



what
-eccc-
p3a7ccc
taught
me



“I don’t
believe
in art.
I believe
in the
artist.”

CHARMING BAKER BARTHOLOMEW BEAL
PETER BLAKE ROB AND NICK CARTER
DANIEL CHADWICK CEDRIC CHRISTIE
OLIVER CLEGG SUSAN COLLIS MICHAEL CRAIG-MARTIN
MARTIN CREED MARCEL DUCHAMP MIRIAM ELIA
JUDITH FEGERL CEAL FLOYER NANCY FOUTS
PAUL FRYER KENDELL GEERS COLIN GLEN
RICHARD HAMILTON GRAHAM HUDSON
HENRY HUDSON SHELLEY JAMES ANNIE KEVANS
IDRIS KHAN JOSEPH KOSUTH JANET LAURENCE
CHRIS LEVINE JULIETTE LOSQ DAVID MACH
ALASTAIR MACKIE HARLAND MILLER ANNIE MORRIS
STEPHEN NELSON TIM NOBLE AND SUE WEBSTER
NON ZERO ONE ANGELA PALMER CORNELIA PARKER
NIK RAMAGE MAN RAY ALEX SETON
CONRAD SHAWCROSS DAVID SHRIGLEY
GERALDINE SWAYNE JAMES THURGOOD GAVIN TURK
KEITH TYSON JONATHAN YEO

WHAT MARCEL DUCHAMP TAUGHT ME



10 October – 5 November 2014

All works subject to availability

**THE FINE ART SOCIETY
CONTEMPORARY**

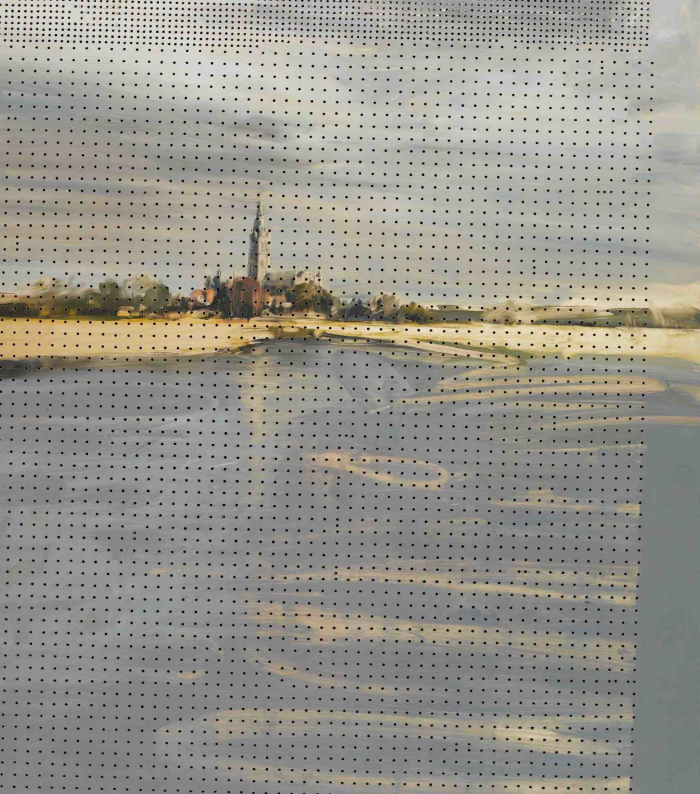
“What Marcel Duchamp Taught Me: he taught me to ask an unanswerable but indispensable question — ‘What is art?’

“Duchamp’s afterlife is undoubtedly phenomenal and his legacy is a subject continually discussed by art historians and critics. Yet it is so deeply embedded in the practice of art that it is hard to pin down.

“So instead I asked the artists. And they responded with freedom, wit, playfulness, ambiguity and contradiction. Together we have transformed the UK’s oldest commercial gallery into an homage to Duchamp — celebrating him across the entire building a century after he created the first readymade and changed art forever.”

KATE BRYAN

Director, The Fine Art Society Contemporary



**FOUR
PERCENT**
CHARMING BAKER
2014

oil on birch panel with drilled holes,
122 × 102 cm

“Monsieur Duchamp taught me I must strive
to do only the things I feel like doing.”

“This sits in tribute to **NUDE DESCENDING A STAIRCASE, NO.2**, the brilliant Duchamp painting from 1912. In his painting, this moving figure is piled on top of itself to create an extremely busy kinetic canvas, with only a suggestion of figuration discernible through the abstraction of lines and shapes.

“**PAWNS** is an attempt to echo that furore of painted figures, whilst staying true to my own approach to painting. This figure stands alone in a wide empty space, surrounded by hints towards Duchamp’s other works.”



PAWNS **2014**

oil on canvas,
240 × 175 cm

BARTHOLOMEW BEAL



MARCEL DUCHAMP'S WORLD TOUR
THE ANIMALS' FANCY-DRESS BALL, AT THE TOWER BALLROOM, BLACKPOOL
2014 collage, 45 × 76 cm

PETER BLAKE



MARCEL DUCHAMP'S WORLD TOUR
NEW YEAR'S EVE PARADE, AT THE TOWER BALLROOM, BLACKPOOL
2014 collage, 45 × 76 cm

ROB AND NICK CARTER

RED 23

2014

French Roulette Wheel,
Corian base, motor and ball,
15 cm high, 80 cm ø

“Marcel Duchamp taught us that the artist of the future will simply point their finger and say ‘it’s art’ and it will be art. Anything can be art if you say it is.

“Duchamp tried to ‘force roulette to become a game of chess’, but we have learnt that gambling systems, particularly the **MONTE CARLO BOND**, unfortunately do not work. ”



ROB AND NICK CARTER



DANIEL
CHADWICK

I AM THE GREATEST 2001
installation reworked **2014**

bronze, acrylic flock,
stainless steel,
acrylic sheet, glass
53 cm high, 28.5 cm ø

“Duchamp taught me if it
is well made it is art.”





“Picasso was an amazing black Arabian stallion in the paddock with all the other horses, but very special. Whereas Duchamp was more like a horse whisperer, going into the paddock and saying ‘you all “can”, but only some of you “will”, leaving us with an amazing possibility.”

CEDRIC CHRISTIE

**DUCHAMP
2007**

lightbox, 30.2 × 11.3 × 120 cm

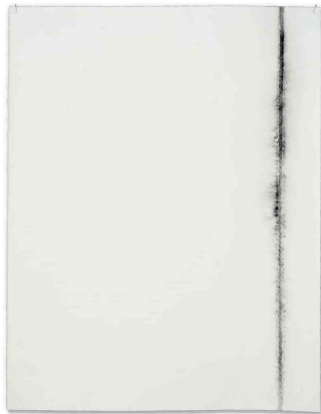
CEDRIC CHRISTIE
WALL DRAWING
2014

red chalk dust, dimensions variable

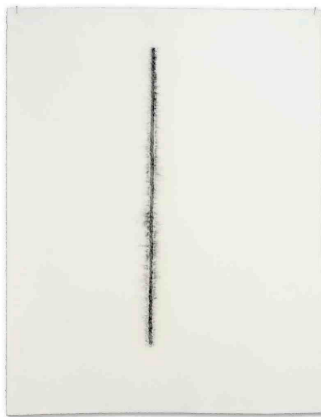
CEDRIC CHRISTIE

ROPE
2013

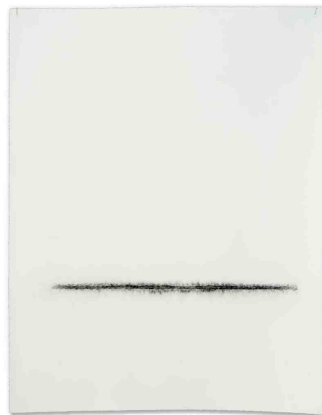
black powder paint on 160gsm Arches paper,
each 56.5 × 72 cm (unframed)



How the dust settles



on a dirt road



that leads



“There is no
progress in art.
There might
be progress in
civilisation —
which I don’t
believe at all —
but in art, I am
sure it does
not exist.”



OLIVER
CLEGG

**ALL
CHESS
PLAYERS
ARE
ARTISTS —
SAID
MARCEL**

2014

brick dust and
floorboard wood
from the artist's
former London studio,
smallest piece: 4.8 × 5.1 cm;
largest piece: 12.7 × 5.3 cm

OLIVER CLEGG

“Marcel Duchamp taught me about how perceptions of artists changed after World War Two when he wrote: ‘The profession of being an artist, was only left to a few, compared to what it is today, when a young man not having any special aptitude for anything will say, “Well, I’ll try art...”’ Fifty years ago we were pariahs — a young girl’s parents would never let her marry an artist’.”



