

Marcel Duchamp and New Zealand Art, 1965 – 2007
By Means of Duchamp's Peripheral Vision: Case Studies in a History of Reception

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Volume I

**A thesis submitted to the Victoria University of Wellington in partial
fulfillment of the requirements for the degree of Doctor of Philosophy in
Art History.**

Victoria University of Wellington

2012

Abstract

This thesis examines the reception to Marcel Duchamp in New Zealand from 1965 to 2007. It takes as its subject two exceptional occasions when Duchamp's work arrived in New Zealand and the various ways in which select New Zealand artists have responded to his work since that date. In doing so, this thesis acknowledges the shifting ideologies that underpin the reception of Duchamp which are characteristic of each decade. Thus it reads Duchamp's reception through the conceptual and 'linguistic turn' in post-formalist practices in the late 1960s and 1970s; the neo-avantgarde strategies of the late 1970s and 1980s; a third-wave response to the readymade in the 1990s – which leads to an expanded notion of art as installation practice in the mid- to late 1990s. Finally, it offers a take on the readymade paradigm after post-modernism, as seen in a return to artisanal craft.

This historical account of artistic practice in New Zealand is woven around two remarkable events that entailed Duchamp's works actually coming to New Zealand, which I reconstruct for the first time. These are: *Marcel Duchamp 78 Works: The Mary Sisler Collection (1904–1963)*, the exhibition that toured Auckland, Wellington and Christchurch in 1967; and the bequest of Judge Julius Isaacs and Betty Isaacs to the National Art Gallery in 1982 which included three works by Duchamp. The first took place in the 1960s during the first wave of exhibitions that brought Duchamp to a global audience. Here I argue that, rather than a belated response, this was contemporaneous with other events, proving that New Zealand was an active participant in the initial global reception of Duchamp. The second concerns the process by which Duchamp's works entered a public collection. Here, I offer an account that reveals the uniqueness of Duchamp's gifting of artworks to friends, and argues for the special importance of this gift, given the scarcity of Duchamp's work, due to his limited output.

This thesis also reads Duchamp through the lens provided by New Zealand's situation on the periphery. Thus it offers an analysis of Duchamp's life and work that, while acknowledging his centrality in twentieth-century art, takes from his example those components of his practice deemed relevant to the situation of art and artists here in New Zealand. By this means I locate those elements of Duchamp's life story, his work and legacy that tell us something new about how to diffuse the power of the centre. Drawing on the consequences of the processes of decentralisation that have reshaped the landscape of global culture, this account reveals new relationships between margin and centre that provide new ways to connect Duchamp with subsequent generations of New Zealand artists. The aim here is to defy the assumed separation of New Zealand from international trends, rethink our subservient ties to England, to offer a new version of a local art history that knits our artists into a global mainstream without rendering them beholden to a master narrative that derives from elsewhere.

Contents	Page
Acknowledgements	4
Abbreviations	6
Plates	7
List of Illustrations	8
Prologue	32
Introduction	35
Chapter One Duchamp on the Margins—On Overcoming Territory	57
Chapter Two Marcel Duchamp: 78 Works the Mary Sisler Collection (1904 – 1963), 1967	89
Chapter Three <i>An Avant-Garde</i> : Post-Object Art, 1969 – 1983	125
Chapter Four The Isaacs' Bequest (1982) and Other Travelling Accounts	176
Chapter Five Widening the Field	197
Chapter Six Made by Hand and Conclusion	221
Appendices	241
Appendix I Major exhibitions and publications on Duchamp 1954 – 1974	
Appendix II Duchamp's trans-Atlantic and other ocean sailings 1915 – 1942	
Bibliography	245

Acknowledgements

To Christina Barton who took a real interest in this topic when we first met. Her unique research that figures New Zealand's borders 'permeable' has made for a remarkable period of learning. I am indebted to her knowledge and intellectual standing.

Thanks to Dr. Raymond Spiteri for providing sound support as second supervisor, especially his counsel on tackling a timeframe for core chapters and preparation for the oral examination.

Massey University provided funds that allowed me to concentrate for a semester on my studies in both 2005 and 2009 with reduced teaching commitments. I thank Assoc. Professor Tony Whincup, Head of School of Visual and Material Culture for approving research grants to enable me to conduct research throughout New Zealand. I thank colleagues in the School of Visual and Material Culture and School of Fine Arts who have provided support along the way—especially Dr. Bronwyn Labrum and Georgiana Morison.

Thanks to Shelley Carlyle for providing a proof of the full draft and Gretchen Leach for her eagle eyes and proficiency with grammar when proofing the final document. I am most thankful to Alice Moore for her assistance with the collation and compilation of the visual support in Volume II. Thanks to Rebecca Rice and Matt Plummer, two fellow postgraduate students in art history, who have been supportive and were always willing to have a chat and share E-mail.

Special thanks must be paid to Gil Docking. His correspondence provided insight into the origin of the Sisler Collection tour to New Zealand in 1967. To the late Don Peebles for the review of the Duchamp show he wrote in 1967 and his insights on events. Sincere thanks to all the artists and arts professionals who assisted me in this research. Adrian 'Reginald' Hall, Jim Allen and Bruce Barber, Kieran Lyons, Roger Peters, and David Mealing have been informants on their work and Auckland post-object art in the 1970s. Andrew Drummond and Paul Cullen were both generous in interview and when I followed up in E-mail correspondence.

Thanks to Professor Wystan Curnow. In an early interview he offered some real encouragement for the topic yet urged me to make my case studies carefully. Later he provided thoughts at a crucial time. Many thanks to Dr. John Finlay for encouraging me, particularly extending discussion on the context of the European *avant-garde* and the merging of the boundaries between artist and skilled labourer. Thanks also to Robert Leonard, who took an interest in my studies and talked me through some material. Jim Barr provided assistance with recollections on his time as a student in 1967 in Christchurch, and his gift of an original catalogue of the Sisler Collection exhibition was a generous touch in support.

Information gathering from archives and libraries has been an extensive task. I am grateful to Susan Thomson (Graduate student, University of New York) for providing photocopies of letters housed in the Mary Sisler Archives, Museum of Modern Art. Individuals who work in archives, libraries and museums in New Zealand have offered me much support. At the Museum of New Zealand Te Papa Tongarewa: Jennifer Twist (Archivist); Jo Moore (Image Centre); Tony Mackle

(Prints and Works on Paper); Victoria Boyack (Te Aka Matua Reference Librarian). At the E H McCormick, Auckland Reference Library, AAG, special thanks to Caroline McBride and to Catherine Hammond. At the Elam School of Fine Arts Reference Library, Auckland University, Jane Dodd (Elam Archives). Thanks to the Christchurch Art Gallery archivist/librarian Tim Jones and Erin Kimber at the MacMillan Brown library. Special thanks to Devon Sinclair at the Ilam School of Fine Arts reference library (before its disestablishment in 2007).

Locating images for reproduction has been a considerable task. I am grateful to individuals listed above for their assistance. I am particularly indebted to artists and arts professionals for supplying these from their personal collections or pointing me in the right direction.

Many thanks to my lovely friends Maddie Leach and Gary Bridle up the road in Karehana Bay. Thanks to Tim and Jane Sandbrook for looking after Tobias and Elliot on the occasions I conducted primary research in Auckland; and to Jane for two weeks in June 2011 when I really needed time to push the final draft.

To my sister Sarah Moore who went through some real personal trials in 2009 and by holding up so well gave others strength. I owe gratitude to my brother Michael Moore for reading draft material at various stages throughout my studies and his constructive feedback. To my parents Brian and Margaret Moore for looking after Tobias and Elliot on the occasions I was conducting research in Christchurch and Otago; for clarifying some points on mathematics and physics over the telephone, and for their love and support over many years.

To my extraordinary family: Alice Kate, Tobias and Elliot. I simply could not leave them out. They are my home.

Abbreviations

In referencing the following abbreviations will be employed.

ACAG	Auckland City Art Gallery Toi o Tamaki
CAG	Christchurch Art Gallery Te Puna o Waiwhetu
CAGA	Christchurch Art Gallery Te Puna o Waiwhetu Archives
EHMcCRL	E. H. McCormick Reference Library, Auckland City Art Gallery
Elam	Elam School of Fine Arts, University of Auckland
GBAG	Govett-Brewster Art Gallery
MoMA	Museum of Modern Art New York
MoMAA	Museum of Modern Art Archives
MSPP	Mary Sisler Personal Papers
NAG	National Art Gallery
POAA	Post-object Art Archives
RMcdAG	Robert McDougall Art Gallery
TAMRL	Te Aka Matua Reference Library, Te Papa
Te Papa	Museum of New Zealand Te Papa Tongarewa
TPA	Te Papa Archives

List of Plates

Plates

Plate 1. Four works that changed the course of twentieth-century art

Plate 2. *Breeding Ground for Dust*, 1920. Ecke Bonk, *Marcel Duchamp: The Portable Museum*, 43.

Plate 3. Poster for *Marcel Duchamp: 78 Works The Mary Sisler Collection (1904 – 1963)*. EHMCCRL: Marcel Duchamp 1967 exhibition file, ACAG.

Plate 4. Jim Allen at Bruce Barber's Whatipu Beach Performance, Wednesday 25 April, 1973. POAA: Bruce Barber's artist's file, Elam.

Plate 5. Telegram from Chemical Bank Corporation (N.Y.) to the NAG. Postmarked 6 June 1981, Wellington, New Zealand. TPA: MU00000-4-23-2, Te Papa.

Plate 6. L. Budd and 'the artists,' *Forgive Descartes, I AM Pascal*, 1998, assisted readymade. MacMillan Brown Library, University of Canterbury.

Plate 7. Maddie Leach, annotated construction plans for the boat in *My Blue Peninsula*, 2007. Image courtesy of the artist.

List of Illustrations

Prologue

P.1 Duchamp, *The Green Box (deluxe edition)*, 1934. 33.2 x 28 x 2.5 cm. Edition of 20. Naumann, *The Art of Making Art in the Age of Mechanical Reproduction*, 114-115.

P. 2 Diagram based on Duchamp's etching entitled *The Large Glass Completed*, 1965. Dawn Ades, Neil Cox and David Hopkins, eds., *Marcel Duchamp*, 82-83.

Introduction

1.1 *Bicycle Wheel*, 1913, in Duchamp's Studio, 33 West Street, New York, 1917-18. Original lost. Arturo Schwarz, *The Complete Works of Marcel Duchamp*, 186.

I.2 Denise Browne Hare, *Door of Marcel Duchamp's studio on East Eleventh Street, New York*, 1968. Michael R. Taylor, *Marcel Duchamp. Étant donnés*, 4-5.

I.3 Readymade shirt selected by Tom Kreisler. Date unknown. Image courtesy of Aaron Kreisler.

I.4 Paul Hartigan, Colin McCahon letterbox as readymade. circa 1972.

I. note9 Raymond Duchamp, *Coffee Mill (Etching)*, 1947, copperplate, 18 x 8cm. Schwarz, *The Complete Works*, 696.

Chapter One Duchamp on the Margins—On Overcoming Territory

1.1 Duchamp, *Nude Descending a Staircase, No.2*, 1912, oil on canvas, 146 x 89 cm. Schwarz, *The Complete Works*, 318.

1.2 *S.S. Rochembeau*, French Line, Black and white photograph, 1915. Retrieved 20 February 2011 from, http://lombard-avenue.smugmug.com/Genealogy/ELLERO-FAMILY-HISTORY/213164_suFSC/3.

Unknown photographer, Marcel Duchamp, 1915. Gough-Cooper and Caument, eds. *Ephemerides*, entry 28 July 1915.

1.3 Duchamp, *Nine Malic Moulds*, 1914-15, oil, lead wire, and sheet lead on glass, mounted between two sheets of glass, 66 x 102.2 cm. Collection Alexina Duchamp. Schwarz, *The Complete Works*, 633.

1.4 Duchamp, rectified postcard of the Bordeaux Bridge, 1915. Gough-Cooper and Caumont, *Ephemerides*, entry for 8 June 1915, unpaginated.

1.5 Duchamp, *3 Standard Stoppages*, 1913-14, Prussian blue canvas, glass plates, croquet box, wooden slats. Schwarz, *The Complete Works*, 345.

1.6 Duchamp, *3 Standard Stoppages*, 1913-14, wooden slats placed upon glass plates. *Marcel Duchamp 78 Works: The Mary Sisler Collection*, 1967 exhibition catalogue, unpaginated.

1.7 Duchamp, *3 Standard Stoppages*, 1913-14, colour image. Schwarz, *The Complete Works*, 347.

1.8 Standard Metre, Pavillon de Breteuil, Sevres, France. de Duve, ed. *The Definitively Unfinished Duchamp*, 54.

1.9 Duchamp, *Network of Stoppages*, 1914, oil on canvas, 147.7 x 197 cm. Museum of Modern Art. Schwarz, *The Complete Works*, 347.

1.10 Duchamp, *Cemetery of Uniforms and Liveries No. 1*, 1913, pencil on paper, 32 x 40.5cm. Schwarz, *The Complete Works*, 342.

1.11 Duchamp, *Cemetery of Uniforms and Liveries, No. 2*, 1914, pen and ink on paper, 32 x 42.5 cm. Schwarz, *The Complete Works*, 342.

1.12 Duchamp, *Bottle Rack*, 1936 replica of 1914, in *Exposition of Surrealist Objects*, Paris 1936. Lewis Kachur, *Displaying the Marvellous*, 90.

1.13 Duchamp, *Bottle Rack*, 1964 replica of 1914, Item 51, Mary Sisler Collection at the ACAG, 1967. Darcy Lange, Diploma Fine Arts (Hons), Elam School of Fine Arts, Auckland University, 1967.

1.14 Duchamp, *The Bride Stripped Bare by Her Bachelors, Even*, 1913, pencil on tracing cloth, 33 x 28cm. Schwarz, *The Complete Works*, 332.

1.15 Duchamp, *Trébuchet (Trap)*, 1917, coat rack nailed to floor in Duchamp's Studio, 33 West Street, New York. Original lost. Schwarz, *The Complete Works*, 186.

1.16 Duchamp, *Trébuchet (Trap)*, 1964 replica of 1917, coat rack nailed to floor. Schwarz, *The Complete Works*, 655.

1.17 Duchamp, *The Large Glass* in the *International Exposition of Modern Art*, Brooklyn Museum, 1926-27. Gough-Cooper and Caumont, eds. *Ephemerides*, entry for 19 November 1926.

- 1.18 Duchamp, *Sculpture for Travelling*, 1918, black and white photograph of cut-up bathing caps, 7 x 5 cm. Schwarz, *The Complete Works*, 659.
- 1.19 Duchamp, *In Advance of the Broken Arm* (original), 1915, New York, wood and galvanised iron snow shovel. Original lost. Schwarz, *The Complete Works*, 636.
- 1.20 Duchamp, *Comb*, 1916, Steel dog comb, 16.6 x 3 x .3cm. National Gallery of Canada, Ottawa. Museum Jean Tinguely, 83.
- 1.21 Duchamp, *The*, 1915, New York. Manuscript in ink on paper. 22.9 x 14.3 cm. Schwarz, *The Complete Works*, 639.
- 1.22 Duchamp, Extant image of *Coat Rack* (original) in Duchamp's 1917 New York Studio (details). Schwarz, *The Complete Works*, 655-656.
- 1.23 Duchamp, Extant image of *Hat Rack* (original) in Duchamp's 1917 New York Studio. Schwarz, *The Complete Works*, 655-656.
- 1.24 Duchamp, *Apolinère Enameled*, 1917, pencil and paint on cardboard and painted tin (ex advertising sign for Sapolin Enamel), 24.4 x 33.9cm. Schwarz, *The Complete Works*, 647.
- 1.25 Rhonda Shearer, perspective lines on *Apolinère Enameled*, from <http://www.marcelduchamp.net/marcelduchamp-Impossible-Bed.php>.
- 1.26 Duchamp, *Why Not Sneeze Rose Sélavy?*, 1921, 152 marble cubes in the shape of sugar lumps, a thermometer, a cuttle bone and small birdcage 11.4 x 22 x 16 cm). Mundy, *Duchamp, Man Ray, Picabia*, 43.
- 1.27 Duchamp, Photographic template for *Bottle Rack* reproduction in the *Boîte-en-Valise*, 1936-42. Juan Antonio Ramirez, *Duchamp, love, death, even*, 38.
- 1.28 Henri-Pierre Roché in Duchamp's Studio at 33 West 67th Street, New York, 1917-18. Bonk, *The Portable Museum*, 234.
- 1.29 Duchamp, *Farewell to Florine*, August 13, 1918, ink and coloured pencil on paper, 22.1 x 14.5cm. Schwarz, *The Complete Works*, 660.
- 1.30 Duchamp playing chess on the balcony of Katherine Dreier's apartment, Buenos Aires, 1918. Hans Belting, *Looking Through Duchamp's Door*, 42.
- 1.31 Duchamp, View of *To Be Looked at (From the Other Side of the Glass) With One Eye, Close To, For Almost an Hour*, 1918, Buenos Aires, black and white

photograph, Collection Arturo Schwarz, 7.5 x 8.8cm. Hans Belting, *Looking Through Duchamp's Door*, 43.

1.32 Duchamp, Chess Stamps, 1919. Schwarz, *The Complete Works*, 664.

1.33 Yvonne Chastel, Portrait of Marcel Duchamp, 1919, Buenos Aires. Anne Collins Goodyear and James W. McManus, eds. *Inventing Marcel Duchamp: The Dynamics of Portraiture*, 142.

1.34 Marcel Duchamp, reverse print of Chastel. Schwarz, *The Complete Works*, 672.

1.35 Duchamp, *Paris Air (50 cc of Paris Air)*, December 1919, readymade glass ampoule, 13.5cm high, 20.5 cm circumference. Label printed: *Sérum Physiologique*. Louise and Walter Arensberg Collection. Schwarz, *The Complete Works*, 676.

1.36 Duchamp, *Postcard of Paris Air*, 1937, 10.5 x 14.8cm. Bonk, *The Portable Museum*, 202.

1.37 Duchamp, *L.H.O.O.Q.*, 1919, reproduction of da Vinci's *Mona Lisa*, to which Duchamp added a moustache, goatee and title. 19.7 x 12.4 cm. Private Collection, Paris. Schwarz, *The Complete Works*, 670.

1.38 Duchamp, *Fresh Widow*, 1920, New York, miniature French window, eight panes of glass covered with black leather, 1.9 x 63.3 x 10.2cm. Museum of Modern Art, Katherine S. Dreier Bequest, 1953. Schwarz, *The Complete Works*, 678.

1.39 Duchamp, *Beautiful Breath: Veil Water (Perfume Bottle)*, 1921. Assisted readymade, 16.3 x 11.2 cm. Schwarz, *The Complete Works*, 382.

1.40 Rose Sélavy, *Vous Pour Moi?*, baggage tags, 1947, New York. Hulten, *Marcel Duchamp: Art and Life*, 84.

1.41 Man Ray, *Portrait of Rose Sélavy*, 1921, New York, sepia toned print, 15 x 11cm. Alexina Duchamp collection. Schwarz, *The Complete Works*, 692.

1.42 Man Ray, *Rose Sélavy*, 1921, Paris, black and photograph retouched by Duchamp, 13.5 x 10.7cm. Schwarz, *The Complete Works*, 693.

1.43 Man Ray, *Rose Sélavy*, 1921, Paris, black and photograph, 21.7 x 17.7cm. Collection Alexina Duchamp. Schwarz, *The Complete Works*, 693.

1.44 Victor Obsatz, *Portrait No. 29 (Double Exposure: Full Face and Profile)*, 1953, gelatin silver print, 25.4 x 20.3cm. Anne Collins Goodyear and James W. McManus, eds. *Inventing Marcel Duchamp: The Dynamics of Portraiture*, 217.

1.45 Man Ray, photograph of Duchamp behind *Rotary Glass Plates*, at 246 West 73rd Street, New York, 1920. Schwarz, *The Complete Works*, 683.

1.46 Man Ray, photograph of Duchamp behind *Rotary Glass Plates*, at 246 West 73rd Street, New York, 1920. Bonk, *The Portable Museum*, 234.

1.47 Duchamp, *Door: 11 rue Larrey*, Paris, 1927. Door made by a carpenter to Duchamp's specifications. 220 x 62.7 cm. Schwarz, *The Complete Works*, 717.

1.48 Postcard of the *S.S. France* docked at Le Havre Sea Port. Retrieved 29 December 2010 from, <http://www.greatships.net/france2.html> 13/01/10.

1.49 Postcard of the *S.S. France* departing Le Havre. Retrieved 29 December 2010 from, <http://www.thegreatoceanliners.com/mauretania2.html>.

1.50 Adolphe Muron Cassandre, poster artwork, 1936. Retrieved 29 December 2010 from, http://www.allposters.com/-sp/Poster-Emphasising-the-Great-Size-of-the-French-Transatlantic-Liner-at-le-Havre-Posters_i1876944_.html.

1.51 circa 1930s' French Michelin road map. Retrieved 29 December 2010 from, <http://collectibles.bidstart.com/Michelin-c-1930s-Geneve-Bern-France-Road-Map-/10793097/a.html>.

1.52 Duchamp, *Sixteen Miles of String*, installation for *First Papers of Surrealism*, New York 1942. Schwarz, *The Complete Works*, 767.

1.53 Duchamp, *Boîte-en-Valise*, Series A, Paris 1941 – New York 1942-49. 20 copies. 41 x 38 x 10.5 cm. Bonk, *The Portable Museum*, 13.

1.note16i Len Lye in Sydney ca. 1922, black and white portrait photograph inscribed 'Ish Ki Bibble' ('I should worry!'). Photographer unknown. Horrocks, *Len Lye: A Biography*, plate before 73.

1.note16ii *S.S. Euripides*.
<http://swallow.into/img/Places/ships/ssEuripides2.jpg>.

1.note16iii Len Lye, *Loop* (in motion), 1963-64, steel, magnetised and programmed, 84" x 72" x 12". Peter Stelz, *Directions in Kinetic Sculpture*, 46.

1.note16iv Len Lye, *Trilogy: A Flip and Two Twisters* (in motion), 1965, stainless steel, motorised and programmed, flip 88" x 54"; twisters, each 96" x 72". Peter Stelz, *Directions in Kinetic Sculpture*, 47.

1.note44 Duchamp, *With Hidden Noise*, 1916, ball of twine, two metal plates engraved, 11.4 x 12.9 x 13cm. Schwarz, *The Complete Works*, 370.

1.note60 Man Ray and Duchamp, *Dust Breeding*, 1920, gelatin silver print, 7.2 x 11cm. Mundy, ed. *Duchamp, Man Ray, Picabia*, 86

1.note63 Marcel Duchamp, *Unhappy Readymade*, 1920, photograph gelatin-silver print, 11 x 7 cm. Schwarz, *The Complete Works*, 669.

1.note68 Unknown photographer, *Five-Way Portrait of Marcel Duchamp*, 1917, photo postcard, 8.9 x 13.3 cm. Anne Collins Goodyear, et al, *Inventing Marcel Duchamp*, 137.

1.note75i Photograph of Yvonne Chastel on deck chair onboard *S. S. Crofton Hall*, 14 August 1918. Hans Belting, *Looking Through Duchamp's Door*, 28.

1.note75ii 'If the exciters are driven by motors obtaining their power from the alternators, their motors cannot be started until the alternators are excited'. Anne D'Harnoncourt and Kynaston McShine, eds. *Marcel Duchamp*, 122.

1.note75iii Duchamp, *Handmade Stereoscopy*, 1918-1919, pencil over stereopticon slide, 6.8 x 17.2 cm. Hans Belting, *Looking Through Duchamp's Door*, 32-33.

1.note75iv Duchamp, *The Green Ray*, 1947, New York-Paris, Installation for the Exhibition of Surrealism. 28 cm diameter, de Duve, ed. *The Definitively Unfinished Marcel Duchamp*, 260

1.note75v Duchamp, note on *S.S. Crofton Hall* stationery, written on board 1918. Note from *À l'infintif* (The White Box, 1967).

Chapter Two Marcel Duchamp: 78 Works the Mary Sisler Collection (1904 – 1963), 1967

2.1 *Marcel Duchamp 78 Works. The Mary Sisler Collection*, installation view, Auckland City Art Gallery, 1967. EHMCCRL: Marcel Duchamp 1967 Exhibition Folder, ACAG.

2.2 Marcel Duchamp, *Fountain*, 1964 replica of 1917, Mary Sisler Collection. *The Evening Post*, 15 June, 1967, front page.

2.3 Duchamp, *Please Touch*, 1947, modified readymade, foam-rubber breast and velvet mounted on board, 25 x 22.8 cm. Bonk, *The Portable Museum*, 147.

2.4 Photograph of *Bicycle Wheel*, replica 1964. Auckland City Art Gallery Photographic File (1967), copy from British Arts Council catalogue 1966. CAGA: Marcel Duchamp 1967 Exhibition Folder.

2.5 Invitations to *Marcel Duchamp Exhibition*, 1967 (NAG and RMCDG). TPA: MU000007-9-02, Te Papa.

2.6 Inland Telegram, Docking to Baverstock, 16 March 1967. TPA: MU000007-9-02, Te Papa.

2.7 Classified, *The Christchurch Press*, 09 August 1967. CAGLA: Marcel Duchamp 1967 Exhibition Folder, Christchurch Art Gallery.

2.8 Letter from Gil Docking to Mary Sisler dated 14 October 1965. MoMAA: MSPP Section II, Folder 9.

2.9 *Paris Air, Traveller's Folding Item, Fountain* (1964 replicas) in Pasadena Retrospective, 1963. Buskirk, ed. *The Duchamp Effect*, 195

2.10 *Boîte-en-Valise* (detail). Bonk, *The Portable Museum*, 13.

2.11 Duchamp exhibition in Hanover, Germany, consisting of Schwarz replicas and items from his personal collection. Kornelia von Berswordt-Wallrabe, ed. *Respirateur*, 163.

2.12 Poster within a poster for the Pasadena Retrospective 1963. Anne Collins Goodyear, et al, *Inventing Marcel Duchamp*, 237.

2.13 Duchamp, *L.H.O.O.Q rasée*, exhibition invitation New York 1965. Bonk, *The Portable Museum*, 137.

2.14 Poster for the Mary Sisler Collection tour to New Zealand, 1967. EHMCCRL: Marcel Duchamp 1967 Exhibition Folder, ACAG.

2.15 Gil Docking, Acknowledgements, April 1967, *Marcel Duchamp 78 Works: The Mary Sisler Collection*, exhibition catalogue.

2.16 Press clipping, *New Zealand Herald*, May 1967. EHMCCRL: Marcel Duchamp 1967 Exhibition Folder, ACAG.

2.17 Peter McLeavy, 'Exhibition of influential French Artist's Work', Press clipping *The Dominion*, 17 June 1967. CAGA: Marcel Duchamp 1967 Exhibition Folder.

