

Susanna Carlisle and Bruce Hamilton

Groundwork 1 and Groundwork 2

located on the street or sidewalk, outside the gallery
\$20 each

These readymades play with the traditional view of functional everyday objects, yet they evoke irony, horror, playfulness, cultural differences and environmental concerns like the animals of Damien Hirst and Berlinde De Bruyckere.

Groundwork 1:

This readymade was created by cars and trucks on 53rd Street outside MoMA. A squashed rat was embedded in the pavement like a piece of prosciutto by vehicles that are sources of comfort and pleasure, but cause cultural and environmental degradation. We were unable to scrape up the rat and put it in a purse, so all we have is a photo documentation.

There is an urban legend that the rat population in Manhattan equals the human population. The CDC lists twelve diseases related to rats. The fear and contempt of rats has continued in the Western World since the Middle Ages.

Many Eastern cultures admire rats. In Indian mythology Ganesha's consort Vahana was a rat and in China rats brought the gift of rice to mankind. It is one of the creatures in the Chinese zodiac, praised for its quick wit and its ability to accrue and hold onto items of value. The rat also is a symbol of good luck and wealth in both China and Japan.

Groundwork 2:

This readymade also was run over by a vehicle. We had hoped to use the original banana peel in the show, yet when it dried, the tire prints became unrecognizable. A photographic representation has had to suffice.

Bananas are food source for many in the world, providing nutrients such as potassium and vitamins. Although sweet, they are low on the glycemic index, good for the heart and any kind of digestive disorder. Yet many bananas are harvested by children as young as 8, working 12 hour days using sharp and dangerous tools while being exposed to harmful and toxic pesticides, fungicides, unsanitary water and sexual abuse. Older workers' rights to organize have been suppressed. They also are subject to human rights abuses. Pay for all ages is abysmal.

Susan Case

LOST & FOUND

2016

pottery shards, acrylic paint, ink, colored pencil,
mounted on a styrofoam and masonite wood base

8" x 8" x 5"

\$250

The Found –an ordinary, broken white porcelain teapot. The kind you see in almost every restaurant.

I was attracted to these two pieces of crockery found on the street gleaming in the sunlight. I picked it up to examine the fragments more closely – the wide looped handle still attached to the curved full body and the shard with it's jagged irregular edges. I thought, how beautiful and a shame to throw it out. Gluing the pieces together, I now had something that resembled a teapot.

But it needed something else to turn it into a piece of art and to give it another function. My solution was to make a drawing of the teapot as it might have looked before it was broken and ended up on the street.

The Lost- The drawing is like a glimpse of the pot's former life. This piece made me think about destiny and mortality of this Readymade object as well as our own.

Dana Chodzko

Extraordinary Ordinary Rock

\$600

Pockets full of rocks. They are my connection to myself and to this place. Inside them is the bone of matter. Outside they are elegant, clumsy or profound – each its own strong character. I spotted this rock at the top of the mountain, carried it down and surprisingly, found its other half at the bottom of the same mountain. Engineered, was the perfect slice - burnt on the inside, green on the outside, lightning? The Readymade always shines in its natural reflection of itself. Its maker is often unknown. Every piece is part of a whole. Every piece is complete.

Chris Collins

BABS

2016

\$500

BABS is a found object readymade sculpture, which serves as a representation of the contemporary dilemma of consumerist struggle. BABS is a bullet riddled pink plastic pig shaped watering pitcher, and whose namesake is embossed on its posterior. Seemingly out of violent frustration, BABS was removed from daily utility and made a target for the unrealized desire to transcend beyond the mechanistic routine of proletarian consumerism. The pink pig pitcher in its excesses speaks to the manufactured appetite for possessions and rising wealth disparity, now made inoperative through force. The opulent pig now spills its wealth upon the land, watering the seeds of revolution.

Ed Epping
as is/as if 1/5

2016

metal hinge, press-type

\$200

Perhaps make a hinge picture -Marcel Duchamp, The Green Box.

States of rest and motion are joined with spaces that fold into one another through their simultaneous opening and closing.

Duchamp determined that his small apartment in Paris required one door for two passages. Its installation permitted the closing off of one room while permitting access to another. When reversed, the previously closed room became accessible and the other made private. This hinge principle exists throughout his work and signifies a means of accessing what some find difficult while retaining the complexity to encourage ongoing examination of his strategies.