**TO TWICE SLAY THE SLAIN,
BY DINT OF THE BRAIN,
IS BUT LABOUR IN VAIN,
UNPRODUCTIVE OF GAIN**

2014

oil paint on found object, 250 × 143 cm

“As I began to research Marcel Duchamp for this show, I found it increasingly surprising how little I actually knew about him and the individual works. I have always known the iconic, ‘big’ things about him — that he is the grandfather of conceptualism and a paradigm-shifter in terms of what constitutes a work of art — but I hadn’t realised how good his jokes were and how readily he embraced an element of chance. “So, I’ve realised that I have yet to learn what Marcel Duchamp can teach me.”

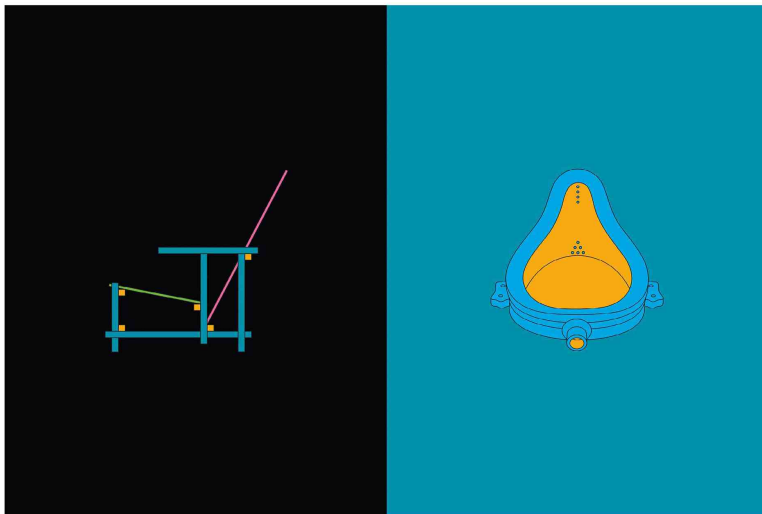
SUSAN COLLIS

OUR
WANDERING
KIND

2011

white gold, platinum, yellow gold, silver,
white diamond, black diamond, garnet, flower garden agate,
sapphire, amethyst, smokey quartz,
31 × 50 × 1 cm, edition of 3

MICHAEL CRAIG-MARTIN



“Duchamp taught me never to accept received wisdom, including his own, at face value.”

2013

ART & DESIGN: 1917

inkjet print on Hahnemühle Photo Rag Bright White 310gsm paper, 111.5 × 153.5 cm, edition of 25

MICHAEL CRAIG-MARTIN



acrylic on aluminium, 200 x 200 cm

FLESH WILLOW

WORK #869

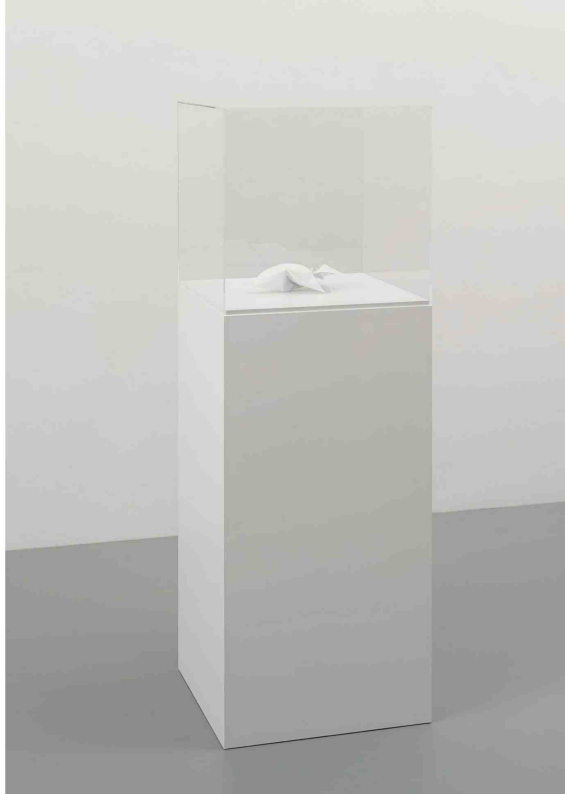
2008

paper, 5 × 19 × 12 cm

MARTIN CREED

“Work... this is work. This is hard work. Talking about work is work. Thinking is work. Words are work. Words are things, shapes. It's hard to compose them, to put them in any kind of order. Words don't add up. Numbers add up! Things are everywhere. Everything is something, everything has something, but not everyone has someone. It's hard to distinguish between things, to separate things. I'm in a soup of thoughts, feelings and things, and words. Actually, it's more like a purée... or thick and stiff, like a paté. I'm in a paté and it's hard to move. It needs a lot of work to get out of it — or to separate it and find something in it. Thoughts, thoughts, sometimes I want to stop them, but it's hard to stop them. It's work. Dealing with thoughts, that's work.”

Courtesy the artist and Hauser & Wirth





MARCEL DUCHAMP
ESQUIVONS LES ECCHYMOSES DES
ESQUIMAU AUX MOTS EXQUIS
1968

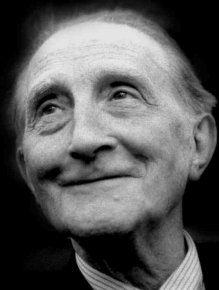
record/sound recording, 17.5 × 17.5 cm



OBLIGATION MONTE CARLO /
MONTE CARLO BOND
1938

colour lithograph, 23 × 32 cm

“Nothing
is serious
enough
to take
seriously.”



"fell in love with a conceptual artist..."

I never got my GCSE in Art - I guess I just didn't get it.

I mean screwed up balls of paper? Lightbulbs going on and off? Vomiting on the floor of a gallery?

What did it all mean?????? I was about to find out. Martin Creed said that when he first saw me, he was 'struck by cupid's arrow', and I have to admit, I felt the same.

We met backstage at a music festival - he had won the Turner prize for a light bulb going on and off, and I was just a normal girl.

Conceptual Artists totally confused me - 'Isn't the Turner prize like X-factor for wankers?' I said to him when we first met.

He giggled and I found him instantly attractive; **THE LIGHTBULB WAS SWITCHED ON.**

ANOTHER LEVEL

He called me up and we agreed to go for a coffee. I felt an instant powerful connection. He was so sensitive and kind - **this guy understood me on many different levels.**

We soon became really good friends. We bought each other prezies, went to posh restaurants and he took me on strange and wonderful day-trips. When we were together we didn't need to talk that much - we

would just stare at each other and smile. **Words couldn't express what he meant to me.** At Christmas time, we eventually kissed. Wow! My whole head was spinning:

I was in love with the idea, not the real thing

He was building an installation in my heart, and there was no escaping it.

Every moment we spent together was so precious. We spent hours drinking wine, laughing and watching films of some girl



Duchamp - MEGA LOLS!!

vomiting in a gallery. **It was the most romantic time of my life.**

Martin was well into psychotherapy. He would tell me all about the sub-conscious mind and his 'Super-ego'! I didn't understand but I was

super in love, so I just nodded and smiled.

The more time I spent with Martin the more I understood his work - **it was so deep.** They say that Art has the power to transform everything - well it had certainly worked on me!

Martin totally got me into Artists like Duchamp. He put a toilet in a gallery

100 years ago and called it 'Waterfall!!!' MEGA LOLS!!!

MIND GAMES

After a little while, Martin started acting cold and distant. He stopped texting me and he demoted me to number 8 in his Myspace 'Top friends' list.

'The day I had dreaded came sooner than I imagined. I knew we couldn't hide from the TRUTH forever. He looked at me and said;

'Look... I don't want to be in a relationship. I'm like a monk, I need to focus on my work.'

I was in a desperate situation. **Life without him felt meaningless.**

Did I mean NOTHING to him? WHY WAS HE SWITCHING THE LIGHTBULB OFF????

And it was totally MEANINGLESS!!!

Creed means 'belief' - I guess I believed what I wanted to...



PRADA MONK

Every time he tried to explain, I felt more and more empty inside. **Was I starting to read into something that wasn't actually there???** If he wanted to be a monk, I needed to be more understanding. So we agreed to take it slow.



