

Medium
Date
Web address

Web
April 10th, 20226
<https://www.artnews.com/list/art-in-america/interviews/marcel-duchamp-artists-influence-moma-retrospective-1234780736/josephine-halvorson/>

Publication
Author
Artist

Art in America
Alex Greenberger and Emily Watlington
Damián Ortega

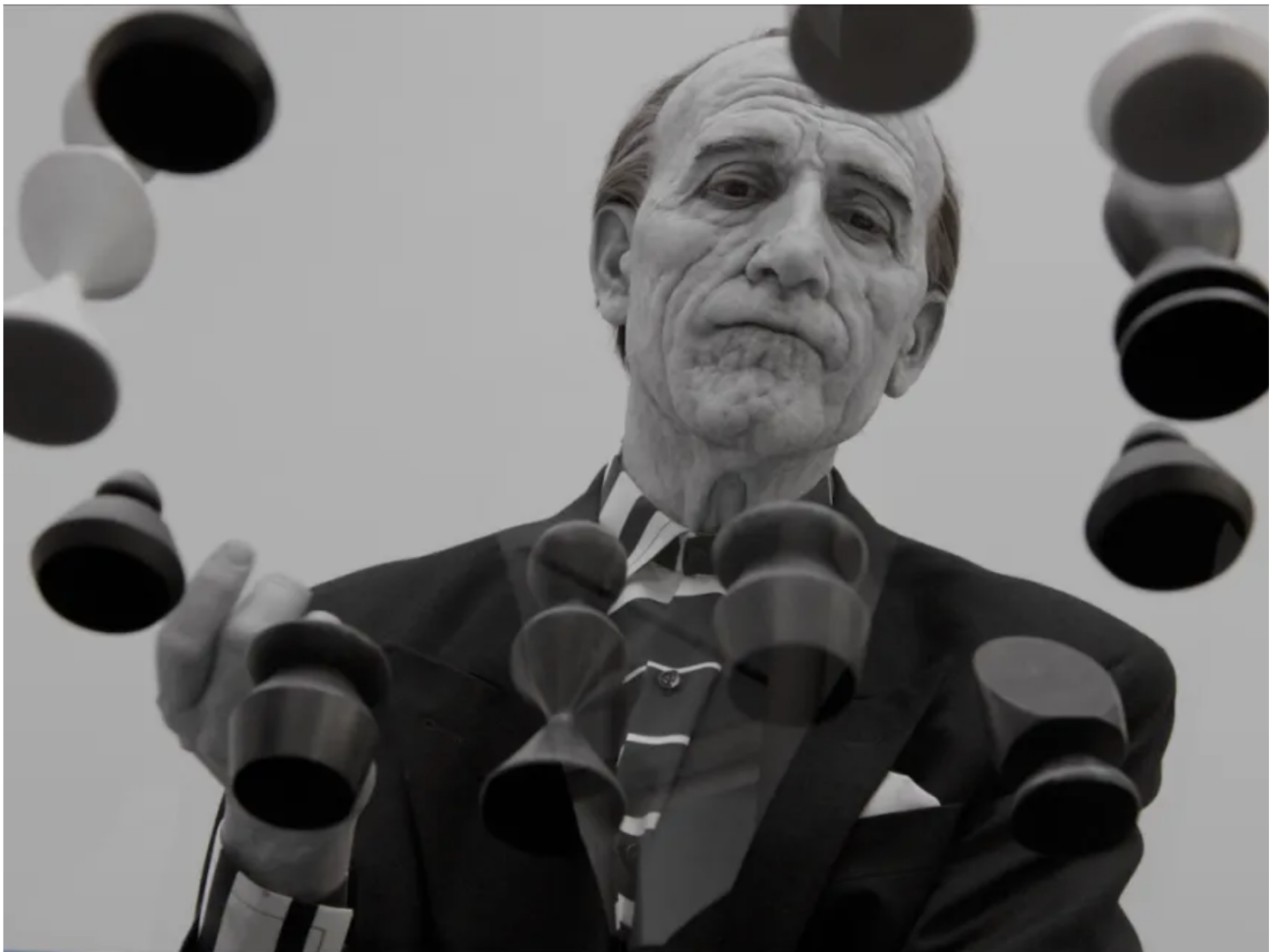


[HOME](#) | [ART IN AMERICA](#) | [INTERVIEWS](#)

Everyone's Talking About Duchamp. These 5 Artists Are the Ones to Listen To.

