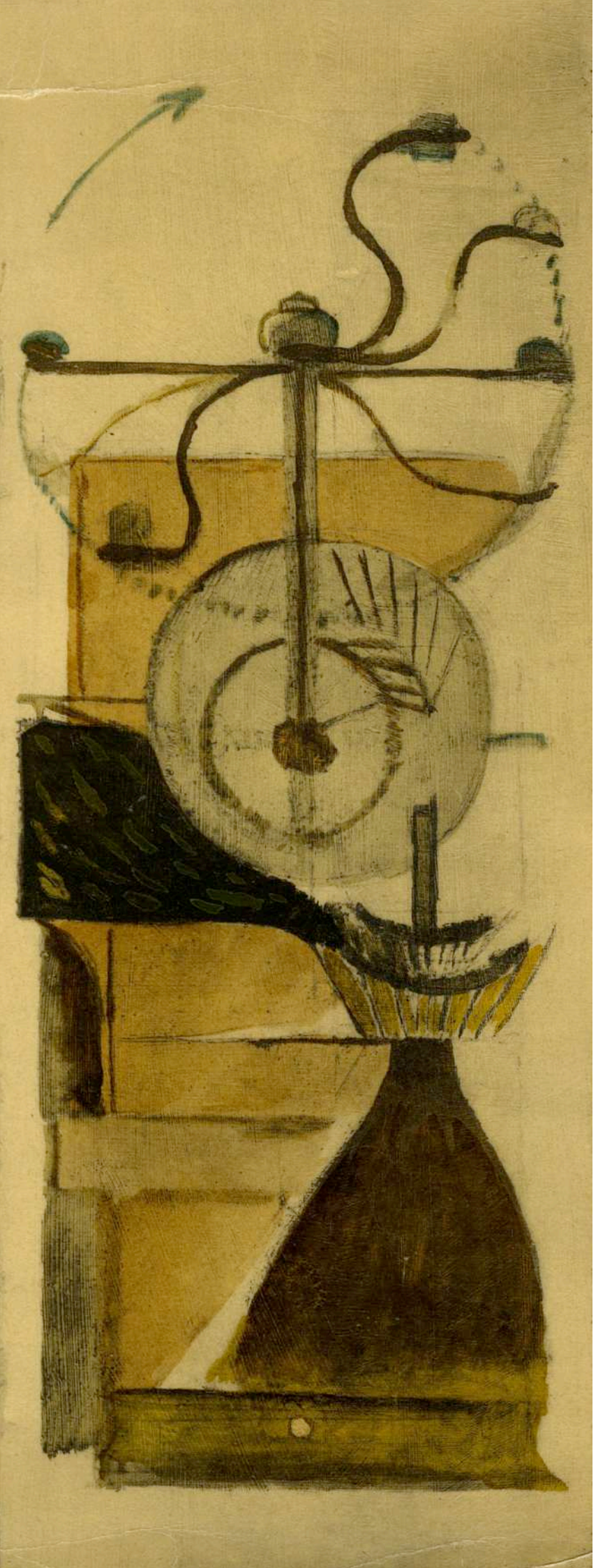


Marcel Duchamp:
A Parisian Collection

27 August — 5 November 2026
Meyer Riegger Wolff, Seoul

Marcel Duchamp
Moulin à café, 1938, uncolored collotype for *La Boîte-en-valise*, 29 × 11.6 cm