Our relationship?

A week later my friend called. She told me she had seen him drinking at a PRADA party. **PRADA???** **SOME MONK!!!** I imagined him sipping champagne, surrounded by adoring Art fans all

Maybe I was reading in to something, that wasn't actually there??

slugging me off. **Our relationship was starting to make me feel like a screwed up ball of paper** (see above).

I was a nervous wreck. My friends told me I was **making a drama**

fuck off

What was he trying to say???

out of nothing and blowing things out of proportion. I cried everyday, I couldn't sleep, and I stopped eating.

It took weeks for me to summon up the courage, but we had to talk. We finally agreed to meet up for a cuppa. The tea was terrible, but the conversation was **WORSE.**

The private view to my heart was OVER.

SHATTERED DREAMS

I was shaking with fear: 'Was this all **POINTLESS** to you Martin? Did I mean nothing to you???

It took a long time, but I **never lost true faith.** And slowly, things got better. I've been dating my new boyfriend Darren for three months - he's an electrician, and he specialises in light bulbs!

So he's well qualified to deal with my condition!

Occasionally I think about Martin. I hope he's happy. **Perhaps I was in love with the idea; not the real thing.**

So take my advice, stay true to yourself, and don't fall in love with a

'But Miriam...'

'No Martin, stop explaining things!!!! There's nothing left to say...'

This was no joke. I burst in to tears and ran away, I felt like I was running barefoot and breathless through the conceptual art gallery of my mind.

LOOKING BACK

I tried to move on, but the pain was unbearable. After all, **breaking-up is hard to do.** He quickly forgot me, made more art and found someone else - a posh psychotherapist that I read about in the paper.

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Take a Break 10

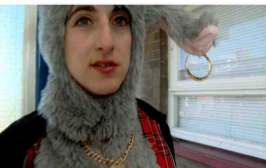
Has a Conceptual Artist broken your heart? Sell us your story! We pay Top Cash! 0800-8256-2300

MIRIAM ELIA

I FELL IN LOVE WITH A CONCEPTUAL ARTIST

illuminated magazine article for *That's Life* (unpublished)
print, 28.5 x 44.5 cm, one of a series of 10

2011 [original text written 2009]



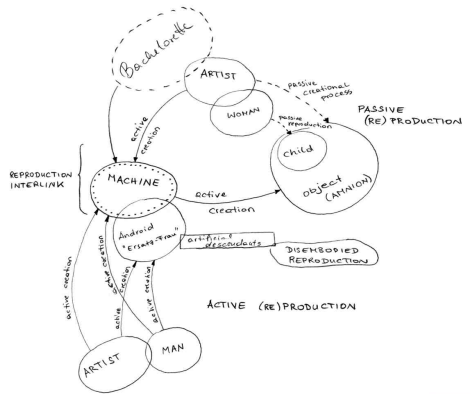
“Duchamp taught me
how to lghf777lduihf,
uhgdfigbfvf and
fgy8sfsjkk.”

MIRIAM ELIA 2011

film, 2 mins 32 seconds

directed and performed by Miriam Elia, written by Miriam Elia and Ezra Elia, filmed and edited by Bob Pipe

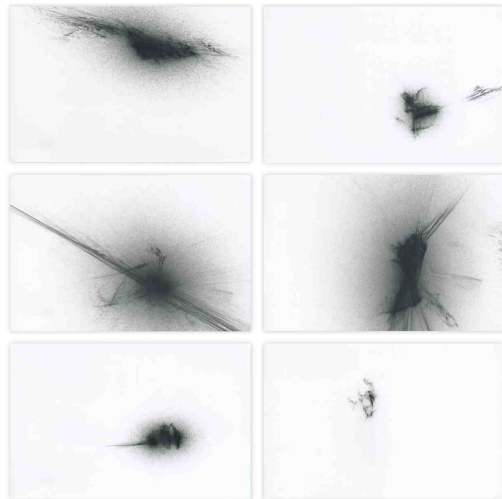
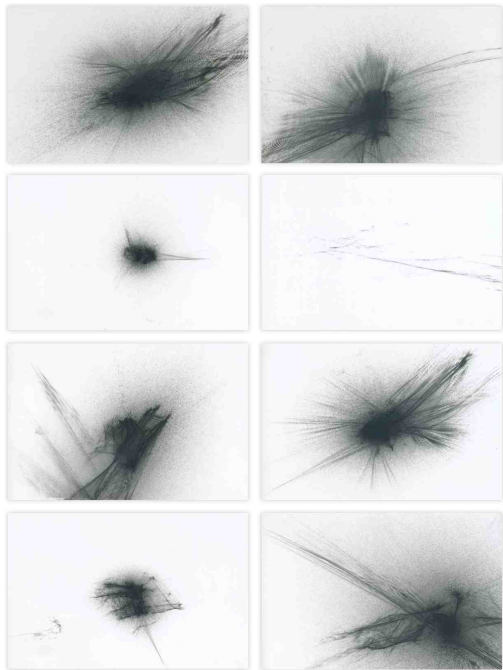
BRITAIN'S NEW UNDERCLASS



GALATEAN HERITAGE PERFORMING A BACHELORETTE'S BIRTH

2007





JUDITH
 READ ONLY MEMORY FEGERL
 2007

laser beam exposures on photographic paper, each 13 × 18 cm

CEAL FLOYER

“It's the thought that counts.”

GARBAGE BAG 1996

garbage bag, air and twist tie,
dimensions variable
edition of 5 + 2 AP





“I was never in his class (pun intended) but Duchamp taught me that ‘there is no solution because there is no problem’. Pretty liberating — no?”

“Whilst Duchamp is called the grandfather of Conceptual Art (whatever that is) I am still the kid in kindergarten, playing and unlearning. I still don’t know how much I don’t know.”

“Duchamp taught me a lot about myself. I do playful ridicule for fun and get a kick out of subverting everyday objects. If what I am saying is true... Satire, Irony and Paradox are my middle names.”

“Duchamp said: ‘It’s true of course humour is very important in my life...’ ‘Humour is very serious’. (I said that).”

“Duchamp had his first one man show when he was 50 years old. I wonder if his mother thought that he was a late developer, just as my mother thought about me...”

NANCY FOUTS

CORNER PAINTING 2012
(Camille Pissarro)

acrylic and oil on canvas, framed, 52 x 72 cm each side
from a unique series of 3

NANCY FOUTS

“Oh, one more thing, why weren't they called 'Alreadymade'?”

“And another one more thing: 'To play is to live'.

Thank you Mr Duchamp.”



**THE BIRTH OF VENUS
(WITHOUT VENUS)
(Botticelli)**

2012

acrylic and oil on canvas, framed
79 × 78 cm
from a unique series of 3



**ADAM AND ADAM/
EVE AND EVE
(Lucas Cranach the Elder)**
2013

acrylic and oil on canvas,
with hinged frame
69 × 62 cm
each from a unique series of 3



**THE LACE MAKER
(Vermeer)**

2012

acrylic and oil on canvas, framed
79 × 78 cm
from a unique series of 3



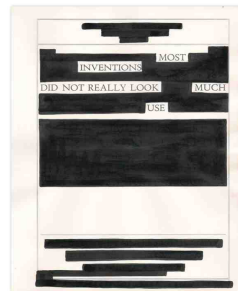
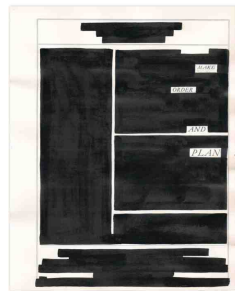
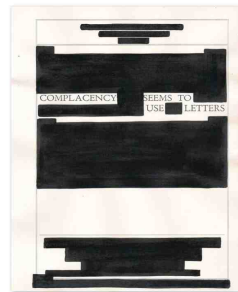
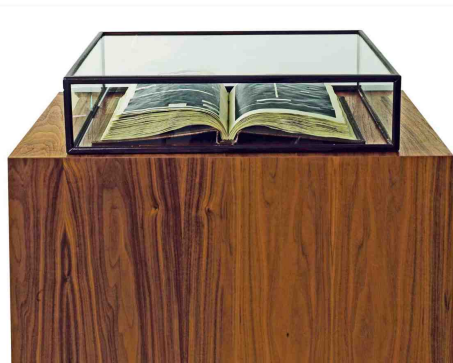
**THE GUST
(Willem van de Velde
the Younger)**
2012

acrylic and oil on canvas, wire, framed
82 × 72 cm
from a unique series of 3

PAUL FRYER

“What did Duchamp teach me?
That humour has a place in art.
That accidents can be happy and that
a good joke needn't be funny; that if
you want to to really see something
you shouldn't look straight at it.
And that the artist is always right.”