2.18 Don Peebles, 'Duchamp's Energetic Art', Press clipping *The Christchurch Press*, 22 July 1967. CAGA: Marcel Duchamp 1967 Exhibition Folder.

- 2.19 Anonymous, satirical Cartoon featuring P. J. Skellerup. Jim Barr and Mary Barr, *When Art Hits the Headlines*, 29.
- 2.20 Whim Wham, 'The Foam Born Aphrodite', *The Christchurch Press*, August 1967. CAGA: Marcel Duchamp 1967 Exhibition Folder.
- 2.21 Duchamp, *Objet-d'art* 1951, *Female Fig Leaf* 1950, *Wedge of Chastity* 1954, copper plated plaster casts. Mundy, ed. *Duchamp, Man Ray, Picabia*, 160.
- 2.22 Duchamp, *Please Touch* cover for the deluxe edition of the catalogue to Surrealism, 1947, foam- rubber mounted on card, 25 x 22.8cm. Annja Muller-Alsbach, et al, eds. *Marcel Duchamp*, 135.
- 2.23 Plaster cast of Maria Martins' left breast, 1947, plaster, 2.9 x 18.2cm. Schwarz, *The Complete Works*, 787.
- 2.24 Duchamp, *Wedge of Chastity* (apart), 1963 replica of 1954 original, bronze and dental plastic, 5.4 x 9.5 x 4.4cm. Taylor, *Marcel Duchamp: Étant Donnés*, 327.
- 2.25 Duchamp, *Not a Shoe*, 1950, copper-electroplated plaster cast, 7 x 5.1 x 2.5cm. Taylor, *Marcel Duchamp Étant Donnés*, 327.
- 2.26 "Art or Junk?", article published in the National Inquirer 04 February 1986. William Camfield, *Marcel Duchamp: Fountain*. 137.
- 2.27 When Art Hits the Headlines. 1964 replica *Fountain* (right). Photographer unknown. TPA: MU0000053/CA000/187, Te Papa.
- 2.28 'Art 'shocks' Wellington', *Evening Post*, 20 December 1987. TAMRL: *When Art Hits the Headlines* Exhibition File, Te Papa.
- 2.29 'Hen Art its Headl es' Wellington, *Evening Post*, 15 December 1987. TAMRL: *When Art Hits the Headlines* Exhibition File, Te Papa.
- 2.30 and 2.31 Boyd Webb, Final submission Dipl. Fine Arts (Hons) Canterbury University, 1971. Webb, Special Collections, James Height Library, Canterbury University.
- 2.32 Boyd Webb, *Tabletennis*, 1978, black and white photograph. *Boyd Webb: Photographic Works 1976 - 1981*, ACAG, 1981, unpaginated.
- 2.33 Boyd Webb, *Approaching the Equator*, 1977, black and white photograph. *Boyd Webb: Photographic Works 1976 - 1981*, ACAG, 1981, unpaginated.

- 2.34 Darcy Lange, cover to Dipl. Fine Arts Exegesis (University of Auckland) showing Duchamp's *Bottle Rack*, 1964 replica of 1914 at the ACAG, 1967.
- 2.35 Christine Hellyar, *Country Clothesline*, 1976, installed at the GBAG, New Plymouth. Clothes dipped in latex, yarn, clothes pegs. Collection GBAG.
- 2.36 Christine Hellyar, *Mouth*, 1974, plaster, wool, found materials, 300 x 100mm. Collection ACAG.
- 2.37 Christine Hellyar, *Hylic Tie*, 1974, plaster, feathers, cloth and found materials, 300 x 100mm. Collection ACAG.
- 2.38 Malcolm Ross, Untitled, coat hooks, 1971. Malcolm Ross, *A+++*, Dipl. Fine Arts (Hons) exegesis, University of Auckland, 1971.
- 2.39 Malcolm Ross, Untitled, bound 1971 Regional Auckland Telephone Directory, 1971. Malcolm Ross, *A+++*, Dipl. Fine Arts (Hons) exegesis, University of Auckland, 1971.
- 2.40 Malcolm Ross, Untitled, doorway, 1971. Malcolm Ross, *A+++*, Dipl. Fine Arts (Hons) exegesis, University of Auckland, 1971.
- 2.41 Malcolm Ross, *Self-portrait with Duchamp Foundation*, 1980, black and white photograph. Image courtesy of Matt Plummer. EHMCR: Malcolm Ross archives, Reference RC2002/1/4.

Chapter Three An *avant-garde*: Post-Object Art, 1969 – 1980

- 3.1 Jim Allen, *Computer Dance*, 1974, performance and installation ACAG. Allen and Curnow, eds. *New Art*, unpaginated.
- 3.2 Jim Allen, *Computer Dance*, 1974. Retrieved 25 May 2011 from, http://www.imageandtext.org.nz/jim_o_ar2.html.
- 3.3 Jim Allen, *O-AR 1* installation view, 1975, Barry Lett Galleries. Photo: Robin Morrison *The Listener*, Sept 06, 1975. POAA: Jim Allen Artist's File, Elam, Auckland University.
- 3.4 Jim Allen, *O-AR 1* (detail), 1975, Barry Lett Galleries. Photo: Robin Morrison *The Listener*, Sept 06, 1975. POAA: Jim Allen Artist's File, Elam, Auckland University.

3.5 Yoko Ono, solo exhibition at London's Indica gallery, featuring Adrian Hall (second from left). Barrie Penrose, *The Art Scene*, (Falthom: Hamlyn, 1969), 46-47.

3.6 Adrian Hall, *Plasma Cast Iron Foam Company Presents Adrian Reginald Hall* exhibition plan at the Barry Lett Galleries, Auckland, 1971. Image courtesy of the artist.

3.7 Adrian Hall, *P.C.I.F.Co.*, 1971. Image courtesy of the artist.

3.8 Adrian Hall, Exhibition catalogue cover, *Plasma Cast Iron Foam Company Presents Adrian Reginald Hall* exhibition plan at the Barry Lett Galleries, Auckland, 1971. Image courtesy of the artist.

3.9 Man Ray, *Duchamp with Shaving Lather for Monte Carlo Bond*, 1924, gelatin silver print, 12.2 x 9.2cm. Anne Collins Goodyear and James W. McManus, eds. *Inventing Marcel Duchamp*, 173.

3.10 Duchamp, *Monte Carlo Bond*, 1924, photo collage, 31.4 x 19.5cm. Anne Collins Goodyear and James W. McManus, eds. *Inventing Marcel Duchamp*, 171.

3.11 Duchamp, *Tzank Cheque*, 1919, ink on paper, 21 x 38.2cm. Bonk, *The Portable Museum*, 98.

3.12 Adrian Hall, *Original*, 1971, ink and stamp on non-forgable paper stock, 20 x 14cm. Image courtesy of the artist.

3.13—3.15 Adrian Hall, *Cheque Piece*, 1971, personal signed cheques. Image courtesy of the artist.

3.16 Adrian Hall, *Pyramid* (installation view), 1971, construction plywood and clear light bulbs. Photos: Geoff Steven. *Arts & Community*. Vol 7, No. 8, September 1971. Wellington: Harland Baker Publishing, 1971.

3.17 Adrian Hall, *Life Size* (installation view), 1971, construction bricks, beam and tension cables. Photo: Geoff Steven. *Arts & Community*. Vol 7, No. 8, September 1971. Wellington: Harland Baker Publishing, 1971.

Figure 3.17i Adrian Hall, *Autographic Drawing of Life Size*, 1971, ink on paper, 740 x 550mm. Image courtesy of Adrian Hall.

3.18 Adrian Hall, *Foam Slab*, 1971, foam mattress dipped in resin, approx 6.5' x 4'. Image courtesy of the artist.

3.19 Adrian Hall, *Pillar (Bricks in Aspic)*, 1971, construction bricks cast in resin, approx 4' x 1.5' x 1.5'. Image courtesy of the artist.

Figure 3.19i Adrian Hall, *Autographic drawing of Pillar*, 1971, ink on paper, 900 x 600mm. Image courtesy of the artist.

3.20 Duchamp, *The Passage from the Virgin to the Bride*, 1912, oil on canvas, 59.4 x 54cm. Schwarz, *The Complete Works*, 326.

3.21 Kieran Lyons, *Superimpression*, 1973, ACAG. Photo: Bryony Dalefield. Allen and Curnow, ed. *New Art*, unpaginated.

3.22 Kieran Lyons, EzGRO insignia on white overalls. Photo: Bryony Dalefield. Allen and Curnow, ed. *New Art*, unpaginated.

3.23 Kieran Lyons, notebook page for *Welder's Weakness*, 1973. *Reading Room: Visual Art and Culture* no. 2: 70.

3.24 Cover and verso for Duchamp's *Green Box*, 1934. Francis M. Naumann, *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction*, 114-115.

3.25 Kieran Lyons, *Welder's Weakness*, 1973, disused warehouse, Auckland. *Reading Room: Visual Art and Culture* no. 3: 166.

3.26 Kieran Lyons, *Welder's Weakness*, 1973, disused warehouse, Auckland. *Reading Room: Visual Art and Culture* no. 3: 167.

3.27 Mel Bochner, *Portrait of Marcel Duchamp*, 1968, ink on graph paper, 27.9 x 21.6cm. Anne Collins Goodyear and James W. McManus, eds. *Inventing Marcel Duchamp*, 63.

3.28 Lucy R. Lippard, 1973. Kynaston, eds. *Marcel Duchamp*, 117.

3.29 Barrie Bates, *Billy Apple Bleaching with Lady Clairol Instant Crème Whip*, November 1962, black and white photograph. Barton, *The Expatriates: Frances Hodgkins and Barrie Bates*, 4.

3.30 Billy Apple, *Self portrait*, 1962, off-set lithograph on canvas, 101.6 x 76.2 cm. Burke, Barrow, et al, eds. *Toi Toi Toi*, 93.

3.31 Poster for Billy Apple Tour of New Zealand public galleries. Gregory Burke, ed. *As Good As Gold: Billy Apple*, 8.

3.32 Billy Apple, *8 x 8*, 1975, photographic documentation ACAG. Photo: John Daley. *Auckland City Art Gallery Quarterly* no. 61: 17.

3.33 Billy Apple, *The Given as Art Political Statement: The Wrestlers*, 1974, photographic documentation Sargeant Gallery, Wanganui. Curnow 'Report: The Given as Art Political Statement', 60.

3.34 *Rhinocerotical*, student broadsheet. POAA: Roger Peters Artist's File, Elam, Auckland University.

3.35 Roger Peters, *Songs of the Earth*, 1975, installation view ACAG. Image courtesy of the artist.

3.36 Roger Peters, *Songs of the Earth*, 1975, installation view ACAG. Image courtesy of the artist.

3.37 Roger Peters, *Being In A Space*, 1974, installation view, Elam School of Fine Arts seminar room. Image courtesy of the artist.

3.38 Roger Peters, *Concrete Slab*, 1974, cast concrete and heater filaments. Image courtesy of the artist.

3.39 Roger Peters, *Red Ladder*, 1974/1975, metal frame, neon, electrical cable. Photo: John Daly. *Songs of the Earth* exhibition catalogue.

3.40 *Blue Ladder*, 1974/1975, assisted metal ladder, blue neon. Photo: John Daly. *Songs of the Earth* exhibition catalogue.

3.41 Roger Peters, *The Ramp*, 1974/1975 wood and rope. Photo: John Daly. *Songs of the Earth* exhibition catalogue.

3.42 Roger Peters, *Snow*, 1974/1975, television monitor, closed-circuit TV, magazine image. Photo: John Daly. *Songs of the Earth* exhibition catalogue.

3.43 Roger Peters, *The Coal*, 1974/1975, coal bags, coal, wooden crate, metal frame. Photo: John Daly. *Songs of the Earth* exhibition catalogue.

3.44 Bruce Barber, *Found Situations*, 1971, black and white photograph. Retrieved 29 August 2011 from, http://3.bp.blogspot.com/_h2yjYFyrHqI/Sji0QwzpWJI/AAAAAAAAAag/0GjH8FGZ3e8/s1600-h/000032.JPG

3.45 Bruce Barber, *Lighthouses Came First*, 1972, black and white photograph and type-set. Image courtesy of the artist.

Figure 3.46 Bruce Barber, research material for *Lighthouses Came First*, 1972. ENMcRL: Reference RC2007/3/2/2.

Figure 3.47 Bruce Barber, photographic still *Lighthouse*, 1972. ENMcRL: Reference RC2007/3/2/2.

3.48 Bruce Barber, *Untitled (Glider)*, 1972, steel bands and wood. Image courtesy of the artist. Insert: Octavio Paz, cover to *Marcel Duchamp and the Castle of Purity*.

3.49 Bruce Barber, *Notation for Bucket Action*, installation and performance, 1975. Source, POAA: Bruce Barber's artist's file, Elam Reference library, Auckland University.

3.50 Bruce Barber, *Bucket Action*, 1975, Allen and Curnow, ed. *New Art*, unpaginated.

3.51 Bruce Barber, *Bucket Action*, 1975, installation and performance, photographic documentation. Allen and Curnow, ed. *New Art*, unpaginated.

3.52 Bruce Barber, Production still from *Handgame for artists, politicians, egoists, solipsists*, 1974, black and white VHS film, 35 mins. National Film Archive, F110174.

3.53 Andrew Drummond, *Briefcase works (Waterloo, Canada)*, 1975-76 (destroyed), found satchels, paint and pen on paper, electrical cable, gun-powder. Image courtesy the artist and CAG.

3.54 Andrew Drummond, *Onto Skin*, performance, abandoned freezing works, Ngauranga. Photo: Ian Hunter. Retrieved 25 June 2011 from, <http://www.art-newzealand.com/Issues11to20/exhibitions11akwc.html>.

3.55 Duchamp, *King and Queen Surrounded by Swift Nudes*, 1912, oil on canvas, 114.5 x 128.5cm. Schwarz, *The Complete Works*, 323.

3.56 Andrew Drummond, *King and Queen in Unison*, 1980, installed in CAG, willow forks, neon tube, bandages, copper plate, electrical car wire, 2010. Image courtesy the artist, CAG and Te Papa Image Centre.

3.57 Andrew Drummond, *Earth Vein*, water race near Lake Mahinerangi, Otago <http://christchurchartgallery.org.nz/bulletin/160/andrew-drummond/>.

3.58 Andrew Drummond, *Earth Vein* (detail), 1981. Hocken Library, Ref 60-1984.

3.59 Andrew Drummond, *City Vein* (detail), 1983, view from behind school desk. Hocken Library, Ref 60-1984.

- 3.60 Andrew Drummond, *City Vein*, 2010 installation CAG. Jennifer Hay, *Observation/ Action / Reflection*, 100-101.
- 3.61 Andrew Drummond, *City Vein* cabinet, 1983, glass tube, copper, electrical isolators, glass and wood. Hocken library. Ref 60-1984.
- 3.62 Andrew Drummond, *City Vein* (details), 1983. Image courtesy the artist and CAG.
- 3.63 Andrew Drummond, *City Vein* (detail), 1983, chromatically incorrect binoculars positioned on school desk. Hocken library. Ref 60-1984.
- 3.64 Andrew Drummond, *City Vein* (detail), 1983, chromatically incorrect binoculars positioned on school desk. Jennifer Hay, *Observation/ Action / Reflection*, 53.
- 3.65 Andrew Drummond, *City Vein* (detail), 1983, Earth vein map, custom-board, neon. Hocken library. Ref 60-1984.
- 3.66 Andrew Drummond, *City Vein* (detail). Image courtesy the artist and CAG.
- 3.67 Andrew Drummond, *For Breathing and Reaching*, 1995, glass tube, willow, pneumatic and electrical components. Image courtesy the artist.
- 3.68 Andrew Drummond, *For Breathing and Reaching*, 1995, glass tube, willow, pneumatic and electrical components; installed at the CAG, before shattering, 2010. Image courtesy the artist and CAG.
- 3.69 Andrew Drummond, *Imperfect Atmosphere*, 1995, gold leaf. Image courtesy the artist.
- 3.70 Paul Cullen, Final year Studio, Arts Centre, Christchurch. In Cullen, 1975, 'A Documentation of Possibilities and Probabilities', Diploma Fine Art (Hons.), University of Canterbury, unpaginated.
- 3.71 Paul Cullen Notation in catalogue for *A Documentation of Possibilities and Probabilities*, 1975.
- 3.72 Paul Cullen, *A Documentation of Possibilities and Probabilities*, 1975, Centre Gallery Arts Centre, Christchurch. Cullen, 'A Documentation of Possibilities and Probabilities', 1975, Diploma Fine Art (Hons.), University of Canterbury, unpaginated.
- 3.73 Paul Cullen, *Building Structures*, 1979, balsa wood, various dimensions, Barry Lett Galleries, Auckland. Images courtesy of the artist.

3.74– 3.77 Julia Morison, *Toward Antithesis*, 1975, black ink lithograph on paper, 260 x 200 cm. In Morison, *Antithesis* (Dipl. Fine Arts, University of Canterbury, 1975).

Figures 3.78 – 3.92 Julia Morison, *All the Same*, 1976, black ink lithograph on paper, various sizes (ranging from approx. 150x150 to 370 x 370). Courtesy of the artist.

3.93 Julia Morison, *Amalgame*, 1991, installation view, 290 x 110 cm. In Morison and François Balboni, *Amalgame*, unpaginated.

3.94 Julia Morison, *Amalgame 40*, 1991, mixed media on constructed custom-made boxes, closed dimension 31 x 27cm, open dimension 31 x 54cm. In Morison and François Balboni, *Amalgame*, unpaginated.

3.95 Julia Morison, *Amalgame 41*, 1991, mixed media on constructed custom-made boxes, closed dimension 31 x 27cm, open dimension 31 x 54cm. In Morison and François Balboni, *Amalgame*, unpaginated.

3.note2 Terrence Handscomb, *Kλnt əv Kænt*, 1977, detail, mixed media on polyester drafting film. Barton, Curnow, et al, eds. *Action Replay*, 12

3.note99 Bruce Barber, *Work to Rule/Worker Rule*, 1980 installation and performance view, warehouse space, Nova Scotia, photographic documentation. Source, POAA: Bruce Barber's artist's file, Elam Reference library, Auckland University.

3.note100 David Mealing, *A Jumble Sale* ACAG, 1975, Source, EHMCCRL: David Mealing artist's file, ACAG.

3.note125 Anonymous, *Nine Malic Matrix*, date unknown, nine xeroxed images of facsimile photographs. Copy courtesy of Wystan Curnow.

3.note136 Paul Cullen, *On Setting Out*, 1983, balsa wood, string, various dimensions. Image courtesy of the artist.

3.note136i Duchamp, Photo collage, *Manual of Instruction for Marcel Duchamp Étant Donnés*, Philadelphia Museum of Art, 1987, inside front cover.

3.note136ii Paul Cullen, *Recent Discoveries*, 1994, Fisher Gallery. Image courtesy of the artist.

3.note136iii Paul Cullen, *Recent Discoveries* (detail), 1994. Image courtesy of the artist.

3.note136iv Paul Cullen, *Science: Inconclusive Evidence*, 1993 Notations on glass and rolled-up paper, Centre for Contemporary Art, Hamilton. Image courtesy of the artist.

3.note136v Paul Cullen, *Gravity/Model for a Hypothetical Space*, 1999, construction of found objects, various dimensions, installation School of Fine Arts Gallery, University of Canterbury. Image courtesy of the artist.

Chapter Four The Isaacs' Bequest (1982) and Other Travelling Accounts

4.1 Betty Isaacs and Judge Julius Isaacs, photographed on their trip to New Zealand, *The Dominion*, Fairfax (N.Z.). Photographer unknown. TPA: Isaacs bequest file, MU00000-4-23-2, Te Papa.

4.2 Duchamp, *Betty Gilét*, 1961, rectified tattersall pattern readymade. Collection of Te Papa. Item No: 2810, Accession No: 1983-0032-229.

4.3 Duchamp, *Boîte-en-Valise*, Edition D, 1961 Paris, 30 copies, 68 items. Bonk, *The Portable Museum*, 300.

4.4 Marcel Duchamp, *The Chess Players*, 1965, copperplate etching, edition of 50 proofs, 50 x 65cm. Collection of Te Papa. Item No: 2330, Accession No: 1983-0032-179.

4.5 *Hommage à Caissa*, 1966, exhibition poster for the Marcel Duchamp Fund of the American Chess Foundation. Group exhibition 8–26 February 1966, Cordier & Ekstrom, New York. Poster, printed in dark brown on tan woven stock (verso blank). 557 x 430 mm.

4.6 Julius Isaacs, *Portrait of Betty with Red Scarf*, ca. 1962, oil on canvas. Collection of Te Papa.

Figure 4.7 Billy Apple, *Untitled (Rainbow)*, 1965, screen print. Collection of Te Papa.

4.8 Duchamp, *Made to Measure*, assisted men's waistcoats. Schwarz, *The Complete Works*, 808-809.

4.9 Personal dedication from Marcel Duchamp to Judge Julius Isaacs and Betty Isaacs, in Richard Hamilton's 1960 *The Bride Stripped Bare by her Bachelors, Even*. Te Aka Matua Reference Library, Te Papa.

4.10 Personal inscription from Marcel Duchamp to Judge Julius Isaacs and Betty Isaacs, in Calvin Tomkins 1966 *The World of Marcel Duchamp, 1887–*. Rare book collection, Te Aka Matua Reference Library, Te Papa.

- 4.11 Personal inscription from Marcel Duchamp to Judge Julius Isaacs and Betty Isaacs, in Robert Lebel's 1959 *Marcel Duchamp*. Rare book collection, Te Aka Matua Reference Library, Te Papa.
- 4.12 Image from Sears Roebuck catalogue (1908) and Duchamp's *Rough sketch of the ninth malic mould*, ca. 1913-14. Juan Antonio Ramirez, *Duchamp, love, death, even*, 95.
- 4.13 Duchamp, *Mid-Lent*, 1909, conté crayon and ink on paper, 61 x 48.6cm. Schwarz, *The Complete Works*, 510.
- 4.14 Duchamp, *Apropos of Little Sister*, 1911, oil on canvas, 73 x 60 cm. Schwarz, *The Complete Works*, 311.
- 4.15 New Zealand Minister of Overseas Trade Mr Walding accepts 'as a gift to New Zealand' Betty Isaacs' sculpture *Torso in Bronze* (1962, New York) from Judge Julius Isaacs, 1974. TPA: MU00000-4-23-2, Te Papa.
- 4.16 Inventory of the Bequest of Judge Julius Isaacs, shipped by Day & Meyer, Murray & Young Corp. Packers, Shippers and Movers of High Grade Household Effects and Art Objects, New York, 23 November 1981. TPA: MU00000-4-23-2, Te Papa.
- 4.17 Duchamp, *T um'*, 1918, oil and pencil on canvas, with bottle brush, three safety pins, and a bolt, 69.8 x 313cm. Buskirk, ed. *The Duchamp Effect*, 114.
- 4.18 Duchamp, *Cast Shadows*, 1918, photograph, 6.1 x 3.9cm. Schwarz, *The Complete Works*, 660.
- 4.19 Bill Culbert and Stuart Brisley in the 'visual research studio', College of Art, London. Photographer unknown.
- 4.20 Duchamp, *Rotary Glass Plates (Precision Optics)*, in motion, 1920, motor, glass plates, steel supports, 166.3 x 120.6 x 184.1 cm. Mundy, *Duchamp, Man Ray, Picabia*, 28
- 4.21 Bill Culbert, *Cubic projections*, 1968, fiberglass, light bulb, 64cm diameter. *Bill Culbert*, Ilam School of Fine Arts catalogue, 1978, unpaginated.
- 4.22 Penrose Triangle and Penrose Rectangle (Polygons). Retrieved 28 August 2010 from http://en.wikipedia.org/wiki/Penrose_triangle.
- 4.23 Bill Culbert, *Inner and Outer Circle of the Sphere*, 1974, metal, 39 cm diam. Wedde, *Bill Culbert Making Light Work*, 97.

Figure 4.24 Bill Culbert, *Bathroom Light unlit* (1975), black and white photograph, gelatin silver print, 186 x 188cm. Collection Te Papa.

Figure 4.25 Bill Culbert, *Bathroom Light lit* (1975), black and white photograph, gelatin silver print, 186 x 188cm. Collection Te Papa.

4.26 Bill Culbert, *Untitled*, ca. 1975, black and white photograph. *Bill Culbert*, Ilam School of Fine Arts, University of Canterbury, 1978, unpaginated.

4.27 Bill Culbert, *Small Glass Pouring Light*, 1979, black and white photograph, 19 x 19 cm. Wedde, *Bill Culbert Making Light Work*, 110.

4.28 Bill Culbert, Pencil sketch of *Étant donnés*, 15 May 1978, Philadelphia Museum of Art. Wedde, *Bill Culbert Making Light Work*, 103.

4.29 Bill Culbert, *Hokitika Return Journey*, 1978, suitcase fluorescent tube, 35 x 30 x 30 cm. Wedde, *Bill Culbert Making Light Work*, 76.

4.30 Bill Culbert, *Blackball to Roa*, 1978, kerosene tin and fluorescent tube, 45 x 61 x 24 cm. Wedde, *Bill Culbert Making Light Work*, 155.

4.31 Bill Culbert, *Hokitika Return Journey* (page work), 1978, two pencil drawings together with suitcase and fluorescent tube. *Bill Culbert*, Ilam School of Fine Arts, University of Canterbury, 1978, unpaginated.

4.32 Culbert, *Franz Josef Glacier Westcoast N.Z.*, 1978, Black and white photograph 19 x 19 cm. Wedde, *Bill Culbert Making Light Work*, 14.

4.33 Detail of *Étant Donnés*, Duchamp, 'Waterfall' in *Étant Donnés*, 1966, black and white photograph. *Manual of Instruction for Marcel Duchamp Étant Donnés*, Philadelphia Museum of Art, 1987, unpaginated.

4.34 Bill Culbert, *Travelling*, 1983, suitcases and fluorescent tubes, length of tubes 91.4 and 152.4cm. Block, *Art is Easy: Certain Relationships in Twentieth-century Art*, 253.

4.35 Installation views, Le Havre Sea Port. Wedde, *Bill Culbert Making Light Work*, 4.

4.36 Bill Culbert, *Two Pronged Fork*, 1976, found pitch-fork, fluorescent light, 122cm. Block, *Art is Easy: Certain Relationships in Twentieth-century Art*, 253.

4.37 *Certain Relationships in Twentieth Century Art*. Block, *Art is Easy: Certain Relationships in Twentieth-century Art*, 17.

4.38 Richard Hamilton, *Computer DS101*, 1989, 70 x 50 x 50 cm. Block, *Art is Easy: Certain Relationships in Twentieth-century Art*, 33.