Octavio Paz's, *Appearance Stripped Bare*, most eloquently permits us to sense the power of this concept when he writes, "The hinge appears frequently in Duchamp. Thanks to the literal and the paradoxical use of the idea of the hinge, Duchamp's doors and ideas open while remaining closed and vice versa. If we have recourse to the same procedure, the expression "hinge picture," opening out (closing) on itself, reveals to us another expression that also appears in one of the early notes of the Green Box: "delay in glass" (retard en verre)."

This readymade I present here is coupled with the only coordinates we ever need to realize where we have been, where we are and where we are going. The simple phrases, as is and as if, map—like Duchamp's "hinge"—the multiple states of the conscious and the unconscious. Our fuels of desire and fear open and close the passages we choose.

Rick Fisher

Storm Memory #2016-13

2016

Hydrocal, steel armature, rock and sand

\$185

As an art school undergraduate in the late 1960's, I studied Duchamp's philosophy and Readymades with great interest. After moving to New Mexico in 1970, I felt free to incorporate some of his approaches into my practice. Rather than appropriating manufactured Readymades as he had, I chose to directly record and repurpose common samples from our high desert landscape into my installations.

Like Duchamp's monumental art paradigm shift of 1914, some 50 years later "environmental" artists such as Sonfist, Heizer, Turrell, Smithson and Holt were exploring other new postmodern directions—with equally profound implications. Working directly in the landscape to create interactive works was to me an attractive and effective approach.

Having been newly awakened by the amazing light and earth/sky phenomena of New Mexico, and to the impending destruction of habitable Earth by commercial exploitation, my approach was to present the natural world in a new context for the viewer to appreciate. Many of the castings have been shown aligned as markers for celestial—particularly solar—systems, to help actualize our place in space and time. And since most of the direct (negative) castings are exact opposites of perceived reality, I imagine viewers identifying with, and *becoming the Earth*, looking up and outward to our star and the universe beyond.

Michelle Goodman

Grinding Light

2016

\$100

A hundred years after Marcel Duchamp showed his Readymades our notion of art has broadened because of him. Exhibiting “neutral” objects changed our ideas about what Art is. Choice became an important component of artmaking. Collage, assemblage, and conceptual art are all involved with choice. We no longer lean as heavily on what Duchamp called “retinal art “. As we have folded concept and choice into our process of art making, and we no longer think of ordinary ready made objects as visually neutral.

Now ordinary objects can carry the power of concept. Choosing becomes poetry in display and juxtaposition.

When I was young I had a dream about seven light bulbs hanging together in a row. It was a powerful dream. The element of light and the number seven were the carriers of meaning. As a result of that dream I have always loved light bulbs. I have found them beautiful and potent icons.

Erin Gould

Fruiting Body

2015

\$10 each/ set Of 20: \$150

As a feminist artist, I am interested in critically questioning our learned perceptions of womanness. In Fruiting Body, I manipulated a mundane object, pantyhose, in order to transform its meaning by removing its function. What is pantyhose if it cannot be worn? The imagery of pantyhose is deeply engrained in our cultural notions of ideal femininity and is evocative of rigid gender roles. By removing its function, the pantyhose is reduced to this symbolism. By transforming the object, changing its texture and shape and making it a module of a larger piece, I intend to highlight and simultaneously subvert the power of the symbol. In doing this, I hope to make the viewer more aware of coded gender norms that are deeply embedded in our cultural consciousness.

Jamie Hamilton
Rekleining Nude
2016
steel
\$1,150

This Klein Chicago Grip is a naked body. Its forged “bones” of high strength steel transform tensile force into gripping power, allowing a lineman to temporarily anchor a cable guy before it can be made fast. Like an athlete’s body, the grip’s form is the result of physical capacity. Here it lies at rest. Its function deferred. It becomes sculpture. The grip embodies the inherent beauty of an anatomy of physicality and strength, suggesting the sculptural musculature of a Michelangelo figure or a Mapplethorpe portrait.

