

The Blind Man

Marcel Duchamp, Henri-Pierre Roché, Beatrice Wood

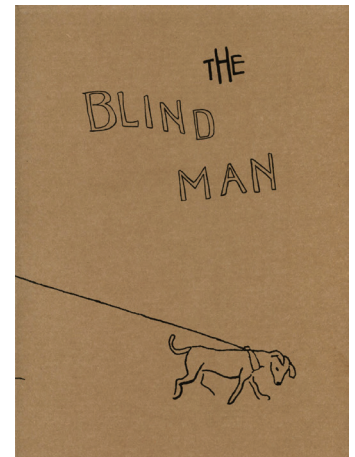
Introduction by Sophie Seita; Translations by Elizabeth Zuba

The Blind Man and *rongwrong* were seminal New York Dada magazines edited and published by Marcel Duchamp, Henri-Pierre Roché, and Beatrice Wood in 1917. This facsimile edition, introduced by Sophie Seita, celebrates the 100th anniversary of their publication. The box set also includes a two-color offset reproduction of Beatrice Wood's poster for The Blind Man's Ball (1917) and a letterpress facsimile of Man Ray's *The Ridgefield Gazook* (1915). Translations of the French texts by Elizabeth Zuba accompany the facsimile reprints.

The Blind Man and *rongwrong* were part of a network of little magazines that introduced audiences to avant-garde movements in art and literature; they featured contributions of poetry, prose, and visual art by Mina Loy, Louise Norton, Robert Carlton Brown, Erik Satie, Walter Arensberg, Francis Picabia, Alfred Stieglitz, and others. *The Blind Man* was the first print publication to circulate an image of Duchamp's "Fountain" (photographed by Stieglitz) after its rejection from the first annual exhibition of the Society of Independent Artists, presenting a public challenge to the accepted definition of art during this time.

// The premonition of institutional critique it summons remains provocatively equivocal.

— SARAH HAYDEN



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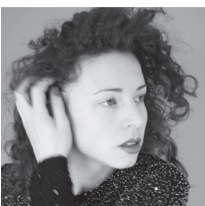
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Marcel Duchamp was a French (later American) artist, writer, and sculptor. In addition to *The Blind Man*, he edited *New York Dada* with Man Ray in 1921, and in the '40s, co-edited the surrealist *VVV*. **Henri-Pierre Roché** was a French writer, journalist, art collector and dealer. He was the author of the novels *Jules et Jim* and *Deux angalises et le continent*. **Beatrice Wood** was an American artist, writer, and ceramicist. She studied painting, acting, and dance in France before moving to New York, where she became involved in the New York Dada and Modernist movements. She wrote her autobiography, *I Shock Myself* (Dillingham Press) in 1985 at the age of 90.



Sophie Seita is a Postdoctoral Junior Research Fellow at Queens' College, University of Cambridge, finishing her first monograph on avant-garde magazine communities from proto-Dada to digital publishing networks. Recent scholarly publications include an essay on the politics of the forum in feminist avant-garde magazines after 1980 (forthcoming in *JML*), and "Thinking the Unprintable in Contemporary Post-Digital Publishing" (in *Chicago Review*). She is also an artist who works with language on the page, in performance, and in translation.

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