Marcel Duchamp: A Parisian Collection

27 August — 5 November 2026
Meyer Riegger Wolff, Seoul

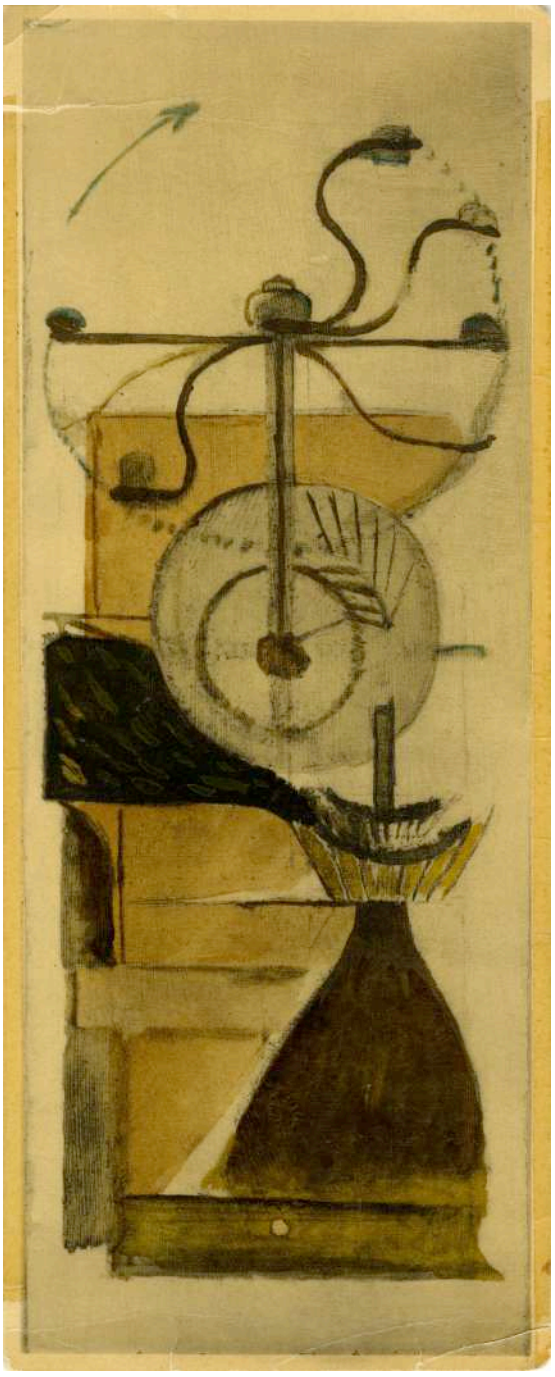
Meyer Riegger Wolff is pleased to present the first gallery exhibition dedicated to Marcel Duchamp in Seoul, South Korea. Bringing together an exceptional group of nearly 250 works, the exhibition offers a rare immersion into the universe of the artist. Conceived as an ambitious and coherent exploration, the works on display include books created or designed by Duchamp, exhibition catalogues, journals, artist's books and ephemera. Far from constituting a simple documentary corpus, this ensemble forms a true experience, revealing the richness of a body of thought that profoundly transformed our understanding of art in the twentieth century.

Built over nearly thirty years, this private collection stands out in terms of the rigor of its construction and the consistency of its choices. It is not the result of accumulation but of careful selection, with particular attention paid to quality, historical relevance, and the capacity of the different elements to engage in dialogue with one another. Such coherence — now exceedingly difficult to reconstruct — positions this ensemble at an institutional level. Among these works, around fifty stand out for their extreme rarity. Some, scarcely accessible and seldom seen on the market or in institutional contexts, lend the exhibition a unique character. This concentration of rare works represents an exceptional opportunity, for institutions as well as for collectors and informed audiences, to access pieces that are usually dispersed or inaccessible.

The exhibition also offers an essential point of entry into understanding the work of Marcel Duchamp — particularly through the fundamental question of editions. Far from being mere vehicles of dissemination, these are considered as works in their own right and were fully integrated into his artistic practice. Duchamp develops a genuine editorial strategy: layout, typography, wordplay and fragmented constructions, all contribute to an overarching aesthetic in which the idea takes precedence over form. The works presented here function both as means of dissemination and as collectible objects. They testify to an artistic practice that constantly shifts, eludes established categories, and anticipates many contemporary concerns: the status of the author, the circulation of images, and the relationship between art and the market.

A major and deeply innovative figure, Duchamp redefined the very foundations of art with the invention of the readymade, shifting artistic value towards the intellectual act of designation. Within this framework, the works presented here take on their full significance: they do not belong to the periphery but rather lie at the core of his practice. This approach is now fully recognized by leading international institutions (Philadelphia Museum of Art, Centre Georges Pompidou, Paris, and MoMA, New York), which have integrated these materials into the heart of their collections, granting a central place to archives, editions, and editorial devices in the understanding of his work.

This ensemble does not merely constitute a documentary corpus; it forms an active cartography of Duchamp's mind, where philosophical reflection, humor, language and editorial strategy intersect. Such a complete and structured body of work, whose density, rarity, and coherence meet the highest standards of the international market, represents a particularly strategic opportunity.



