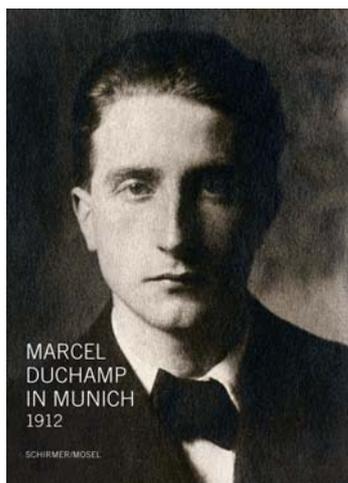


Munich, April 2012

PRESS RELEASE

**Iconoclast and art revolutionary:
Marcel Duchamp 1912/2012**

The book to go with the first Duchamp show in Munich



**Marcel Duchamp
in Munich 1912**

Edited by Helmut Friedel,
Thomas Girst, Matthias
Mühling and Felicia Rappe
German/English
336 pages, 113 color ill.
ISBN 978-3-8296-0591-5
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“My stay in Munich was the place of my total liberation,” is how Marcel Duchamp (1887-1968) described his period of creativity in the capital of Bavaria. On the occasion of the 100th anniversary of that stay, Lenbachhaus is presenting the first solo show on Marcel Duchamp’s oeuvre in Munich, from March 31 to July 15, 2012. With his readymades, Duchamp radically changed the face of 20th century art and thinking on it. The exhibition and the accompanying Schirmer/Mosel book featuring essays by renowned Duchamp experts take his trip to Munich, so important in art history and so rich in interesting anecdotes, as an occasion for a new interpretation of Marcel Duchamp’s iconoclastic oeuvre.

At the age of 24, Marcel Duchamp submitted his painting *Nude, Descending a Staircase No. 2* (1912), to the Paris Salon des Indépendants, only to be turned down in demeaning fashion – in the Munich exhibition, the piece will be on show in Germany for the first time. Duchamp then headed for Munich, where he spent just under three months, creating several major works and developing others. He found new and important inspiration in the city, in particular at Deutsches Museum, Bayrische Gewerbeschau and the Alte Pinakothek. The anniversary exhibition at Lenbachhaus and our accompanying publication for the first time form the basis for associative linkages and a sense of the overall context which is decisive for Duchamp’s fruitful output in Munich.

Our book summarizes research to date on Marcel Duchamp’s stay in Munich. The insightful essays by Herbert Molderings, Kornelia von Berswordt-Wallrabe, Michael R. Taylor, Steffen Bogen, and Thomas Girst explain Duchamp’s works, describing possible inspirational sources, and explore the events, people, and places that may have influenced him. These texts not only augment international research in art history into Duchamp’s oeuvre but will no doubt emphatically advance it. With a large number of illustrations and cross-references, this volume is an ideal supplementary reader for visitors to the exhibition, and also an indispensable read for all those who are interested in Marcel Duchamp, modern art, and the Munich art scene.

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