

Artist Resources – Suzanne Duchamp (French, 1889-1963)

[Duchamp at MoMA](#)

[Duchamp at the Art Institute of Chicago](#)

[Duchamp at Natalie Seroussi Gallery](#)

The Philadelphia Museum of Art has [a renowned collection](#) of works by the entire Duchamp family. A 1983-1984 exhibition featured Suzanne Duchamp’s work with her husband, Jean Crotti (1878-1958) that they termed “Tabu.” See more about [Tabu Dada: Jean Crotti and Suzanne Duchamp, 1915-1922](#).

Duchamp’s contributions to Dada and other modern art movements have long been ignored. She is often referred to as “wife of Jean Crotti” or “sister of Marcel Duchamp” despite her training and significant influence on her fellow artists. A [2012 article](#) in the New York Times promoting an exhibition of the Duchamp family at Francis M. Naumann Fine Art even called her watercolors “merely pretty.” More research and recognition for Duchamp is sorely needed.

Christie’s [Brief History of Dada](#) includes Suzanne Duchamp and her significant role in developing the Paris Dada movement.

[The Duchamp Family](#) was on display at the Philadelphia Museum of Art in 2018-2019 and featured works by Jacques Villon (born Gaston Duchamp, 1875-1963), Raymond Duchamp-Villon (1876-1918), Marcel Duchamp (1887-1968), Suzanne Duchamp, and Jean Crotti (1878-1958). An article in the [Philadelphia Inquirer](#) explores the exhibition.



Duchamp (center), with Louise Norton-Varèse (1890-1989), Edgard Varèse (1883-1965), Jean Crotti (1878-1958), and Mary Reynolds (1891-1950), in 1924

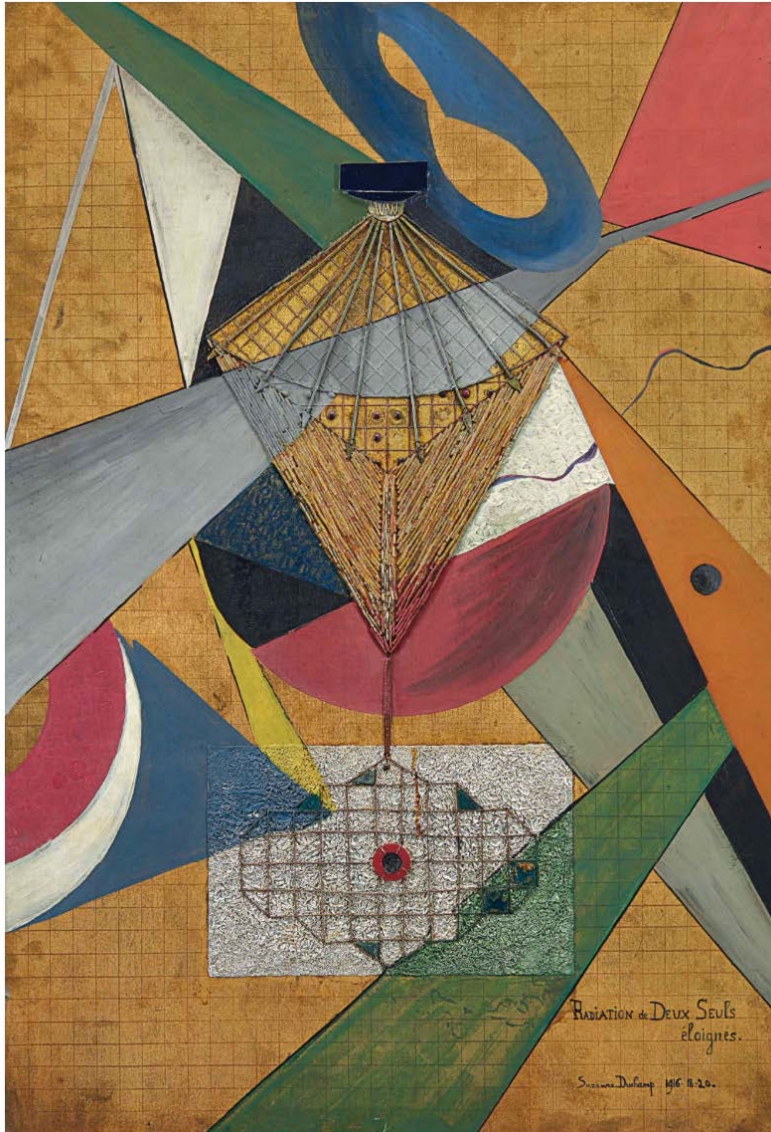
The Museum of Modern Art underwent a significant renovation and expansion from 2016 to 2019. When it reopened, the museum made efforts to increase its collection of women artists including Suzanne Duchamp. A [Wall Street Journal article](#) elaborates on the expansion and collection of Duchamp’s works.

Duchamp was particularly close to her brother, Marcel Duchamp. In [a 1916 letter](#) to Suzanne (now in the collection of the Smithsonian Archives of American Art), Marcel first explained his concept of the “readymade,” which Suzanne helped refine. Read a [transcription and translation](#) of the letter.

Download Talia Kwarthler’s article, [“Suzanne Duchamp’s Readymade Paintings”](#) for free on ResearchGate.



Duchamp, 1926
Photograph: Man Ray (1890-1976)



Suzanne Duchamp (French, 1889-1963)

Radiation de deux seuls éloignés (Radiation of Two Solitary Beings Apart), 1916-1920
Oil, gold paint, string, wax, plastic, glass beads, and tinfoil assemblage on canvas

Private Collection; L2023:76.1

French artist Suzanne Duchamp made significant contributions to the Paris Dada movement in the early 20th century. Though she had studied art at the École des Beaux-Arts in Rouen, it wasn't until she heard reports of the exciting art scene in America from her brother Marcel Duchamp (1887-1968) that she was inspired to start creating in new ways. **Radiation de deux seuls éloignés (Radiation of Two Solitary Beings Apart)** is Duchamp's reflection of relationships in the emerging age of modern science and technology. Two forms—a cage-like antenna and a rectangular receiving grid—are surrounded by machine-like imagery evoking signals and beams of light. The title suggests a connection between people, perhaps a reference to Duchamp's growing relationship with painter Jean Crotti (1878-1958), who often stayed in touch via technologies of radio and wireless telegraphy.

On view August 23 – November 26, 2023

Suzanne Duchamp (French, 1889-1963)

Le ready-made malheureux de Marcel (Marcel's unhappy ready-made), 1920

Oil on canvas

Private Collection; L2021:108.1

Born into an artistic family in Northern France, Suzanne Duchamp made significant contributions to the Paris Dada movement in the early 20th century. She often shared ideas with her brother, Marcel Duchamp (1887-1968), who is known for producing “ready-made” sculptures of found objects. Duchamp married artist Jean Crotti (1878-1958) in 1919, and as a wedding present, Marcel sent the newlyweds instructions to produce a ready-made together by suspending a geometry textbook from the porch and allowing the weather to take its course. **Le ready-made malheureux de Marcel** is Duchamp’s painted interpretation of this ready-made, featuring her distinctive geometric forms and bold lines. The artist makes the ready-made her own, bringing the collaborations with her brother and husband full-circle.



Suzanne Duchamp and Jean Crotti,
Le ready-made malheureux,
gelatin silver print photograph, c. 1919-1920



On view August 4 – November 7, 2021