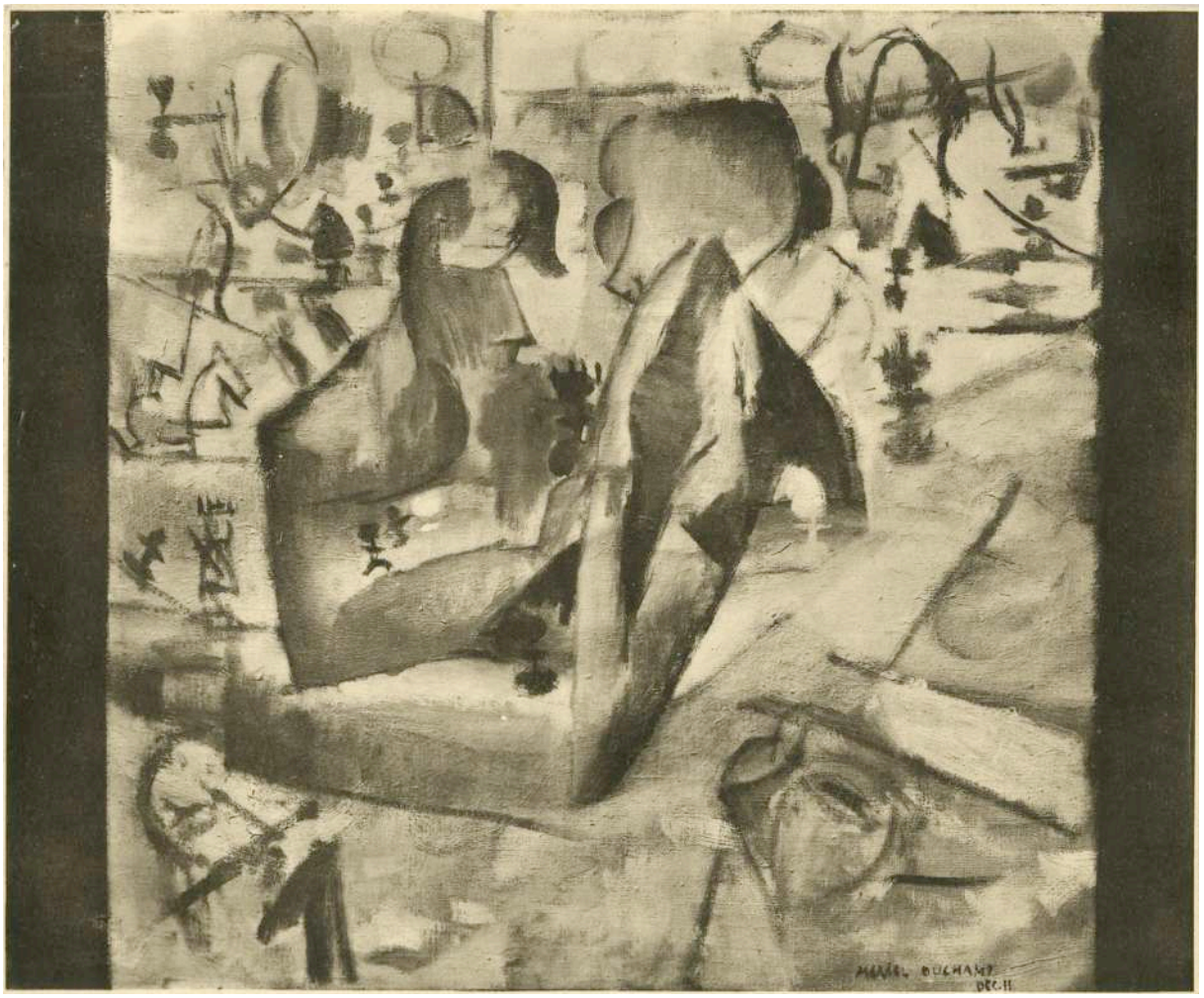
Marcel Duchamp
Moulin à café, 1938
collotype before coloring for *La Boîte-en-valise*
29 × 11.6 cm

Reproduction of Duchamp's painting *Moulin à café* (1911) for *La Boîte-en-valise*.