4.39 Billy Apple, *1960 AJS 7R 350cc*, 1991. Classic British racing motorcycle. Privately owned by Apple. Burke, ed. *As Good As Gold*, 55.

4.note26 Bill Culbert, *Horizontal Movement II*, 1962, hinges on canvas support, 15 x 30 cm. Wedde, *Making Light Work*, 55.

4.note36 Bill Culbert, *Bread Suitcase*, 1977, suitcase, bread, fluorescent tube, 30 x 60 x 25 cm. Collection Eric Hauser. Wedde, *Making Light Work*, 19.

Chapter Five Widening the Field

5.1 Cover, *April Snow* by Lillian Budd, 1994. Retrieved Thursday 2 September 2010 from, <http://www.fantasticfiction.co.uk/b/lillian-budd/april-snow.html>.

5.2 Artist formerly known as Merylyn Tweedie, *Photographs*, Labyrinth Gallery, 1976. Tweedie, *When the Mask Falls*, 975, Diploma Fine Art (Hons.), University of Canterbury, unpaginated.

5.3 Artist formerly known as Merylyn Tweedie, *Untitled*, black and white photograph, 1976. Tweedie, *When the Mask Falls*, 975, Diploma Fine Art (Hons.), University of Canterbury, unpaginated

5.4 Artist formerly known as Merylyn Tweedie, *Photographs*, Labyrinth Gallery, 1976. Tweedie, *When the Mask Falls*, 975, Diploma Fine Art (Hons.), University of Canterbury, unpaginated.

5.5 Artist formerly known as Merylyn Tweedie, *Chair*, 1976, black and white photograph. Auckland City Art Gallery.

5.6 L Budd, *Dora*, date unknown, Xerox, text, wallpaper, A4 book. Estate of L. Budd, EE500.5.5-1.

5.7 L Budd, *Dora*, date unknown, Xerox, text, wallpaper, A4 book. Estate of L. Budd, EE550.5.5-2

5.8 Artist formerly known as Merylyn Tweedie, *the Artist prepares*, 1985, hand coloured photograph and ink on paper, 33.5 x 26.5 cm. Eastmond and Penfold, *Women and the Arts in New Zealand*, unpaginated.

- 5.9 Artist formerly known as Merylyn Tweedie, *The Story of . . .*, 1990, enlarged photocopy, oil column heater, light fittings, various dimensions. Clark and Curnow, *Pleasure and Dangers*, 168.
- 5.10 Artist formerly known as Merylyn Tweedie, *The Story of the Boundless Universe and all its Wondrous Worlds*, 1990, assemblage. Block, *Art is Easy: Certain Relations in twentieth-century Art*, 407.
- 5.11 Artist formerly known as Merylyn Tweedie, *Page-work*, 1990. Block, *Art is Easy: Certain Relations in twentieth-century Art*, 406.
- 5.12 Atelier of Merit Gröting, *Untitled*, 1993, five found heaters, 2000mm. Robert Leonard, ed. *Nine Lives*, 6.
- 5.13 L. Budd. *Forgive Descartes I AM Pascal* (edition of 500), assisted book, 23 x 15 x 2.5cm. Collection of MacMillan Brown Library, University of Canterbury.
- 5.14 et al, *Simultaneous Invalidations: Second Attempt*, 2001, installation RMcDAG Annex Basement, Christchurch Arts Centre, various media and dimensions. Barr, Barr and Burke, eds. *Arguments for Immortality*, 104.
- 5.15 et al, *Simultaneous Invalidations: Second Attempt* (detail), 2001, installation RMcDAG Annex Basement, Christchurch Arts Centre, various media and dimensions. Barr, Barr and Burke, eds. *Arguments for Immortality*, 105.
- 5.16 Giovanni Intra, *365 Days*, 1991, black and white photographs. Robert Leonard, ed. *Nine Lives*, 30.
- 5.17 Giovanni Intra, *The Laughing Wall*, circa 1990, patina on copper, 1530 x 2850. TPA: MU0000042-001-0007, Te Papa.
- 5.18 Giovanni Intra with Vikki Kerr, *Waiting Room*, 1993, Teststrip. Leonard, ed. *Nine Lives*, 34.
- 5.19 Giovanni Intra, *Golden Evenings*, 1994, installation, various dimensions. Christina Barton, *Art Now*, 52.
- 5.20 Giovanni Intra, *Cover to untitled: the poetics of modern reveries. Teststrip microfiche series*, 1995, Teststrip, Auckland.
- 5.21 Joseph Bierstadt, *Trichophytosis*, black and white photograph of patient. Leonard, ed. *Midwest* no. 7 (1995): 42.
- 5.22 Duchamp and Man Ray, *Tonsure*, 1919, black and white photograph, 8.8 x 7.8 cm. Leonard, ed. *Midwest* no. 7 (1995): 43.

5.23 Photographer unknown, *Marcel Duchamp and Mary Reynolds*, 1937, silver gelatin print, 12.7 x 15.2 cm.

5.24 Giovanni Intra, *Shooting Gallery*, 1997, Teststrip publicity shoot for *Monica* magazine. Teststrip Board, ed. *TESTSTRIP: A History of an artist-run space*, 116-117.

5.25 Alfred Sharpe, *Golden Evenings*, 1889, oil on canvas. Retrieved 09 September 2010 from, <http://www.aucklandcityartgallery/the-collection/browse-artists/1127/Alfred-sharpe>.

5.26 – 5.28 Giovanni Intra, *Sunsets: Christchurch to the West*, 1994, time sequence stills from VHS. EHMCL: RC 2007/3, Intra Archive, ACAG.

5.29 – 5.31 Giovanni Intra, *Sunsets: Birdling's Flat, Banks Peninsula*, 1994, time-sequence, stills from VHS. EHMCL: RC 2007/3, Intra Archive, ACAG.

5.33 Duchamp, *The Green Ray*, International Surrealist Exhibition, 1947. de Duve ed. *The Definitively Unfinished Marcel Duchamp*, 260-61.

5.33 Phenomenon of the green ray, photograph. Retrieved 10 December 2011 from <http://www.gdargaud.net/Antarctica/AstroAntar.html>

5.34 Intra, *Sketch and notations for Golden Evenings*, 1994, pen on paper, 29.5 x 21cm. Intra, *Yellow Book*, 1994, unpaginated, Canterbury University.

5.35 *Knee-jerk* facsimile. TPA: MU0000042-001-0007, Te Papa.

5.36 and 5.37 Giovanni Intra, *Photograph and notation for Golden Evenings*, 1994. TPA: MU0000042-001-0007, Te Papa.

5.38 Giovanni Intra, *Conceptual drawing for Golden Evenings*, 1994, pen on paper, 29.5 x 21cm. Intra, *Yellow Book*, 1994, unpaginated, Canterbury University.

5.39 Giovanni Intra, *Enchanted Memories of Childhood, a.k.a. 'Disarticulated Readymades'*, 1995, destroyed analogue cameras on carpet. Photo: Ann Shelton, 1995. Leonard, ed. *Nine Lives*, 34.

5.40 Giovanni Intra, *Untitled (X-ray photograph)*, disarticulated camera. Auckland City Art Gallery.

5.note2 Estate of L. Budd, *Let's Play Some Ping-Pong*, 2010, table-tennis table, bats and balls. Estate of L. Budd, EE500.5.1 - EE500.5.6 Estate of L Budd Benefit Table Tennis Tournament - bats and balls supplied - OTN 23 Nov 2010/ 'Let's play some ping-pong'.

Chapter Six Made by Hand and Conclusion

6.1 Robert Gober, *Three Urinals*, 1988, wood, wire, plaster, enamel paint, 5.2 x 38.8 x 38 cm. Klaus Honnef, *Contemporary Art* (Koln. Taschen, 1990), 206.

6.2 David Hammons, *Public Toilets*, 1990, Installation at 'Ponton Temse', Museum van Hedendaagse Kunst, Ghent, Belgium. Buskirk, *The Contingent Object of Art*, 62.

6.3 Sherrie Levine, *Fountain (after Marcel Duchamp)*, 1991, cast bronze 15" x 25" x 15". Retrieved 22 July 2011 from, <http://theslideprojector.com/images/1980s/levine/afterduchamp.jpg>.

6.4 Michael Parekowhai, *After Dunlop*, 1987, kauri and oak. Collection Michael Lett. Michael Lett and Ryan Moore, eds. *Michael Parekowhai*, 2007, unpaginated.

6.5 Michael Parekowhai, *Patriot: Ten Guitars*, ten acoustic lever-arch guitars. Robert Leonard, *Michael Parekowhai Ten Guitars*, unpaginated.

6.6 and 6.7 Maddie Leach, *My Blue Peninsula* being craned up to the seventh floor sculpture terrace, Te Papa Tongarewa, 2006. Images courtesy of the artist.

6.8 Duchamp, miniature *Fountain* for the *Boîte-en-Valise*, 1938, paper mâché, varnished, 8.9 x 4.5 cm. Bonk, *The Portable Museum*, 204.

6.9 *Dada*, installation view, Sidney Janis Gallery, New York, April 25 – May 9, 1953. de Duve, ed. *The Definitively Unfinished Marcel Duchamp*, 159.

6.10 Technical drawings approved by Duchamp, *Fountain*, *Trébuchet* and *Hat Rack*, Drawings 'Readymade to the Square Power', for the Galleria Schwarz Milan 1964 edition. Schwarz, *The Complete Works*, 834-836.

6.11 Four versions of *Bottle Rack*. Annja Muller-Alsbach, et al, eds. *Inventing the Portrait*, 29.

6.12 Michael Parekowhai, *After Dunlop*, 1989, postcard of original. *Cultural Safety: Contemporary Art From New Zealand*, (City Gallery Wellington & Frankfurter Kunstverein, 1995), 150.

6.13 Colin McCahon, *I AM*, 1954, oil on canvas, 37 x 53cm. *Art Asia Pacific*, Issue 23 (1999): 74.

6.14 Michael Parekowhai, *The Indefinite Article*, 1990, acrylic on wood, 225 x 600 x 180cm. *Art Asia Pacific*, Issue 23 (1999): 74.

- 6.15 Michael Parekowhai, *Every 17 Hours Somewhere Around the World*, 1991, wood, glass, sand blasted icons. Image courtesy of private source.
- 6.16 Michael Parekowhai, *The Salvation Army*, 1993, mild steel, brass, installation for *Art Now* in 1994. Barton, *Art Now*, 66.
- 6.17 Michael Parekowhai, *Mimi*, 1994, epoxy on wood, variable dimensions, installed in *Cultural Safety: Contemporary Art From New Zealand*, 79.
- 6.18 Michael Parekowhai, *Von Trapp*, 1994, epoxy on wood, variable dimensions. Michael Lett and Ryan Moore, eds. *Michael Parekowhai*, 2007, unpaginated.
- 6.19 Michael Parekowhai, Acoustic lever-arch guitar from *Patriot: Ten Guitars*, 1999, paua shell inlay, metal stand. Michael Lett and Ryan Moore, eds. *Michael Parekowhai*, 2007, unpaginated.
- 6.20 Maddie Leach, *My Blue Peninsula*, in situ on the seventh floor sculpture terrace; view from inside Te Papa, 2006. Image courtesy of the artist.
- 6.note18 Julian Dashper, *Slides Project*, 1990, installation view Robert McDougall Art Annex, variable dimensions. Photo: Julian Dashper. Image courtesy of Julian Dashper.
- 6.note24 Michael Parekowhai, *On First looking into Chapman's Homer* (detail). 54th Venice Biennale. Retrieved 20 August, 2011 from, <http://www.michaelparekowhai.co.nz/venice.html>.
- 6.note26 Michael Parekowhai, *Bosom of Abraham* (detail), 2001, screen printed vinyl on fluorescent light housings, 14 parts, 130 x 22 x 8cm. Photo: Gary Sturgess. Reproduced in *Michael Parekowhai*, (The Andy Warhol Museum, 2001), unpaginated.
- 6.note27 Maddie Leach, *Gallery Six: The Ice Rink and the Lilac Ship*, Waikato Museum of Art and History, 2002. Image courtesy of the artist. (Bottom) Daily bill, Friday June 25 2002, *Waikato Times*, Fairfax N.Z. Ltd.
- 6.note28 Michael Stevenson, *This is the Trekka*, installation at the New Zealand Pavilion, the 50th Venice Biennale, 2003. Retrieved 18 February 2011 from, <http://www.trekka.co.nz/venice.html>. Stevenson, Specification sheet, *This is the Trekka*, exhibition catalogue, for the New Zealand Pavilion, the 50th Venice Biennale, 2003, unpaginated. Stevenson, *The Only Optional Part*, 2003, Te Papa.

'Art is an outlet toward regions that are not ruled by time and space'.

- Marcel Duchamp (1967)

'Duchamp's example helped stop in its track an art of unprecedented ontological purity'.

- Wystan Curnow (1975)

'Duchamp's work is on the periphery of art. Duchamp himself felt that very clearly'.

- Jindrich Chalupecky (1979)

'The centre has invaded the periphery and vice-versa'.

- Hal Foster (1985)

'To align with a Duchampian gesture is to align oneself with the most important artists in the twentieth century. So I wouldn't want to say that the group is trying to make a Duchampian gesture, but [pause] ...'.

- 'the artists' (1994)

'What, unrecognised, falls and stays? Depth? How to *know* the tomb, the sea, the deaf rhythms in stones? *What* to know?'

- Molly Nesbit (1996)

'It is astonishing that no one to date has investigated why Marcel Duchamp chose to photograph [that] particular waterfall'.

- Stefan Banz (2011)

Prologue. Four Works by Marcel Duchamp

‘All in all, 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’.¹

- Marcel Duchamp (‘The Creative Act’, 1957)



Plate 1.

A white porcelain urinal, a large glass with myriad cracks, a black and white portrait photograph of a cross-dresser and a travelling box: four works by Marcel Duchamp (1887–1968) that changed the course of twentieth-century art. The nature of these works and their legacy are pivotal to this thesis. Their importance

has unfolded in various evolutions in the 1960s, '70s, '80s, '90s and 2000s and is told through seven chapters in relation to establishing a counter tradition in, and new perspective for, contemporary New Zealand art history (1965 to 2007).

In 1917, Marcel Duchamp wrote 'R.Mutt 1917' on a mass-produced urinal, named it *Fountain*, and submitted it to the Society of Independent Artists Exhibition, New York. It is the most notorious of a series of Duchamp's works that he termed 'readymade'; commonly defined as a mass-produced object selected by an artist and nominated as a work of art. The gesture overturned central tenets of modernism: the rarefied skills of an artist; the aesthetics of painting and sculpture that appeal to the retina; and the choice of the title *Fountain* unleashed a conceptual and linguistic force that, by shifting the thoughts the viewer has toward a common object, declared that the viewer of the work of art completes its meaning. The art historian Helen Molesworth has stated that the readymade 'has done more to reorganise aesthetic categories in the twentieth-century than any other artistic development'.² In 2007, *Fountain* was voted the most influential work of art in the twentieth century.³

Designs for the *Bride Stripped Bare by Her Bachelors, Even* (the *Large Glass*) began in 1912–13. Duchamp spent eight years between 1915 and 1923 meticulously constructing the work before deciding to walk away from it and to leave it definitively unfinished. The *Large Glass* is an interminable artwork, an erotic myth held in preternatural delay between two sheets of glass. The Bachelors transmit commands by an electric process to the Bride above them pointing to ensuing action in a 'fourth dimension'. A metaphysical matrix based on new chemical and physical laws was invented by Duchamp to explain how the parts functioned in space-time. These laws require a perception beyond our retinal vision to be understood. Notes and drawings explaining these laws were compiled by Duchamp and published in 1934 as the *Green Box* (Figure P.1), an indispensable manual to understand the *Large Glass* (Figure P.2).

Between 1919 and 1923 Duchamp registered a change in identity that first appeared as a copyright on a work: COPYRIGHT ROSE SÉLAVY 1920.⁴ Then in 1921 Rose Sélavy was born via the photographic medium in a portrait sitting.

‘She’ was an alter ego as well as a producer of works of art. Here, the trans-subjectivity of Duchamp/Sélavy challenged conventional beliefs in singular identity as authorial investment in the work of art.

Between 1936 and 1942 as World War II took hold in Europe, Duchamp, using a range of mechanical and artesanal methods, re-made 68 of his works in miniature. He put these miniatures in a custom-made case, the *Boîte-en-Valise* (*by or from Marcel Duchamp/Rose Sélavy*), and secured their passage out of occupied France in the luggage of American heiress Peggy Guggenheim. Then, with the aid of documents purporting him to be a cheese merchant, Duchamp found passage through Belgium and followed the secreted suitcase to New York. Once reunited with it there, he set to work on an edition of 20 deluxe originals. The *Boîte-en-Valise* has been replicated more than 300 times in five editions and dispersed around the world, including in New Zealand’s national museum Te Papa Tongarewa.

These four works should not be considered ‘masterpieces’; and they are not the only works by Duchamp discussed in this thesis. That said, the implications of these four works—how they overcame physical, psychological and ideological distance—have had a profound impact on the shifting terrain of artistic discourse from 1960 to the present day. Consequently they lie at the heart of this project.

Introduction

‘The guy is everywhere’.⁵ Thierry de Duve’s statement acknowledges Duchamp’s ubiquity and omnipresence. It implies Duchamp is thought of as the forerunner for a host of artistic movements.⁶ Written in 1995, de Duve’s comment certainly seemed true in the heyday of critical and theoretical attention to Duchamp, but this thesis is the first study of Duchamp’s influence and legacy in New Zealand.

Marcel Duchamp was not your typical studio-based painter. Either by chance, luck, wit, intelligence and/or his erotic overtures, Duchamp holds an enormously influential and pivotal position in the history of twentieth-century art. That no sustained investigation of Duchamp’s reception in New Zealand has been undertaken is a considerable gap in knowledge. This is especially surprising given two events which connect New Zealand directly to Duchamp in 1967 and 1982. The Mary Sisler Collection—an exhibition of 78 works that came here during the primary global wave of exhibitions on Duchamp—and the Judge Julius and Betty Isaacs’ Bequest that contains three works and a range of signed ephemera that Duchamp gifted to the Isaacs who, in turn, gifted them to the National Art Gallery of New Zealand. Both have become somewhat lost histories. These discoveries led me to investigate the ways in which Duchamp’s influence was assimilated here. This was seen by first-hand encounters with Duchamp’s work, international artists arriving here and New Zealand artists seeking encounters off-shore and returning. It was also sustained by artists who read about Duchamp’s thought, a secondary but powerful influence. I undertook a range of case studies offering readings and interpretations on the work of 15 artists. These studies followed four ‘returns’ to Duchamp’s legacy across 40 years.

My aim is to establish first of all that there is such a legacy and secondly to show it is comprised not so much of faint echoes of a mainstream model as canny adaptations mindful of a local context. A critical approach to observing a history of receptions unfolds, presented herein as a series of case studies. I argue that because Duchamp enjoyed renewed attention in the 1960s around the world, there

is not the temporal lag that is assumed to deny New Zealand participation in global culture. I wish to add a local narrative to the global history of Duchamp's reception, and ask whether New Zealand is a different setting from North America and Europe, where Duchamp's influence has most prominently registered. Further, the opportunity to write on Duchamp from a New Zealand perspective has enabled a new take on Duchamp's life and work.

These studies have been undertaken at a time when the state of the art looks to peripheral works in Duchamp's oeuvre and the significance of Duchamp's activities on the margins of global culture. In 2008, an exhibition and conference titled *Marcel Duchamp: A work that is not a work of art* was held at the Fundacion Proa Buenos Aires, which drew upon the 18 months Duchamp lived in the Argentine capital between 1918 and 1919. The curators, Elena Filipovic and Jorge Helft, advocated that a debt to Duchamp's visit was owed. Secondly, a conference held in 2011 at Lake Cadaques, Spain, titled *Marcel Duchamp and the Forestay Waterfall* also evaluated peripheral aspects of Duchamp's life and work. And most recently, *Marcel Duchamp: Where Do We Go From Here?* (2011) contains articles evaluating Duchamp's concept of inframince, an article on Duchamp's 1912 trip to Munich, and an article on the reception of Duchamp in Norway in the 1970s. By writing on Duchamp from here, my research rearticulates a relationship between the centre and margins at a time when there is currency for my research to capitalise on.

My thesis considers in depth those two significant occasions in New Zealand which have had direct links to Duchamp. *Marcel Duchamp: 78 Works The Mary Sisler Collection (1904-1963)* (Sisler Collection) occurred in the first era in which responses to Duchamp occurred on a global scale.⁷ Duchamp's first retrospective was held in Pasadena in 1963. His first solo show in New York in 1965 was the first time the Sisler Collection was shown in full; thereafter the collection toured four other North American centres before crossing the Atlantic to appear in the first retrospective outside America at the Tate Gallery London in 1966. After this, the collection travelled to New Zealand—only the third country in the world to exhibit such a large collection of Duchamp's works.⁸ The second substantial direct link to

Duchamp, the Isaacs' Bequest, was gifted to the National Art Gallery in Wellington when few examples of Duchamp's works were in circulation and available for museums to collect after his death. Although there are other occasions when Duchamp's works were seen in New Zealand,⁹ the 1967 Sisler Collection and the 1982 Isaacs' Bequest are the focal points for my thesis because of their substance and direct links to Duchamp.¹⁰ They also informed my method when establishing artists in New Zealand as case studies in Chapters Three and Four.

One task I set myself was to identify and document those occasions when New Zealand artists came into direct contact with Marcel Duchamp. There *are* such encounters. Betty and Julius Isaacs lived in Greenwich Village near Marcel and Teeny Duchamp in the 1960s and introduced Billy Apple to them. Earlier, in 1960, Apple knew Richard Hamilton (a close friend and champion of Duchamp) who gave Apple a copy of his *Typo translation of the Green Box* (1960). The expatriate Bill Culbert met Duchamp briefly in 1966 at the Tate Gallery London; and the London based artist Adrian Hall, who came to Auckland in 1971-72, also attended a guided tour of the Retrospective led by Richard Hamilton.

Direct contact is one basis upon which to begin an historical analysis of Duchamp's influence, but it does not always necessarily lead to an effect. I explain in detail the work of Adrian Hall because, he, like Bill Culbert, was deeply impressed by Duchamp's work and the direct influence he encountered on both sides of the Atlantic. I attend to selected moments in Apple's career which I argue can be directly related to the legacy of the readymade (actions undertaken in New Zealand in 1975 and his selection of a state-of-the-art motorcycle in the early 1990s, which both fit into a reworking of the readymade in two different periods). The U.K.-based artist Kieran Lyons, like Hall, was influenced by reading on Duchamp and seeing his work at Yale University, New Haven. I bring this to bear on my discussion of Lyons' work produced in Auckland in 1973. Hall and Lyons were invited here by Jim Allen who, following the Sisler Collection in Auckland, undertook a research sabbatical in 1968 that took in opportunities to see and study examples of Duchamp's work in London, New Haven and Philadelphia. While these artists brought their experience of Duchamp's influence to New Zealand, it

must also be acknowledged that artists in New Zealand saw the Sisler Collection and/or had closely scrutinised texts on Duchamp as these became available from around the globe.

I argue that it is not essential for an artist to come into direct contact with Marcel Duchamp for his influence to work on them, especially as opportunities to see his work first-hand in the 1960s, '70s and '80s were limited anywhere in the world. It is my contention that artists were informed by Duchamp's example by reading about him and his work, and this was a powerful influence. Because Duchamp rejected retinal-based painting, invented the readymade, and sought concepts from science and literature, artists do not necessarily need to see his work for it to make an impression on them. Unlike other examples of the late modern period they could read about Duchamp's conceptual philosophy and assimilate his thought accurately. However, in establishing this indirect criterion care has to be taken in developing connections, for fear that Duchamp will function as a far-reaching 'meta-figure' to whom all artists succumb through the 'anxiety of influence'.¹¹

There are also New Zealand artists who travelled to encounter Duchamp's work in London, New Haven, New York and Philadelphia. Through my thesis I argue that the Sisler Collection, Isaacs' Bequest and artist contact with Duchamp, whether direct or indirect, all serve as conduits that allowed Duchamp's thought to be assimilated in New Zealand. Study of these conduits provides a new map of art history in New Zealand, proposing a counter-tradition that explores different links that refute the nature of our subservient ties to England. In so doing it undoes our normal, contingent relation to international trends and offers a new way to construct and tell a local art history. This is seen in the work of New Zealand artists through certain passages from the 1960s to 2007. These historical backgrounds are: the linguistic and conceptual turn in the 1960s and 1970s witnessed at the same time performance and installation practices were pioneered in this country. This decade also saw the boundaries between an artist's work and their life began to disappear. Subsequently, other experimental practices emerged in the 1980s, closely followed in the 1990s by an escalation in post-modern positions and

examples of installation art to challenge the supports of the art gallery. These had the effect of inviting new interactions with the spectator. More recently, a return to artisanal craft has revalued the art object together with the relational encounters between artists and workers and craftspeople.

* * *

How to fathom the delayed reception to Duchamp in the history of twentieth century art? An important touchstone is Helen Molesworth's 1998 doctoral dissertation that begins with the question: 'What does Duchamp mean?'.¹² How 'can we recognise and articulate the various manifestations and appearances of the term Duchamp when it can be found in such variety in an academic essay in 1997, a 1963 museum retrospective, and at the 1917 Society of Independents Exhibition?'.¹³ By closely following the many revived responses to Duchamp in the 1990s in North America,¹⁴ Molesworth determined that there was no 'exclusive history' within which Duchamp's reception could be neatly fitted. Molesworth recognised that between 1913 and 1964, Duchamp's renditions of the readymades were divergent: 'some were done mindlessly, without intention, while others were done as 'distractions' . . . [the] readymades were about different forms of temporality—the delay, the snapshot, and the rendezvous; and readymades were objects that were chosen'.¹⁵ Similarly, I propose that Duchamp's readymades ought to be understood as a series of actions and gestures in response to given situations, and not only understood by the widely accepted definition of the readymade as a mass-produced object selected by an artist. My approach accepts the unique ways in which Duchamp arrived at the readymade, demonstrating the emergence of a conceptual and epistemological question: 'Peut-on faire des œuvres qui ne soient pas 'd'art'? ('Can works be made which are not works of art?').¹⁶

Molesworth detected how commentary on the readymade by art historians also adds to and shapes the evolution of its discourse. So varied have examples of the readymade become that it is virtually impossible to trace all variations 'back' to the origin of the first readymade *Bicycle Wheel* that was created in Duchamp's studio in 1913 (Figure I.1). In terms of a history of reception, Molesworth argues

that ‘much is projected onto the figure of Duchamp that actually emerges during his reception. Instead of invoking . . . the figure of Duchamp, the man/genius, Duchamp, the set of ideas or concepts can be summoned’.¹⁷ And if Molesworth’s proposition is correct—that Duchamp’s œuvre fails ‘to cohere into a discrete set of objects’, and rather ‘its diversity, actively constructed by Duchamp, appears as always already a discursive field’,¹⁸ then an important contributing factor is the fact that Duchamp’s work suffered the fate of a delayed response. This meant that his reception was informed by the discursive framework of the 1960s, which was not the same period as his creation of the first readymades. New Zealand profited from the implications of this delay, enabling artists to be contemporaneous here to responses made elsewhere to Duchamp’s work and significance. But it would be wrong to suggest that responses to Duchamp are the same here as elsewhere, or suggest that a history of receptions to Duchamp has transpired in a unified manner.