Nacho Jaramillo

My Bumper Guard Horse

NFS

Ah! what's left of my 52 Ford? Green you were; not Ohio green, but New Mexico green. Pinon green. You took me everywhere. What a great little car you were. Yes, you the great, great, grandson of the Model T. He who replaced the Majestic Horse. Now, look at what is left of you, a mere bumper guard.

You took me all the way to Denver. I loaned you out to friends who drove you around Denver, parked you, but never paid parking fines. You disappeared one day, and I went looking for you. I finally found you on a lonely Denver street, tied to a Denver boot. A sad sight. The strip gangs had already been there too. They had taken everything they could remove. All that was left was a shell of what you were once. I cried. I remembered all the trips we took together. You never asked for much; just a little maintenance once in a while. There was nothing left. As I stood there perplexed about what to do, a city wrecker stopped by, and proceeded to remove the wreckage that was left. I told the driver that, that little 52 ford had been mine some time ago. He said it probably must have been a fine little car once. He also mentioned there were several hundred dollars worth of parking fines against it, and there was nothing of value left. I asked if I could take a bumper guard with me. He laughed and agreed to remove it for me. He left carrying the mangled 52 ford friend of mine. I stood there on Arapaho street, holding a bumper guard. As I turned it around it resembled a silver horse. I recalled that the Arapaho, the Indian Tribe, were great horsemen and great Buffalo hunters. Now they are gone, like the buffalo and like you, my 52 ford. But look at what is left. There you are, proud again, and looking like the shining horse you once replaced. Shine on my magic horse.

Kathamann

Bull Shit

contemporary bicycle handle bars, stainless steel bedpan

\$300.00

Duchamp's urinal readymade and Picasso's handle bars and bike seat bull inspired this combination entitled "Bull". This contemporary bike handle with wire and brake line control and a stainless steel bedpan updates the iconography of material as image.

Rachel Manera

Breakups, hang-ups, and cake

2016

Mountain-tallow

A tallow- like mineral: to make a mountain of a molehill,
to make great out of little difficulties.

[Bovine, stifle joint of femur bone]

\$200

After breaking a twenty-two year practice of not consuming animals, I began making bone broth. My research in finding quality animal product, led me to an organization founded on humane practices, using nothing artificial, with sensitivity towards land preservation. These principal concepts have been adapted from centuries of successful practices in sustaining indigenous cultures and the planet.

In learning how to make the broth, I discovered another foundation focused on sharing the wisdom of the ancients, through culinary customs of our ancestors united with independent and accurate scientific research. Nearly every traditional society boiled meat or fish bones to create broths full of nutritional benefits.

To make a nourishing bone broth, rich in collagen, it is vital to use cartilaginous bones consisting of the feet and knuckle parts (bones jointed together) from pasture-raised animals. For several days, the broth simmers to extract the amino acids, minerals, and will develop gelatin. The ingredients are strained and separated. The leftovers go into another stockpot to create a remouillage (remy for short), add water and this mixture will simmer for a bit of time to become the liquid component for the next stockpot of broth.

Once the remy is prepared, the ingredients are separated again. This time a thorough sorting takes place, a division between compost, what the dog receives and studio materials. The small vertebrae bones of chicken are delicate, turkey a little larger, both are intricate shapes independently, and unified when each piece is nestled together. The scale and texture of beef neck and knucklebones are exquisite and fascinating. Cooked down and cleaned these bones resemble water-carved limestone pools of sacred spring sources hidden in the desert.

The animal parts I use come covered with meat, fat, et al. In this work the invisible becomes visible. Located at the end of the bovine femur bone is the stifle joint. Upon an intimate examination, here the ordinary becomes extraordinary.

Thelma Mathias
A Dumpster Spouts Veridian
2016
\$1,700

A Dumpster Spouts Veridian

Glowing through the fog the humped green heron
All huddled into himself appeared as a dustpan.
The veridian beckoned further into the dumpster's back
Filling with ash-dust construction debris. Morning it was,
West Berlin summer of '88, before the fallen wall,
Grey city of rubble still, 43 years after The War; treasure
Found, held in cold fingers the whole summer long.
An undulating, fabricated metal maybe 1920's, quite
Ordinary. Yet many german floors cleaned obsessive.
A dustpan ocean crossed waking in NYC- moved to
Santa Fe, photographed in studio; what is needed for
Monsieur D to have labeled it, Readymade.