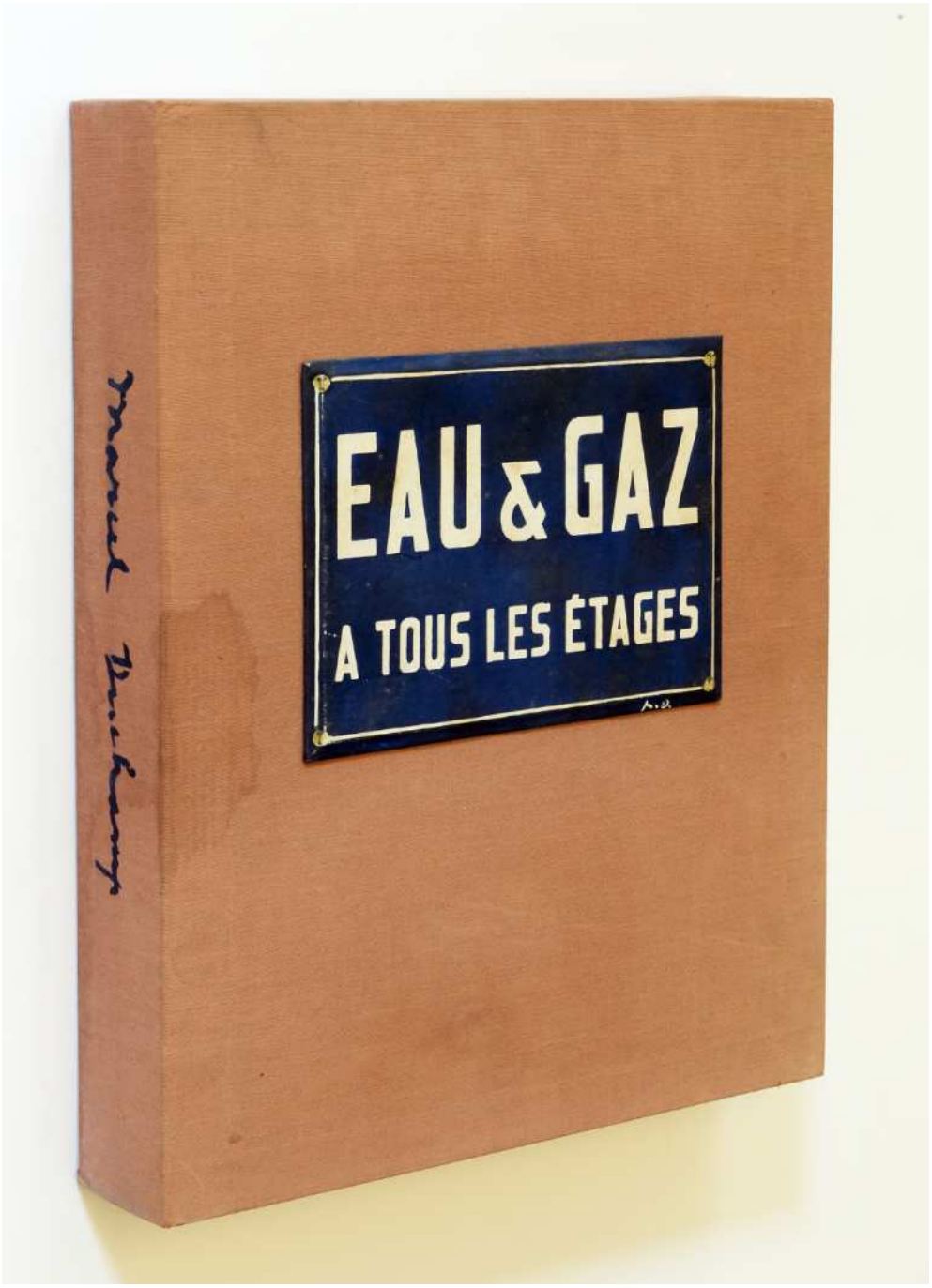
Marcel Duchamp, Man Ray
La tonsure, 1921
late silver salt print by Pierre Gassmann
30.5 × 24 cm

Stamped on the reverse with “Man Ray / Paris” and “Tirage original / réalisé par / Pierre Gassmann.”



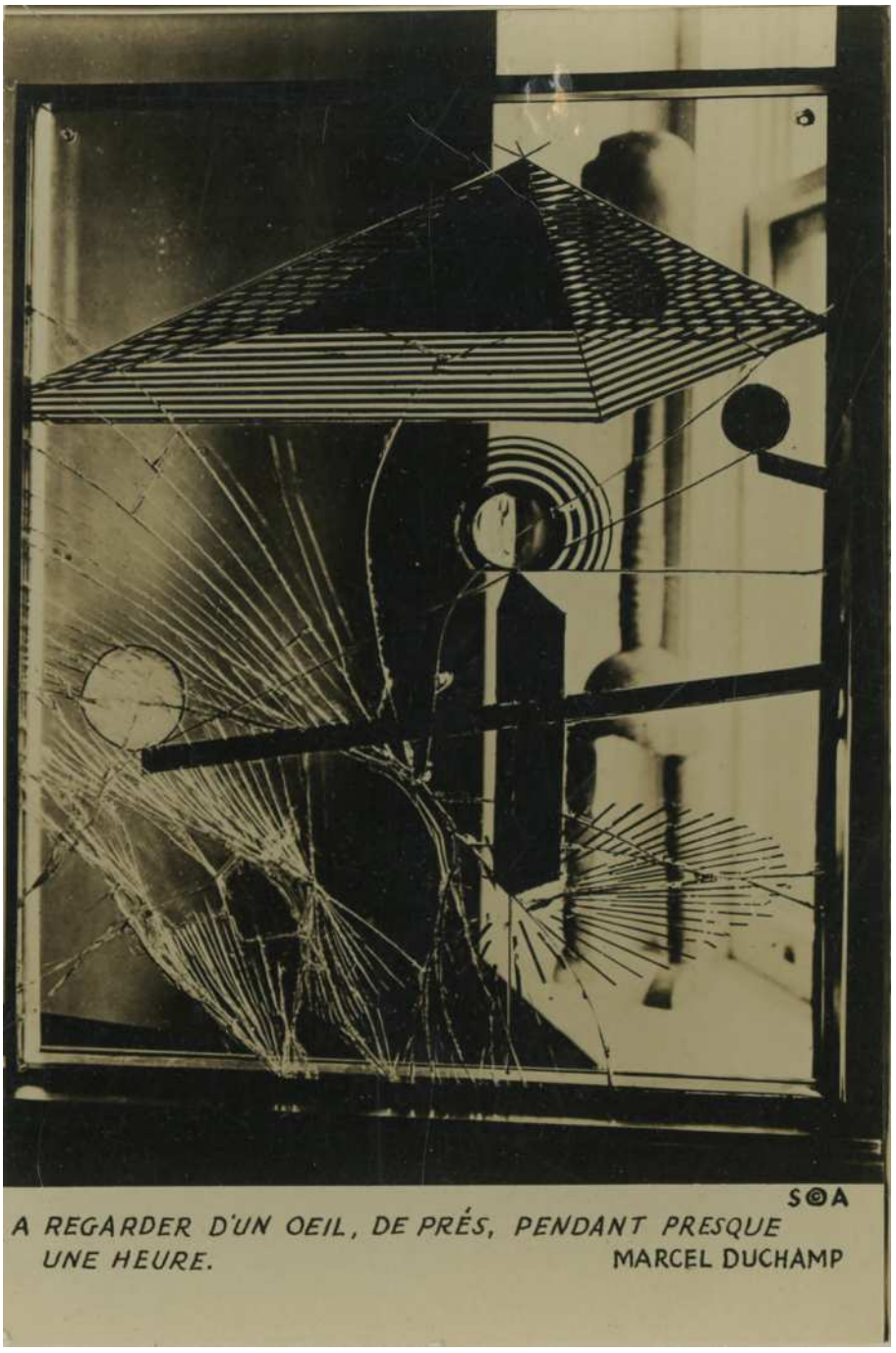
Marcel Duchamp
Joueurs d'échec, 1937
collotype
15.7 × 19 cm