David Joselit (1998) also understood the ramifications of Duchamp’s delay and his re-reception(s) in history. He observed ‘there is no single Marcel Duchamp but many’, that there is an

invention of a succession of ‘Duchamp’s within the art-historical canon: Duchamp as alchemist, Duchamp as mathematician, Duchamp as critic of the institutions of art, and Duchamp as destabiliser of gender roles are among the most prominent. This double plurality—both within and surrounding his œuvre—is both dazzling and confounding for the commentator. Duchamp, as author, and as a discursive field, is always on the verge of disappearing and reemerging elsewhere . . . Duchamp’s ‘plurality’ refers equally to his artistic practice and *his reception within art history* [my italics].¹⁹

Four years later in ‘Marcel Duchamp: the Most Influential Artist in the twentieth-century?’, Dieter Daniels (2002) observed that the readymade’s reception in art history poses the relatable phenomenon:

Since both the material existence of the objects and the context of their reception undergo constant change . . . so, too, does the meaning of the term 'Readymade' remain in a state of flux. Whenever other artists embrace the principle of the Readymade, the idea becomes completely detached from the historical objects and begins a life of its own . . . The continued artistic influence of the Readymade may therefore be understood only as a permanent redefinition of its meaning.²⁰

Therefore, Thierry de Duve's '*The guy is everywhere*'²¹ prompts exactly the question of how to write about Duchamp in the era of his ubiquity in a way that accepts the different ways artists have interpreted and taken influence from his work and does not deny the specificity of our situation.

* * *

The late 1960s provide a starting date for this thesis for the impact and reception of Duchamp in New Zealand art at a time other avant-garde activities were occurring in the world and with the emergence of Conceptual art. In terms of literature on Duchamp there is a range of exhibitions and literature that appeared prior to the mid-1950s and 1960s. These include: the 'Exposition surrealiste d'objets' at the Galerie Charles Ratton in Paris, 1936; 'Fantastic Art, Dada, Surrealism' at New York's MoMA in 1936-37, 'L'Exposition Internationale du Surrealisme' in Paris in 1938, and the 'First Papers of Surrealism' organized by André Breton in New York, 1942.²² Robert Motherwell's *The Dada Painters and Poets* (1951) was a critical volume for audiences in the 1950s. And Duchamp was himself a publisher of works and notations in 1914, 1932 and 1942, and these can hardly go unmentioned.

The 1960s was the period during which a primary global reception of Duchamp took place. Rather than taking a trip to Philadelphia (where the Arensberg Collection of 47 works is held) it is widely recognised that Robert Lebel's monograph *Marcel Duchamp* (1959, English translation) was the single most important source to introduce readers to Duchamp.²³ This included New Zealand, as a copy of this publication was purchased for the Elam School of Fine

Arts library by Jim Allen who helped establish this resource in the mid-1960s. The 1960s were inaugurated with *Marcel Duchamp*, Robert Lebel's seminal monograph in English translation which demarcates the start of the primary global reception of Duchamp.²⁴ During the decade New Zealand severed colonial ties to England and looked to the 'new' world dominated by New York. In the decade a shift emerged away from formalist principles toward an experimental use of a wide variety of materials. Then, at the end of the decade, in 1969, Joseph Kosuth in *Art after Philosophy* cited the origin of 'Conceptual art' to be Duchamp's *Bicycle Wheel* of 1913. 'The function of art, as a question, was first raised by Marcel Duchamp . . . with the unassisted Readymade art changed its focus from form of the language to what was being said.'²⁵

This wave of 1960s' literature on Duchamp also included texts that accompanied the exhibitions of his work in 1963, 1965 and 1966. These form a crucial context when discussing the reception of the Sisler Collection in New Zealand in 1967. This literature includes first-hand reviews in the media and the Introductions, Prefaces and Forewords to exhibition catalogues in the 1960s²⁶ which offer an insight into a period of Duchamp's reception when, apart from the Arensberg Collection at the Philadelphia Museum of Art, his works had not been previously seen together on a large scale in one exhibition.

Reviews published in the mainstream press on the occasion of the 1965 New York exhibition and 1966 Tate retrospective provide insights into the ways Duchamp was received, and similar reviews, though less in number, appeared in response to the Sisler Exhibition in New Zealand in 1967. This included the small regional production of a catalogue for the 1967 Sisler Collection, published by the Queen Elizabeth II Arts Council, which included entries written by Richard Hamilton for the 1965 and 1966 Duchamp exhibitions in New York and London.

Duchamp's notes became increasingly cited in a range of books in the late 1960s and in the 1970s. Reading texts was a key conduit. In Auckland and at Canterbury University artists were learning about Duchamp through published interpretations of his work. These included: Jack Burnham's work in *Beyond Modern Sculpture: the Effects of Science and Technology on the Sculpture of This*

Century (New York: George Braziller, 1968) and *The Structure of Art* (New York: George Braziller, 1971); Octavio Paz's *Marcel Duchamp and The Castle of Purity* (Jonathan Cape Ltd. 1970); *Conversations with Claude Levi-Strauss* (London: Cape, 1969). The above publications together with work by Pierre Cabanne, *Conversations With Marcel Duchamp*, (New York: Viking and London: Thames and Hudson, 1971) and Michel Sanouillet and Elmer Peterson, eds. *Salt Seller: The Writings of Marcel Duchamp*, (New York: Da Capo Press, 1973) aided by the blossoming interest of major publishing houses did much to disseminate Duchamp's thinking to artists around the world, including New Zealand. Arturo Schwarz was author of the very first catalogue raisonné titled *The Complete Works of Marcel Duchamp* (New York: Abrams, 1969; then a 2nd revised edition in 1970). His 1969 *Notes and Projects for the Large Glass* (London, Thames and Hudson) exerted its influence in the Auckland scene because Adrian Hall brought out a copy that he purchased in Pasadena in 1970 to Elam in 1971. All were variously read and digested by artists in New Zealand.

Duchamp's written notations published in these books *were* recognised as antithetical to models obtained by looking at image reproductions of paintings such as abstract expressionism, minimalism, and Pop art in books and international art journals. Literary influence sets Duchamp apart from other artists of the late modern era. This has consequences for the way artists in New Zealand were informed by Duchamp's example, helping to mitigate mimicry of style through visual reproductions, supplanting this with reading as one means by which he served as a conduit.²⁷

New Zealand artists did also move around the world and were influenced in first-hand ways. Bill Culbert, for example, having encountered Duchamp via publications,²⁸ undertook a trip to the Philadelphia Museum of Art in 1956, en route to studies in London. Stopping over in New York he took a Greyhound bus to Philadelphia, the very same year Jasper Johns and Robert Rauschenberg also undertook this journey. These two artists are credited, along with John Cage, for rediscovering Duchamp in the late 1950s. In 1966, Pierre Cabanne asked Duchamp: 'Does it bother [you] that most of [your] work is at the Philadelphia

Museum of Art where the public is relatively limited?'. Duchamp replied, 'No. On the contrary, I prefer it because those people really interested in me will go there. It's not at the end of the earth'.²⁹ Culbert was followed by other New Zealanders with similar purpose, despite the fact they must be among those who have travelled the farthest distance to view his art.

The movement of artists to and from New Zealand did ensure a greater accessibility to art produced in the centre. However, rather than assume that direct access to the centre is a key to reducing the time lag, we might re-negotiate the relation of centre to margins by considering how Duchamp himself viewed this relation. Hence a counter position can be proposed to Terry Smith's influential argument ('The Provincialism Problem', 1974)³⁰ where he states that we cannot participate because we are removed from the genetic contexts in which art is produced. We might acknowledge how Duchamp himself is peripheral and he was either forced, or elected, or simply enjoyed and had a fascination to operate *outside* the centre.

The following descriptions apply to Duchamp: an expatriate, an artist in exile, an artist who chose neither to settle nor to engage in one art scene. Duchamp despised the notion of a scene, if not the centre, and removed himself from the centre. This isolation was repeated throughout his lifetime: in Munich in 1912, works were developed that became the genesis for the *Large Glass*; he did this again in Herne Bay, England in 1913 (also a year characterised by days spent alone in libraries);³¹ in 1918 he moved from New York to Buenos Aires. Between 1919 and 1922 he spent six months on each side of the Atlantic in Paris and New York. He worked on Atlantic passenger liners. He took a mathematical theorem that doubled as artistic strategy to Monte Carlo to win against the roulette table in 1925; he was an artist who for more than 20 years (between 1943 and 1965) maintained the pretence that he had retired to play chess, but all the while occupied a small and secret studio in the world's art centre. It was here he constructed *Étant Donnés* behind closed doors (Figure I.2).

Seeking relative seclusion at the centre, and by leaving it for lengths of time, did Duchamp not transcend the very notion of the centre? Can Duchamp and his

legacy tell us something new about how to diffuse the power of the centre?³² Could we use his example, coupled with recent theories on the consequences of the globe's decentralisation, to write a history that reveals new relationships between the margins and the centre?

Two recent approaches are useful to provide consideration for the impacts of borders and territories upon artists and their work. In relation to New Zealand's unique geographical place in the world, Christina Barton (2005) posits what she terms 'the permeability of a nation's borders' and the psychology of the subject who leaves home—such is the need for New Zealand artists to have come into first-hand encounters with the centres.³³ The other is T. J. Demos's "aesthetics of homelessness", a term that characterises the disposition of an artist who never settles when away from home. Demos applied the concept directly to Duchamp in *The Exiles of Marcel Duchamp* (2007) and in 'Life Full of Holes' (2006) where a consideration of the impact of cultural border zones on artists is undertaken (across photography, installation and time-based media). These perspectives are returned to in Chapter One.

* * *

In terms of other New Zealand literature, Duchamp and the readymade appear in piecemeal manner. One source that considers Duchamp's influence on select examples of contemporary New Zealand sculpture is Pat Macan's (1998) exegesis *The Influence of Marcel Duchamp on New Zealand Sculpture* which discusses what he terms the wide 'shadow' cast by Duchamp in relation to works by New Zealand sculptors, predominantly the work of Michael Parekowhai and Merylyn Tweedie (the work of the late Don Driver and Richard Killeen is also included).³⁴ Duchamp is conspicuous by his absence in important survey exhibitions of New Zealand art in the last 20 years. Between both the major 1990 exhibition *Headlands: Thinking through New Zealand* and the large thematic exhibition *Now See Hear* (curated by Ian Wedde and Gregory Burke) there is one reference to Duchamp.³⁵ Priscilla Pitt's (1998) *Contemporary New Zealand Sculpture* and Michael Dunn's (2008) *A History of New Zealand Sculpture* do little to

consider Duchamp or the readymade in the developments of this discipline in the twentieth-century.³⁶ However, there are some important touchstones and sources.

Arts professionals wrote critical reviews in response to the 1967 Sisler Collection (Gil Docking, Peter McLeavey, Don Peebles and William Sutton) and various student exegeses contained facts in response to it, as well as referring more widely to Duchamp (Lange, Webb, Ross, Mealing, Peters, Barber, Cullen, Morison). Wystan Curnow's (1975) account of Auckland City Art Gallery's 'Project Programme 1975 Nos. 1-6' is very useful for its overview of post-object art practices in which he attends to Duchamp's counter to 'ontological' practice in the works he discusses. No explicit reference is made to Duchamp in the 1976 publication *New Art: Some Recent New Zealand Sculpture and Post-Object Art*, but the profiles and accounts compiled there by the editors Curnow and Jim Allen on Kieran Lyons, Allen and Bruce Barber hold some vital clues. Christina Barton's (1987) pioneering research on post-object art explains the significance of Duchamp's creative act whereby the spectator completes the work. Wystan Curnow (1976, 1980) briefly draws Duchamp into his coverage of Billy Apple's tours in 1975 and 1979-80 which has served as an important source for my reading of the expatriate's work back 'home'.

Andrew Bogle (1985) included a short passage on Duchamp's chance operations in the catalogue to his curated exhibition *Chance and Change*, a themed-based exhibition on kinetic art designed to 'wow' the public, within which the nuances of three Duchamp works included were somewhat lost. René Block curated *The Readymade Boomerang* as the 8th Sydney Biennale in 1990,³⁷ and the New Zealand born Bernice Murphy (1990) wrote 'Marcel Who? The Readymade in the Province' for the exhibition catalogue. Her essay invites an alternative way to view the readymade in relation to the Province. Wystan Curnow's (1990) response to the Biennale reads the suitcase as a motif in Duchamp's œuvre, to consider a range of artist's works in the Biennale and to proffer a reading of New Zealand art in relation to the international art world.

Sylvère Lotringer and 'the artists' conduct a wide ranging exchange in *A Visit With the artists: An Interview with Sylvère Lotringer* (1994) in which the influence

of Duchamp and the notion of the artist's biography and historicisation is discussed. Curnow (1999) and Robert Leonard (1999) cite Adrian Hall's 1971 arrival in Auckland as a key pivotal moment that introduced Duchamp to New Zealand.³⁸ The post-object artist Roger Peters published his independent research on the Sonnets of William Shakespeare (*William Shakespeare's Sonnet Philosophy*, Quaternary Imprint, 2005) in which the relevance of Duchamp's *Large Glass* is analysed and employed in Volume Four.³⁹ Richard Dale (2008) briefly notes a connection between Duchamp's suspended readymades and the work of Paul Cullen. Jennifer Hay's (2001) MA thesis in Art History has a chapter on Andrew Drummond where a few references to Duchamp's appropriation of the machine is made, followed later when Hay curated the large retrospective of Drummond's work *Observation/ Action / Reflection* at the Christchurch Art Gallery in 2010. This was very useful to visit first-hand to study in detail Drummond's works that he produced in the early 1980s. Christina Barton's (2002) analysis of Maddie Leach's *Gallery Seven: the Ice Rink and Lilac Ship* highlights the dual functions of a utilitarian and aesthetic readymade in her essay 'Out of the Blue'.

When Jenny Harper commenced her appointment as Director of the Christchurch Art Gallery, she wrote an editorial for *The Press* (2007) to celebrate the 40th anniversary of the 1967 Sisler show that contextualises the reasons scandal emerged. The article documents events in Christchurch as well provides vital biographical interests of the gallery director William Sykes Baverstock. In 2007 the first volume of *Reading Room* (2007) included Andrew McNamara's 'Duchamp: Onanism is a Form of Creativity.' I am particularly interested due to the way McNamara problematises the 'retinal-formal distinction of modernism,' demonstrating how Duchamp took influence from mainstream aesthetics but where his practice 'constituted a departure from the script.' McNamara recognises Duchamp's interest with modernism's central aesthetic considerations but demonstrates a difference to orthodoxy. Here, onanism (desire self-fulfilled) is a provocative lens. In 2008 Bruce Barber described the example of his 1970s work *Found Situations*—photographs he took of already made structures—as having been influenced by the readymade. Ian Wedde (2009) concentrates on Culbert's

use of prefabricated objects as readymades in the tradition of Duchamp's legacy; and the late Dennis Dutton's (2009) art theory *The Art Instinct: Beauty, Pleasure and Human Evolution* includes discussion of Duchamp's readymades in general terms.

There are parts in the literature, suitable fragments, but none forms a coherent whole or a unified approach to understanding Duchamp's vital influence and legacy. As fragments in the literature, this, in itself, is quite satisfying as ancillary prompts to the Duchamp researcher. This thesis therefore sets out to redress this absence by putting Duchamp to the fore in an account of the development of critical practices in New Zealand.

* * *

My thesis is divided into seven chapters, the contents of which and the methods employed are as follows.

'Chapter One, Duchamp on the Margins: On Overcoming Territory' sets out Duchamp's centrality within twentieth-century art but in a way that offers a distinct point of difference, informed by my interest in his work, researching and writing in New Zealand. In particular it addresses how his life and work posit a model of working that is a reaction to working at the centre, and argues that this impacts on his conceptual and experimental approaches to art. Duchamp undertakes a move in 1915 from the centre Paris to the margin New York (only later to emerge as the world centre after World War II). Although this chapter addresses local art in a limited manner, its purpose is to establish certain conditions that both benefit and enable valid connections and parallels to be drawn in subsequent chapters.

The chapter proposes how Duchamp's life story is analogous with the situation for New Zealand artists. It draws from facts and evidence in the entries compiled in *Marcel Duchamp Art and Life: Ephemerides*,⁴⁰ and the volume of Duchamp's letters published in 2000, *Affectt Marcel. _ The Selected Correspondence of Marcel Duchamp*, was also a significant source.⁴¹ The chapter establishes links

between Duchamp's spirit of expatriation with an approach to New Zealand art history that has recently been formulated by Christina Barton and others. Duchamp's symbiotic approach to art and life is proven in relation to readings of select examples of his work, some that have received little attention in the literature.

'Chapter Two, *Marcel Duchamp: 78 Works The Mary Sisler Collection (1904–1963)*' provides the first full account of this touring exhibition, information about which has largely been lost. To reconstruct the circumstances of this exhibition I made contact with Gil Docking (Acting Director of the Auckland City Art Gallery in 1967), instigator of correspondence in 1965 that led to him securing the Sisler Collection. I also consulted records held in the archive at Te Papa Tongarewa Museum of New Zealand (Te Papa), Auckland Art Gallery, and Christchurch Art Gallery (formerly the Robert McDougall Art Gallery). I investigated the archives of the Queen Elizabeth II Arts Council and consulted personal documents of William Sykes Baverstock (Director of the Robert McDougall Art Gallery in 1967) held at the MacMillan Brown Library, University of Canterbury. In 1984 Francis Naumann was commissioned by the Museum of Modern Art to write a full account of the William Sisler and Mary Sisler Collection. This publication pointed me to the Mary Sisler archives the museum holds, within which correspondence pertaining to the circulation of the Sisler Collection in the 1960s, including details of its tour to New Zealand is to be found. These provided fuller details of the origin of the tour and its circulation between 1965 and 1968 and it is only through them that the full story was revealed.

The reception of the Sisler Collection in New Zealand has been overshadowed in the literature by the "scandal" over the inclusion of Duchamp's *Fountain* (1964 replica) and *Please Touch* (1947). These works were pulled from the exhibition in Wellington with a week still to run, and were then never installed in exhibition in Christchurch where outcry reached its pinnacle. I do not propose to rehearse the so-called scandal; my assumption that there were other responses turned out to be correct. I read media reports and student exegeses at both Elam and Ilam Schools of Fine Art that followed the exhibition in 1967. Wherever possible I then followed

up with interviews. My intention was not only to counter the scandal that erupted over the exhibition of the Sisler Collection in Wellington and Christchurch, but also account for it, by placing it into an appropriate context, to provide an account of the show's critical reception. I also investigate this event as a precursor to the emergence of post-object art in 1969.

Without doubt, connections between Duchamp and post-object art did exist in New Zealand as in similar post-formalist practices elsewhere around the world. 'Chapter Three, *An Avant-Garde: Post-object Art*' investigates a period of conceptual art as it developed in Auckland after the 1967 events. For this I draw on and extend Wystan Curnow's first-hand observation in the 1970s and Christina Barton's (1987) pioneering research using her parameters of 1969 to 1979 as a frame for this chapter. In addition, I consulted literature from the period and student exegeses, conducted interviews and entered into written correspondence with artists and other arts professionals working in the period. Seeking documentation of work from this period in archives, in libraries and in artists' personal files was at times a difficult exercise. Writing to the record in the archive is simply not the same as being present with work in the 1970s, but I have been mindful of this methodological issue. For the first time the experimental nature of the readymade, the metaphysics of the *Large Glass* as well as the linguistic (conceptual) force of Duchamp's work are examined in regard to seven post-object artists. A postscript includes discussion of Paul Cullen and Julia Morison, two pivotal artists studying at the University of Canterbury in the mid-1970s who took advantage of reading on Duchamp in set texts.

'Chapter Four, *The Betty Isaacs and Judge Julius Isaacs Bequest (1983) and Other Travelling Accounts*' first traces the bequest made by the Isaacs to the National Art Gallery in 1982. This is an example of works gifted by Duchamp to friends or his associates which in turn were given to a public museum (a rare occurrence). On separate occasions Duchamp gifted three works to the Isaacs: a *Boîte-en-Valise* (Edition D, 1961), the *Betty Vest (Gilét)* (1961) and *Portrait of Chess Players* (1965), along with three signed first edition books. I researched the nature of the friendship the Isaacs and Duchamp shared and include the reasons for

Duchamp's gifting of works. Preliminary investigation at Te Papa Tongarewa Museum of New Zealand led me to view the vest stored in a brown dressmaker's box. In turn, this led me to a Betty Isaacs folder held in collection files and, there, a 1983 letter written from a Miss Ziman to the museum allowed me to locate extended members of Betty Isaacs' (nee Lewis) family in Wellington. By researching the inventory of documents held in Te Papa's archives and interviewing Luit Bieringa (Director of the National Art Gallery at the time the bequest was made) the nature and importance of this modest yet significant bequest is revealed, including a new reading of the *Betty Vest* (*Gilet*) and an analysis of the *Boîte-en-Valise* for the New Zealand context. The *Boîte* as trope for travel and mobility is taken up in a discussion of Bill Culbert's practice as an expatriate from New Zealand (a figure who has made returns to this country on routine occasions). The chapter ends with an overview of the 8th Sydney Biennale: *The Readymade Boomerang Certain Relations in Twentieth-Century Art*, in which Culbert was represented. The Biennale was held at a time that Thierry de Duve characterises as a third return to Duchamp and the readymade. The discussion includes responses made to the Biennale in New Zealand in 1990.

In the early to mid-1990s renewed interest in Duchamp stemmed from a raft of conferences and publications.⁴² The October Group and MIT press led the way and *The Definitively Unfinished Marcel Duchamp* (1990) and *The Duchamp Effect* (1996) were particularly influential. At the height of post-modernism Duchamp had become so widely assimilated to the point that no artist working after Duchamp could avoid his legacy. This legacy was pivotal to the scepticism of the post-modern era—a rejection of fundamental truths and where Duchamp/Sélavy became a decisive touchstone for contributions made by woman writers, theorists and historians to third-wave feminism. New Zealand arts professionals were equal to the task. The first half of 'Chapter Five, Widening the Field' is a consideration of the passage between 1975 and 2001 in authorial transference from the artists formerly known as Merylyn Tweedie to her construction of 'the artists' and then the artist's collective et al. The practices are considered in view of three bodies of work made in the 1970s, '80s and '90s, in photography, collage and assemblage,

and installation art. A post-modern relativist position was adopted by ‘the artists’, which is also explained in relation to Giovanni Intra in the second half of the chapter. Intra absorbed aspects of Duchamp’s work, which I trace in his installation practice in the mid-1990s. Like ‘the artists’ Intra displayed a deft understanding of the sensory impact of installation on the spectator’s body in an ‘adjusted’ space, paralleling international trends in the period of the mid-to-late 1990s. Findings are based on information sourced in archives and library collections, as well as recollections based on firsthand experience of the works.

‘Chapter Six, Made by Hand’ begins in the late 1980s and early 1990s at a time a number of international artists paid homage to Duchamp by making their own versions of *Fountain*. I situate Michael Parekowhai’s work within this moment. An overview of the legacy of the 1964 editions of Duchamp’s readymades by Galleria Schwarz Milan is provided. The chapter considers the ideological function and value of the readymade when made by hand. The first case study examines the cross-cultural implications and understandings of work by Michael Parekowhai: a ‘carved’ replica bicycle titled *After Dunlop* (1987) and ten guitars hand-made for the exhibition *Patriot: Ten Guitars* (1999). The second case study offers an analysis of Maddie Leach’s handmade boat placed on a terrace of Te Papa that overlooks the harbour. These studies suggest a return to investments in the art object by celebrating hand-based skills, in relation to artist and tradesperson/ craftsmanship that brings this thesis almost to the present day as my concluding contribution to localised scholarship on receptions to Duchamp. Tables in the Appendices list publications and exhibitions on Duchamp between 1959 and 1974 (Appendix I), and a list of the ocean journeys Duchamp sailed on and the works he travelled with between 1915 and 1942 (Appendix II) and Volume II of the thesis is a collation of visual support chapter by chapter.

The artists in this thesis are necessarily select. Their work is predominantly in the disciplines of sculpture, performance and installation, aided by the use of notation, and photo based media. In my investigations I have resisted the ubiquity of the prefabricated object as the readymade, typified by the examples in Figures I.3 and I.4. The artists in this thesis are at odds with the landscape trope in New

Zealand art and all have sought influences both within and beyond New Zealand shores.⁴³ They form a comprehensive grouping that spans three generations but I am hesitant to label this a lineage, for they each independently arrived at and interpreted Duchamp in different ways. Sometimes this was unexpected and idiosyncratic. Arriving at this line up of artists was a reflexive process: by studying Duchamp's reception through history as neither a straightforward or categorical route I lay claim to Duchamp's periphery as key to his connections with artists here.

¹ Marcel Duchamp, 'The Creative Act', University of Houston, Texas, April 1957. First published in *Art News* 56, no. 4 (1957): 28-9.

² Helen Molesworth, *At Home With Duchamp: The Readymade and Domesticity*. (PhD in Art History, Cornell University, New York, 1998), 1.

³ 'Duchamp's urinal tops art survey'. Retrieved 08 December 2010 from, <http://news.bbc.co.uk/2/hi/entertainment/4059997.stm>.

⁴ See *Fresh Widow* (1920, Figure 1.38).

⁵ Thierry de Duve, 'Roundtable discussion', in Martha Buskirk and Mignon Nixon, eds. *The Duchamp Effect* (Cambridge Massachusetts: MIT Press, 1995), 224.

⁶ Conceptual art, assemblage, pop art, op art, kinetic art, installation, process art, performance art and 'Happenings'.

⁷ Gil Docking's letter, dated 14 October 1965, to Mary Sisler (New York) marks the beginning of the period covered in this thesis.

⁸ This does not necessarily mean its effect was the same as other shows. I discuss the circulation of Duchamp's work in the 1960s in Chapter Two.