Kathleen McCloud

INTERIORITY COMPLEX adapter: InsideOutputs

\$49.99 (with a CD)

Tune -out

drop - in

Get lost

Surf the Interiority Complex with

Viscera InsideOutputs.

Paintings paint themselves.

Blackbird sings in the dead of night,

Ch ch changes.

Gimmee shelter InsideOutputs.

Life is so much nicer in here,

sailing between the ears.

Not necessarily stoned,

but beautiful;

bluelight

special.

Life goes on within you

And without you

You were only waiting

for this moment

to be free.

Dana Newmann

Judy Chicago's Toaster

\$2,000

In the early 80's, when Judy Chicago was preparing to move to Belen, she had a yard sale at her place on Upper Canyon. When I went to pay for the vintage toaster, she said she'd had it for years and was sad to see it go.

A decade later in Lisbon I came across a pop-up sale on a hillside above the harbor. Among the small objects on the cloth I saw this little wooden figure of Christ. It's probably 19th C.

Back in my studio I put them together.

Joe Buffalo Nickels
If The Shoe Fits (one)
2016
metal shoe last and screws
\$505

The Readymade; Art Objects
— it has nothing to do with all that.

April 15th, 2016

One hundred alternative Bicycle Wheels earlier, this beautiful concept will invite New consideration as art, including spaces; Sized for accompanying an available artform and selecting articulated objects To be considered everyday.

please.

One page shorter than 2,000 spaces, artist's indifference must include grammatical designating words, claimed-inspired writing.

D's theory: explained in The Blind with his fountain has no ordinary title and choice of work object. There are three important points here: first, secondly, and thirdly, as defied by the artist. Choosing, cancelling, and presentation move to the beginning of the question. At the utilitarian assault on understanding Duchamp, only mass-produced art objects to "retinal" nature.

i do not blame it.

Anne Russell

Brush With Fame (from Anne Russell)

Assisted + Rectified Readymade*

materials: \$2.50, idea \$27.50, total \$30.00

In *Brush With Fame*, the artist has taken an ordinary paintbrush and cutting board and elevated them to the status of art. By this act and by using their visual characteristics, she simulates the rise to fame of celebrities such as Lady Gaga and Kim Kardashian. This has become the new postmodern success story: to exploit the monomania of the male gaze and our consumerist society to create fame and enormous material success by presenting the female body in its most extremely eroticized form.

The curvy brush is overshadowed by the masculine shape of the cutting board just as the omnipresent patriarchy underlies Gaga-style celebrity. But does the patriarchy contain female sexuality, or does a Gaga exploit the system for her own ambition?

There is a bravado this co-opting of sexual mores, but as the cracks in the brush suggest, there is a cost to doing so as well. The two screws evoke the constant body modification (dieting, fake boobs, plastic surgery, etc.) needed to maintain the public image of female physical beauty. The screws also add a visual pun since adopting such a superficial definition of beauty leaves all parties “doubly screwed.”

The brush’s metal band and bristle evoke the bling and over-the-top stylings of haute couture. The embossed numbers state the cruel truth of female beauty standards: it is impossible to “measure up,” and many objectively beautiful women internally rate themselves only a 2 ½ out of 10.

The hole in the brush is both a clear sexual allusion and a commentary on the spiritual emptiness of our culture of materialistic narcissism. Likewise, the hole in the top of the cutting board echoes this emptiness in pursuit of fame and the singular focus on outward feminine beauty vs. the human being within.

* **Readymade** = ordinary, mass-produced object taken out of context and declared art (the act of selection creates the art) **Assisted Readymade** = two or more Readymades combined **Rectified Readymade** = made by marking or altering an object

Iren Schio
Single Brick
2016
\$ 97.21

A single Brick,
that's what it is known as, not married, divorced or widowed, just single.....I found it and
no others , only this one single brick , in an arroyo on one of my many wanderings .
When I picked it up I enjoyed the feel, size, weight and color of it. I looked into the
distance thru its eight holes and wished it could tell me its story.

The earliest bricks were found in the upper Tigris region, in southeast Anatolia and date
back to 7500 BC.

The Roman legions operated mobile kilns to construct large brick structures throughout
the Roman Empire.