Reproduction of Duchamp's painting *Les Joueurs d'échec* (1911) for *La Boîte-en-valise*.
Handwritten note by Duchamp pasted on the reverse for the publisher's use in printing the labels.



Marcel Duchamp, Robert Lebel
Eau & gaz à tous les étages, 1959
publisher's cloth-bound slipcase, Trianon Press, Paris
35 × 26.5 × 5.3 cm
deluxe edition, no. 21/110, signed by Duchamp and Lebel

Publisher's cloth-bound slipcase featuring the readymade *Eau et gaz à tous les étages* on the front cover, monogrammed by Duchamp, containing the deluxe edition of *Sur Marcel Duchamp* by Robert Lebel. Signed by Marcel Duchamp and Robert Lebel, containing a self-portrait signed *Marcel Déchiravit* and a hand-colored print of *Le Grand Verre* (The Large Glass) signed *Marcel Coloriavit*.



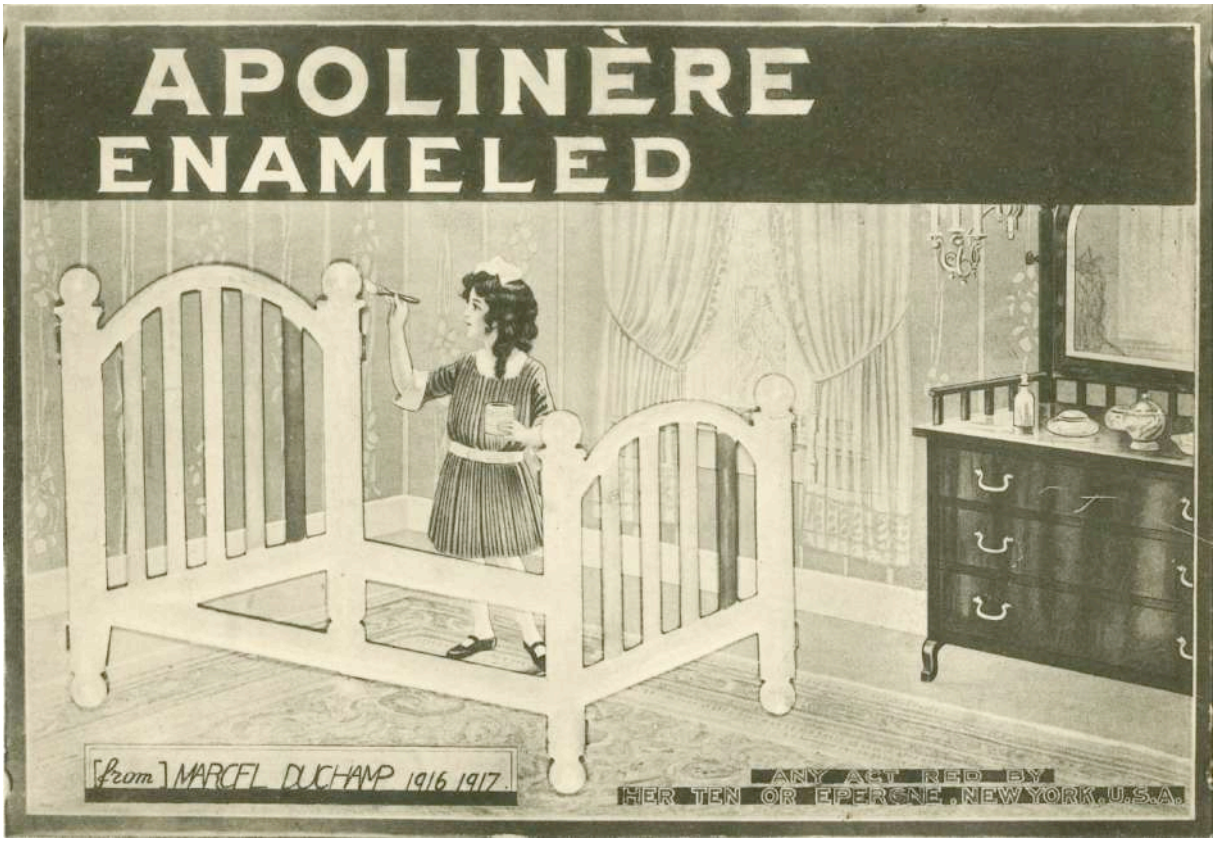
Marcel Duchamp
À regarder d'un œil, de près, pendant presque une heure, 1920
printed postcard in black, published by Société Anonyme, New York
14 × 9 cm

