

Youssef Tabti

Marcel Duchamp as a chess player Unpublished photos and documents.

Opening: Thursday, December 21st — 6pm
Exhibition: December 22 – 28, 2023

Can be visited upon reservation! Telephone: +39 347 492 5451 (Silvia)

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[Ruga Vecchia S. Giovanni, 387](#)
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Free admission



"Today I'm happy to be playing again. I am still a victim of chess. It has all the beauty of art and much more. It cannot be commercialized. Chess is purer than art in its social position. The chess pieces are the block letters that shape thoughts, although they form a visual design on the chessboard, they express their abstract beauty like a poem ... I have come to the personal conclusion that not all artists are chess players, but all chess players are artists."

—Marcel Duchamp

This exhibition shows the work in progress artistic research on Marcel Duchamp as a chess player. Between 1928 and 1933, Marcel Duchamp was mainly occupied with chess. Gradually, he became less interested in discussing literature and painting and developed a passion for chess. It was at this time that he became a member of the famous Marshall Chess Club in New York. He played with the French national team in the official 1924 Chess Olympiad in Paris and four official Chess Olympiads: 1928 in The Hague, 1930 in Hamburg, 1931 in Prague and 1933 in Folkestone.

In 1930, the young unknown French player Marcel Duchamp played in Hamburg against Frank Marshall, the most famous and best chess player in the world at the time. Duchamp succeeded in blocking Marshall's game in order to achieve a draw. The entire 1930 game between Marshall and Duchamp has been recreated in animation for this exhibition.

This project was produced and researched by Youssef Tabti with the support of the Emily Harvey Foundation

Youssef Tabti is a conceptual artist who was born in France and now lives in Hamburg. Born to an Algerian father, he draws from his multiple roots and origins to create works which reflect social contexts and political realities. He uses various media such as sound and space installations, photography and video. He uses systematic research methods, based for example on archives and collections. He gathers data which reappears in his works, inviting the public to activate or prolong a work in progress. Themes such as language, speech, displacement and wandering can be found in his projects.

The space is not ADA accesible.

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