My favorite after school past time was playing with clay in the nearby forest by a running
creek. The very same spot, where the ancient Romans made their bricks to build
Turicum, which became Zurich, Switzerland, where I was born and raised and dada was
born a hundred years ago. That's why I chose this single Brick as my Readymade.

Michael Schippling
version 1.0, 3/23/2016 (from original: 1/18/2015)
\$6.50

"Say it's not a Duchamp. Turn it over and it is." -Cage (1967)1

Marcel Duchamp's work in the nineteen-teens has formed the basis of postmodern art practice in the twenty-first century. He is the air in which contemporary art swims. "The Large Glass" heralded the hegemony of personal iconography over classically recognized content while his Readymades asserted once and for all that it is the decisions made by the artist that are the things of interest.

"If ever there were a watershed -- some probably think of it more as a trough -- between the artistic past and whatever the present is turning out to be, it was Duchamp's snow shovel..." -Hamilton (1966)2

"This choice was based on a reaction of visual indifference with at the same time a total absence of good or bad taste -- in fact a complete anesthesia." -Duchamp (1961)3

Controversy still surrounds Readymades. Some of them may have been manufactured to Duchamp's specifications, if not by The Man himself, and others he may not have even authored. This would turn many Readymades on their sundry heads, but however unique or mundane they may be, their idea and image has taken on an artistic life of it's own.

"In later years, to maintain this indifference despite their newly acquired fame, Duchamp -- always worried about the unavoidable aesthetics of patina -- thought of swapping them for newer mass-produced objects, replacing, for example, the "Bottle Dryer" with a plastic bucket." -Girst (2003)4

Thus my Ready reMade re-action is to re-chart the rack's course back to unassistedness in the guise of a simple bucket. It will appear to be a glass recycling bin during the course of the exhibition.

Michael Schippling

References

D'ailleurs, c'est toujours les autres qui meurent. (Besides, it's always the others who die.) (Duchamp's Epitaph)

1.Cage (1967) 26 statements Re Duchamp in: A Year from Monday: New Lectures and Writings, John Cage, Wesleyan University Press, Middletown, CT, 1967

2.Hamilton (1966) In Advance of Whose Broken Arm?, George Heard Hamilton, Art and Artists, Vol 1 no 4 (July 1966), in: Marcel Duchamp In Perspective, edited by Joseph Masheck, on google books or in my purloined
copy:<http://www.etantdonnes.com/ART2015/reMade//whoseArm.html>

3.Duchamp (1961) Apropos of 'Readymades', Lecture at the Museum of Modern Art, New York, October 19, 1961, in: Art and Artists, 1, 4 (July 1966), online: Marcel Duchamp: Source-Texts & One-Liners, also: in the Green Box Notes: "Limit the no. of rdymades yearly (?)", radicalart.info/things/readymade/duchamp/text.html

4.Girst (2003) (Ab)Using Marcel Duchamp, Thomas Girst, 2003, in: Aftershock: The Legacy of the Readymade in Post-War and Contemporary American Art, Dickinson Roundell, Inc., New York, May-June 2003, online:
toutfait.com/issues/volume2/issue_5/articles/girst2/girst1.html., "bucket" quote from: Max Ernst, Werner Spies, 1988, Collagen, Köln: p. 23

5.Seekamp (2004) Unmaking the Museum, Kristina Seekamp, 2004, online:
toutfait.com/unmaking_the_museum

Note: in making the this I am greatly indebted to the online thesis Unmaking the Museum, Seekamp (2004)5. Her scholarship tracing the origin and consequence of the many Readymade originals and reproductions is just incredible. For more on Ready reMades see: <http://www.etantdonnes.com/ART2015/reMade/>

Uma Schlemnari
The First One Hundred Years
2016
\$19.49

We send 1,916 proprietary poetic spaces or group submissions for consideration to your gallery this year, accompanied by no more than 2,016 max of their own characters. Each was displayed in, and for, the Fountain.

Submissions accompanying the readymade page come to and from axleart.com on an axle. But selecting of contemporary works by juried bicycle was used to describe each wheel of your mobile gallery.