Reproduction of *À regarder (l'autre côté du verre) d'un œil, de près, pendant presque une heure* (1918), photographed by Man Ray.



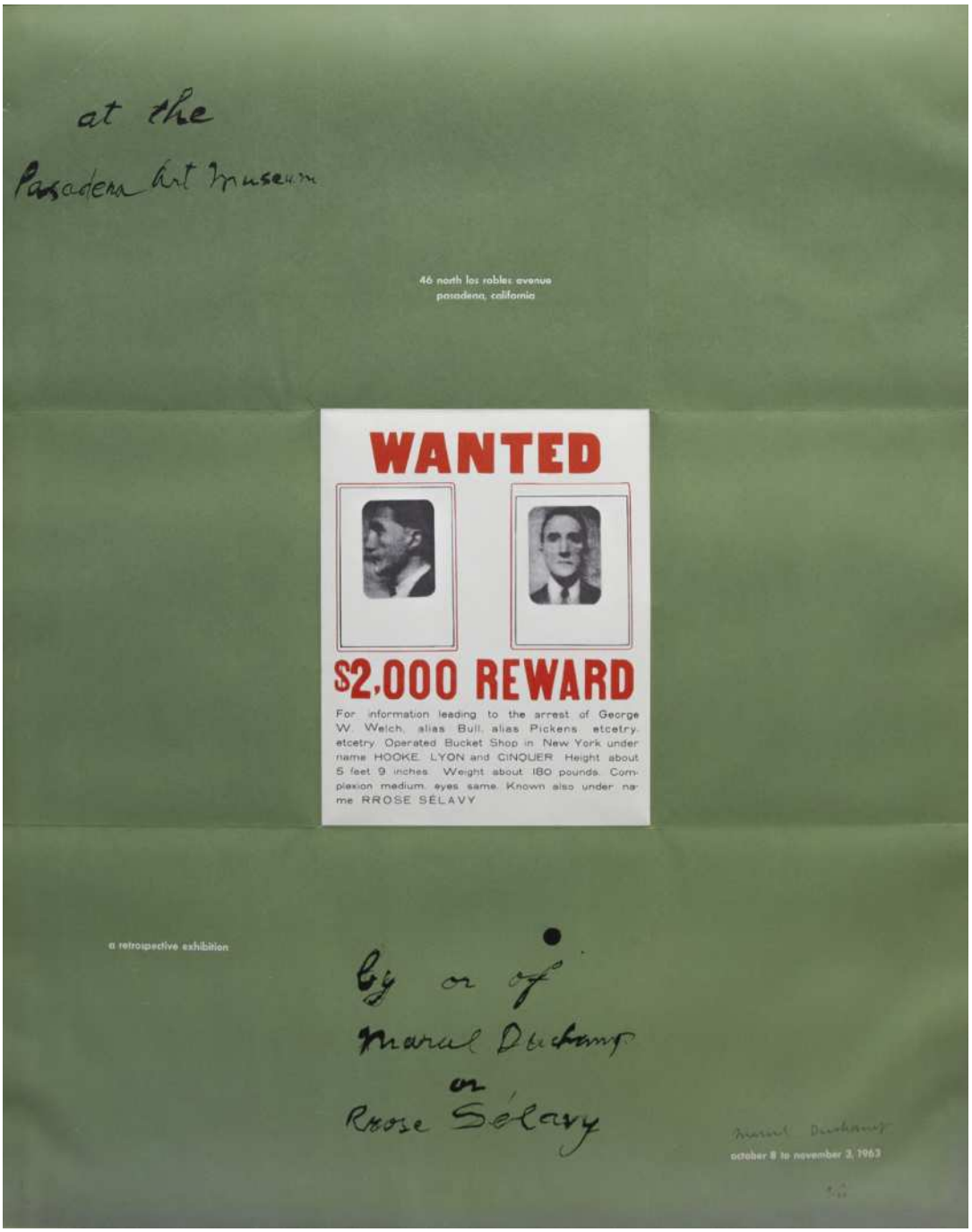
Marcel Duchamp
View, The Modern Magazine, Series 5, No. 1: Duchamp Number, 1945
magazine, hardcover with cream-colored paper covers, edited by Charles-Henri Ford, published by View, New York
33 × 25.5 cm
deluxe edition, no. 9/100, signed by Duchamp