PAUL FRYER
THE LAST MAN
2014

Monotype specimen book, Indian ink,
framed vitrine, veneered plinth,
recording of the artist, period speaker,
180 × 61 × 46 cm



PAUL FRYER

“I have forced
myself to
contradict
myself
in order
to avoid
conforming
to my own
taste.”



“You trickster, your traitor, liar and seer,
you opened the doors, then ran away.

A game of chance, roulette I believe,
you threw down the dice but the strings fell away.

My dear, my love, I love to hate,
you abandoned those you love for those you hate.

You gave up chess, gave up art,
but only the last earned your fate.

The great artist of tomorrow
will go underground you warned.

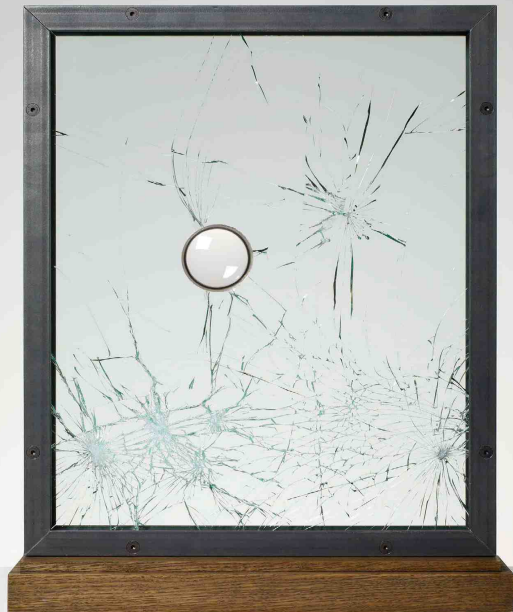
Today is tomorrow and the
virus is integrity mourned.”

**KENDELL
GEERS**

2009

glass, steel and wood,
58 × 45.2 × 11.5 cm

**TOO CLOSE
FOR COMFORT**





“The initial impulse of taking Duchamp's first ‘pure readymade’, the **BOTTLERACK**, as the subject for a still life was one of irreverent homage, to see what would happen if the hand was put back into making art at the very point from which it had been removed.

To make a Chardin of a Duchamp. Yet the process of making a painting directly from life, where previously only photographs such as Man Ray's — among a host of other photographic documents — have been taken, prompted a flow of visual references from art history which seem to stain up through the whitewash of modernism. Foremost among those are associations of religious iconography such as the crucifixion of Grunewald, the crown of thorns of Guido Reni, or the sublime eroticism of Bernini's **ECSTASY OF ST. THERESA**.

In turn, this process is reminiscent of how memory functions in relation to a traumatic event or *caesura*; attempts to erase a mental image only go to fortifying its return, its shadowy, phantom-like re-appearance — analogous to how photography has assumed the mantle of reproduction, as purely evidential document.”

COLIN GLEN

**PARTIALLY REMADE
READYMADE**

2014

oil on linen on aluminium, 97 × 82 × 10 cm

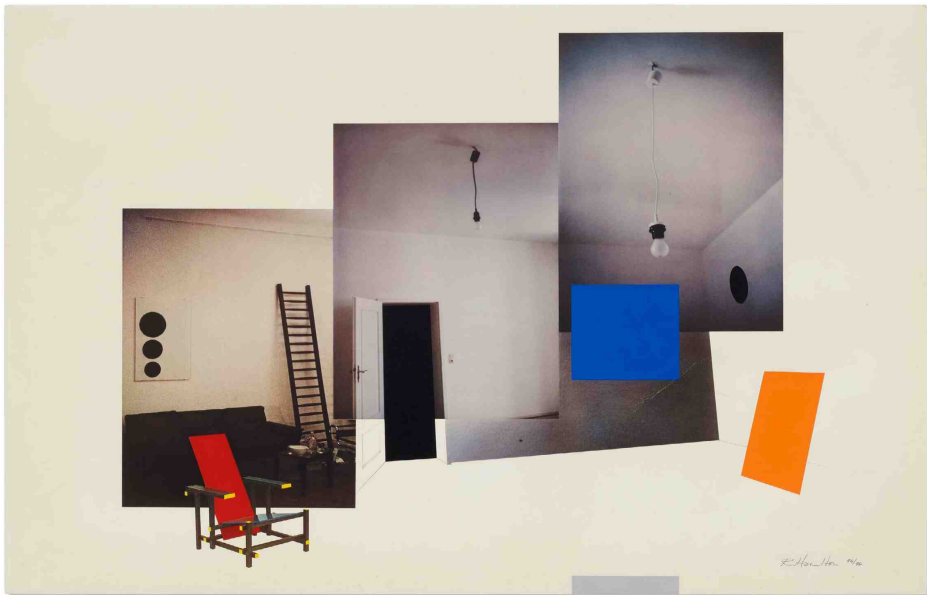


“What was marvellous about Duchamp I found, and what I admired him almost most for, was his detachment. It was as though he's looking at the thing from quite a distance and I was quite happy to adopt that as one of the useful things that he could teach me; stand back a bit.”

RICHARD HAMILTON

PALINDROME 1974

lenticular acrylic laminated on collotype printed in 5 colours on Chromolux paper, 72.5 × 57.1 cm, edition of 100



RICHARD HAMILTON

**INTERIOR WITH
MONOCHROMES 1979**

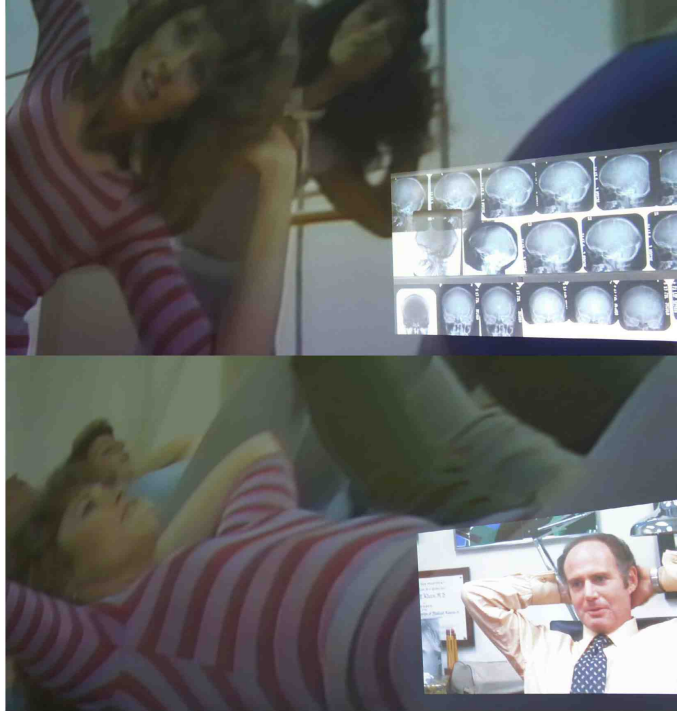
collotype in 6 colours and screenprint from 5 stencils on Ivorex paper,
49.8 × 70 cm, edition of 96

“To do what he did
has nothing
to do with art.”

GRAHAM HUDSON

W
O
R
K
O
U
T

2014 documentation of installation at Hilary Crisp, London





HENRY HUDSON

2014
varnished plasticene
on MDF board,
37 × 47 cm

DESIRE, AROUSAL, LUBRICATION, ORGASM, SATISFACTION

“Eroticism was fundamental to Marcel Duchamp’s artistic production, but not the kind of blatant sexual iconography that makes its way into much contemporary art. Duchamp’s innuendos are instead clinical mechanisations that revolve around the anatomy of desire, taking the sex to it’s absurd mathematical conclusion. Humanity is stripped away to reveal a bare automaton.

“**A BRIDE STRIPPED BARE OF HER BACHELORS, EVEN** is the most famous demonstration of Duchamp’s fascination. The bride is basically a motor, an internal combustion engine whose gasoline is ignited by the bachelors, setting off a chain of mechanico-erotic processes that are impossible to logically analyse. Duchamp is always ahead in the game he plays with his audience, masquerading absurdity with logic and *vice versa*.

