

Soldiers in a Landscape, ca. 1908

Louis Michel Eilshemius

Louis Michel Eilshemius (1864–1941) was practically unknown to the general public, until Marcel Duchamp discovered him in the famous first exhibition of the Society of Independent Artists at the Grand Central Palace in New York in 1917.

AS ROUSSEAU OF THE FRENCH SPIRIT PAINTED IN EUROPE, DOES EILSHEMIUS OF THE AMERICAN SPIRIT PAINT IN AMERICA, WITH THE CHILDLIKE SELF-FAITH OF A BLAKE.

—Mina Loy, 1917

Duchamp and Katherine S. Dreier then organized his first solo exhibitions in a public institution at the now legendary Société Anonyme in New York in 1920 and 1924. Eilshemius' name was suddenly on everyone's lips: some of the most prominent art critics of the time wrote about him, and some of America's most influential collectors began to take an interest in his work. Eilshemius himself, exhausted and frustrated by his years of failure, and having grown increasingly eccentric (and perhaps also somewhat confused by the sudden change in the reception of his art), gave up painting in 1921. His works, on the other hand, received ever greater recognition and were exhibited in the most reputable galleries of New York; between 1932 and his death in 1941 there were more than 30 exhibitions of his work.

Although today many museums in the United States and collectors of international renown possess works by Eilshemius, the artist has faded into ever-greater obscurity, especially since the advent of Pop and Minimal art. Eilshemius perfectly exemplifies—in an age of mass-oriented biennials and art fairs—the idea of the individualist who resolutely goes his own way; this is one of the reasons that his work today appears more contemporary than ever. This book brings together works from over 70 institutions and private collections, providing the reader with a profound insight into the oeuvre of this unusual artist. In an expansive essay Stefan Banz examines for the first time the questions of whether and to what extent Eilshemius influenced Duchamp's artistic thinking.



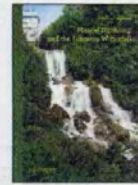
City Street in the Moonlight, ca. 1916



Oval (New York), 1911



Also available

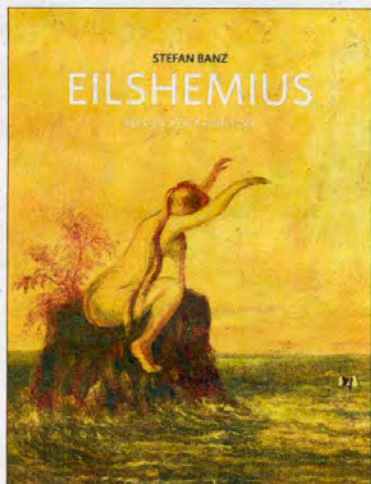


Stefan Banz (ed.)
Marcel Duchamp and the Forestay Waterfall

In August 1946, Marcel Duchamp spent five weeks in Switzerland, including five days at the Hotel Bellevue (today Le Baron Tavernier) near Chexbres, on Lake Geneva. During his stay he discovered the Forestay waterfall. Before this book, no research had been done as to why the artist chose this waterfall and not another to become the starting point for, and ultimately the landscape of, his famous final masterpiece, *Étant donné: 1° la chute d'eau, 2° le gaz d'éclairage* (Given: 1. The Waterfall, 2. The Illuminating Gas). With texts and essays by Caroline Bachmann, Stefan Banz, Etienne Barilier, Lars Blunck, Paul B. Franklin, Antje von Graevenitz, Dalia Judovitz, Michael Lüthy, Bernard Marcadé, Herbert Molderings, Adeena Mey, Stanislaus von Moos, Francis M. Naumann, Mark Nelson, Molly Nesbit, Dominique Radrizzani, Michael R. Taylor, Hans Maria de Wolf, and Philip Ursprung. Special artistic contributions by Melanic Althaus, Ecke Bonk, Andreas Glauser, Peter Roesch, Roman Signer, Tadanori Yokoo, and many others. Published with the Association Kunsthalle Marcel Duchamp, Cully. [ISBN 978-3-03764-156-9]

Banz/Ganz, 1916

The Book: Louis Michel Eilshemius - Peer of Poet-Painters



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