BY

[Emily Watlington](#), [Alex Greenberger](#)
April 10, 2026 5:00am



Alex Da Corte: *ROY G BIV*, 2022.

©Alex Da Corte/Courtesy Matthew Marks Gallery

It is said that artists are the ones to decide which of their peers and predecessors go down in history. Most memorable are the works that influence others and start arguments or conversations, with others replying either in work or words. It is hard, then, to think of an artist more influential today than Marcel Duchamp, who led the charge in breaking art out of the confines of sculpture and painting. Even artists who don't give him much thought directly find themselves contending with his ideas, which have infiltrated the water supply.

Medium
Date
Web address

Web
April 10th, 20226
<https://www.artnews.com/list/art-in-america/interviews/marcel-duchamp-artists-influence-moma-retrospective-1234780736/josephine-halvorson/>

Publication
Author
Artist

Art in America
Alex Greenberger and Emily Watlington
Damián Ortega

A retrospective opening this weekend at the Museum of Modern Art in New York offers a deeper dive into his rich and varied body of work. We asked five artists to reflect on his legacy and talk about how they transformed his ideas into something truly new. A range of perspectives address Duchamp the painter, Duchamp the trickster, Duchamp the readymade artist, Duchamp the celebrity, and Duchamp the chauvinist—and, perhaps most of all, Duchamp the artist who always kept mixing it up, obsessed with motion and refusing the easy legibility of a lifelong style.

The MoMA show, on view through August 22, is **an unmissable chance** to see what Duchamp's ideas were. Below, find out what they have become.

Read more of our Marcel Duchamp coverage **here**, **here**, **here**, and **here**.

Damián Ortega



Damián Ortega: *America Letrina*, 1997.

Photo : Courtesy the artist and Kurimanzutto, Mexico City and New York

Medium
Date
Web address

Web
April 10th, 20226
<https://www.artnews.com/list/art-in-america/interviews/marcel-duchamp-artists-influence-moma-retrospective-1234780736/josephine-halvorson/>

Publication
Author
Artist

Art in America
Alex Greenberger and Emily Watlington
Damián Ortega

As an art student, I studied with Gabriel Orozco, who recommended an Octavio Paz essay about Duchamp. Paz wrote that Duchamp was important because he *didn't* do certain things. This was so relevant for us, and so powerful. Then, Gabriel gave us a book by Pierre Cabanne called *Dialogues with Duchamp* [1967, trans. 1971] and said, “You need to read this.” Now, I speak English badly, but at the time, it was worse, so I had to ask my friends to translate it. Their version was a polyphony of interpretations, full of jokes, localisms, and slang—Mexican slang. It was an appropriation of Duchamp into a Spanish-language context, a Latin American context. It was such a beautiful book that I decided to share and print it, and that was the beginning of my editorial house, Alias. This was our bible.

I really think Duchamp was the big bang for sculpture in the 20th century. He created a new consensus for sculpture of the future—something more real, more honest; something full of meaning, politics, philosophy, and individuality. For Duchamp, art wasn't only about the work itself. It was about people, too. I think he's a God for my generation.

I used to work as a cartoonist, doing comic books, illustrations, and political cartoons. I saw a really rude cartoon with a map of South, Central, and North America [drawn as a toilet]. I thought it was a great image, really powerful. And I thought, “It will be interesting to do this as a sculpture.” At the time, I transformed a few cartoons into objects, and *América Letrina* (1997) is one of them. It was a Duchamp reference [to *Fountain*, 1917].

I like the idea of tension between forces creating optical illusions. Duchamp did these pieces with spinning rotors. I've done video works where the camera is spinning around an object that looks like it's stable, but is in fact spinning at the same high speed as the camera. In both, there are two levels of vision. Duchamp was criticizing the proper way of viewing art and opening the perspective for the audience.

Damián Ortega (b. 1967 in Mexico City; based in Mexico City) has a survey at the Museu de Arte de São Paulo in May featuring his found object sculptures.