“His famous urinal, **FOUNTAIN**, has been interpreted by many as a female symbol. A urinal is by definition a receptacle; however Duchamp’s rotated version becomes a receptacle for the male in a sexual way. It is a man-made female object for exclusive male functions.

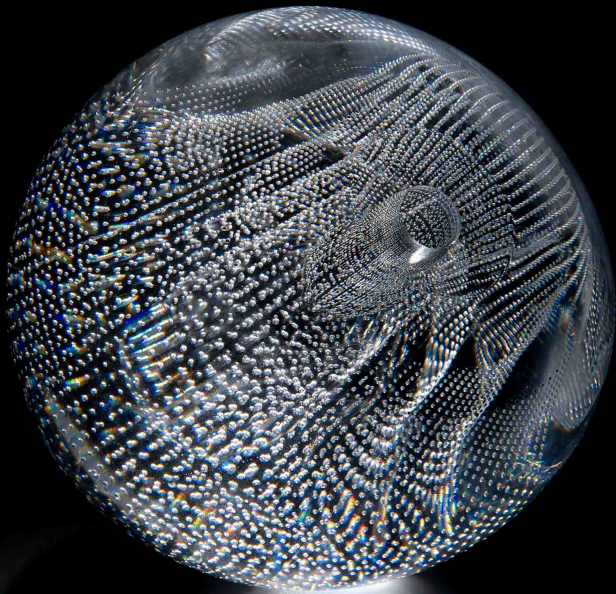
“**DESIRE, AROUSAL, LUBRICATION, ORGASM, SATISFACTION** is an image of one of the four recently lab-grown and successfully implanted vaginas. In its own way,

the man-made vagina, can be seen as a readymade — disembodied and devoid of human connotations, yet saturated with potential functionality. The readymades are just that for art — detached mechanisms divorced from the art context in which they are placed as well as their underlying functionality.

“The lab-grown vagina also embodies the sterilisation and mechanisation of sex, where science meets the primal human instinct for intimacy and reproduction. When implanted, the vagina takes on the life of the human, but in the petri dish it is a sterile mechanism, strange absurd and alien. In the painting this abstraction is taken further still and we are reminded of that famous quote by Duchamp himself: ‘Art should grasp the mind the way the vagina grasps the penis’.”

HENRY HUDSON

SHELLEY JAMES

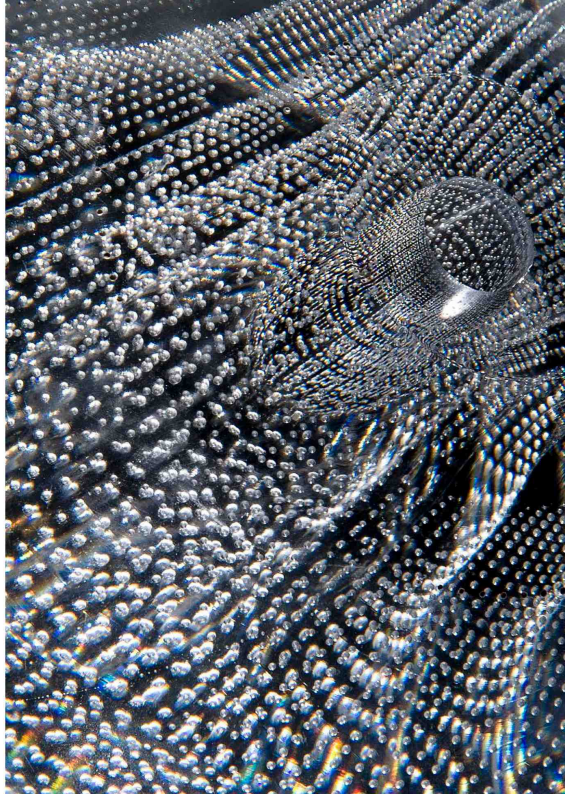


‘C’est le regardeur qui fait l’image’.

“Duchamp’s choice of the active *regardeur* rather than the passive *voyeur* or analytical *observateur* is a vital influence in my work: the sheer physics of light means that glass, quite literally, reflects the viewer and the context in which it is placed. Each piece aims to invite the viewer to look again, to construct their own image.

“His playful and inventive search to find expression for this underlying principle of relativity with its profound implications for classical perspective has informed the work produced for this show: the framed **STAIRCASE** series is inspired by the seminal painting **NUDE DESCENDING A STAIRCASE**, while the hot glass installations reference Duchamp’s keen interest in the new concept of a fourth dimension pioneered by the controversial mathematicians Charles Hinton and Claude Bragdon.”

SHELLEY JAMES
MOIRÉ MATRIX SEAM
2012
hot glass blown by Liam Reeves, 20 x 20 x 20 cm



“As an artist whose practice frequently examines the role of portraiture today, I am particularly drawn to Duchamp's self-portraits where he uses images of others to represent him. Similarly, I have used images of unidentified people and given them new identities to create 'portraits' (e.g. in my **BOYS** series depicting dictators as children). Duchamp created obscure self-portraits to cultivate an air of mystery and had himself photographed as a woman: his alter ego, Rose Sélavy. Andy Warhol, who was undoubtedly influenced by Duchamp, was also known for such tactics. He frequently photographed himself as a woman and, apparently, adopted the persona of the very mysterious female pop artist, Marisol, whom he studied closely.

“I have used a photograph of Warhol in drag as the basis for portraits depicting both Warhol and Duchamp in similar poses. Having seen contemporary paintings of Rose Sélavy, I decided to create a new image of her, not based on any real photograph.”

ANNIE KEVANS

**ANDY WARHOL
IN DRAG
2014**

oil on wood panel, 50 × 40 cm

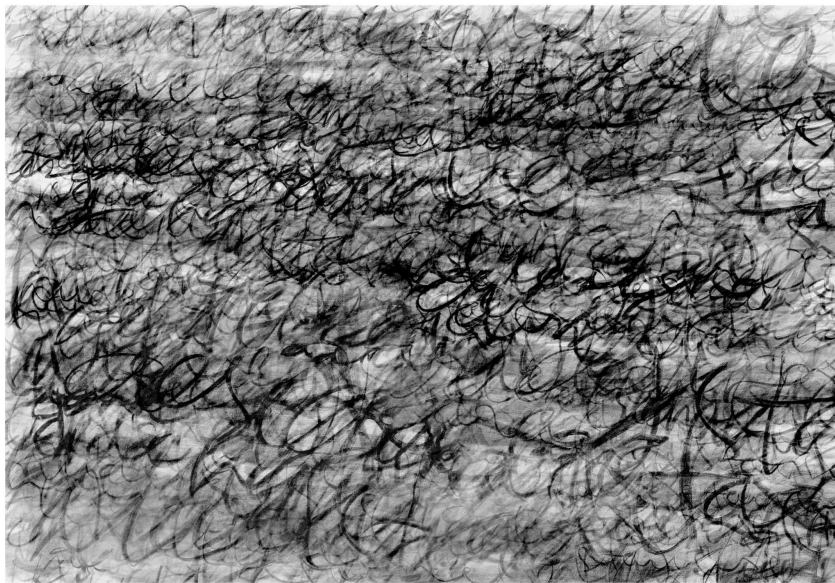


ANNIE KEVANS

MARCEL DUCHAMP
AS ROSE SÉLAVY
2014

oil on wood panel, 50 × 40 cm





“Marcel Duchamp taught me how to push an idea and not to be settled with one medium. He taught me to see beauty in the mundane and to see objects from every angle.”

IDRIS
KHAN

NUDE
DESCENDING
STAIRCASE

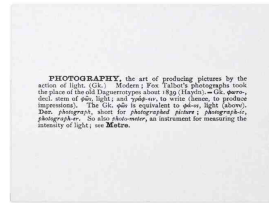
2014
digital c print on aluminium,
177 × 240 cm,
edition of 7

“I learned a lot from Duchamp. At the very beginning of my practice as an artist I had a very practical insight. This was that the ‘unassisted readymades’ constituted a major ontological shift in how we understood art. To me it was clear that what was usable from Modernism was to be found in this work; that if we understood that art must become a question of why, not how, it would be this work — quite separated and isolated from the Dadaist legacy — that could show us the way.

“I wrote about this at the time and my use of objects, installations, photography (as a device not a craft) and such, beginning in 1965, which became a source for many and initiated a shift in making art over the years as well as a staple of my own practice, owed much to this work of Duchamp.



