Typescript information sheet for the Yale Catalogue of the Collection of the Société Anonyme

Please send as soon as possible this information for the Yale Catalogue of the Collection of the Société Anonyme:

- Informs of movements in art
- Collaborative works
- Important influences
- Important exhibitions

Date and place of birth: 1867, Paris, France

Education and studies in painting:
- 1887-1889, Art Institute, Chicago
- 1891-1893, Académie Julian, Paris

Duchamp, Suzanne

a) Nationality: French
b) Date of birth: 1867
c) Education and studies: 1887-1889, Art Institute, Chicago

Please fill in the following:
- Important influences
- Important exhibitions
- Collaborative works

Suzanne Duchamp
First one-man and subsequent important exhibitions:
Première exposition et autres expositions ultérieures importantes:
Erste Sonderausstellung Ihrer Werke und spätere wichtige Ausstellungen:

A. Exposition d'Antiquités, Normandie, 1925
B. Exposition de l'Art Moderne, Salon de la Folie Echéa, 1926
C. New York Exhibition, Metropolitan Museum, 1926-27
D. Prague Exhibition, 1928
E. Paris Exhibition, 1937-38

Artistic activity other than painting (particular techniques, book illustrations, teaching and stage designs):
Activité artistique autre que la peinture (notamment techniques, illustrations d’ouvrages, enseignement, dessins de scène):
Kunstlerische Beteiligung außer der Malerei (besondere Technik, Buchillustrationen, Bühnenentwürfe, Lehrtätigkeit):

Written works, if any, with place and date of publication:
Travaux écrits, s'il y a lieu, avec lieu et date de publication:
Etwaige Bücher und Schriften, mit Ort und Datum der Veröffentlichung:

Biographical articles and books on you and your work:
Articles et livres biographiques sur vous et votre œuvre:
Biographische Artikel und Bücher über Ihre Arbeit:

Represented in museums and public collections:
Oeuvres de vous dans les musées et collections publiques:
Museen und öffentliche Sammlungen in denen Sie vertreten sind:

Personal creed, if formulated, and additional remarks:
Doctrine que vous formuleriez comme vôtre, s'il y a lieu, et autres remarques:
Ihre persönliche Einstellung, wenn formuliert, und zusätzliche Bemerkungen:
Wadsworth Atheneum
1935
13 women painters
from Impressionism to
Abstraction
arranged by J. A.

Suzanne Duchamp
"Flowers"
Manuscript note] Art vivant en Europe [recto]

Art vivant en Europe
International exhibition
organized by l'Art Vivant
Palais des Beaux Arts
Bruxelles
April 25 - May 24, 1931

Suzanne Duchamp
Crique de l'Estérel
Solitude entonnoir
[Manuscript note] Art vivant en Europe [verso]
Suzanne Duchamp 1929

30 Watercolors

Le Portique 4 pp., 2 ills.
99 Boulevard Raspail
Paris
Feb. 16 - March 1

Example in Société Anonyme Collection, Sailboats,
bought at this exhibition?
CATALOGUE

SUIZANNE DUHAMP

Envelope 1931-1940

From Impressionism to Abstraction 13 women painters, Wadsworth Atheneum, 1935
SUZANNE DUCHAMP
Painter

Born Elainville, France, 1889. Younger sister of the gifted brothers Jacques Villon, Raymond-Duchamp-Villon and Marcel Duchamp, and the wife of Jean Crotti. She was first influenced by the work of her grandfather Emile Nicolle, the painter and etcher. Before she was fifteen she exhibited a portrait of her brother Jacques Villon in the Salon des artistes normands at Rouen. She has exhibited in the Salon d’automne as well as with the Société des artistes Indépendants since 1921. Participated in the Dada movement. Lives in Neuilly. Exhibited through the Société Anonyme from 1928.

It is amazing that Suzanne Duchamp, the granddaughter of so beloved a painter and etcher as Emile Nicolle, surrounded by such brilliant brothers, and married to a distinguished painter, was not crushed by her environment. She has a resilience which caused her to hold her own in spite of her surroundings and to present a very personal expression in art which has found its own recognition. She has never become an abstract painter as her brothers did, nor even a semi-abstract painter as her husband is. But she could not escape the discipline of the new form of art, and you find it in the construction of her paintings. She also has a great deal of humor and it has been this humor which has sustained her individuality. In 1916 she took up the subjective reaction toward subject matter, giving it a synthesis of reality. She has a great deal of feeling in her work.