Words want some other object in which the text-object includes an evaluation-based writing. To photograph one is fine, and accompanying that work with a text-selected, route-reflecting, readymade process for "exhibition-as-artform" (and accompanying the selected exhibition appropriately) the artists will now "Duchamp" the iconic first-created concept-articulated work: his Readymade.

Writing a good compelling rubric on a grammatical evaluation and an aesthetic readymade-inspired work will be (must be!) with the Readymade Exhibition, and yet be of Marcel Duchamp.

New Mexico was but a "had been ago" at a 13th invite. We will please to be the shorter 22nd artist. We submit for exhibition: "The First One Hundred Years." This philosophical work -- including 2,000 considered works sized in 100 years -- may later celebrate his earlier term series.

Jane Shoenfeld
Harry's Wire, Gauge 16
April 2016
\$500

50% (\$250) of the purchase price will be donated to the Santa Fe Artists' Medical Fund in honor of "Harry." This fund provides financial support to professional artists living and working in Santa Fe County that have medical needs but cannot afford treatment or prescriptions.

This web of wire came to me from my dead friend.
When Harry was alive, he had a sharp eye, a feel
for tools. But he was a drunk, and he died.

He gave me presents like this morass
of copper, steel or brass. One day I hung it
on the wall with a hook.

The wire could be a spiral, could be a line drawing
filled with the whimsy of Harry.
Could be a rusty, flattened wheel,

a confused man with off center eyes.
Harry was a philosopher, storyteller.
He wants you to see the web from different angles.

Hold the tangle in your hand, turn it slowly.
Make a kaleidoscope, see the sun through it.
Hold it in front of a painting, squint.

Crunch it lightly and watch it spring back.
If Harry were here, he could explain why
this piece of brass became so round when crushed.

Or he would tell a tall tale about it.
He liked to look down when
we walked in the woods, he liked to pick up

what was discarded. Harry saw how light
could change everything. He died in knots,
the grip of whisky in his system.

Gina Telcocci

Anima

found wood

2015

\$135

readymade by the land & sea

At the waterfront along the SF bay & Sonoma coast, the sea worn remains of who knows what perilous voyages & ancient adventures turn up strewn along the shore, mixing with the fag-ends, detritus, & plastic bits of the Pacific trash gyre. This piece of redwood broke off some venerable sequoia long ago & washed into the ocean, which then shaped & burnished it over time into its current state of beauty & perfection.

Bunny Tobias

FLAMINGO

\$500

Balloon bird at rest.

Tara Evonne Trudell

Carlos y Pedro Take a Walk

2016

\$1,000

All artist profit to be donated to *No More Deaths/No Más Muertos*.

Readymade artists took a commonplace object and basically put them on a pedestal, gallery, art space, and any environment that presented them as art. This allowed simple and extremely effective dialogue, as all art should have, in a way that encouraged the questioning of what constitutes 'real' work as an art form.

Readymade definitely gave the viewer the role of deciding what a piece of art was, and this could be done with observation and thought, which to some degree, is what art is truly about, when it encourages a wave of thinking and processing energy triggered by this creative stirrings on what constitutes art without overthinking the object or intent of the artist.

I decided to go further in my quest to explore and learn about Readymades and found that there can be an emotional impact of these art pieces and it takes the observational experience to a deeper level

I selected my pieces for their very simple use of being water jugs, the black one especially being designed to be a very functional and life saving object by the manufactures of in México. There are actually about six factories that make water bottles specially designed for desert crossings. These are gallon jugs the size and shape of Clorox bottles. Several of these companies have started to sell their bottles made from black plastic so that they do not reflect light in the desert.

The fabric covered water jug is extremely fascinating as there is a thorn stuck into the crisscross stitching that adds another element of natural Readymade art by that actually becoming the piece within a piece.

I found these Readymades in the Sonoran Desert, while volunteering with *NoMoreDeaths*, an organization that provides humanitarian aid to migrants.

Each water jug has been personalized by the migrant and left behind.

I felt these two were both personalized in such a way that heightened the experience of being a Readymade by encouraging an emotional response that is not only based on a physical observation but a trigger of the conscious and unconscious to process pain and beauty in a material object. This was my experience and therefore that elevated each piece to one of art. This personal observation helped me understand the indefinable Readymade art form as one that is created in the mind and projected outward to share with others as their own experience.