“Such work, identified as appropriation and post-modernism already some years ago now, freed us from an idea of art which was concerned with a Kantian quest for the limits of traditional media (painting, sculpture, lithography *et. al.*) Instead, rather than being about the limits of the media our concern as artists were to face those ontological questions of why, which not only became a reflection on that inherited cultural horizon which forms all of our consciousness, but underscored that, in fact, art has always been about the production of meaning. It made clear, contrary to the presumptions of late modernism, that if art was going to be more than a necktie over the couch with its meaning provided by the market, then artists had to fight for what art could be and not let it be defined by others not artists, and for other reasons.”



JOSEPH KOSUTH

ONE AND THREE
PHOTOGRAPHS
[ETY./HIST.]

1965

Photograph, mounted photograph of a photograph,
and mounted photographic enlargement of a dictionary
left to right: 43 × 64 cm, 43.8 × 64 cm, 61 × 76 cm

“The great
aim of my
life has
been a
reaction
against
taste.”



JANET LAURENCE

- “It's difficult to imagine contemporary art if there hadn't been Marcel Duchamp. He enabled me to make art that begins as an idea, letting the non-retinal to enter into the work process and its reading. His 'serious' playfulness enabled the imprinting of the instantaneous and elusive, a play between thoughts, the senses, chance and the occult.
- “I remember well my first viewing of **THE LARGE GLASS** in Philadelphia. I was transfixed by the glass itself. Cracked within, it had a remarkable presence as material before I began to engage with a reading of mysterious unseen forces within.
- “The subtitle **DELAY IN GLASS** lives with me in my use of glass and my interest in its play between translucency and transparency, its viscosity, its being between a solid and fluid that suspends its own mineral lineage as well as whatever layered upon it.
- “My studio is a laboratory where I can experiment and create actions of transformation and a play between science and art to enable creative occurrences, somewhere between intuition and cognition.”

MINING RESIDUE

2014

mixed media, 36 × 37 × 34 cm



CHRIS
LEVINE

THEN TO NOW
AND THEN AGAIN

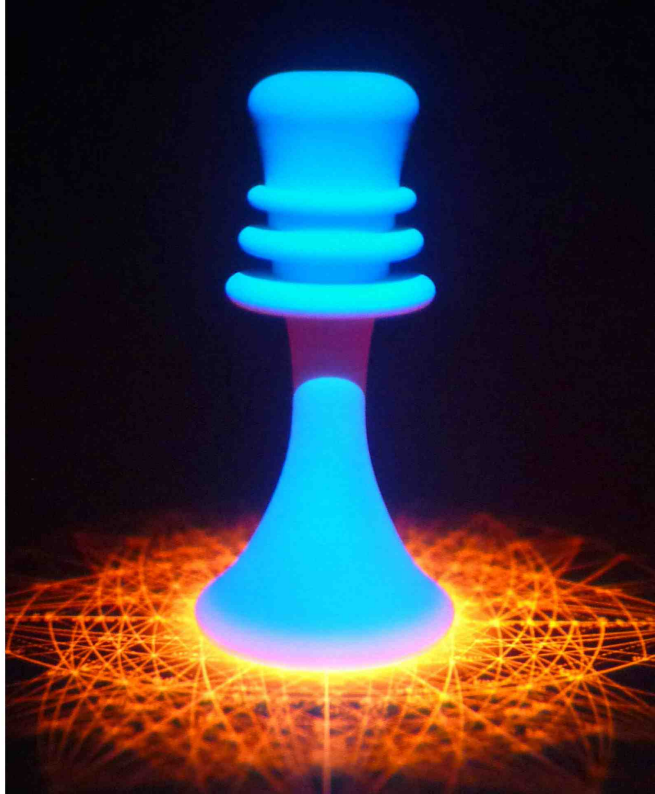
2014

glass and silver halide,
25 × 20 cm

edition of 3 + 1 AP

“Duchamp showed us art can be expressed in unlimited forms, an idea or concept that we engage with on our own terms and that ultimately art is in the eye of the beholder.

“The chess move is a metaphor for the decisions we make and the infinite potentiality of outcomes in this holographic reality.”





“ÉTANT DONNÉS was revealed only after Duchamp's death. He had worked on it secretly between 1946 to 1966. I find it interesting to consider why he may have done this. It relates to many of Duchamp's previous works in terms of its fetishistic qualities and its use of found materials.

“The difference for me is that the hand of the artist is more insistently present — as though Duchamp wished to leave a final conundrum and frustration for his artist followers and critics, refusing to be pigeon-holed. The object of desire (the ‘approximation’ of the female form) is non-realistic and unattainable, just like the landscape that Duchamp renders, based on holiday snaps he had taken combined with oil painting. Both are tantalisingly familiar but out of our reach—alluring, artificial, preserved and encapsulated.”

JULIETTE LOSQ

**PLAN FOR COMPOSITE DRAWING
“EN SOUS-MAIN”
2014**

ink and watercolour on paper with collaged photograph, 100 × 65 cm

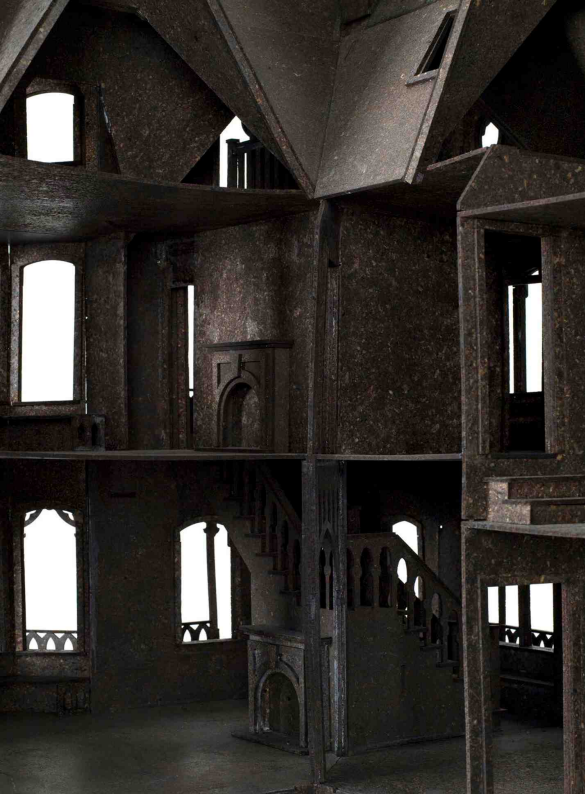
“Duchamp didn't just move the goalposts, he obliterated the pitch and paved the way for others to do exactly the same thing. We're still arguing today about 'what is Art?' because of Duchamp. You wouldn't get Warhol or Emin or Turk or Hirst without him. He turned everybody into an artist. He paved the way for conceptual art, he put painting in its place. His work with 'readymades' influenced so many artists including me. Still a powerful force today, he pushed us to re-examine our aesthetics, our snobberies regarding art and he made it important and not just decorative.”



HELL — PARIS 2011

collage on board, 172 cm ø

DAVID MACH



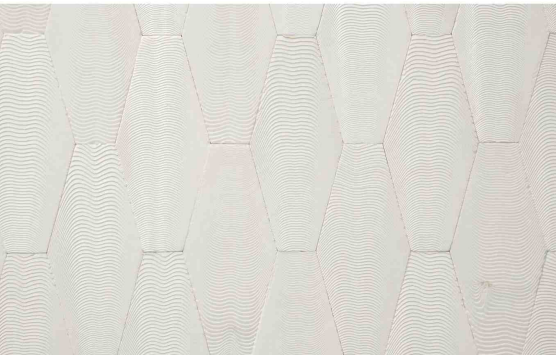
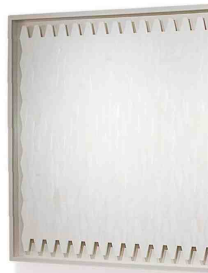
ALASTAIR MACKIE

HOUSE 2008

wasp nests,
steel and glass base
245 × 125 × 100 cm
series of two



“Marcel Duchamp taught me that the subjects of my work are imbued in the things and the land that surround me, and that the more time I spend, but the less I do with these things, the better.”