K. S. D., 1949

Suzanne Duchamp, Painter.

...

CHEF D’OEUVRE: ACCORDION, 1921.
Oil on canvas, 59 1/4 x 31 3/4. 1949.175.
Gift of the artist, 1949.

SAILBOATS.
Watercolor, 59 1/4 x 31 3/4. 1941. 448.
Suzanne Duchamp: 1889 Painter.

Born at Blainville, France, younger sister of her very gifted brothers, Jacques Villon, Duchamp-Villon, and Marcel Duchamp, and the wife of Jean Crotti. Granddaughter of Emile Nicolle, painter and engraver, who had an important influence on her, since she lived with his paintings which were hung, not only in her parents' home, but also in the home of her relatives. Before she was 15 years old she exhibited a portrait of her brother, Jacques Villon, at the Salon Des Artistes Normands a Rouen. She has been an exhibitor at the Salon d'Automne, as well as the Salon of the Société des Indépendants since 1921, and participated in the Dada Movement, when they had their big exhibition at the Salon des Tuileries. Lives in New York. Exhibited through the Société Anonyme since 1926.

Being the granddaughter of so beloved a painter and etcher as Emile Nicolle -- being surrounded by such brilliant pictures, and married to a distinguished painter -- it is amazing that Suzanne Duchamp wasn't crushed by her environment. She had a resilience which caused her to hold her own in spite of her surroundings, and present a very personal expression in art, which has found its own recognition. She has never become an abstract painter as her brothers did, nor even a semi-abstract painter as her husband is. But she could not escape the discipline of the new form of art and you find it in the construction of her paintings. She also has a great deal of humor, and it has been this humor which has sustained her individuality. In 1916 she took up the subjective reaction towards subject, giving them a synthesis of reality. She has a great deal of feeling in her work.

Important Exhibitions:

Exhibited: Société Salon d'Automne, Paris, since 1921.
Exhibited: Société Salon des Indépendant, Paris, since 1921.

International Exhibition arranged by the Société Anonyme for the Brooklyn Museum, 1926, representing 23 countries. Was shown at the Anderson Gallery, New York; the Albright Gallery, Buffalo, N. Y.; The Grange, the Toronto Museum of Art, Toronto, Canada, 1927.

One-man Exhibition: Delphic Studios, 1929, New York.


One-man Exhibitions from time to time in Paris.

Bibliographies:

Special Catalogue for the International Exhibition arranged by the Société Anonyme for the Brooklyn Museum, representing 23 countries, 1926. 1 Reproduction.

A number of reproductions with articles in various French magazines and journals of art.
Suzanne Duchamp: 1889 Painter. Copy for George Hamilton 1r

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Exhibited: Société Salon des Indépendants, Paris, since 1921.


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One-man Exhibition: Delphi Studios, ca. 1929, New York.
Art Vivant en Europe, Palais des Beaux-Arts, Brussels, 1931.
Suzanne Duchamp: 1889 Painter. Copy for George Hamilton 1v
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Susanne Duchamp: 1 Page — 2 Columns
1 Column: approx. 425 words; Type: 1946 J
1 Column: approx. 494 words; Type: 1948 M

Biography 110 words
Important Exhibitions 111 221 words
Statement 154 words

Copies for George Hamilton 2r
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X.S.D. 1949

Important Exhibitions:

Exhibition: Salon des Artistes Normands, Rouen, 1913.
Exhibited: Société Salon d'Automne, Paris, since 1921.
Exhibited: Société Salon des Indépendants, Paris, since 1921.


One-man Exhibition: Delphic Studios ca. 1929, New York.
Art Vivant en Europe, Palais des Beaux-Arts, Brussels, 1931.

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SUZANNE DUCHAMP

It has been both a pleasure as well as a privilege to watch the slow maturing of that which is art in the works of Suzanne Duchamp, and I feel a special gratification in having arranged with Mrs. Reed, this exhibition at the Delphic Studios.

The delicacy of touch, the play of imagination, as she takes her many varied subjects and re-translates them into terms of her own very personal art—

What art is—is the ever illusive and illuminating essence which escapes so many painters. But these pictures have it, frail and delicate as they are.

They speak of a joy which the world of art creates for those who are willing to enter its realm—a joy of which one cannot be robbed—for it belongs to the very essence of life.