⁹ Most occurred through the ACAG. In 1956 they purchased *The Coffee Mill* (1947, numbered 56 of an edition of 66, Figure 1.note9) and this is noteworthy for a dubious reason. While the print is clearly marked MARCEL DUCHAMP bottom centre and signed by Marcel Duchamp, it was executed by Duchamp's brother Raymond-Villon in 1921 after Duchamp's 1911 canvas. The ACAG hosted the touring MoMA exhibition *Surrealism* in 1972 (July 18 – August 20). This exhibition included four works: a *Boîte-en-Valise* (Series C, 1958 Paris), *Please Touch* (1947), *Why Not Sneeze Rose Sélavy?* (1964) and an early replica of the *Bicycle Wheel* (1951). The catalogue produced by MoMA included a substantial essay by Bernice Rose (curator at MoMA in 1972) that outlined Duchamp's major achievements. The exhibition was a stimulus for Auckland based figures including, Chrisitne Hellyar, Robert Leonard and Boyd Webb. Andrew Bogle included Duchamp's *Draft Pistons* (1914), *Precision Optics* and the *Boîte-en-Valise* from the Isaacs Bequest in *Chance and Change: A Century of the Avant-garde*. However, Duchamp's works were overshadowed in the exhibition by elaborate and populaist kinetic works. The show was a public hit, far from an analysis of the historical avant-garde. In 1988 Jim Barr and Mary Barr curated *When Art Hits the Headlines* (Shed 11, Wellington) and included a 1964 replica of *Fountain* (collection of University of Indiana).

¹⁰ The Sisler Collection and Isaacs Bequest were one step removed from Duchamp's involvements. He spoke directly with his New York dealer Arne Ekstrom about the exhibition touring to the Antipodes and he signed and gifted works to the Isaacs.

¹¹ In Thomas S. Kuhn's *The Structure of Scientific Revolutions* (Chicago: University of Chicago Press, 1962) Kuhn proposes as a priori that there are individuals who emerge who revolutionise the course and developments of scientific thinking. He argues that revolutionary paradigmatic shifts are an absolute, a necessary agent for advances in scientific knowledge. Einstein and his theory of relativity are given as the obvious example. In a different field, Duchamp's actions have forever changed the course of artistic endeavour in the twentieth century. From this perspective, Duchamp is a meta-figure whom every artist following cannot avoid. There is a parallel to Harold Bloom's *Anxiety of Influence* (2nd Revised edition, London: Oxford University Press, 1997) where Bloom demonstrates that in attempts to evade influence the work of the precursor is misread and misunderstood. Bloom positions Shakespeare as the meta-writer whom no other writer can avoid.

¹² Molesworth, op. cit., 10.

¹³ Ibid, 16–17.

¹⁴ Molesworth was informed by the discourse when attending the 84th College Art Association Conference titled 'Marcel Duchamp and the Readymade: from Origin to Consequence' (New York, 1996).

¹⁵ Molesworth, op. cit., 37.

¹⁶ Marcel Duchamp, *À l'infinif (The White Box)*, Trans Marcel Duchamp and Cleve Gray, New York, Cordier & Ekstrom, 1966.

¹⁷ Molesworth, op. cit., 25–26.

¹⁸ Ibid.

¹⁹ David Joselit, *Infinite Regress Marcel Duchamp 1910–1941* (Cambridge Massachusetts: MIT Press, 1998), 3–4.

²⁰ Dieter Daniels, 'Marcel Duchamp: the Most Influential Artist in the Twentieth-Century?' in *Marcel Duchamp* (Basel: Museum Jean Tinguely and Hatje Cantz Publishers, 2002), 29–30.

²¹ Buskirk and Nixon, op. cit., 224.

²² For a full list of exhibitions on Duchamp see Arturo Schwarz, *The Complete Works of Marcel Duchamp* (5th Edition) New York: de Capo Press, 2000, 949–954.

²³ The three major exhibitions in the 1960s—Pasadena 1963, New York 1965 and London 1966—did increase the number of artists who saw Duchamp's work first-hand, and had the impact of increasing the numbers of critics, reviewers and commentators who wrote on Duchamp's work. But, for instance, reception of the Pasadena show only received full attention in 1991 in Bonnie Clearwater's *West Coast Duchamp*, (Florida: Grassfield Press).

²⁴ Principal North American artists to re-discover Duchamp in the late 1950s were Jasper Johns, Robert Rauschenberg and John Cage.

²⁵ Kosuth, Joseph, 'Art After Philosophy,' *Studio International*, October–November (1969):135. Later he writes, "The "masterpieces" are those works which deny the possibility, now, of masterpieces. The best work in our time, are works which show the process of art.' Kosuth, 'On Masterpieces', *Art after Philosophy And After – Collected Writings, 1966-1990*. (Cambridge Massachusetts & London: MIT Press, 1990), 219. 'If one wants to understand the art of the next century, one understands that Picasso made "masterpieces" and he belongs to the collectors; Duchamp didn't and he belongs to the artists.' Ibid, 218.

²⁶ Walter Hopps for the Pasadena retrospective, 1963; Hopps, Ulf Linde and Arturo Schwarz for *Readymades, etc.*, 1964; Richard Hamilton for *Not Seen/Less Seen of or by Marcel Duchamp/Rose Sélavy*, 1965 and for the Tate Retrospective, London in 1966.

²⁷ The artist formerly known as Merylyn Tweedie observed in 1994 that 'operating in an isolated country the written word is a good way to access information. It's easier to read a book than to see a Duchampian urinal'. Quoted in Leo and Yanni Florence Edelstein, eds. *A Visit with the Artists: An Interview with Sylvère Lotringer. Pataphysics Series*, 03 (Melbourne, 1994), unpaginated. In the interview 'the artists' do correctly comment that a urinal came to New Zealand in the 1960s and again in the 1980s.

²⁸ Ian Wedde claims that Bill Culbert owned books on Duchamp while at the University of Canterbury between 1952 and 1955. Wedde writes, 'Duchamp was not on the curriculum [1953-56] but the young artist already had books on him.' Quoted in Wedde, *Bill Culbert Making Light Work* (Auckland: Auckland University Press, 2009), 28. It is difficult to ascertain what these books would have been. Wedde does not record any details, and Culbert made no reply to the author in communication on this matter.

²⁹ Gough-Cooper and Caumont, op. cit., entry 5 May 1966, unpaginated.

³⁰ Smith (1974) writes, 'Despite the proliferation of reproductions and writings about New York or metropolitan art, both these and the work itself when and if it finally arrives, are separated from their real context—from the other art made at the same time and the factors which combined to make this particular art 'successful'. Thus "cultural exports" . . . arrive in the provinces devoid of their genetic contexts' and isolation gives them 'a connotation perhaps unsuspected by their makers'. Cited in Lucy R. Lippard, 'Notes on Seeing Some Recent American Art in New Zealand', *Auckland City Art Gallery Quarterly* 59 (1975): 3. The remainder of the section reads: 'Such exhibitions cannot fail to be counterproductive until they are redundant, that is, until the receiving country has founded an authentic, sustaining culture of its own'. Later, Terry Smith championed how 'Conceptualism was one of the defining elements of the shift within the [Australasian] region from a locally focused to internationalist, specifically late modernist, orientation toward practice'. See 'Peripheries in Motion: Conceptualism and Conceptual Art in Australia and New Zealand' in Philomena Mariani, ed. *Global Conceptualism: Points of Origin, 1950s – 1980s* (New York: Queens Museum of Art, 1999), 88-89.

³¹ In 1915 Duchamp communicated how he disliked the 'artistic life' in which he was involved: 'It is the exact opposite of what I want. So I had tried to escape from the artists through the library'. Letter to Walter Pach, April 02 1915. Naumann and Obalk, eds. *Affect Marcel – The Selected Correspondence of Marcel Duchamp*, (London and New York: Thames and Hudson, 2000), 36. In a 1949 letter to his friend Yvonne Chastel, Duchamp wrote, 'I feel rather like I've retired to the country, in some remote province, for that's what my life is like in New York. I see few people and people don't try to see me any more as they know they will bore me'. Ibid, 267.

³² See, <http://proa.org/eng/exhibition-marcel-duchamp-texts-why-duchamp-in-buenos-aires-conversation-with-jorge-helft-part1>.

³³ Christina Barton, *The Expatriates: Frances Hodgkins and Barrie Bates*, (Wellington: Adam Art Gallery, 2005), 6.

³⁴ Pat Macan, *The Influence on Marcel Duchamp and New Zealand Sculpture* (Massey University, Palmerston North). The short exegesis written in the discipline of visual arts introduces the biography and major works of Marcel Duchamp. Because Macan begins his history in the late 1980s there is no insight into earlier receptions in New Zealand. There is no mention of the Sisler Collection in 1967 or the Isaacs' Bequest in 1982. As a contemporary art history, the omission of post-object art, even if as a background in the introduction, means the importance of this period for contemporary New Zealand art is not evaluated. However, Macan's intentions in his research were purposely narrow. His

discussion on Michael Parekowhai's uses of language in his work is insightful and is cited in Chapter Six.

³⁵ Terry Smith's discussion on Conceptual Art in 'The Tasks of Translation: Art & Language in Australia and New Zealand 1975-76'. In Ian Wedde and Gregory Burke, eds. *Now See Hear!: Art, Language and Translation* (Wellington: Victoria University Press for Wellington City Art Gallery, 1990).

³⁶ Duchamp and the readymade are brought to the reader's attention briefly in each. Pitts begins her introduction by broadly citing how Duchamp's readymade 'revolutionised our concept of art'. She writes that *Fountain* 'privileged the idea carried by a work of art over its aesthetic qualities, the skill involved in making it, the value or appropriateness of its materials and its authorship.' However, this discussion is not sustained in any analysis of artists' work in the book. Pitts, *Contemporary New Zealand Sculpture: Themes and Ideas* (Auckland: Paul Bateman, 1998), 9. Dunn briefly cites Duchamp in general terms on three occasions in relation to artists' work.

³⁷ A large survey show near New Zealand shores, the 8th Sydney Biennale included the work of Bill Culbert, Boyd Webb, Megan Jenkinson and Merylyn Tweedie. Further discussion on the Biennale and responses to it is made in Chapter Four.

³⁸ Wystan Curnow, Robert Leonard and Adrian Hall, 'Bricks in Aspic', *Art New Zealand* 90 (1999): 34-39.

³⁹ Peters began this research in 1980 when he printed a small volume called the *Red Book* in Taranaki. Consequently he began closely reading the Sonnets and formulated a unique interpretation of their mythical nature. I became aware of his research in 2005 which drew me to trace his first interests in Duchamp and myth in Auckland in the 1970s. See discussion in Chapter Three.

⁴⁰ Pontus Hulten, ed. *Marcel Duchamp—Life and Work* (Cambridge Massachusetts: MIT Press, 1993).

⁴¹ Naumann and Obalk, eds. Op. cit.

⁴² This includes a range of publications from North America by the October Group and MIT Press which discuss the effect and influences of Duchamp on contemporary art history in the U.S. The 4th College Art Association Conference titled 'Marcel Duchamp and the Readymade: From Origin to Consequence' (New York, 1996) was significant. The decade also encompasses literature by woman historians and writers who utilise the Duchamp/Sélavy slippage for feminist readings.

⁴³ An historical narrative about New Zealand assemblage artists and painters who were influenced by Duchamp would be another project. For example, the late Don Driver might be considered a key figure due to his tour through the U.S in the mid-1960s, and Tom Kreisler is another figure who took influences from the neo-plastic (neo-dada) arts. John Lethbridge, Paul Hartigan and Ross Ritchie have referenced Duchamp's readymades and iconoclastic imagery in their work from the 1970s, especially derived from popular culture. But such a project sits outside the specific parameters of this thesis.

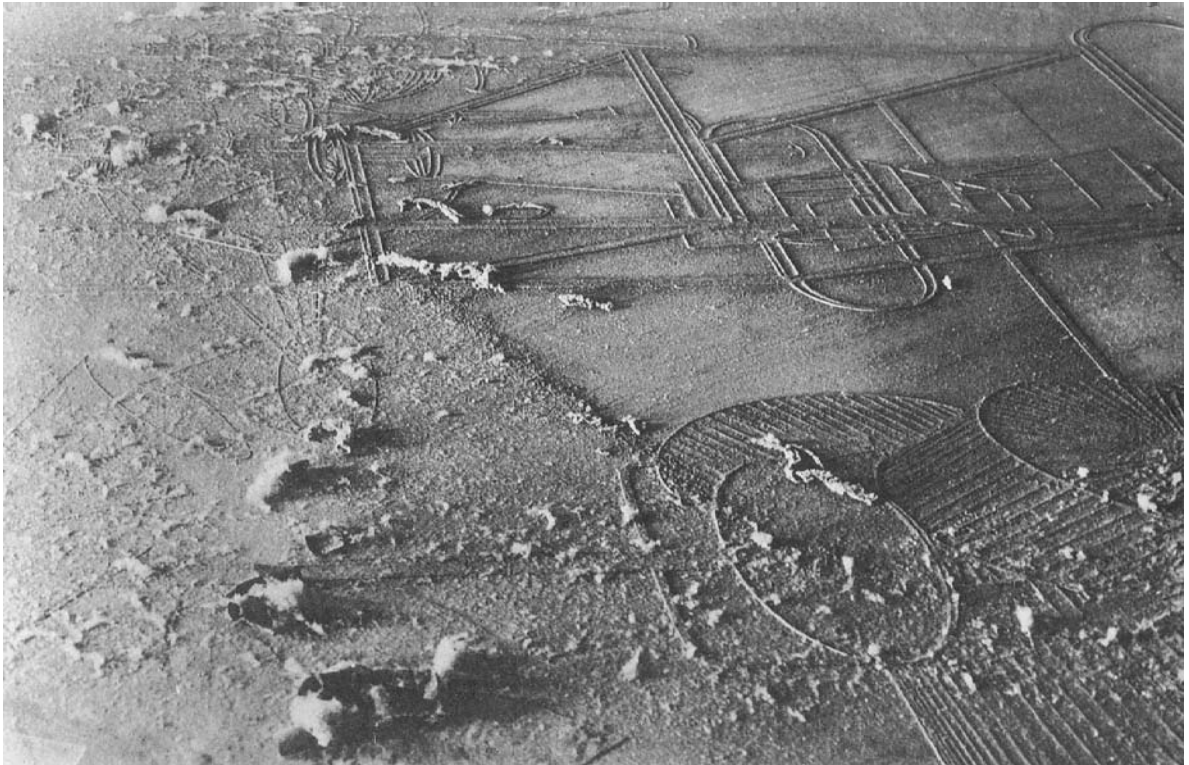


Plate 2.

Chapter One. Duchamp on the Margins—On Overcoming Territory

While acknowledging Duchamp's centrality in twentieth-century art, this chapter identifies those aspects of his practice that are meaningful for artists living in the peripheral or "off-centre" context of New Zealand. I explore in particular Duchamp's extra-territorial passages between 1912 and 1923 and 1936 and 1942 as a model of a mobile practice later taken up during the re-receptions to Duchamp in the 1960s and 1970s. These can be linked to the concerns of artists on the margins, in their efforts to overcome the problems of distance in their peripheral situation. At the same time I also contend that Duchamp's mobility assures that he cannot be easily fitted into either American or European art history and his refusal to be pinned down offers a counter to normative accounts and renders geographical borders permeable. And finally I explore how the implications of Duchamp's works are re-conceived in the context of the periphery.

Duchamp's first radical move away from painting in 1912-13 was soon followed by a territorial move when in 1915 he went to New York. His reason for leaving was the success of his *Nude Descending a Staircase No 2* (Figure 1.1) at the Armory Show in 1913 and his friendship with its New York based curator, Walter Pach. More pressing was the escalation of war in Europe and Duchamp's imminent need to avoid conscription. By escaping Europe, Duchamp was one of a number of émigré artists and intellectuals—including Max Ernst, André Breton and Constantin Brancusi—who made the move to America, but this account asserts that Duchamp's response to his displacement had a considerable impact on his work and that the readymade is caught up in and is a product of the consequences of his shift.

To leave one's country—whether as a conscious choice or obligatory decision due to external mitigating factors—entails a withdrawal from allegiance to one's country of birth (no easy task during traumatic periods of war). The expatriate's decision to leave their country of birth means the subject is alienated from their national identity and through a period of transition succumbs to effects of different conditions and experiences. Looking at Duchamp's works

made in the period between 1915 and 1921 and 1936 to 1942 we see the recurring effects of *being* an expatriate. Displacement and constant movement figure in his work, proving his fascination for the periphery.

* * *

Duchamp's ambivalent attitude to the art scene in Paris, which is revealed in his letters to Walter Pach expose his motives for leaving Paris and signal the evasive purpose of his movements.

27th April. My dear friend,

I am not going to New York, I am leaving Paris. That's quite different . . . I [have] tried, through the Library, to escape from artists somewhat. Then . . . Where to? My only option was New York where I knew you and where I hope to be able to escape leading the artistic life, if needs be through a job which will keep me very busy . . . I [have] asked you to keep all this secret from my brothers because I know my leaving will be very painful for them. The same goes for my father and sisters . . . I'm not after leading the life of an artist in search of fame and fortune . . . I am afraid of getting to the stage of needing to sell canvases, in a word, of being a painter for a living.¹

Duchamp's decision to go to New York (Figure 1.2) demonstrates a typical emotional complexity, recognising both what he will lose—his family—and a need to escape.² Duchamp's aims in New York were not to follow convention by making a living by painting and selling works. This would suggest that he saw his practice as a more experimental one than conforming to market expectations. In fact he had already begun tests on glass, an unorthodox support for painting and travelled from France to New York carrying designs for the *Large Glass* in the portable 'test' glass *Nine Malic Molds* (Figure 1.3).

As the journey got under way (the first of over 20 major ocean voyages between 1915 and 1950), Duchamp wrote a postcard home (Figure 1.4) crossing out the familiar image of the Bordeaux bridge and adding an arrow pointing West 'at 1,000 km', to New York and a new life. On the back he wrote: 'Je ne peut pas m'appêter de commencer à apprendre l'anglais de mon petit livre' ('I cannot bring myself to start learning English from my little book').³ A small but

absolutely critical gesture, for it signals a self consciousness about leaving and a course of action for future works. This postcard gestures to actions Duchamp would later undertake on board ocean liners; it foreshadows how the 1942 *Boîte-en-Valise* later functions as both a material reminder of and reason for separating from 'home'. As the postcard attests, the process of learning a new language required by expatriation is the first sign of cultural displacement. This would have an undeniable sway on the readymades between 1915 and 1917. Passage away from home and the acculturation process is integral to the linguistic based readymades produced in New York in 1915-16.

After landing in New York on 12 June 1915, Duchamp immediately renewed acquaintance with Pach, who introduced him to Walter and Louise Arensberg. The Arensbergs were eager to meet the artist who had painted *Nude Descending a Staircase No. 2*, which had scandalised the New York art scene when it was shown two years previously.⁴ Thus Duchamp's reputation preceded him. He understood that notoriety could accrue even in his absence. He observed that it was: '[p]recisely because of the *Nude Descending a Staircase* [that] people knew who they were talking to when I arrived'.⁵ This was a ploy he would later utilise to ongoing critical effect.

Not only did Duchamp later travel with works or forward on components to reassemble at a future date (like the *Boîte-en-Valise*), entertaining ways to send instructions for art works, he exploited absences from metropolitan centres and group exhibitions to generate intrigue. Though seeking to escape attention he also ensured strategies were in place so as not to become completely detached and isolated.⁶ In 1961, when speaking on the subject of leaving Paris, Duchamp commented:

Perhaps I had the spirit of expatriation, if that's a word. It was a part of a possibility of my going out in the traditional sense of the word: that is to say from my birth, my childhood, from my habits, my totally French fabrication. The fact that you have been transplanted into something completely new, from the point of view of environment, there is a chance of you blossoming very differently, which is what happened to me.⁷

This statement powerfully asserts the generative effects of leaving home—even offering distance as liberation. Such a view strikes a chord with any artist in a small culture seeking to expand their horizons making Duchamp a touchstone for a non-nationalist art history. With this in mind, what links can be established between Duchamp's spirit of expatriation, his extra-territorial passages, and an approach to New Zealand art history?

Contrasts between two recent positions from two New Zealand art historians, Christina Barton (2005) and Francis Pound (2010), are provocative and telling. From Barton's (2005) *The Expatriates*:

New Zealand's isolation from, yet its beheldness to Europe has long been viewed as definitional, at least for settler culture in this country. Our history has been conceived in linear terms, according to an evolutionary model, as a gradual progression towards distinctiveness and self-determination, based on the twin processes of adaptation *to* local conditions and attenuation *from* originary cultural sources. Such spatio-temporal narratives, not least New Zealand's art history, have proven powerful, formative forces in the project of nation-building, mining as they do the rich symbolic potential of a real, geographical location.⁸

From Pound's (2010) *The Invention of New Zealand Art & National Identity, 1930-1970*:

Nationalist New Zealand art might be defined as that body of art and letters which, between c. 1930 and c. 1970, set out to uncover the essence of New Zealand, and, in so doing, to invent a specifically New Zealand high culture. But such a definition would be premature . . . nationalist thought constantly oscillates from one side to the other of the slash between 'invention' and 'discovery'. We should not see this as a fault, which a more exacting concentration or a finer logic might redress. Rather, it is out of this perpetual vacillation, it is energising and directing it, and by taking advantage of its very doubleness and uncertainty, that a Nationalist culture comes into being.⁹

Barton and Pound share an approach to the discourse on nationalism. For Pound it oscillates between the terms 'discovery' and 'invention'; for Barton,

between a home and an artist's displacement away from it: the expatriate artist never settles. They both comprehend the potential of this unique place, a spatio-temporal geography through Barton's lens; for Pound a country in which artists respond to its essence. But this is also the point on which their similarities subside. Pound's and Barton's research differs markedly in regard to the living, working example of the respective artist's relationship to home. That is to say, Pound's artists stay at home, Barton's leave.

Barton's project more explicitly accepts the instability of cultural contexts and the penetrable 'psychic borders' of nation states, most demonstrably proven by, and when artists leave home. This, she argues, demonstrates new revelations for the wider workings of nationalism in late modernity.¹⁰ Where Pound's artists straddle the two tenets he proposes of the 'invention' and 'discovery' of New Zealand by remaining here, Barton's artists are examples of artists who expatriate from New Zealand, hence their work is a product of their experiences displaced from home, at least during transitional phases when acculturating to a new country. This fate is incomparable to the discourse in Pound's terms of formulating a national 'high culture' at home.

If, as Barton suggests, expatriatism is 'a perennial feature of New Zealand art history [that] underlines the durability of New Zealand's links with Europe and, since the 1950s, the USA, and proves the permeability of the nation's psychic and physical borders,'¹¹ then Marcel Duchamp's remarkable life from the critical juncture of 1915 is significant as a comparable instance of the effects and implications of an expatriate artist in the twentieth century—in an era of late modernity working the transitions from modernism to post-modernism and the ensuing effects of globalisation. Duchamp is a major precedent in twentieth-century art because he underpins a counter-tradition that alters the perspective of a foundational nationalist history in New Zealand, one that breaks with its subservient ties to Britain.

Barton's *The Expatriates* proposes a radical reassessment of New Zealand art history not only because it traces the lives of two extraordinary New Zealand artists, Frances Hodgkins and Barrie Bates (Billy Apple), but also because her consideration of these artists' psychological acculturation away from home arbitrates 'border zones' and 'transitional periods' so as to 'revisit cultural history

and re-map it, to uncover alternative histories' and turns to develop 'a more nuanced understanding of the workings of modernist discourses, as they take shape in the centre and at the margins'.¹² This pronounces the emergence of the trans-national subject. My argument is that Marcel Duchamp exemplifies this subject and therefore is a particularly important precedent when thinking about how artists on the periphery determine their relation to the centre.

A comparison of Hodgkins, Bates and Duchamp tests Barton's hypothesis of expatriation as a wider model. The expatriate seeks to adjust to a new place to which they have exiled themselves and in which they are never truly settled. Where Barton's project 'considers how [the expatriates] negotiated their situation in modernism's centre, to suggest that these colonials-in-exile unconsciously, even unwillingly, figure a difference that unsettles nationalist formulations and modernist universalisms alike', one needs to be mindful of the relationship the subject desires with the centre they travel to.¹³

Hodgkins and Bates, and other artists such as Len Lye and Bill Culbert, left New Zealand in search of wider opportunities and arguably did so to fit into categories off shore that enabled increased exposure. If joining local art scenes, movements or schools such as Hodgkins and Lye did in London (with the Seven and Five Group); or such as Culbert, Bates/Apple, Boyd Webb and Darcy Lange did by furthering their studies at the Royal College of art in London counts as fitting in. If the margins look to the centre, often it is in a way that underlines a desire to be accommodated by the centre, which is undoubtedly contrary to Duchamp's example.¹⁴ While one seeks to escape an artistic milieu (Duchamp's Paris) and the other still seeks to immerse themselves in a centre (to separate themselves from New Zealand identity and lose themselves), both are prepared to relinquish the notion of self that is formed by identification with a place—a nationalist subjectivity—thus the relationships between New Zealand artists and Duchamp serve analogous purposes. However, such relationships will not always exist and need to be drawn carefully on a case-by-case basis.¹⁵ By its very character, the readymade is pivotal to this history.

* * *

‘Specifications for ‘Readymades’ by planning for a moment to come (on such a day, such a date such a minute), ‘to inscribe a readymade’.—The readymade can later be looked for.—(with all kinds of delays).¹⁶

—Marcel Duchamp (*The Green Box*, 1934)

The history of the origins of the readymade is not straightforward. It is a contested history.¹⁷ Duchamp is a product of his times. This negation of ‘retinal’ painting is in line with moves in advanced art in the early twentieth century. The period 1912–13 was a critical point in Duchamp’s career. He was exposed to the influences of Cubism and Surrealism, most especially collage techniques and the operations of chance embodied in the objet trouvé. Against the backdrop of World War One (1914-1918) other artistic movements were unleashed that included Futurism and Dada; the latter favoured provocative, iconoclastic and anti-retinal artistic strategies.