ALASTAIR MACKIE
COMPLEX SYSTEM 400
2013

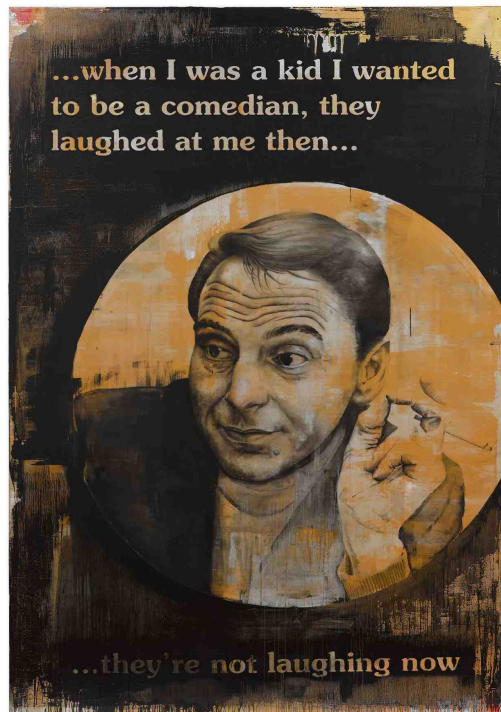
cuttlebone, wood, glass
118 × 176 × 7 cm

“When I was a student I was into — you know — writing on paintings. Actually I still am, even if they're not mine. I guess Duchamp's defacement of the Mona Lisa **L.H.O.O.Q** — she's got a hot ass or something — taught me that that was like... OK... Cool. Y'know.”

HARLAND MILLER

PAINTING FOR BOB MONKHOUSE
2012

oil on canvas, 274 × 183 cm

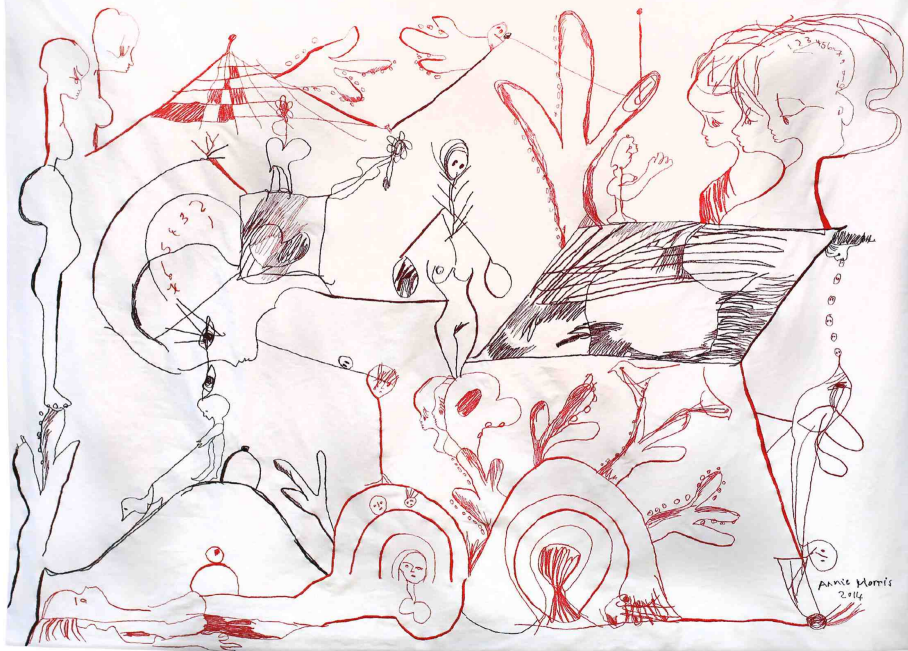




ANNIE MORRIS

“Marcel Duchamp taught me the beauty in irrationality, chance and intuition. He taught me to bring a sense of humour to my work but keep its serious undertone and to always be playful in the act of creating.”

TU M'
2014
polystyrene,
pigment,
metal,
concrete
260 cm high



ONCE MORE TO THIS STAR 2014 canvas and thread, 139 × 175 cm

STEPHEN
WELSON

THE LARGE WOOD

2013
mixed media, 106 x 55 x 40 cm

“Duchamp gave us license to
hang/display what we like,
to collaborate with the world
and its many wonders, to give
art works tantalising titles
that may or not be a window
into the understanding of the
object in front of us.”





DOUBLE NEGATIVE

SUE WEBSTER
& TIBON WIL

2009
painted bronze, 29 × 27.2 × 39.7 cm, edition 3 of 6 + 2 artist proofs

“An American Art dealer once recounted a story of when Marcel Duchamp came to visit a mutual friend's house in the South of France where he was a guest that summer. He opened the door to greet Duchamp who was standing on the doorstep without a suitcase but wearing a rather large grey suit — something that seems far too hot for the climate. Marcel Duchamp proceeded to step out of the suit to reveal an exact copy underneath, which he then stepped out of to reveal another. He was also wearing three identical shirts and matching sets of underwear.”

SUE WEBSTER

“It's not what he did, it's what he chose to leave out.”

TIM NOBLE



NON ZERO ONE

SOMETHING YOU'VE ALREADY SEEN

2014

interactive performance installation
(audio in headphones)

“Some things are indescribable,
so don't describe them.
Your experience is yours.
Be interested, not interesting.
We can never predict
the results of chance and
choice.
It is what it is.”

“Easy on the eye is too lazy,
doing what I know is too
easy, seeing without thinking
is irresponsible, looking
without laughing is missing —
something. The mind is more
important than the eye, the rules
are there to be broken, there is
always another perspective —
surprise. Strange tricks of the light,
leaps of logic and flipped horizons
which tease and challenge. Serious
imagination which never takes itself
seriously. Nothing is just what it
seems — or does only what it seems
to do or was designed to do or doesn't
or wasn't. There is always a new way.
Different is brave.”

ANGELA PALMER **SILVER CANTEEN, EVEN** 2013

animal vertebrae dipped in silver,
bespoke canteen in Muirapiranga hardwood, lined in green baize, 45 × 45 × 12 cm





ANGELA PALMER SILVER CANTEEN, EVEN 2013

animal vertebrae dipped in silver,
bespoke canteen in Muirapiranga hardwood, lined in green baize, 45 × 45 × 12 cm

“I have had an absolutely wonderful life, an intensive lust for life... I had luck, fantastic luck! Not a day without eating, and I have never been rich either. Everything turned out well.”





CORNELIA
PARKER

THE DISTANCE

(A KISS WITH
STRING ATTACHED)

2003

digital pigment print on Hahnemühle Photo Rag 308gsm
36.3 x 29.8 cm

“Duchamp taught me
not to give to give too much
credence to the *status quo* and
make art on your own terms.”



THE DISTANCE (WITH CONCEALED WEAPON)
2014

mile of string (once used to wrap a Rodin

and vandalised by a Stuckist), hidden object
36 x 36 cm

CORNELIA PARKER

“
We all stand on the
shoulders of giants but
Duchamp's shoulders seem
that bit wider, his reach that
bit broader. From him and his
followers, I have learnt — among
other things — about the beauty
of ideas, the validity of play,
when to mess with things and
when to leave them alone
and how elegant bicycle
wheels are.”

BACK AND FORTH 2001
NIK RAMAGE

motor, bicycle wheels,
pulleys, steel
89 × 73 × 100 cm





MAN RAY

ROSE SÉLAVY
1921

“It’s all one thing in the end —
giving restlessness
a material form.”

gold tone/gelatin silver print, 18 × 22 cm, printing date unknown
photographer’s “8 Rue Du Val-de Grace, Paris” stamp,
and Andre Chenue & Fils label on print verso

ALEX SETON

GLORY HOLE

2013

Wombeyan marble,
drilling core and dust,
hardwood,
110 × 120 × 50 cm

“Careful observation of material
can be the best vehicle for
irreverent story telling.”



ALEX SETON



CONRAD SHAWCROSS

MEASUREMENT AND CONTROL FOR THE INFINITE

2002

ply, oak, mirror, leather, 150 × 30 × 30 cm

“What Marcel Duchamp taught me:
the suspension of disbelief.”





THE CELESTIAL METERS

2009

stainless steel, plywood, dimensions variable

CONRAD SHAWCROSS

CONRAD SHAWCROSS

SEVEN DAYS

2013

silver, oak box, pencil on paper,
21.1 × 131.5 × 7.5 cm





“The real
point of the
readymades
was to deny
the possibility
of defining
art.”