First edition dedicated to Marcel Duchamp, who illustrated the cover.
One of 100 numbered copies of the deluxe edition, with copy number in red lettering on the front cover,
featuring a color reproduction of *Pharmacie* on the frontispiece, enhanced, numbered, dated, and signed by Duchamp.
Page with 18 autograph signatures by Joseph Cornell, Max Ernst, André Breton, Mina Loy, and Man Ray, among others.



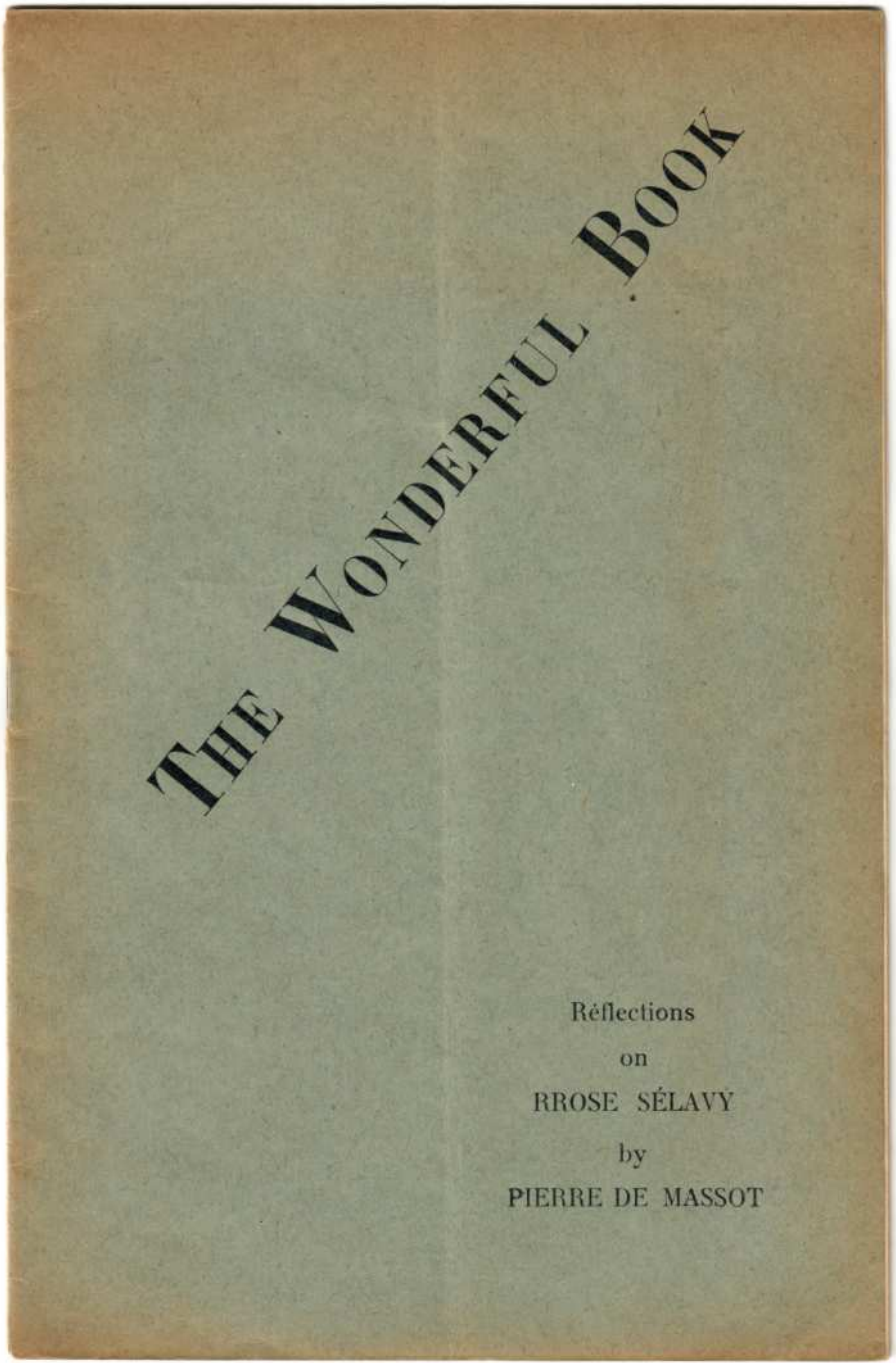
Marcel Duchamp
Apolinère Enameled, 1937
collotype
16.8 × 24.2 cm

Handwritten note by Marcel Duchamp on the verso, addressed to the printer regarding the printing of the label.
Fragment of *La Boîte-en-valise* before coloring.
Arensberg Collection



Marcel Duchamp
Wanted $2000 Reward, A Retrospective Exhibition by or of Marcel Duchamp or Rrose Sélavy, 1963
offset print
86.5 × 68.5 cm
no. 7/20, signed by Duchamp

Poster for the exhibition at Pasadena Art Museum, 1963. Signed by Duchamp in the bottom right-hand corner.