Duchamp did not, however, have a strong bond with the Paris school of painters. His *Nude Descending the Staircase No. 2* (1912) was rejected from the Salon des Indépendents, a major reason for his decision to move away from painting in both resentment and disgust. Instead preference was discovered in the solitude found in libraries and literary texts.¹⁸ This is an important context for Duchamp’s readymade: its origins are in language and in science. Such text-based and theoretical sources are one reason why his example was taken up by conceptual artists in the 1960s and 1970s. Concerning Duchamp’s move from painting in 1912-13, Anne d’Harnoncourt (1973) writes:

[Duchamp] expressed his disgust with ‘retinal’ painters . . . Eschewing the painting of the recent past as an influence [and] rapidly arrived at the point (around 1912) where he deliberately chose his own sources. Not Courbet (the father of ‘retinal’ painting) but Mallarmé, not the sensuous, architectonic paint structure of Cezanne but the enigmatic imagery of Odilon Redon, not Picasso and Braque but Alfred Jarrey and Raymond Roussel served as agents provocateurs. Not painting but language.¹⁹

At the Biblioteque Sainte-Geneviève in Paris in 1913 and the Pierpoint Morgan Library in Manhattan in 1915, Duchamp discovered influential material. For instance, in Paris Duchamp read Élie Jouffret's mathematical treatise *Trait de Géometrie* in which he discovered the relatively obscure concepts of geometric 'blossomings' and 'infra-mince'. This influential second term can be defined by three examples that are commonly cited in the literature: the sound trousers make when rubbing together while walking; the scent of tobacco on one's breath; and the warmth of a seat when someone leaves it. These are readymade, everyday instances. In Molly Nesbit's words, infra-mince is to 'explore those immeasurable transitions between one thing and another'; it is matter that is not explicit to a specific scene, trend or style'.²⁰ Like the readymade, infra-mince is a concept that can be explained through a text, it is not a retinal phenomenon, and does not need to be seen to be directly experienced and understood. Duchamp championed an art that privileged ideas over their form; 'he concerned himself with "conceptions"'.²¹

If Duchamp's gestures are a particular point of difference to other artists of the European avant-garde in the early twentieth century, examples of bricolage, collage and the objet trouvé did precede Duchamp's selection of a bicycle wheel that he fastened to a wooden stool in 1913. This action, itself, was a combination of forms with similar associative tenets to other artforms of the period. Duchamp could be considered as part of the expansion of Cubism in Paris until he left in 1915.²² In the context of 1913, Yisham Lam also highlights Levi-Strauss' concept of bricolage, as interpreted by Jacques Derrida in 'Structure, Sign, and Play in the Discourse of the Human Sciences' (1970):

The *bricoleur*, says Lévi-Strauss, is someone who uses 'the means at hand', that is, the instruments he finds at his disposition around him, those which are already there, which had not been especially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogeneous—and so forth.²³

Lam continues:

Taking the operation of making a readymade as an exemplar of bricolage, what is described here coincides with the idea of the readymade-making artist who uses the means at his disposal which are "already there" and chosen at random - urinals, typewriter covers and the like; trying by "trial and error" to adapt them unhesitatingly and even putting them in combination . . . Adaptation, change, and heterogeneity are compounded by the pending nature of bricolage, which opens the object up to change . . . [this marks the readymade] in a larger experiment concerning the nature of the art object and the value we subscribe [sic.] to it.²⁴

The fabrication of one work in particular demonstrates the strategies of bricolage while pointing to new directions. Labelled by Duchamp as a fabricated 'partial readymade', the *3 Standard Stoppages* (1913–14, Figures 1.5 – 1.8) was made during the transitional period when Duchamp gave up painting and conceived the *Large Glass*. The work created a new unit of measurement: by dropping three one-metre lengths of thread from a metre's height, chance reinvented the standard unit of length. The threads were made into templates by gluing them where they landed and cutting out their form. On his invention Duchamp is quoted:

The word 'law' is against my principles. Science is evidently a closed circuit, but every fifty years or so a new 'law' is discovered that changes everything. I'm a pseudo all in all, that's my characteristic.²⁵

His sceptical view led Duchamp to put the *3 Standard Stoppages* in an old croquet box to make them portable as a tool kit. Then he used them as an aid in future works; thus chance became a validated method. The *3 Standard Stoppages* were first used in a two-dimensional painting, *The Network of Stoppages* (1914, Figure 1.9) and *The Cemetery of Uniforms and Liveries* (1913) and version two of 1914(Figures 1.10 and 1.11); then projected into a three-dimensional sculpture, the *Nine Malic Molds* (1915); then projected as a 'fourth-dimension' into the *Large Glass* itself. As Alfred Gell (1991) describes:

it is literally the case that Duchamp's œuvre consists of a single distributed object, in that each of Duchamp's separate works is a preparation for, or a development of, other works of his, and may be traced, by direct or circuitous pathways to all others.²⁶

This has an important consequence for Duchamp's working methods. Gell demonstrated that this process served Duchamp in his study towards his discovery of a 'fourth-dimension':

Duchamp is approaching the fourth dimension . . . *The Network* looks like a 'map' because it is part of a 'map' of *time* . . . he distrusts our perception 'which is merely analytic and synthetic', and seeks instead the 'current of creative energy' . . . which 'gushes forth through matter'. This is the fourth-dimension.²⁷

Similarly, Linda Henderson (1983) saw in Duchamp's move from oil and canvas to glass a spectacular difference from Cubism. Like Gell, she understood that Duchamp's achievement was not based on an analysis of analytical or synthetic pictorial representation, but rather as an invention of an entirely new support for 'painting' arrived at simultaneously by eschewing traditional 'retinal' mediums.²⁸ The readymade, too, was part of Duchamp's search for new pseudo-scientific laws. In fact in a 1967 interview with Phillipe Collin, when speaking in relation to the readymade *Bottle Rack* (1914, Figure 1.12 and 1.13), Duchamp stated:

It should not be looked at, in the end. It is simply there; one has the notion by the eyes that it exists. But one doesn't contemplate it like a picture . . . It is not the visual question of the readymade that counts; it's the fact that it exists . . . You have no need to look at it to enter the domain of the readymade . . . it is completely grey matter, it is no longer retinal.²⁹

Further, Duchamp's notorious gesture in 1917, when he nominated a urinal for exhibition, occurred in the context of New York Dada, another sign of his separation from the European avant-garde.

The readymade did not exist in isolation. There were direct, peripheral and indifferent relationships between the readymades and the development of the *Large Glass* between 1913 and 1923—a period of considerable travel and displacement for Duchamp. The years 1912 and 1913 were ones of critical change in his career. In Munich he 'virtually abandon[ed] all conventional forms of painting and drawing. [He began] development of a personal system (metaphysics) of measurement and time-space calculation that "stretch[ed] the laws of physics just a little"'.³⁰ As noted, the 1912–13 origin of the *Large Glass*'s design was developed by Duchamp when he was removed from the art scene: first in 1912 in Munich, Germany, secondly in 1913 in Herne Bay, England. Munich was 'the scene of [his] total liberation',³¹ where Duchamp studied the paintings of the Old Masters; painters whom Duchamp believed stimulated the intellect.³² He developed a series of paintings and drawings that culminated with the pen and ink drawing *First Research Toward the Bride Stripped Bare by Her Bachelors* (Munich, August 1912, Figure 1.14).

Thierry de Duve's *Pictorial Nominalism* examines what he terms 'transitions' from painting to the readymade. He argues the 1912 Munich trip was crucial in this succession of events and a pivotal precursor to Duchamp leaving Paris to go to New York. Two passages from de Duve's 'Transitions' help understand Duchamp's attachment to, yet distance from the 'industry' of painting.

Duchamp was influenced by the examples of the 'old masters' that he encountered in Munich to the point that he embraced the tactile qualities of paint experienced on canvas. He purchased the German Berhhandt brand available in metal tubes and Duchamp was compelled to squeeze the pre-mixed paint from the readymade tube and apply the medium with his fingers directly to the 'virgin canvas surface'. De Duve demonstrates three important consequences. First, the art object takes on an 'industrial air' from mass-produced metal tubes as opposed to painters' mixing natural pigments by hand. Secondly, the impressionist palette is 'revisited' because the painter does not 'grind his colours himself [but] explicitly refers the chosen object, a tube of paint, a urinal, a comb'. Consequently,

and thirdly, the tube of paint represents an act of selection whereby 'making = choosing', and not 'a retinal synthesis'.³³

After the development of paintings and drawings begun in 1912 Duchamp began the time-consuming construction of the *Large Glass* itself in 1915; it proved an ongoing task continuing until 1923. It was during this time, in his own words, that a necessary 'unloading of ideas' occurred as a set of recalcitrant concepts not directly related to the enormous (fiddly) task of making the *Large Glass*. As Duchamp states in a 1966 interview with Otto Hahn:

The Readymades are completely different from the *Large Glass*. I made them without an object in view, with no intention other than unloading ideas. Each readymade is different, there is no common denominator between the ten or twelve readymades, other than that they are all manufactured goods. As for recognising a motivating idea: no. Indifference.³⁴

The concept of indifference is not a conceit. It is 'grey matter,' as explained with an account of the coat rack *Trébuchet*³⁵ (1917), a readymade that Duchamp literally stumbled upon (Figure 1.15 and 1.16). In New York Duchamp domesticated his studio to double as a living space, and bought a rack to hang his clothes on:

so it was on the floor and I would kick it every minute, every time I went out—I got crazy about it and I said the Hell with it, if it wants to stay there and bore me, I'll nail it down . . . and then the association with the Readymade came and it was that. It was not bought to be a Readymade . . . it was nailed where it was and then the idea came.³⁶

The trap set on his studio floor is a displacement: to trip is to disorient by surprise. The coat rack positioned on the studio floor at the edges of sight unlocked the object's inherent capacity to 'trip', which is what happened to himself and visitors to his studio. Duchamp's ambitions to shift expectations about everyday objects, and engender thoughts that are seemingly peripheral to their use, were supported by the titles and inscriptions he gave his readymades. Both the *Large Glass* (1915–23) and the readymades are symptomatic of this turn

away from the retinal, where in both projects language plays a decisive role. Notes published in 1934 as the *Green Box* were compiled to function as a textual counterpart to the *Large Glass*; the textual notations in the box removed a purely visual fascination with the *Glass* as an aid to explanation of the project's working parts—a box that privileged the cerebral over the retinal:

I wanted that album to go with the *Large Glass* and so to be consulted when seeing the *Glass* because, as I see it, it must not be 'looked at' in the aesthetic sense of the word. One must consult the book and see the two together. The conjunction of the two things entirely removes the retinal aspect that I don't like. It was very logical.³⁷

The *Large Glass* was first exhibited in 1926-1927 at the Brooklyn Museum, in the *International Exhibition of Modern Art* (see Figure 1.17). Afterward, the *Glass* broke in transit en route to Katherine Dreier's home, where the fractures sat undetected for nine years. Duchamp reconstructed it in May and June 1936, remarking in a letter to Henri-Pierre Roche: 'I am now a glazier who from 9 in the morning to 7 in the evening thinks of nothing but how to mend broken glass'.³⁸ The cracks in the *Glass* represent an act of chance: a moment glued back together as fragments and record of an event. They echo a passage that actually belies its fixed installation at the Philadelphia Museum of Art. In their being interstitial the cracks are reminders of other works and strategies in Duchamp's practice.

A written source that has assisted me in rethinking the concept of the readymade in relation to leaving home and cultural borders is T. J. Demos's *The Exiles of Marcel Duchamp* (2007) which situates the readymade in relation to Duchamp's exile. His term "an aesthetics of homelessness" can be defined as an artist's disposition concerning separation from home that permeates the work of art. It is a term that can also be applied to the impacts of unique geographic borders and territories upon artists and the production of visual art. Though specific to Duchamp's work, Demos' concept can be linked to Barton's ideas about expatriation.

Particularly poignant is Demos's extensive reading of the ephemeral readymade *Sculpture for Travelling* (1918) which he describes as a turning point, when Duchamp shifted away from the solid readymades of 1916-17—snow

shovel, hat rack, coat rack, urinal—to a subsequent more ‘fluid’ phase, which Demos claims reflects the effects of exile, and the passages occurring in Duchamp’s life.

Sculpture for Travelling (1918) was a range of coloured bathing caps cut up into various lengths and stretched like lanyards through Duchamp’s New York studio in 1918. It survives today only as it is documented in photographs (Figure 1.18). As the title suggests, it could be packed into his suitcase for travel as indeed happened when he travelled from New York to Buenos Aires in 1918, then in August 1919 on a return trip from New York to Paris. Demos writes:

travel constitutes the *Sculpture*, which perpetually changes shape with each new siting and physically adapts to every new context ³⁹

[. . .]

What is remarkable about the *Sculpture* is the degree to which it expresses Duchamp’s ‘habit’—or better yet ‘mania’ (manie)—of throwing himself into remoteness, a yearning for an undetermined flexibility that resisted any form of regimentation, unification, or rigid classification.⁴⁰

Further to this the linguistic play between French—Duchamp’s mother tongue—and English—the language of expatriation—in the earlier readymades of 1915–16 was also a direct response to leaving home; a conversionary force that transformed the physical materiality of a mass-produced object into something more fluid. Through the titles and inscriptions Duchamp gave to selected mass-produced objects when learning the English language in the period 1915–16, he opened an avenue for other thoughts to seep in. A specific artwork is rendered more mobile as a direct result of expatriation, because Duchamp was forced to learn English in moving from Paris to New York.

The readymade object itself can be connected to a manifestation of passage and transition. An object is removed from one context to another, its identity is unfixed in the process—the object is not at home when it is made into art, nor is it ever comfortable again when it is returned to its usual environment. The readymade would appear to encapsulate the unsettling effects of displacement. The full linguistic conception of the readymade only occurs as a fate of

expatriation in 1915, when words displace three-dimensional objects. These later works are different from the first examples Duchamp brought into his Paris studio: the *Bicycle Wheel* (1913) and *Bottle Rack* (1914). Learning English was a mobile skill—literally learnt on board a trans-Atlantic liner—triggering Duchamp’s decision to select a snow shovel from a hardware store and give the readymade its first narrative title, *In Advance of the Broken Arm* (1915, Figure 1.19), a premonition of an accident (perhaps a slip on the sidewalk when clearing snow); and then to inscribe the readymade *Comb* (1916, Figure 1.20) with the precise moment of its selection, thus playing on the legitimacy of an artist’s selective sensibility: ‘Feb. 17 1916 11 a.m.’ Duchamp dislocates an object from its accustomed place by choosing to document the moment it is removed or the next moment that can only be anticipated.⁴¹

Duchamp’s exploitation of the opportunities presented to him in the collision of French and English languages has led Molly Nesbit and Naomi Sawelson-Gorse to suggest that a hybrid language evolved in this period: ‘[the works] were actually touching upon another language, neither English nor French, a phonetics of homophones where similar sounds split across meanings, blurring all the difference, equating *si* with *six* [as example]’.⁴² It was only after Duchamp was required to learn English *after* his arrival in New York that we witness the emergence of the linguistic-based readymade. While not strictly a readymade, Duchamp’s *The* (1915, Figure 1.21) is also a result of learning the rules of English grammar upon arrival in New York. *The* is a short one-page text written in October 1915 where an asterisk * replaces the definite article ‘the’ throughout. Hence Duchamp’s work displaces the subject: ‘the’ is either spoken or written to define what noun or noun phrase the speaker or author refers to. By removing the definite article the person who speaks or writes is implicated by absence: the definite article displaced from syntax in the mind of the reader displaces the person who speaks/writes. Thus this nuanced understanding of the readymade is an effect of expatriation. The motivation for Duchamp’s earlier readymades in his Paris atelier in 1913 and 1914 were indifferent to such linguistic slippages *because* he was still in place (at home).

In a 1967 interview with Pierre Cabanne, Duchamp stated: ‘Please note . . . when I put a bicycle wheel on a stool, the forks down, there was no idea of

‘readymade’, or anything else. It was just a distraction. I didn’t have any special reason for doing it, or any intention of showing it, or describing anything. No, nothing at all like that’.⁴³ In a 1968 interview with Calvin Tomkins, ‘Something to have in my room the way you have fire, or a pencil sharpener, except that there was no usefulness. It was a pleasant gadget, pleasant for the movement it gave’.⁴⁴ To Arturo Schwarz the *Bicycle Wheel*

had more to do with the idea of chance. In a way it was simply letting things go by themselves . . . probably to help your ideas come out of your head. To see that wheel turning was very soothing, very comforting, a sort of opening of avenues on other things than material life of every day.⁴⁵

While care must be taken regarding the historical accuracies in interviews with Duchamp in the 1960s, especially where this concerns his memory of the origin of the readymades (at times he deliberately obfuscated the topic),⁴⁶ a fact remains that no-one except his sister Suzanne saw the *Bicycle Wheel* or *Bottle Rack* in his Paris studio in 1913–14. This points to one conclusion—wherever the subject of the genesis of the readymade is concerned we ‘only’ have Duchamp’s word.⁴⁷ And in his word ‘the readymade’ was actually put into play remotely, from the margin of New York *back* to the centre, Paris.

The first appearance of the term ‘readymade’ was written in a 1916 letter sent by Duchamp in New York to his sister Suzanne in Paris. In it Duchamp requested Suzanne to go to his studio and take care of a number of matters:

15th January, My dear Suzanne,

Now if you’ve been up to my place, you will have seen, in the studio, a bicycle wheel and a bottle rack. I bought this as a readymade sculpture. And I have a plan concerning this so-called bottle rack. Listen to this: here, in N.Y., I have bought various objects in the same taste and I treat them as ‘readymades’. You know enough English to understand the meaning of ‘readymade’ that I give these objects. I sign them and I think of an inscription for them in English . . . This long preamble just to say: take this bottle rack for yourself. I’m making it a ‘Readymade’ remotely. You are to inscribe it at the bottom and on the inside of the bottom circle, in small letters painted with a brush in oil, silver white colour, with an inscription which I

will give you herewith, and then sign it, in the same handwriting, as follows: [after] Marcel Duchamp.⁴⁸

As this letter suggests, Duchamp was cautious with the parameters of and for the readymade. At times he scrupulously plotted the ways the readymade could be strategically used or in what circumstances he would select and/or alter them by hand. Given the infinite number of mass-produced objects available to Duchamp to choose from, it is astonishing he demonstrated such economy to limit himself to a very select number: 'limit number of readymades yearly' he noted in the *Green Box*; not any mass-produced object would do.

Indeed the readymade was chosen carefully as a pseudo-scientific experiment for a non-retinal fourth-dimension. Duchamp's experiment differs from our understanding today after Einstein's theory of relativity. For Duchamp the fourth-dimension was an alternate temporal spatiality to be speculated upon and entertained.⁴⁹ The concept manifested itself in the fusion of subjects in the *Large Glass* that also encompassed the (new) role the spectator plays in the 'Creative Act'. Here the spectator must 'transcend' the *normal* laws that govern experience to await and then perceive of the action of the *Large Glass* in a fourth-dimensional space. It is 'beyond direct sensory experience'.⁵⁰ To understand this we have to submit to different chemical and physical laws that govern the existence of objects in our world. Henderson qualifies:

The two-dimensional eye is incapable of perceiving the third dimension of an object without moving around that object, just as a three-dimensional eye cannot distinguish the fourth dimension of an object from a single point in a purely visual perspective. Instead, the three-dimensional eye must explore, accumulating a series of perceptions of the four-dimensional object.⁵¹

An example that posits the 'accumulation of a series of perceptions' is illustrated by Duchamp in a note in the *Green Box*:

The Clock *in profile*

and the *Inspector* of Space

NOTE: When a clock is seen from the side (in profile)

it no longer tells the time.⁵²

The readymade was part of Duchamp's search for new pseudo-scientific laws. In one branch of her research, Rhonda Shearer's (1997) investigations disclose the remarkable fact that once Duchamp had selected mass-produced objects from department stores he actually altered them by hand to create altogether new material objects that defied accustomed understanding of the laws of physics and the rules of perspective.

Shearer sets out to learn what types of hat and coat racks were available to Duchamp in department stores in 1915–16. She compares these to extant photographs taken of the original readymades and reveals how the hooks in both *Hat Rack* and *Trébuchet* project in 'wrong' ways (Figure 1.22 and 1.23).⁵³ *Fountain* is also an example. The gesture of turning the male urinal on its back implies that a man, assuming he used it, would piss on himself. This evidence changes how we understand the terms of the readymade. (These are further examples that posit how Duchamp treated material objects to a series of displacements once he had left Paris).

In the assisted readymade *Apolinère Enameled* (1917, Figure 1.24) a young girl is depicted painting the frame of her bed in her bedroom. Shearer proves how Duchamp rendered the bed as an impossible structure. Perspective lines—when drawn from different surface structures of the bed to an imaginary horizon line—are incongruent (see Figure 1.25). The interior of the room is deliberately wrong. This is similar to the incongruity in the assisted readymade *Why Not Sneeze Rose Sélavy?* (Figure 1.26), the basic form of which is a bird cage that Duchamp purchased and altered. Shearer tells us that:

The wires across the top edge have obviously been clipped off and cut to reduce the size of the cage. As in the case of the bed of *Apolinère Enameled*, we are now looking at an impossible birdcage. Examine the object non-retinally and try to imagine a bird that could fit within this cage.⁵⁴

Another example, independent of Shearer's research, is found within the *Boîte-en-Valise*. In Figure 1.27 Duchamp adjusted the photographic document by hand to blur distinctions between the original and reproduction. By adding a two-dimensional shadow of the *Bottle Dryer* the viewer's ability to see dimensions is made to oscillate. Shadow casts doubt on the validity of the readymade's form. Here, Duchamp's physics entertained the idea that if a two-dimensional shadow is cast from a three-dimensional object, then a three-dimensional object could be cast from an unseen fourth-dimension.⁵⁵ This working hypothesis guided Duchamp's work between 1913 and 1923.

* * *

The photographic medium was also exploited by Duchamp and his friend and fellow artist Man Ray (1890-1976) to experiment with time-space, especially in the period 1918-21. This culminated in the 'birth' of *Rrose Sélavy* in 1920-21. A pivotal example is the 1917 photograph of Duchamp's studio in which his friend Herbert Roche appears as a ghostly apparition. Seated on a laundry basket in the corner of the room, and surrounded by a number of Duchamp's readymades suspended from the walls and ceiling (Figure 1.28), the subject appears placeless, lacking solidity, fluid. Both Roche and the readymades occupy different dimensions. Looking at the image, the viewer oscillates between the representation of three-dimensional objects and the visceral human subject. Solid form becomes less certain, the image is a hinge between dimensions; it is a projection problem.⁵⁶ Duchamp was by no means the only avant-garde artist to treat the artist's studio as an experimental field, but specifically in Herbert Moldering's (2007) terms, Duchamp turned his 1917 studio into a 'para-scientific' creative laboratory:

an atmosphere in which space, indeed reality, could be thought of differently: undefined, moveable, open . . . an aesthetic in which it is not the objects themselves that are the 'works of art' but rather the room, the ambiance and the experiment, i.e. the paradigmatic action.⁵⁷

In her discussion of Duchamp's photograph Elena Filipovic (2009) focuses the viewer on the dishevelled mess that characterises the space. It is both studio and apartment, 'Duchamp's drawers are open, his shoes and pillows are strewn across the floor, dust has collected at the corners . . . [he] lives in a pigsty!'.⁵⁸ Clearly lacking the attentions of a 'home-body' it was soon after this image was taken that Duchamp packed some of his possessions and left New York for Buenos Aires.

This move in 1918 was only three years after setting up in New York. Duchamp removed himself from the centre, travelling with his designs and a further small test glass, *To Be Looked at (from the Other side of the Glass) with One Eye, Close to, for Almost an Hour (The Small Glass)*, to Buenos Aires on board the *S.S. Croften Hall*. On August 13 1918, Duchamp sent *Travel Sketch* to his friend Florine Stettheimer (Figure 1.29) and wrote a letter to Jean Crotti: 'Je m'eloigne encore' ('I'm off again, it's getting to be a habit') which T. J. Demos explains the implications of:

I'm off again: the French—Je m'eloigne encore—is undoubtedly more suggestive than the English translation, expressing a distancing of the self and suggesting an internal mobility that travel may bring in its most transformative capacity. 'I'm distancing myself again' is an expression that fractures being, divides it into subject and object, implying a crisis of identity in the age of its national consolidation.⁵⁹

Yvonne Chastel travelled with Duchamp for the 27 days at sea, a journey on which Duchamp took with him *Sculpture for Travelling* and the experimental *Small Glass* which he partially constructed during his passage. Figure 1.30 shows Duchamp playing chess on the balcony of Katherine Dreier's apartment in Buenos Aires,⁶⁰ the same site where Duchamp suspended the *Small Glass* (Figure 1.31). Its mobile form on the balcony implies continuance with the methods of its partial construction when Duchamp was at sea. Its liminality in situ on a balcony—the ironwork of the balcony's balustrade in the background of the photo, and the city's lights beyond—ostensibly extends the elements in the glass and vice versa: the built environment enters into the frame.⁶¹

After 18 months in Buenos Aires, a time also spent mastering chess and devising ways to overcome distance and play the game through air mail by making a set of chess stamps (Figure 1.32), Duchamp booked his passage to leave the Argentine capital in June 1919. Extant photographs of the period 1918-1921 show defining transformations in Duchamp's outward appearances. For instance, prior to sailing Duchamp posed for a photograph taken by Chastel (Figure 1.33)⁶² which shows the artist with his head shaven (as part of a treatment to kill off a lice infestation). Later, in 1927 Duchamp printed a copy in reverse, producing a sense of displacement concurrent with his peripatetic disposition at this time (Figure 1.34). Between 1920 and 1923 Duchamp made six-monthly trans-Atlantic crossings. On 22 June 1919 Duchamp left Buenos Aires on board the *SS Highland Pride* and returned (via London) to his parents' home in Saint-Germaine. After a week visiting with them he returned to Paris, four years after he had first departed from that centre.

Symptomatic of the expatriate's first return home, it was a centre he no longer identified with. He expressed this in a letter to Walter Pach: 'I've been seeing all my friends here one by one. Nobody has changed, they're all still living in the same apartments with the same dust as five years ago'.⁶³ Then in a letter dated 29 September 1936 to Katherine Dreier, Duchamp wrote: 'It is a curious thing (again): why I could be so energetic in America and the minute I land in Europe my muscles refuse to function'.⁶⁴ This comment can be linked to the assisted readymade *Paris Air* (1919, Figure 1.35 and 1.36) an ampoule emptied of its saline contents and re-sealed by a pharmacist with a glass blowtorch so as to capture and transport Paris air as a souvenir. Perhaps the air was moth-balled in reference to Duchamp's displeasure at being back in Paris, and the lethargy this induced. A clue is in the label that Duchamp made and pasted onto the ampoule: 'Physiological Serum' is a saline that can be absorbed quickly into the body to help alleviate dehydrated and tired muscles. But of course this was no assistance to Duchamp's disposition, as he had instructed the bottle to be emptied of its contents and sealed.

