

Anonyme (Broadway Photo Shop (New York)) *Portrait multiple de Marcel Duchamp*, 1917
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PRESS RELEASE | ANNIVERSARY EXHIBITION

MARCEL DUCHAMP
POSSIBLE PORTRAIT
03.23.27→08.01.27

Grand Palais
Galleries 3 and 4

Exhibition coproduced by the GrandPalaisRmn and Centre Pompidou with the generous collaboration of the Museum of Modern Art, New York and the Philadelphia Museum of Art

Curated by

Deputy Director, Centre Pompidou – Musée National d'Art Moderne
Jeanne Brun

Exhibition « Marcel Duchamp » in New York,
April 12 – August 22 2026

Curated by Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, The Museum of Modern Art, New York and by Michelle Kuo, Chief Curator at Large and Publisher, The Museum of Modern Art, New York

Exhibition « Marcel Duchamp » in Philadelphia,
October 10 2026 – January 31 2027

Curated by Matthew Affron, The Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art

For its inaugural exhibition in February 1977, Centre Pompidou chose to present the work of Marcel Duchamp. It was a belated act of recognition for the artist by his native country, yet a decisive one, placing this innovative and disconcerting body of work among those that shaped the 20th century and would go on to define the next one. Fifty years later, Centre Pompidou and the Grand Palais celebrate this anniversary by honoring the inexhaustible openness of thought and practice embodied by this singular artist, whose work profoundly transformed the art of both the 20th and 21st centuries.

Remaining true to his fascination with possibility and potential, a perpetual generator of ideas and forms, Marcel Duchamp left behind a body of work that is at once unique and endlessly multifaceted in appearance. Thanks to exceptional loans, notably from MoMA and the Philadelphia Museum of Art, the exhibition brings together the largest number of works by Marcel Duchamp shown in France since 1977, complementing the exceptionally rich holdings of Centre Pompidou. The exhibition traces the artist's singular trajectory while revealing the myriad guises and alter egos he delighted in exploring, the most famous of which, Rrose Sélavy, became a true counterpart.

Beyond his own personality, the retrospective places Marcel Duchamp at the heart of an intellectual, personal and artistic

GrandPalais Rmn × Centre Pompidou 50

constellation, past and present, French, European and international in scope.

These connections reveal a reality far removed from the image of a solitary mind, whose sovereign detachment from all people and things has often been viewed as the precondition of the revolution he unleashed within the field of art. Lucas Cranach the Elder, Francis Picabia, Elsa von Freytag-Loringhoven, Man Ray, Mary Reynolds, and many others appear throughout this network of relationships. As Marcel Duchamp himself remarked: *"Art is a game among all people of all periods."*

Centre Pompidou's multidisciplinary identity will be fully reflected in the programme accompanying the retrospective through an original and dynamic 'Duchamp Season'. Following the Inventaire Deleuze (2025) and Inventaire Foucault (2026), the Inventaire Duchamp will present a major programme of happenings and encounters exploring the contemporary resonances of this emblematic figure of modernity. Programming details will be announced soon.

The exhibition forms part of an exceptional partnership between Centre Pompidou, MoMA and the Philadelphia Museum of Art, paying tribute to Duchamp's Franco-American identity and to his role in disseminating modern art on both sides of the Atlantic.

3 QUESTIONS FOR...
JEANNE BRUN, CURATOR OF THE EXHIBITION

How have our perspectives on the work of Marcel Duchamp evolved since Centre Pompidou's opening exhibition in 1977?
Centre Pompidou's inaugural exhibition in 1977, the first institutional monographic exhibition devoted to the artist in France, was a landmark event that firmly established Marcel Duchamp's work within art history. In the decades that followed, he became the quintessential visionary artist. His readymades and *The Large Glass* in particular constituted an absolute point of reference for generations of critics and artists.

More recently, however, new approaches have renewed and expanded upon pioneering scholarship, examining not only these iconic works but also Duchamp's engagement with identity, notably through his alter ego Rrose Sélavy, and the ways in which he explored and subverted the margins of the artistic field. The exhibition provides a space in which these new perspectives can fully unfold.

The exhibition emphasises the many facets of Duchamp's personality and oeuvre. Why was this broader approach important?
The exhibition focuses on a "multiple" figure in two senses. First, it reveals the ways in which Duchamp enjoyed adopting a variety of artistic identities, alternately presenting himself as Marcel Duchamp, Rrose Sélavy, artist-dandy, outlaw, celebrity or anonymous figure, while at times stepping entirely outside the realm of art, notably when he devoted himself to chess. In doing so, he continuously challenged conventional definitions of what an artist is.

The exhibition also situates Duchamp within a rich and diverse network of relationships with figures who played significant roles in the development of his work. Some, such as Francis Picabia and Man Ray, are well known; others, including Else von Freytag-Loringhoven and Mary Reynolds, may be discoveries for many visitors.

To our knowledge, this is a new approach, one that preserves Duchamp's revolutionary spirit while illuminating the context in which he continually renewed and reinvented his practice.

What would you say to those who are not yet familiar with Duchamp's work?
I would tell them that they are about to discover a body of work that can at first seem unsettling; at times meticulous, often provocative, and profoundly transformative in its impact on the twentieth century. It remains more relevant than ever because, in all its various forms, Duchamp's work continually invites us to adopt a posture of questioning and perpetual doubt. Far from being merely negative, this attitude opens the way to movement, invention and possibility.

In 2027, Centre Pompidou celebrates 50 years

Fifty years ago, Centre Pompidou was born out of a revolutionary vision: to create a place that challenged the conventions of the traditional museum, where art and culture would engage in dialogue with society, the city, and the wider world. A laboratory bringing together the visual arts, performance, cinema, music, design, architecture, literature, and critical thought, a single institution uniting a museum, a public library, and a center for musical research, IRCAM, within a shared project devoted to creation, research, and the dissemination of knowledge.

Fifty years later, that ambition remains undiminished. As its historic building embarks on an extensive renovation, Centre Pompidou is transforming and expanding beyond its walls. Its singularity lies not only in its architecture, but also in its spirit and unique ability to foster dialogue across disciplines, experiment alongside artists, engage audiences, and respond to the issues shaping contemporary society.

This period of transformation, as the institution enters its sixth decade, presents a unique opportunity. Centre Pompidou is celebrating its 50th anniversary not in a single place or through a single gesture, but through a constellation of events unfolding throughout the year in Paris, across France, and internationally. This is the very essence of the Constellation program, which carries artworks, ideas, and artists far beyond the walls of the Beaubourg building, transforming this anniversary into a shared worldwide celebration.

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Champs-Élysées – Clémenceau
Line 9 : Franklin-Roosevelt

Open hours
Tuesday—Sunday, 10a.m. —7:30p.m.
Nocturn Fridays until 10p.m.

Reservations opening soon at
billetterie.centrepompidou.fr

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