DAVID SHRIGLEY
SCULPTURE OF TV
1999

polyester pigment and fibreglass, 41 × 31 cm
edition of 3

“I went to a talk by Bruce McLean when I was at art school. Bruce said: ‘All the best artists piss about. Duchamp was brilliant at pissing about.’

“I wondered whether this was a reference to Duchamp’s urinal, but it seemed to resonate with me nonetheless. Duchamp’s pissing about begat Bruce McLean’s pissing about which has now begat me pissing about.”

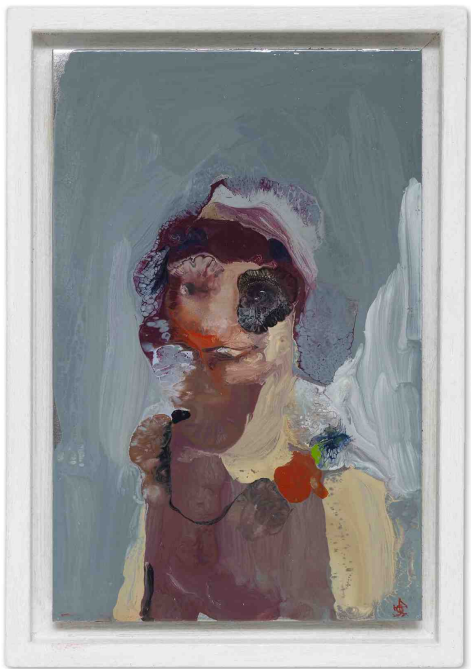


GERALDINE
SWAYNE

3102 NOISIA
NIGHT

enamel on aluminium,

12.5 × 7.5 cm

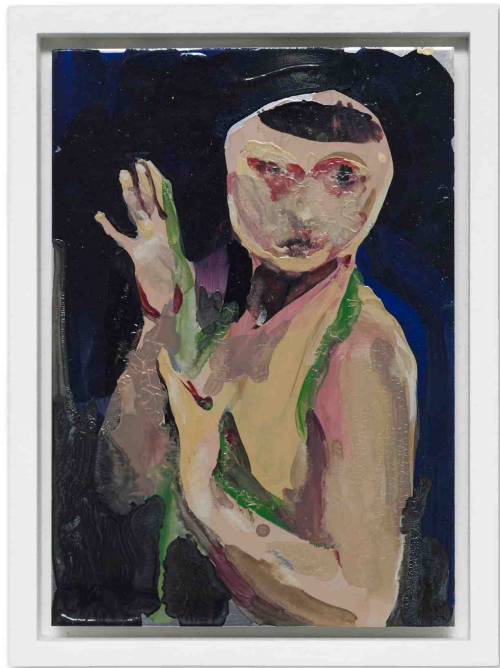


GERALDINE SWAYNE

“Dear MD,
You showed me how to take
it seriously, even when it's
funny, and, in the process,
however weird, that there
is no 'should'.”

ANNA'S
BIG MOMENT 2014

enamel on aluminium,
16.5 x 11 cm





**JAMES
THURGOOD**
**BEAUTIFUL
IMAGE
#8**

2013

digital C-type photograph
and 24ct gold leaf
127 × 102 cm

“

Destruction
is also creation.
The creative act is
not performed by
the artist alone; the
spectator brings
the work in contact
with the external
world by deciphering
and interpreting its
inner qualifications
and thus adds his
contribution to the
creative act.

”

“He taught me that it's possible — Duchamp is a floating signifier; he personifies the poet-philosopher converting stories and accidents into cerebral prompts; he confuses, confounds and opens doors to ways of esoteric thinking and long-term musing...”

GAVIN TURK



ROTOR RINGS

2012

mixed media, 275 × 400 × 100 cm

Rough sketches for
**STOCHASTIC
AXLE
FOR THE
GREAT
CELESTIAL
DYNAMO
2014**

[illegible]

WHAT DUCHAMP [TRIED] TO TEACH ME ...

LESSON / LECTURE	SUBJ.	TUTOR	P/E
1. EQUIVALENCE OF LANGUAGES	THEORY	M.D	P
2. COMEDY, ABSURDITY AND HUMOUR	LIT.	M.D	P
3. CHANCE AND PROBABILITY	MATH.	M.D	P
4. PAINTING	ART	M.D	P
5. PIPES AND CONVERSATIONAL PROPS	DRAMA	M.D	P
6. AESTHETICS AND GEOMETRY	MATH.	M.D	P
7. EROTIC METAPHYSICS	PHIL.	M.D	P
8. DETACHMENT	PRACT.	M.D	P
9. PROBLEM SOLVING AS AN ART	THEORY	M.D	P
10. CHESS - MIDDLEGAME	SOC.	M.D	P
11. ECONOMICS OF PATRONAGE	HIST.	M.D	P
12. PATIENCE	PRACT.	M.D	P

EXTRA LECTURE ON WEDNESDAY EVENING ...
 "HANGING WITH PICABIA" IN THE MAIN HALL FROM 7PM
 DRINKS TO FOLLOW.



KEITH TYSON
SIREN
 2013

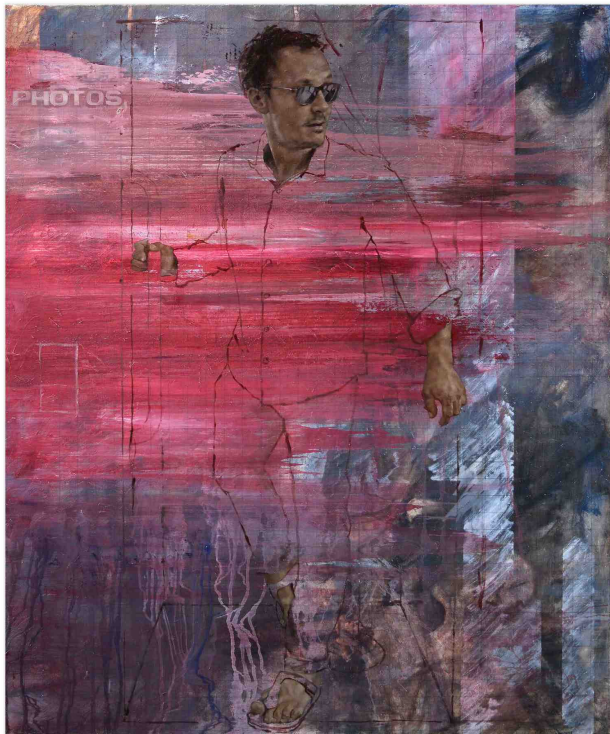
oil on found painting

JONATHAN YEO

“In the 20th Century, while most artists were using portraits merely as a vehicle for showcasing their own stylistic innovation, Duchamp seemed to be exploring the genre itself, often using his own image as a subject to make a point. By using portraits as a starting point, often as a proxy for identity, the narrative widened far beyond the immediate subject of the work. The idea of retaining the formal characteristics of the genre, while using it to highlight conceptual ideas, has always seemed to me the way portraiture is most likely to evolve in the future.”

SELF PORTRAIT 2014

oil on canvas, 115 × 145 × 10 cm (framed)



“Death is an indispensable attribute of a great artist. His voice, his appearance, his personality – in short, his whole aura – intrudes such that his pictures are overshadowed. Not until all these factors have been silenced, can his work be known for its own greatness.”



“One hundred years ago Duchamp created the readymade by appropriating a pre-existing object and declaring it art. Whether consciously or not, artists of all ages are still feeling the aftershocks of Duchamp’s radical and inventive approach to making and defining art. He exercised freedom of such gigantic proportions that I cannot imagine how difficult it was for the artists selected for this show to respond. They have been brave and generous in collectively celebrating the legacy of an artistic giant. I am very grateful that you have given time and energy for this exhibition. Thanks also to all the galleries for their support and to the glorious team at FAS who helped pull together an exhibition of unprecedented proportions.”

KATE BRYAN

Director, The Fine Art Society Contemporary

special thanks MARTIN AND LESLEY REITH
SARA TERZI
TIM BARNES
TIM BAKWELL
JENNIFER SCOTT
ZAHN
ROB AND NICKY CARTER
GIANNI ALEN-BUCKLEY
ROB OWEN
JAMES BRYAN
SAM PARKER
BOWLES
THOMAS GIRST
JOAN BAKEWELL
MARK DALE

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on the occasion of the exhibition

WHAT MARCEL DUCHAMP TAUGHT ME

10 October — 5 November 2014

Curated by Kate Bryan

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CONTEMPORARY**

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