Pierre de Massot
The Wonderful Book, Reflections on Rrose Sélavy, 1924
printed by Imprimerie Ravilly, Paris-Passy
24 × 16.5 cm, 20 pp.

Related to Marcel Duchamp's Rrose Sélavy circle.
Dedicated to André Breton:
"À André Breton, très affectueux souvenir de son ami, Massot, Sept. 26"
("To André Breton, warm remembrance from his friend, Massot, 26 September")



Man Ray
Élevage de poussière, 1921–1975
black and white photograph
20.5 × 40.5 cm

Stamp on the reverse "Original print, Man Ray studio"

Marcel Duchamp

Born 1887 in Blainville-Crevon, France
Died 1968 in Neuilly-sur-Seine, France

Marcel Duchamp was among the artists who posed the question "What is art?" in its most fundamental terms. Moving across media, from painting and objects to magazines, publications, correspondence, notes, photographs, and exhibition ephemera, his practice influenced the course of twentieth-century art, from Dada and Surrealism to Pop and Conceptual art.

After early engagements with Impressionism and Fauvism, Duchamp gravitated toward Cubism. His 1912 *Nude Descending a Staircase, No. 2* brought him international attention when it provoked controversy at the Armory Show in New York the following year.

Duchamp moved away from painting shortly after, turning instead to readymades. By presenting manufactured objects such as a bicycle wheel, a snow shovel, and a urinal as works of art, he shifted artistic value from technical execution towards the artist's act of selecting and designating. Submitted under the pseudonym "R. Mutt," *Fountain* remains one of the most consequential works in the history of modern art.

Alongside his artistic practice, Duchamp continuously addressed questions of artistic identity and authorship. From the 1920s, he adopted the female alter ego Rrose Sélavy, often understood as a pun on "Eros, c'est la vie," using the name to sign works and as a byline for texts and printed matter, unsettling fixed notions of authorship, gender, and artistic persona.

Duchamp also pursued long-term projects, most notably *The Bride Stripped Bare by Her Bachelors, Even* (Large Glass). He appeared to step back from art, devoting himself to chess — translating manuals and organizing exhibitions — yet the posthumous unveiling of *Étant donnés* revealed that he had continued working in secret for more than two decades. His involvement in publishing and exhibition-making extended his practice into the fields of language, image, reproduction, and circulation, confirming his place among the defining figures of twentieth-century art.

His work continues to be revisited and reexamined long after his death. A retrospective at the Museum of Modern Art, New York, the first retrospective of his work in North America since 1973, is currently on view, followed by a solo exhibition at Meyer Riegger Wolff, Seoul, in August 2026.

Reference
[Link] Video — *Marcel Duchamp interview on Art and Dada*, 1956
[Link] Video — *Marcel Duchamp. The Creative Act*, 1957

MEYER RIEGGER WOLFF



Meyer Riegger Wolff is a gallery based in Seoul, South Korea, launched in September 2025. Created by Meyer Riegger and Galerie Jocelyn Wolff, the new space marks the next chapter in both galleries' decade-long commitment to Asia. Meyer Riegger was founded in 1997 in Karlsruhe and has since expanded to Berlin and Basel. Galerie Jocelyn Wolff, based in Paris, has been promoting contemporary art for over twenty years. Together, the two galleries join forces to continue exploring a region where both have been consistently active.

The gallery is led by Gaia Musi as Director and CEO Partner. With over six years of experience at Galerie Jocelyn Wolff focused on Asia — including more than four years based in Shanghai — Musi brings strong relationships with key figures in the Korean and broader Asian art scene. The programme draws on Meyer Riegger's curatorially-driven focus on conceptual and contemporary art alongside Galerie Jocelyn Wolff's support of emerging artists and commitment to historical avant-garde work.

Press Contact
info@meyer-riegger-wolff.com

Gaia Musi — Director & Partner
g.musi@meyer-riegger-wolff.com | +82 10-8507-6557

Jungbong Koo — Gallery Associate
j.koo@meyer-riegger-wolff.com | +82 10-4860-2252

Meyer Riegger Wolff
1F, 6, Dokseodang-ro 29-gil, Yongsan-gu, Seoul

Tuesday — Saturday
10am — 6pm

www.meyer-riegger-wolff.com
@meyerrieggerwolff