After five months in Paris he boarded the *SS Touraine* on 27 December 1919 and headed back to New York, taking with him *Paris Air* as well as *L.H.O.O.Q.* (1919, Figure 1.37). This is a postcard of Leonardo da Vinci's *Mona Lisa* (1503–

19) that Duchamp rectified by drawing a goatee on to it, defacing one of the most instantly recognisable images in the world. Duchamp knew it could function both as an artefact and an idea: the *Mona Lisa* is located somewhere (the Louvre) but through reproductions it is seen everywhere. Soon after arriving back in New York, Duchamp had a carpenter make a small replica French window which he called *Fresh Widow* (1920) and signed it as his newly-found female alter ego: COPYRIGHT ROSE SÉLAVY (Figure 1.38), augmenting the first outward signifier of Duchamp's change.⁶⁵

Because he only possessed a six-month entry visa, Duchamp returned to Paris six months later on 9 June 1921 on board the *SS France*. During this most peripatetic phase, it was Man Ray who first photographed Duchamp in transgendered appearance as Belle Haleine in the making of *Belle Haleine: Eau de Voilette* (Beautiful Breath: Veil Water) (Figure 1.39). This is an actual perfume bottle issued by the Paris perfumery Rigaud which was appropriated by Duchamp. The bottle label depicts Duchamp cross-dressed as Belle Haleine, but is signed with an anagram RS—the initials of Rose Sélavy. Both Paris, the home of Rigaud, and New York appear on the label as direct references to the trans-Atlantic trips. Hence the authorial transfer of Duchamp/Sélavy is synonymous with another transfer: the itinerancy and oscillation between Paris and New York. It is no surprise that, later, Rose Sélavy appeared on baggage tags (Figure 1.40). Rose Sélavy was born from Duchamp's desire for escape, a transformative impulse performed outwardly as a change in gender.⁶⁶

In the winter of 1920–21 Duchamp decided Sélavy should become manifest in a portrait sitting. The photograph (Figure 1.41) was taken by Man Ray in a sitting at New York's Lincoln Arcade Building in 1921. Soon after Duchamp added an 'r' to his alter ego so that Rose became Rose Sélavy fulfilling the homonym 'Eros, c'est la vie', and in Paris Man Ray took the portraits *Marcel Duchamp as Rose Sélavy*, and *Rose Sélavy by Man Ray* (Figures 1.42 and 1.43). A conspicuous detail in these images is that the arms and hands in the image do not belong to Duchamp but to Germaine Everling who stood behind Duchamp, a peripheral yet critical ingredient, outside the camera's frame. By placing her arms into the scene, through Duchamp's (which he held behind his back), the acuity of his female appearance is reinforced, thus ensuring the verisimilitude of a shift in gender. Yet

there is surreptitious displacement in this image: the 'truth' of Sélavy's identity is hinged on the appearance of a dislocated body part (belonging to an absent 'other'). The body, as with the representation of gender, is not entirely fixed as first assumed. The photographic medium was used to document a shift in gender as much as to describe Duchamp's disposition in experiences lived.⁶⁷

Man Ray's various photographs in the period from 1917–21 also illustrate how Duchamp exploited the technical capabilities of the photographic medium, extending the duration of the shutter speed, or deliberately re-feeding film to take a double exposure (Figure 1.44) and then to toy with the concept of temporal delay. Reproduction techniques oscillate; or, like electricity, relay between two poles, as do Duchamp's series of rotary disks and precision optics which shift from two dimensions to the appearance of three dimensions. In instances staged for the camera (Figures 1.45 and 1.46), Duchamp lingers behind the optical machine—he is a spectral figure, an apparition dislocated by panes of glass, between spaces; unsettling his psychological, physiological and sensory disposition. Similar to the seated Herbert Roche in Figure 1.28, Duchamp, located behind spinning planes, is in a state of in-between-ness; he is ungrounded. Later, the notion of the hinge became a material object when, in 1927, in both Paris and in New York, Duchamp had *11 Rue Larrey* constructed. This was a door Duchamp instructed a carpenter to make to be neither open nor closed; hinged onto door-jambs, non-fixed in one place or another (Figure 1.47). A door that is neither in one place nor another could be construed as a material metaphor for his trafficking every six months between Paris and New York.

* * *

The period in which Duchamp travelled by sea was one when maritime technology was rapidly advancing (refer to Appendix II).⁶⁸ He sailed on cargo ships and on some of the grandest ocean vessels constructed: the *SS Mauritania*, *SS Paris* and *SS Normandie*. In 1936, on board the *SS Normandie*, Duchamp wrote: 'This trip has really been a wonderful vacation in my past life'.⁶⁹ And in another letter: 'Here is a manufactured object for an eventual exhibition at the bottom of the sea'.⁷⁰

In his youth, Duchamp would have seen postcard images of the Le Havre seaport (Figures 1.48 and 1.49), notorious for having the longest gangplank in the world, and the port where he would depart on many occasions. In 1935 Duchamp would have also been aware of Adolphe Muron Cassandre's infamous poster artwork—for example, the famous *SS Normandie* (Figure 1.50), a ship Duchamp sailed on in May 1936 exactly one year after the liner's maiden voyage. The following describes the notoriety of the spectacle of the *SS Normandie* leaving port with Duchamp one among 600 other passengers:

Sailing for New York via Southampton, the huge liner leaves the port just after one o'clock. There are crowds on the quays, crowds on the south jetty, at the palace Guynemer, and lining the Boulevard Clemenceau and the Boulevard Albert-Ier. Everyone, it seems, is out to watch the grandiose sight of the *Normandie* slipping through the breakwater to the outer harbour and out into the open sea.⁷¹

On board the liner, in the middle of the North Atlantic ocean, Duchamp was displaced, a free agent unattached to a centre. Linda Henderson (2005) does not reference the technologies of the liners in her comprehensive *Duchamp in Context: Science and Technology in The Large Glass*, but she provides a wealth of evidence to prove Duchamp's observation and appropriation of many new scientific and technological advances in the early twentieth century. It is difficult to imagine that Duchamp, who travelled so often on ships, was not influenced in some way by them, especially as some of these liners were 'ornately decorated cities on water and the largest moveable objects in human history',⁷² icons of the technological progression of modernity. (Speed records across the Atlantic, contested by the various French, German, American and British lines, were routinely broken).⁷³

Duchamp transported works and conceived and executed them on these voyages, and passages and mobility were themes of his work.⁷⁴ Such a work is a curious and obscure one spoken of by Jean Suquet, which he described after his visit in 1949 to a small room that Duchamp had used as a studio in the 1930s in Paris at Mary Reynolds' house on the rue Hallé:

[Marcel's room] was a small space papered from floor to ceiling—and the ceiling, too, and the door's back as well—with Michelin road maps placed next to one another, but without any order. Thus the road Le Havre-Evreux, for instance, was continued by the road Albi-Arles, and so on, a whole night of geographical maps!⁷⁵

Using Michelin road maps as readymades (Figure 1.51), Duchamp papered a network of coloured roads over the walls and ceiling of his studio. This was a graphic reprise of his 1918 *Sculpture for Travelling*. The interior of this temporary domesticated studio was a premonition of *16 Miles of String*, installed at the International Surrealist exhibition in 1942 (Figure 1.52). The two-dimensional maps plastered on the surface of a three-dimensional space altered perceptions of the room and suggested the possibility to travel beyond its walls.

Another instance of Duchamp's aptitude for a life of travel is told by John Cage: "Marcel reached into his overcoat pocket and took out his toothbrush and said, '*This is my robe de chambre*' . . . he was wearing three shirts, one on top of the other. He had come for the long weekend'.⁷⁶ Packing resourcefully is a feature of the ingenuity of the first *Boîte-en-Valise* (1934–42, Figure 1.53). Duchamp is known to have implied of this that the importance of his work can fit in a small suitcase. When reproducing replicas of his work in miniature Duchamp eschewed the authenticity of the original work of art and in the process of replication a displacement of another kind occurred. Not only does reproduction suggest a further oscillation in media; replicating his original works for the *Boîte-en-Valise* registered the psychological effects of leaving behind one's home. According to T. J. Demos in 'Duchamp's *Boîte-en-Valise*: Between Institutional Acculturation and Geopolitical Displacement', Duchamp's reproduction methods in the *Boîte* embody an 'aesthetics of homelessness', where the suitcase is trope; an object of departure, as well as a fetish that connects the subject to their past just as it mobilises their separation from it. As an instance of replication and reproduction it displays a positive ingredient for artists living in New Zealand.⁷⁷

Demos uses André Malraux's idea of *Musée imaginaire* to explain the concept of how the readymade museum evolved.⁷⁸ He also pays special attention to Duchamp's hand-colouring of photographic images for a variety of versions in the *Boîte* to explain how the relationship between an original and its reproduction

may, in Roland Barthes terms, function as an umbilical cord between the past and the present. The *Boîte*'s function as portable museum maintains Duchamp's memory of the past and establishes a link to his home country (yet its scale benies maintaining any actual contact).

the hand colouring not only blurs distinctions between originality and reproduction . . . If photography displaces the original, then hand-colouring paradoxically restores a sense of aura. But rather than *either* original *or* reproduction, the condition of the *Boîte-en-Valise* exists as an inter-medium of liminality . . . Through this material homelessness it explores the very relay between the two, a relay out to task in the negotiation of the same dialectics of displacement.⁷⁹

This chapter has discussed how Duchamp's work and life is inseparable. It has argued that Duchamp's peripatetic movements impacted on his work and enjoin an 'aesthetics of homelessness' in T. J. Demos' terms. The reading of Duchamp's works between 1912-1923 and 1934 and 1942 are an interesting parallel to and precedent for a wider understanding of expatriation, which I have also argued is a condition of the provincial experience.

While Duchamp can be connected to a wider avant-garde which shared his experiences and similarly responded to the traumatic effects of world-wide upheavals, what perhaps distinguishes Duchamp, in the context of this thesis, is his decision to replicate his works in a miniature travelling museum. This was the means by which his works were carried forward—in a form that distanced them from their originals and which overcame physical geography. The *Boîte-en-Valise* therefore conditioned his delayed reception in the 1960s. For instance, in 1963 the first retrospective of his work was staged at Pasadena and drew directly from the *Boîte-en-Valise* when installing work, as well as taking the portable museum's sub-title for its own: *By or from Marcel Duchamp/Rose Sélavy*. This exhibition belongs to the neo-avant-garde—a phase this thesis now turns to, capitalising on New Zealand's own astonishing involvements when in 1967 *Marcel Duchamp: 78 Works the Mary Sisler Collection* toured Auckland, Wellington and Christchurch.

¹ Naumann and Obalk, eds. *Affect Marcel*, 36–37.

² Duchamp requested Pach send two letters (a letter within a letter) one for Duchamp to read with details concerning his imminent move to New York, the other written for family members to read.

³ Ibid, entry for 8 June 1915. Thanks to Patrick Lavolette for his translation from English to French.

⁴ It was scandalously labelled ‘an explosion in a shingle factory’, and crudely compared to the rush hour at the subway; yet, it gained critical notoriety. Cited in Naumann, *The William and Mary Sisler Collection*, (New York: MoMA, 1984), 16. Both comments by J.F. Griswal originally published in ‘The Nude Descending a Staircase’, *New York Evening Sun*, March 20, 1913.

⁵ Pierre Cabanne, *Dialogues with Marcel Duchamp*, 58.

⁶ In keeping with his love of books, Duchamp soon found a modest part-time job in New York in November 1915 at the Pierpoint Morgan Library. It was perfect, for it mirrored Duchamp’s isolation in Paris’s Sainte-Geneviève library where he spent his days before his departure and which must have assisted his transition from Paris to New York. The job suited Duchamp’s fondness for nocturnal habits. He would work on his *Large Glass* project well into the morning and wake the following day at around midday in time to get to the library at 2.00pm where he could work and study and reflect in a quiet environment. These occupations were a necessary measure of Duchamp’s acculturation process in New York.

⁷ Gough-Cooper and Caumont, op. cit., entry for 01 January 1961.

⁸ Christina Barton, *The Expatriates* (Wellington: Adam Art Gallery, 2005), 5.

⁹ Francis Pound, *The Invention of New Zealand Art and Identity, 1930-1970* (Auckland: Auckland University press, 2010), XXIII, XXV.

¹⁰ There is a debt that Barton’s research owes to E.H. McCormick’s 1954 research on Hodgkins’ fate as an expatriate at the centre (*The Expatriate; A Study of Frances Hodgkins*, New Zealand University Press). Barton drew my attention to the fact that where she re-reads McCormick’s central importance to the ‘foundation of history here’, Pound utilises the ‘nationalist’ subject in McCormick’s research. Christina Barton, personal correspondence with the author, 04 August 2011.

¹¹ Barton, op. cit., 6.

¹² Ibid.

¹³ Ibid.

¹⁴ Lye’s work was included in the *Internationalist Surrealist Exhibition* at the New Burlington Galleries (June 1936) together with work by Duchamp.

¹⁵ A difference between two of New Zealand’s most luminary artists is worth highlighting briefly: Colin McCahon, a painter, who, except for research travels off-shore, stayed in New Zealand and Len Lye, an experimental artist, who left New Zealand. As a precedent, Lye occupies a place more persuasive to this thesis than McCahon. Len Lye left New Zealand in 1922 and first went to Sydney, Australia, to broaden his knowledge on art, including looking at examples of Aboriginal art forms. He sent a photograph self-portrait home that he had inscribed in Yiddish ‘Ish Ki bibble’, meaning ‘I should worry’ (Figure 1.note16i). Then in 1924-1925 he travelled around the South Pacific absorbing other cultural influences. These fed his interest in doodling and primitive forms. On 27 September 1926 he gathered up a few artworks and left Sydney for London. He bartered his passage from a ship’s stoker Tom Harris. Thus Lye carried documents assuming an alias to work on board the steamship the *SS Euripedes* all the way to London (Figure 1.note16ii). Later in 1944 he moved to New York. These are significant movements for an expatriate from New Zealand, as they signal a desire to seek recognition at the centre, though Lye

remained an outsider there (and received only limited acknowledgement). However, the outsider actually tallies as a descriptor for Marcel Duchamp's indifference to seeking fame in the centre, as being at odds with seeking to belong and be categorised alongside his peers. The 50-year delay to the uptake of Duchamp's influence is testament to the consequences of the outsider's actions. According to Tyler Cann, Lye was 'a poet, painter, experimental filmmaker, and sculptor, [who] crossed artistic boundaries as freely as he did geographic ones'. (Tyler Cann and Wystan Curnow eds. *Len Lye* (Govett-Brewster Gallery, 2010)). So, like Duchamp, does the crossing of borders mean the relinquishing of the need to respond only to a regional specificity, subsequently in terms of contributing to the development of a national identity (at least a sense of one)? Adopting Cann's observation, do the actions of crossing borders become catalysts also for the crossing of disciplines; the effect on an artist is to create and experiment in a way that is not medium specific, and no doubt an influence on moving sculptures? (Figure 1.note16iii and Figure 1.note6iv)

¹⁶ Schwarz, *Notes and Projects for the Large Glass*, 90.

¹⁷ I am indebted to John Finlay for alerting me to this fact.

¹⁸ In Paris in late May or June of 1912 Duchamp saw a stage performance of Roussel's *Impressions d'Afrique* that demonstrated to him the conflation of the machine and the human body which had a decisive influence on the *Large Glass*. In 1912 Duchamp wrote: 'At that time (1912) I was becoming literary. Words interested me . . . The 'antisenese interested me a lot on the poetic level, from the point of view of the sentence'. Cited in David Reed, 'The Developing Language of the Readymade', *Art History* 08, no. 02 (1985): 216.

¹⁹ Anne d'Harnoncourt, 'Introduction' in Anne d'Harnoncourt and Kynaston McShine, eds. *Marcel Duchamp* (New York: Museum of Modern Art, 1974), 35.

²⁰ Molly Nesbit, 'Last Words (Rilke, Wittgenstein) (Duchamp)', *Art History* 21, no. 4 (1998): 547.

²¹ Gough-Cooper and Caumont, *Ephemerides* entry for 29 May 1965.

²² Nicholas Wadley, *Cubism: Movements of Modern Art* (Falthom: Hamlyn, 1970). Together with Braque and Picasso other painters including Leger, and beyond Paris artists of note are Umberto Boccioni, Naum Gabo and the Zurich Dada group (Hans Arp, Tristan Tzara). In 1915 Duchamp moved to New York and with Francis Picabia and Man Ray were the principal protagonists of New York Dada. Refer Francis Naumann, *New York Dada 1915-23* (New York: Harry N. Abrams, 1994).

²³ Lam, Yishan, 'Unpacking the Boîte-en-valise: Playing off Duchampian Deferral and Derrida's 'différance''. Retrieved on 10 December 2011 from, http://www.toutfait.com/online_journal_details.php?postid=443.

²⁴ Ibid.

²⁵ Quoted in Molderings, *Duchamp: The Aesthetics of Chance* (New York: Columbia University Press, 2010), 114-115.

²⁶ Alfred Gell, *Art and Agency: An Anthropological Theory*, (New York, Oxford University Press: Clarendon Press, 1998), 247-249.

²⁷ Ibid.

²⁸ Henderson, *The Fourth Dimension and Non-Euclidean Geometry in Modern Art* (New York: Princeton University Press, 1983), 14.

²⁹ Gough-Cooper and Caumont, op. cit., entry for 21 June 1967, unpaginated.

³⁰ Cabanne, *Dialogues with Marcel Duchamp*, 114. Duchamp went to Munich immediately after seeing Raymond Roussel's *Impressions d'Afrique*. In the play European subjects—bound for Buenos Aires (perhaps not coincidentally the same centre Duchamp goes to in 1918)—become displaced on an exotic coast of an uncharted region of Africa when their ship hits freak weather and runs aground. In

their displacement, the marooned subjects engage in the customs and material cultures of indigenous tribes, conceived by Roussel as 'plays' within a play. One such custom involved a glass display case, cited in the literature as a possible initial influence for the *Large Glass*.

³¹ Jerrold Seigel, *Private Worlds of Marcel Duchamp* (Los Angeles: University of California Press, 1997), 86.

³² Refer, Thierry de Duve, 'Resonances of Duchamp's Visit to Munich', Kuenzli and Naumann, eds. op cit., 41-63. A recent article is Kornelia von Berswordt-Wallrabe's 'The Marcel Duchamp Collection in Schwerin and Duchamp's Stay in Munich 1912', pages 20-39 in *Impuls Marcel Duchamp//Where do we go From Here?* (Hatje Cantz, 2011).

³³ Refer de Duve, *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade*, (Minneapolis and Oxford: University of Minnesota Press, 1991), 186.

³⁴ Quoted in Buskirk and Nixon, eds. *The Duchamp Effect*, 150.

³⁵ This term is in reference to an obscure chess move, where a pawn is used as a decoy to trap an opponent's piece. See Schwarz, *The Complete Works*, 468.

³⁶ Marcel Duchamp and Harriet Janis, 'Interview (1953)', in Anne d'Harnoncourt and Kynaston McShine, eds. *Marcel Duchamp*, 283-84.

³⁷ Gough-Cooper and Caumont, op. cit., entry for 16 October 1934.

³⁸ Naumann and Obalk, op. cit., 209.

³⁹ T. J. Demos, *The Exiles of Marcel Duchamp* (Cambridge Massachusetts & London: MIT Press, 2007), 72.

⁴⁰ Ibid, 75-76.

⁴¹ David Reed, 'The Developing Language of the Readymade', *Art History*, 8, no. 2 (June, 1985): 222. Reed writes: 'the making of a readymade did not occur when Duchamp chose the comb . . . but at the moment of dislocation, when he inscribed it'.

⁴² Molly Nesbit and Naomi Sawelson-Gorse, 'Concept of Nothing: New Notes by Marcel Duchamp and Walter Arensberg', in Buskirk and Nixon eds. op. cit., 158. The nonsensical inscriptions on *With Hidden Noise* (1916, Figure 1.note44) are a further example.

⁴³ Cabanne, op. cit., 47.

⁴⁴ Cited in Naumann and Kuenzli, eds. *Marcel Duchamp Artist of the Century*, (Cambridge Massachusetts: MIT Press, 1990) 122, note 11.

⁴⁵ Gough-Cooper and Caumont, op. cit., entry for 4 June 1964.

⁴⁶ On memory Duchamp said: 'there is always a deformation, a distortion . . . when you tell a story about [the past], you, in spite of yourself, change the story as you saw it, because you have not an exact memory or you want to twist it for the fun of it'. Cited in Craig Adcock, 'Duchamp's Way: Twisting Our Memory of the Past "For the Fun of It"', in Thierry de Duve, ed. *Definitively Unfinished Marcel Duchamp* (Cambridge Massachusetts: MIT Press, 1991), 233, note 1.

⁴⁷ Neither does anyone recall clearly the circumstances of the first attempt to exhibit examples of the readymade at the Bourgeois Gallery, New York in 1916. The two items were *Traveller's Folding Item* (1916) and *Hat Rack* (1917) positioned near to, or behind, the entrance door where visitors placed their umbrellas and overcoats. Hence they were inconspicuous and went unregistered.

⁴⁸ Naumann and Obalk, op. cit., 43-44. As noted by the editors, the end of the letter has been lost. The 1913 and 1914 examples were thrown out by Suzanne because she had taken them to be unimportant. Perhaps she returned the bottle dryer back as a domestic object.

⁴⁹ Craig Adcock qualifies: 'I don't think Duchamp for a moment thought the fourth dimension really existed. It was a metaphor for explaining something you couldn't see', in de Duve, ed., op. cit., 348.

⁵⁰ Sanouillet & Peterson, *Salt Seller: The Writings of Marcel Duchamp*, 98.

⁵¹ Henderson, op. cit., 141.

⁵² Burnham, *Structure of Art*, 23.

⁵³ 'Hooks, by definition, either go up or run straight. In *hundreds* of examples, I have never seen a hook curving down (which makes sense, for if you try to hang a hat or a coat on a downward hook, the item is likely to fall off!) . . . Duchamp's hooks go the wrong way!' Rhonda Shearer, *Marcel Duchamp's Impossible Bed and Other 'Not' Readymade Objects: A Possible Route of Influence From Art To Science/Part I*.

Retrieved Friday 20 August 2010 from,

<http://www.marcelduchamp.net/marcelduchamp-Impossible-Bed.php>.

⁵⁴ Ibid. Posed as a question when one cannot sneeze at will, further discussion is in Chapter Six.

⁵⁵ 'Everything that exists in the three-dimensional world is only the 'projection' . . . of invisible things existing in another world with a higher dimension'. Molderings, 'Objects of Modern Scepticism,' in de Duve, ed. op. cit., 254.

⁵⁶ Projection problems stem from Duchamp's reading on the early twentieth century French mathematical scientist Poincaré.

⁵⁷ Molderings, 'It's Not the Objects that Count, But the Experiments,' 152. Though Duchamp is not alone in developing a studio as an environment to be a site for experiments. Many artists were constructing and deploying media within the studio architecture (Dadaists, Picasso, Russian constructivists). See, for example Jon Wood's exhibition catalogue, 'Close Encounters: The Sculptor's Studio in the Age of the Camera,' Henry Moore Foundation, 2001.

⁵⁸ Elena Fillipovic, 'A Museum that is Not'. Retrieved 24 October 2010 from, <http://www.e-flux.com/journal/view/50>. *Breeding Ground for Dust* (Figure 1.note60) is testament.

⁵⁹ Demos, op. cit., 74–76.

⁶⁰ His close friend and patron travelled there to visit Duchamp for two months.

⁶¹ *The Small Glass* in situ on a balcony has a close similarity to the method of Duchamp's *Unhappy Readymade* (1919). Duchamp sent his sister Suzanne a letter instructing her to hang a geometry book on the balcony of her Parisian apartment, to allow the chance elements of the weather to choose and displace pages at random and to slowly deteriorate the book (Figure 1.note63). Both *To Be Looked at (from the Other side of the Glass) with One Eye, Close to, for Almost an Hour* and *Unhappy Readymade* were instigated at a distance by instruction from Duchamp.

⁶² Discussing this image, Demos writes 'in it, [Duchamp], appears barely recognisable, his visage starkly lit against a nondescript dark background that suggests no specific location . . . The camera position, furthermore, is disembodied, shot from a position floating somewhere in the air above. Intensifying the strangeness is Duchamp's bizarrely shaven head, which removes him from all familiarity . . . he exists outside any clear relation to a specific time or place'. Demos, op. cit., 90.

⁶³ Naumann and Obalk, op. cit., 89.

⁶⁴ Ibid, 211.

⁶⁵ There is an oxymoron: a 'widow' is displaced from marriage but experienced in sexual matters and yet 'fresh' and 'copyright' are associated with newness.

⁶⁶ 'It was a readymadeish action. I first wanted to get a Jewish name, which I thought would be very good in view of my Catholic background. But I didn't find one. Then the idea jumped at me, why not a female name? Marvelous! Much better than to change religion would be to change sex'. Calvin Tomkins, *The World of Marcel Duchamp*, (New York: Time Life Books, 1966), 79.

⁶⁷ Duchamp's self-portrait using a hinged mirror is another example (Figure 1.note68).

⁶⁸ The history of steamship transport serves my purposes in another way for the New Zealand context. By the turn of the century, steamships were used as freight transports by the NZ Shipping Co. for exporting frozen meat and taking surface freight and mail. It

was not uncommon for New Zealand artists to seek steerage passages to Europe on such ships (Hodgkins, Lye, Culbert, Apple).

⁶⁹ Letter to Katherine Dreier, on board the *Normandie*, 2 September 1936. Naumann and Obalk, op. cit., 210.

⁷⁰ Letter to Meret Oppenheim, on S.S. *Normandie* stationery. Gough-Cooper and Caumont, op. cit., entry for 24 May 1936 and entry for 6 June 1915.

⁷¹ Ibid, entry for 20 May 1936.

⁷² Fox, Stephen. *The Ocean Railway: Isambard Kingdom Brunel, Samuel Cunard, and the Revolutionary World of the Great Atlantic Steamships*, (London: Harvill Press, 2004), ix.

⁷³ With jet technologies developed in the World War II passenger jet travel superseded ocean travel, especially the arrival of Pan AM airways in the 1950s.

⁷⁴ Refer to Appendix II. There is also less well-known and circumstantial evidence which I list here. In *Marcel Duchamp: Étant Donnés* (New Haven: Yale Univ. Press, 2009) Michael R. Taylor cites an obscure moment when Duchamp and the New York art collector Julian Levy were on board the *SS Paris* together sailing from New York to Le Havre in 1927. In his *Memoirs of an Art Gallery*, Levy recalls how 'Marcel toyed with two flexible pieces of wire, bending and twirling them, occasionally tracing their outline on a piece of paper. He was, he told me, devising a mechanical female apparatus . . . a life-size articulated dummy, a mechanical woman whose vagina, contrived of meshed springs and ball bearings, would be contractile, possibly self-lubricating, and activated from a remote control' (32). In *Through the Doors of Marcel Duchamp*, Hans Belting (2010) draws attention to Duchamp's photograph of Yvonne Chastel reclining on a deck chair onboard the *S.S. Croften Hall* and the two portholes that are prominent in the background (Figure 1.note75i) are a premonition of the peep holes in *Étant Donnés*. Circumstantial proof of influences taken from on board liners exist when comparing the Bride's celestial body, metaphorically named the Milky-Way, the same celestial field in the night sky that when seen from on board a ship in the expanse of the North Atlantic on a clear night would have been a visually arresting phenomenon. Heightened by the captain's 'lights-out' order, such was the circumstance in 1915 when Duchamp 'carried' working designs in development for the Glass on board the *S.S. Rochembeau*. Below deck, motors perhaps correspond to the Bachelors (Figure 1.note75ii). Direct influences from the sea are evident in Figures 1.note75iii and 1.note75iv, and on *S.S. Croften Hall* Stationery and in Duchamp's notes in *À l'infinif (The White Box* (Figure 1.note75v).