KATHERINE S. DREIER, President,
1. Roofs
   (Oil)
2. Crystal Set
   (Oil)
3. Bird Cage
4. Nude
5. Nude
6. Sea Horses
7. Sub-seascape No. 1
8. Tray
9. Bouquet
10. Rose Bowl
11. Sails
12. Console
13. Wild Flowers
14. Cannes
15. Gala in Cannes
16. Sub-seascape No. 2
17. Pine Cones
18. Provence
20. Mediterranean Terrace
21. Mougins, No. 1
22. Hydrangea
23. Pool
24. Aviary
25. Trees
26. Mougins, No. 2
LE PORTIQUE
99, B° RASPAIL

EXPOSE
DU 16 FÉVRIER
AU 1ER MARS

30 AQUARELLES DE
SUZANNE
DUCHAMP
LE PORT.
1 BANLIEUE DE PARIS.
2 FLEURS D’ÉTÉ DANS UN VASE.
3 COURSE DE CHEVAUX.
4 LES ZINNIAS.
5 RÉGATES.
6 REINES-MARGUERITES.
7 LE KAKATOÉS.
8 CORBEILLE DE SOLEILS.
9 PONT DE PARIS.
10 LA PASTÈQUE.
11 BLUETS SUR UN GUÉRIDON.
12 LE BAIN DE SOLEIL.
13 LA FEMME ET SA PERRUCHE.
14 LE « BOUQUET DE MARIANNE ».
15 CHEVAUX DE BOIS.
16 FLEURS ET CRISTAL TAILLÉ.
VASE DE FLEURS.
17 NU SUR LA PLAGE.
18 CHEVAL DE VERRE.
19 LA CORBEILLE DE RAISINS.
20 PETITES TOMATES DE PROVENCE.
21 VASE ET ANÉMONES.
22 BATEAUX.
23 PIMENTS SUR UNE CHAISE.
24 CARAFON, VERRES ET BOCAL.
25 PAYSAGE DE NEIGE.
26 PAYSAGE DE NEIGE.
27 PAYSAGE DE NEIGE.
28 PETIT PORTRAIT.
29 BLUETS.
30 LA ROSE.
31 TULIPES.
32 OEILLETS.
33 FLEURS DES CHAMPS.

IMP. DE COMPIÈGE, 1929.
30 Aquarelles de Suzanne Duchamp, p. [7]
30 Aquarelles de Suzanne Duchamp, p. [8]
BURRELLE’S PRESS CLIPPING BUREAU

NEW YORK CITY HERALD-TRIBUNE
DECEMBER 24, 1933

Suzanne Duchamp

Water Colors Shown

The exhibition of Suzanne Duchamp’s water colors at the Delphic Studios is a very spirited affair, as full of lively feelings of imagination as it is essentially French in character. Flower subjects and landscapes are both included, and the former have an especial freshness and delicacy of impression. Mr. Duchamp, who is sponsored on this occasion by Katherine S. Dreier, is the sister of Marcel Duchamp, painter of the “Nude Descending the Staircase,” and holds close alliance with the modern French school. Indeed, it is the work of Duchamp that most immediately recalling of the “Moods and Melodies” presented also at this gallery by Henriette Reis. Mrs. Reis stresses rhythm, the “common denominator of music and painting,” in several interpretations of musical themes which are at least vivid in design and color. Abstract portraits, water rhythms, decorative landscapes complete the tabulation of subject matter.

A Familiar Artist

In a New Setting

The Empire Galleries, which Barton von Lendenfeld has opened in Rockefeller Center, is presenting Suzanne Duchamp’s water colors in a very spirited affair, as full of lively feelings of imagination as it is essentially French in character. Flower subjects and landscapes are both included, and the former have an especial freshness and delicacy of impression. Mr. Duchamp, who is sponsored on this occasion by Katherine S. Dreier, is the sister of Marcel Duchamp, painter of the “Nude Descending the Staircase,” and holds close alliance with the modern French school. Indeed, it is the work of Duchamp that most immediately recalling of the “Moods and Melodies” presented also at this gallery by Henriette Reis. Mrs. Reis stresses rhythm, the “common denominator of music and painting,” in several interpretations of musical themes which are at least vivid in design and color. Abstract portraits, water rhythms, decorative landscapes complete the tabulation of subject matter.

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[Photograph of a painting done by Suzanne Duchamp]
[Photograph of a painting done by Suzanne Duchamp]
[Photograph of Suzanne Duchamp verso]