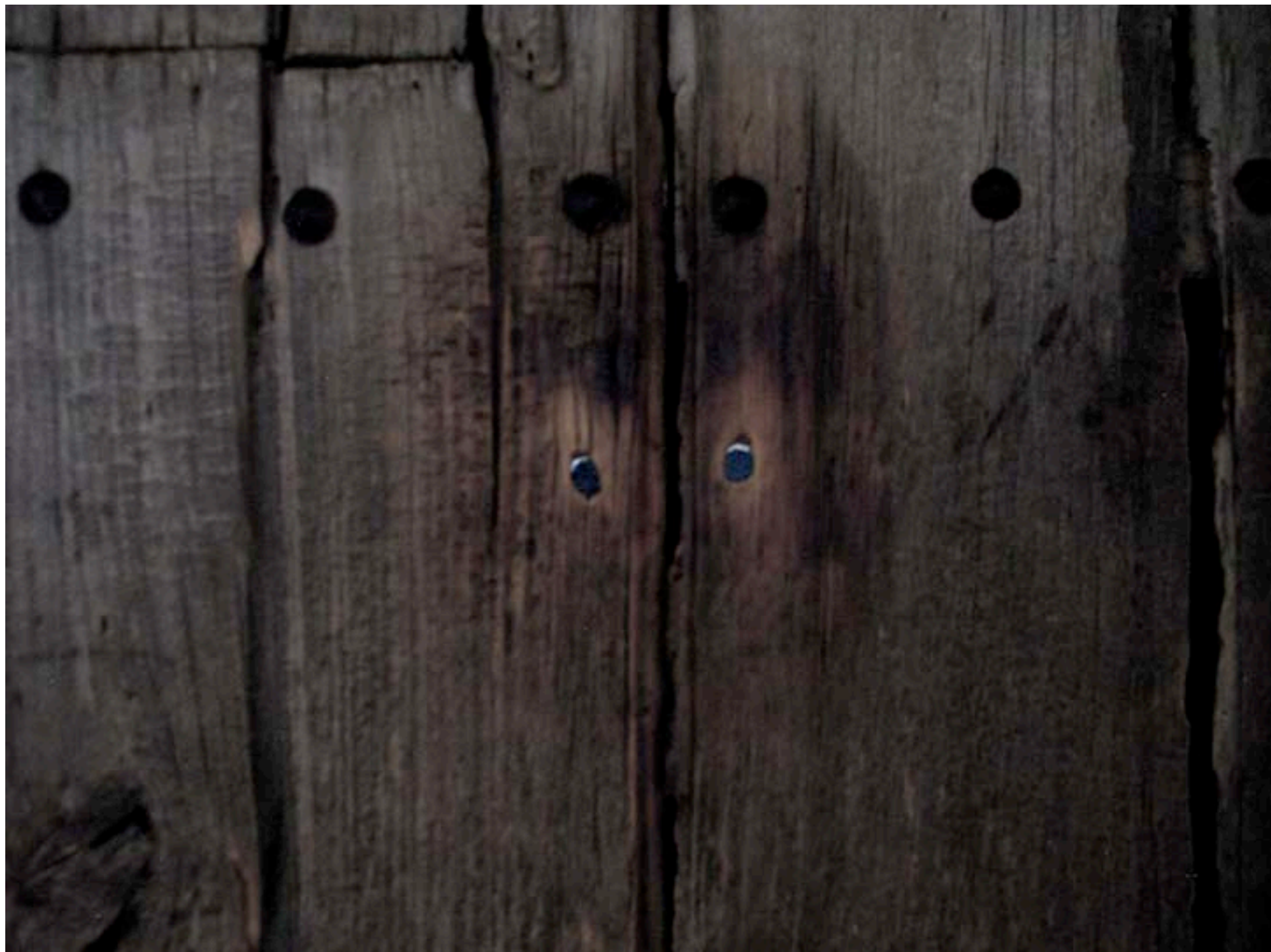














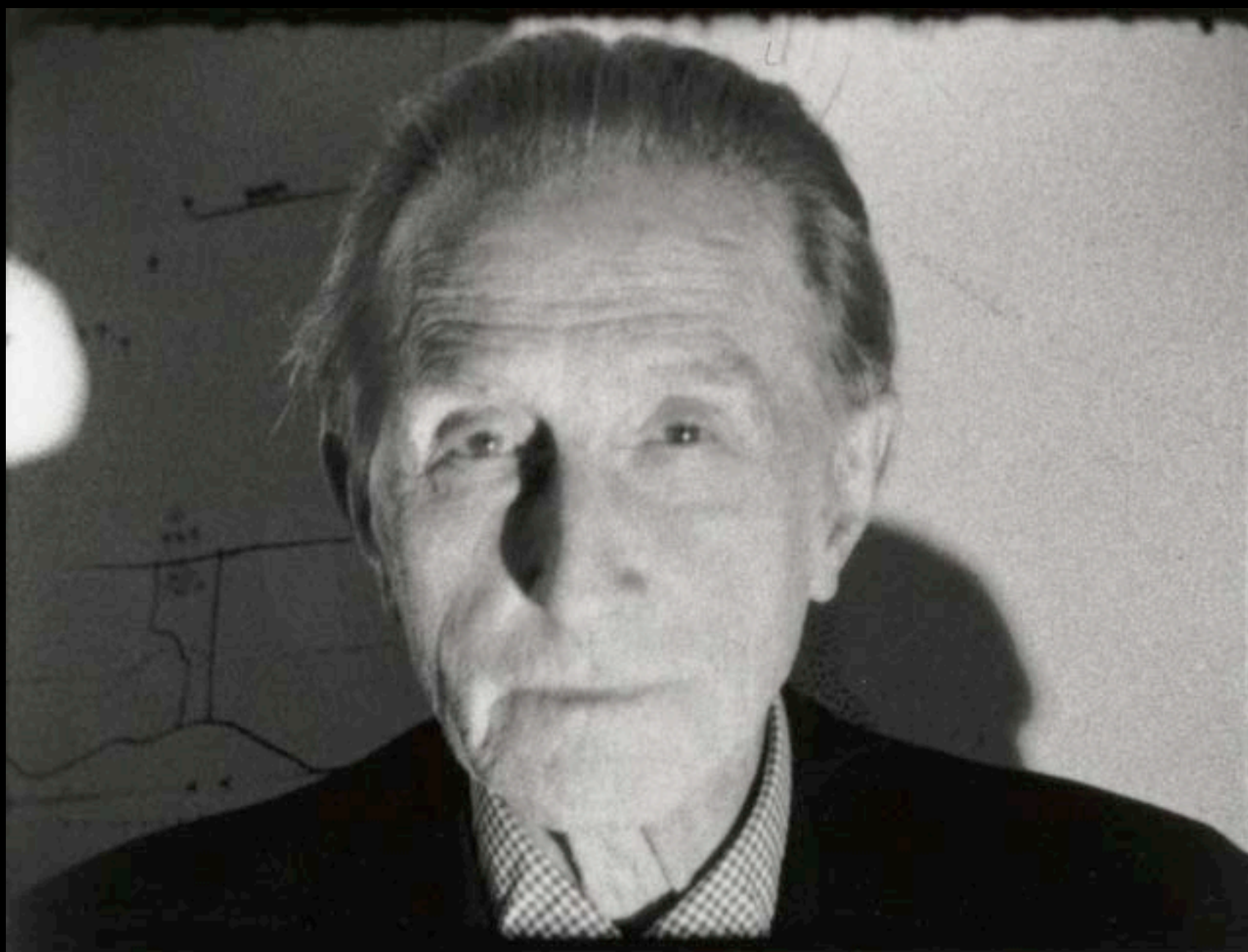


To my friend Sam White
Feb 1924
Eugene O'Neil









"D'AILLEURS
C'EST TOUJOURS LES AUTRES
QUI MEURENT
MARCEL DUCHAMP 1887-1968