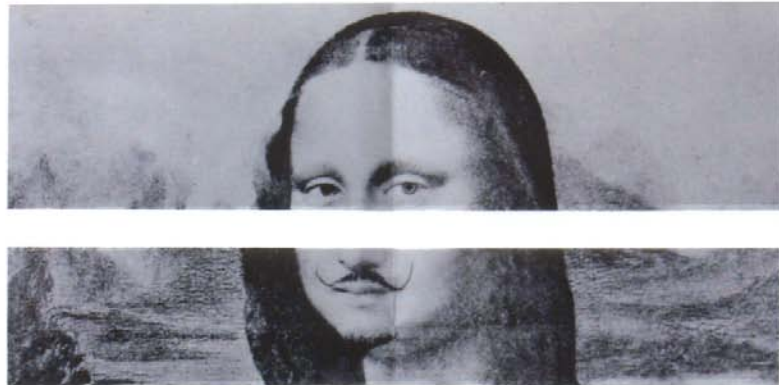
⁷⁵ Cited in Schwarz, op. cit., 727.

⁷⁶ Cited in Moira Roth and William Roth, 'John Cage on Marcel Duchamp: An Interview', in Joseph Masheck, ed., *Marcel Duchamp in Perspective* (New Jersey: Prentice Hall, 1975), 160.

⁷⁷ T. J. Demos, 'Duchamp's *Boîte-en-Valise*: Between Institutional Acculturation and Geopolitical Displacement', *Grey Room* 8 (2002): 6-37.

⁷⁸ See Demos (2008), op. cit., 32-38.

⁷⁹ T. J. Demos (2002), op. cit.: 23.



Marcel Duchamp/ the Mary Sisler
collection/ 78 works 1904-1963
sponsored by the Queen Elizabeth
Second Arts Council of New Zealand

Plate 3.

Chapter Two. Marcel Duchamp: 78 Works the Mary Sisler Collection (1904–1963), New Zealand, 1967

‘Dear Mrs Sisler,

I was greatly interested in reading of the Duchamp Retrospective Exhibition recently presented at the Cordier and Ekstrom Gallery and to learn of your patronage of the work of this remarkable artist. Consequently, I feel prompted to explore the possibility of bringing a Duchamp Exhibition to New Zealand for a special showing in the Auckland City Art Gallery’.¹

- Gil Docking (Auckland, October 1965)

‘Emphatically, then, this is not an exhibition to be overlooked, for there is little doubt that in this artist we confront one of the more compelling of twentieth century creative thinkers.’²

- Don Peebles (*The Press*, June 1967)

‘From an address in Spain, Marcel Duchamp has written asking for a catalogue and concluding ‘With kindest regards’ over the flourish of his signature’.³

- William Sykes Baverstock (Christchurch, August 1967)

In 1967, Duchamp fixed his thoughts on a region he had not travelled to and wondered how his works in the Sisler Collection were being received in the Antipodes. The Sisler Collection came to New Zealand during the first wave of exhibitions that brought Duchamp to a global audience. Rather than a belated response, this was contemporaneous with other shows, proving that New Zealand was an active participant as part of the ‘remarkable evolution’ of Duchamp in the 1960s.⁴ It opened on 11 May 1967 as part of the Auckland Arts Festival (11 May–4 June, Figure 2.1); thereafter went to the National Art Gallery (19 June–9 July) and then to the Robert McDougall Art Gallery (25 July–13 August). Duchamp’s *Fountain* (1964 replica, Figure 2.2) and *Please Touch* (1947, Figure 2.3) were pulled from the exhibition in Wellington with a week still to run, and were censored in Christchurch (Figures 2.4 – 2.7). The art scenes in these centres contrasted strongly. In the 1960s, Auckland had

been generating a strong local professional scene around activities at the Auckland City Art Gallery under the directorship of Peter Tomory (1956 - 1964) and then Gil Docking (1965-1968). The Elam School of Fine Arts had a strong painting department and a unique sculpture department would emerge in the late 1960s under Jim Allen. This department would approach comparable standards with art schools in other centres around the world. By comparison, Wellington was a conservative centre where the National Art Gallery was directed by Stuart MacClennan. There was an Academy of Fine Arts and a design institute but no contemporary school of fine arts. Christchurch had the Ilam School of Fine Arts and in 1967 there was a tenacious group of students under Tom Taylor in the sculpture department. The Robert McDougall Art Gallery was very traditionalist—its director, William Sykes Baverstock together with ardent support from city councillor for parks and recreation P.J. Skellerup, censored objects from the Mary Sisler Collection and their actions, together with events that unfolded in Wellington, meant that scandal has been the fate of the Sisler Collection tour in the literature.

Outrage over these works attracted charges of, amongst other things, ‘blasphemy’. This type of response has dominated the literature covering what was an astonishing exhibition, given the rarity of exhibitions of Duchamp’s works. The furore in the popular and mainstream press was reported in the United States, and scandal has indelibly marked the exhibition ever since.⁵ My intention is to report on the nature of the collection, how it ever came to arrive in New Zealand and its relevance within this local context. Thus, this chapter traces the tour’s origins and progress and redresses accounts of its reception in New Zealand. One purpose is to demonstrate how outrage and the censoring acts arose, placing these findings in context so as to refocus the coverage of this significant exhibition on the show itself not on the scandal it aroused. By commenting on controversy it is difficult not to perpetuate it. I balance discussion about the Sisler Collection by detailing critical reviews of the exhibition which, to this point, have received no attention. Finally, my aim is to establish connections

between Duchamp in New Zealand in 1967 and the emergence of the Auckland post-object art scene in 1969.

* * *

On 14 October 1965 Gil Docking wrote to Mrs Mary Sisler:

Dear Mrs Sisler,

I was greatly interested in reading of the Duchamp Retrospective Exhibition recently presented at the Cordier and Ekstrom Gallery and to learn of your patronage of the work of this remarkable artist.

Consequently, I feel prompted to explore the possibility of bringing a Duchamp Exhibition to New Zealand for a special showing in the Auckland City Art Gallery.

I am certain that no original work by Duchamp has been seen in New Zealand, and if such an exhibition could be realised it would become a landmark in New Zealand art history.

I would be very grateful to have your thoughts on this proposal, or any other ideas which you feel may lead to a stronger development of American–New Zealand cultural relationships.

Yours faithfully,

G. Docking.

Director⁶

Though this letter's tone is eager and persuasive (Figure 2.8), it was never replied to by Sisler. Instead it became part of a series of letters that set in motion the circulation of the Sisler Collection to New Zealand and Australia, that, according to Francis Naumann, was part of the process of Duchamp becoming a 'truly global artist' that really only occurred from 1967.⁷

These are the facts in brief. Mary Sisler purchased her collection of 96 works by Duchamp in 1964 from the estates of two friends of Marcel Duchamp, Henri-Pierre Roché and Gustave Candel.⁸ It was the largest privately owned collection of works by Duchamp and was later bequeathed by Sisler to the Museum of Modern Art (New York) in 1983.⁹ In 1963 a

number of these works had appeared in the first Duchamp retrospective at Pasadena. After Sisler's purchase the collection was shown in full at the Cordier and Ekstrom Gallery in New York in 1965, becoming, effectively, Duchamp's first solo show there. The collection then toured four North American centres before crossing the Atlantic to comprise a substantial part of the Tate Retrospective in London 1966. Attempts to circulate the collection throughout Europe failed for various reasons before it was freighted to Auckland and shown in May 1967. In the late 1960s any exhibition of Duchamp's work, anywhere in the world, was a rare event. At the instigation of Docking, it also toured five centres in Australia and in October 1968, in the month Duchamp died, it went back to New York. The collection was next shown in the 1973 Marcel Duchamp Retrospective at the Museum of Modern Art.

The collection includes 45 of Duchamp's early paintings; the significant paintings *3 Standard Stoppages* (1913) and *Network of Stoppages* (1914); a complete edition of the Galleria Schwarz Milan 1964 readymades; Duchamp's 1950s' cast erotic objects (*Wedge of Chastity* and *Female Fig Leaf*) and *Please Touch*; the (now lost) camera that was used by Duchamp and Man Ray to film *Anémic Cinema* and an edition each of the *Green Box* (1934) and the *Boîte-en-Valise* (III/XX deluxe edition 1961, given to Henri Pierre-Roche).¹⁰

Having never befriended Duchamp, become a close acquaintance or supported him directly, Mary Sisler differs markedly from Duchamp's patrons Walter and Louise Arensberg and from Katherine Dreier.¹¹ She began collecting art in 1961 after inheriting her husband William Sisler's fortune from the Firestone Tire & Rubber Company. According to Francis Naumann, this inheritance gave her reason for 'insatiable curiosity'.¹² Sisler used her inheritance to travel around the world by sea, touring various countries when in port, where she would visit museums and galleries to gain a sense of the country's culture.

In 1965 she took in a visit to Auckland and went to the Auckland City Art Gallery where she met Gil Docking. Docking recalls this meeting with her as 'casual and informal', that she was 'more than happy' to suggest that her collection could be shown at the Auckland City Art Gallery.¹³ This is

consistent with documents in the Sisler archive at the Museum of Modern Art, which reveal a desire for her collection to travel far and wide. Exhibitions of Duchamp's work in the 1960s were few and far between so this chance visit was extraordinarily fortuitous and prompted Docking to write to her later in the year.

It was in 1962 that Duchamp agreed to the first retrospective of his work, held the following year at the Pasadena Art Museum in California. *From and or by Marcel Duchamp or Rose Sélavy* (8 October–3 November 1963) was not staged in a major arts centre (New York or Paris) and on this fact Bonnie Clearwater's introduction to *West Coast Duchamp* (1991) suggests that 'Duchamp preferred to remain at the margins of the art world, where he could elude the mainstream'.¹⁴ In the same publication, Dickran Tashjian observes, 'There was ... the satisfying irony of a retrospective on the margin ... What better place than remote Pasadena for Duchamp to surface?'.¹⁵

The director, Thomas Leavitt had asked curator Walter Hopps, who arrived at the gallery in 1962, to plan a Duchamp retrospective.¹⁶ At age 14 Hopps first met Duchamp at the Arensberg's house where Walter had explained Duchamp's work to him.¹⁷ Hopps' intimate knowledge of Duchamp's work, obtained over many years and 'his obvious familiarity with the ideas behind it made a strong impression on Duchamp, who not only agreed to the Pasadena show but gave Hopps a free rein in putting it together'.¹⁸ Hopps worked on the exhibition for 16 months, visiting museums and writing to collectors to amass 114 works;¹⁹ consequently Calvin Tomkins writes that the Pasadena retrospective 'opened an alternative vista on modern art'.²⁰ At Duchamp's prompting, the title *From and or by Marcel Duchamp or Rose Sélavy* was taken directly from the subtitle of his *Boîte-en-Valise*. This also provided Hopps with clues as to how to put together the retrospective, at times providing direct instruction (Figure 2.9 and 2.10) for installation.

In his introduction to the exhibition catalogue, Hopps wrote:

Being neither 'anti' nor 'pro' art, [Duchamp] has directly and indirectly furthered the development of many colleagues and modern art in general,

participating in movements without the need to join, warning that art can be 'a habit forming drug', and cautioning that removed from the glare and noise of today's vast art world, vital activities will go underground.²¹

The exhibition at Pasadena was the first opportunity in America to see Duchamp's works collected together, outside undertaking the trip to Philadelphia to see the Arensberg Collection. Not only did the Pasadena retrospective contain many more works (114 compared to 46) but its impact led to the wider critical assimilation of Duchamp's work. Many commentators claim that it was not until viewing Duchamp's works collectively at Pasadena that nuances between the works emerged and could be viewed, discussed, written about and otherwise disseminated.

One figure who greatly appreciated Duchamp's importance was the London-based Pop artist Richard Hamilton (1922-2011). On the Pasadena retrospective he observed: 'It is a unique opportunity to see and respond to the whole artist. With Duchamp we have relied on second-hand acquaintance'.²² Subsequently, Hamilton became close friends with Marcel and Teeny Duchamp.²³ He used his insight to write on Duchamp's works for catalogues to exhibitions in 1965 and 1966 and masterminded the retrospective of Duchamp's works at the Tate Gallery, London in 1966.

Hamilton wrote the introductory preface and exhibition entries for the catalogue published by Cordier & Ekstrom to accompany the Sisler Collection's first complete showing in New York in 1965.²⁴ This show was cryptically titled *NOT SEEN and/or LESS SEEN by/of MARCEL DUCHAMP/RROSE SÉLAVY 1904-64* (14 January-13 February 1965). Through double-entendre the title alludes to the elusive nature of Duchamp's work, especially in terms of the art context of New York, ironically the artist's home town.²⁵

When the Sisler Collection headed offshore in 1966 to be included in the Tate Gallery's *The Almost Complete Works of Marcel Duchamp* (1966) it contributed 96 to the 242 items, making it the largest exhibition of Duchamp's works (doubling the 114 items at Pasadena).²⁶ Hamilton's knowledge of Duchamp's work and his attention to detail again came to the

fore. In particular, after seeing Ulf Linde's 'inferior' replica of the *Large Glass* constructed for the Pasadena retrospective, Hamilton constructed a much improved, more faithfully meticulous replica that was unveiled at the opening. His opening remarks in the catalogue to the Tate retrospective reinforce the groundbreaking nature of this show:

No living artist commands a higher regard among the younger generation than Marcel Duchamp . . . Until the present only a handful of his paintings have been shown outside the U.S.A. This is the second major retrospective anywhere, the first was held in Pasadena in 1963 . . . The present exhibition is remarkable in presenting the work of this major artist for the first time in Europe.²⁷

The Sisler Collection was an influential asset in the primary global reception of Duchamp's work. Due in part to the success of the Tate exhibition, New York-based curator Alan R. Solomon²⁸ took the initiative to promote a circuit of Sisler's collection throughout Europe and to investigate a possible tour to Japan. Solomon was very well connected and an influential New York-based figure. He curated Johns, Rauschenberg, Warhol, Oldenburg and Newman at the Venice Biennale in 1964; between 1952 and 1962 he was Director of the Cornell University Gallery, and then from 1962 to 1964 was Director of the Jewish Museum, New York. In 1967 he organised the 'American Painting Now' for the World Expo in 1967, which, together with his work curating for Venice, meant that Solomon was the figure who introduced the world to the New York neo-avant-garde plastic arts of the late 1950s and 1960s. His interests in the Sisler collection need to be understood in this context. In proposing his initiative to Sisler he wrote:

I would enter inter-preliminary negotiation with the various museums in Europe to arrange for the circulation of the Collection after the Tate exhibition . . . I would go to Venice in June [1966], since virtually all of the potentially interested European directors will be there for the Biennial's opening . . . Although I would hope to complete all the exhibition discussions in Venice, it might develop that some other visits elsewhere would be in order.²⁹

He sent letters to gallery directors throughout Europe (including France, Germany, Sweden, Denmark, Italy and later to Tokyo, Japan) suggesting they show the Sisler Collection which would be available 'in Europe for at least one year perhaps two' following the Tate exhibition.³⁰ In providing a summary of contents of the collection's 90 items he listed: 'about 50 early paintings and drawings through 1911, and virtually all the other later objects which are not in public collections, including a complete set of Schwarz replicas'. Unbeknownst to Solomon these replicas had been shown in twelve European galleries in 1964.

In 1964 the Galleria Schwarz Milan produced thirteen replica Readymades in eight editions under the supervision of Duchamp: *Bicycle Wheel*, *Bottle Rack*, *3 Standard Stoppages*, *Hat Rack*, *In Advance of the Broken Arm*, *Comb*, *Trebuchét*, *Traveller's Folding Item*, *Fountain*, *With Hidden Noise*, *Paris Air*, *Fresh Widow*, *Why Not Sneeze Rose Sélavy?* These were shown in *Omaggio a Marcel Duchamp* at Galleria Schwarz (June 5 – September 30, Figure 2.11) which included editions of Duchamp's the *Green Box* and *Boîte-en-Valise* owned by Schwarz. Thereafter the exhibition toured twelve galleries across Europe including Bern, Switzerland; London; the Hague and Eindhoven, the Netherlands; and Hanover, West Germany. An associated publication *Marcel Duchamp-Readymades, etc* included essays by Schwarz, Hopps and Linde together with definitions of the various types of readymade (rectified, assisted). This meant that those gallery directors who received Solomon's letter had already hosted Duchamp's work. By 26 July 1965 it was clear to Solomon that his desire to tour the Sisler Collection through Europe had not met with the return he had hoped for.³¹ In October he reported to Sisler:

To my disappointment, nothing has really materialised in Europe for the Sisler Collection. Apparently because everyone has already shown the Schwarz replicas and they seem less interested in the wealth of the early material in the Collection.³²

It is wrong however to assume that no genuine interest was shown in the Sisler Collection in Europe. The record shows that when he spoke with Pontus Hulten (Director of the Museum of Modern Art, Stockholm) in New York in October 1966 he was interested but had to decline the exhibition due to other commitments in his gallery programme.³³ Franz Meyer of the Kunstmuseum in Basel was very keen but his gallery could not afford the collection alone. Werner Hofman in Vienna described as 'a fervent admirer of Duchamp showed a great desire to 'initiate the Viennese public to his works', but the 'material obstacle' of having no funds prevented the opportunity.³⁴ This was also the fate of the Modern Art Gallery in Turin, where no funds meant no Duchamp show. In Tokyo, Yashiaki Tono (a cultural ambassador) was very keen to obtain the collection for Japanese museums, replying to Solomon: '[. . .] it is a great pleasure for me to realise Duchamp show which I have been dreaming to have here in Japan. Let us do our best. We should like to invite Marcel and Teeny to Japan if it's really realised'.³⁵ Solomon kept up communication with Tono until mid-1967 but plans stalled due to a lack of interest from other institutions in Japan to raise funds.³⁶

In October 1966 Solomon reported to Sisler: 'I have now begun to pursue the question of Japan and Australia, which are likely places'.³⁷ New Zealand's omission here is surprising. Docking first wrote to Sisler on 14 October 1965 and Solomon's first correspondence to Docking was dated 28 May 1966. In that letter he wrote:

Dear Mr. Gil Docking,

I have taken on the responsibility of arranging the Collection to travel abroad, and the Collection is presently on its way to London for exhibition at the Tate Gallery. In the next month we will be exploring other possibilities, and we might well be able to send the Collection east from Europe with stops at Auckland, Tokyo and elsewhere, perhaps sometime a year from now. The Collection is now packed for travel in nine boxes and requires minimal handling. Depending on the itinerary, if you wanted to show the Collection, you would be expected to pay some part of the shipping cost, and insurance during the period of the loan. The Collection is valued at a figure close to one million dollars.³⁸

Buoyed by this letter, Docking set about to gain the support of the Art Galleries and Museums Association of New Zealand (AGMANZ) and the Queen Elizabeth II Arts Council Exhibitions Organising Committee. The latter committee included Docking, Peter Tomory (Auckland) and Stewart MacLennan, who were all also members of the AGMANZ (which also included William Baverstock). Docking's proposal was not greeted enthusiastically, but sufficient support was forthcoming; especially when, as a foil, Docking threatened to quit discussions due to a lack of financial support. Docking had an ally in David Peters, Director of the Arts Council, who gleaned the significance of Duchamp and the exhibition. He used Docking as a foil to pressure Stewart MacLennan, who was much less welcoming of the Duchamp exhibition:

I shall be grateful if you will confirm that the National Art Gallery will, should the Duchamp exhibition eventuate, contribute to the costs, along the lines we discussed. I should mention that the difficulties in the way are considerable. There is no certainty of an import license payment, the insurance may prove a difficulty and there is reason to believe that Mr Docking may withdraw from the project because he considers the contribution of this Council too low.³⁹

To support it the committees required confirmation that the collection would come to New Zealand. On this point Docking's patience was fully tested, having to wait four months only to receive a circumspect reply from Solomon:

I can only say that there is at least the possibility of a showing in Auckland during May 1967 . . . It might help if you knew of other possibilities for exhibition of the Collection in your part of the world . . . Do you have any suggestions about possible exhibition places in Australia or elsewhere?⁴⁰

Docking's reply was prompt:

Dear Mr Solomon

Sisler Duchamp Collection Proposal

I am very pleased to have received today your letter of 4 October.

We are still hoping to have an opportunity of showing the Sisler Duchamp Collection as the main exhibition for the Auckland Festival commencing 6 May, 1967. The Queen Elizabeth II Arts Council will sponsor the New Zealand tour and I'm suggesting to them that the exhibiting centres could be:

Auckland City Art Gallery: May 1967

National Art Gallery, Wellington: June 1967

(There are two other major public galleries being at Christchurch and Dunedin. Should touring time be available these could be included allowing an extra two months).

I am sure Australia would be very keen to travel the exhibition.⁴¹

Docking provided Solomon with a number of contacts in Australia, including Hal Missingham, Director of the Art Gallery of New South Wales in Sydney, the first venue in Australia to receive the collection after Christchurch. But, again, he received no immediate reply from Solomon.

By late 1966, with no traction found in Europe, it was clear to Solomon that the only director to have unwavering interest in showing the Sisler Collection was Gil Docking. This must have felt a failure. Only when attempts in Europe fell through did Solomon fix his attentions here. It is only in a letter dated 1 November 1966 that Solomon first informed Mary Sisler of the New Zealand gallery director's interest. But, then, he received no reply from her.

Realising the urgency for Sisler to approve the tour of her collection to New Zealand, so it could be dispatched from London for its long freight, Solomon again attempted to reach Sisler. 'Please give me your approval to proceed with negotiations, since a number of museums are waiting to hear from me'.⁴² There was still no reply from Sisler. Meanwhile, in Auckland, with a timeframe that was becoming increasingly urgent, Docking was forced to press the issue with Solomon, who turned to one of Sisler's aides:

[A] matter of desperate importance: I have repeatedly asked for a decision about the possibility of circulating the exhibition in the eastern hemisphere and I have had no response about this. I continue to get desperate letters from

New Zealand, the most desperate yesterday, about how anxious they are to have the Collection and how they must make arrangements regarding their 1967 festival within a very short time.⁴³

Confirmation of the Sisler Collection arrived in December 1966. But another phase of anxiety became clear when there was no urgency in London to prepare the freight to Auckland.⁴⁴ The collection would arrive just in time, but only due to the actions and influence of Hugh Shaw of the British Arts Council who made it a priority to ship the freight to New Zealand. Shaw also ensured the British Council's permission for the Queen Elizabeth II Arts Council to use photographic images of Duchamp's works, and reprint Hamilton's entries for the catalogue items in a New Zealand based catalogue produced by Auckland City Art Gallery.

The protracted communication to secure the Sisler Collection suggests it is highly doubtful it would have ever come to New Zealand had just one European gallery shown the collection. Decisions to forgo the show in Europe were the key reason why New Zealand participated in the first wave of Duchamp's reception. But Docking was not a passive recipient. Not only did his knowledge of Duchamp, gained through studies on Dada and Surrealism at the University of Sydney⁴⁵ mean he recognized Duchamp was 'a remarkable artist', he was determined to get the Duchamp works to Auckland and was instrumental in instigating the tour through New Zealand and then on to Australia. Docking, not Sisler or Solomon, emerges as the pivotal figure for the tour of Duchamp's works to New Zealand and Australia, making Duchamp, at that moment, a truly global artist.

* * *

The poster for the Mary Sisler Collection in New Zealand (Plate 3) holds clues to the first wave of global exhibitions of Duchamp's work. In the 1960s Duchamp turned to one of his pointed artistic strategies of reproducing earlier works to feature as invitations and exhibition posters for the primary exhibitions in 1963, 1965 and 1966. For Pasadena Duchamp reprised his 1923 assisted readymade poster *Wanted* (original lost, remade 1961), as a

poster within the poster (Figure 2.12). It played as a pun; the term 'Wanted' implies a fugitive, creating a perception of Duchamp after 1940 as in hiding, underground.

In 1965, the invitation to the New York Sisler Exhibition saw Duchamp use mass-produced *Mona Lisa* playing cards to reprise his 1919 *L.H.O.O.Q.* (Figure 2.13). The 1965 version was *sans* beard and goatee that Duchamp had added in 1919 and he gave it the sub-title: '*L.H.O.O.Q. rasée*' (*shaved*).⁴⁶ In preparation for the Auckland exhibition, this reprisal of *L.H.O.O.Q.* may have been known, or perhaps it was a lovely coincidence that the exhibition poster also reprised *L.H.O.O.Q.* in a disconnected fashion, as a fragmented subject (Figure 2.14).⁴⁷ This reproduction hints at dislocation as a theme of Duchamp's life and work— fitting for the first exhibition of his work in the Southern Hemisphere.

When it finally arrived, Docking displayed palpable excitement at 'scoring' the Duchamp collection (Figure 2.15):

It is inadvisable to shoot in the dark—but sometimes it seems to bring results! We are glad it did in this case. A letter to Cordier & Ekstrom Gallery, New York, in September 1965, where a Marcel Duchamp retrospective exhibition had just been presented, triggered a chain of events leading to the landing of a Marcel Duchamp exhibition in Auckland in April 1967, to commence a New Zealand tour—then to Australia and possibly Japan.⁴⁸

Docking's 1965 ambition was not only to land Duchamp's work but establish stronger international ties with America. This continued the gallery's vision begun by Docking's predecessor Peter Tomory. While Docking welcomed visitors to *Marcel Duchamp: 78 Works The Mary Sisler Collection* with his triumphant proclamation, it is clear from other correspondence that securing the exhibition was no simple matter.

Docking recalls a great deal of anticipation and an air of excitement upon receiving and unpacking the nine purpose-built crates. Dealing with 'real stuff!' created anxiety and he was 'extremely nervous that things would go missing on its tour to New Zealand'.⁴⁹ There was no advice or direction as

to how to hang the collection for exhibition, and no one in New Zealand specifically curated it for any of the exhibition spaces, or wrote an essay contextualising the work. So while New Zealand received the Sisler Collection, no curator here selected specific Duchamp works or established an independent view to demonstrate Duchamp's significance. However, in other ways, there is evidence of Duchamp's impact in the reception of his work.

A week out from its opening at the Auckland City Art Gallery, a media preview written by Docking appeared in the *New Zealand Herald*:

Marcel Duchamp has been likened to a naughty boy who ties enigmatic and impudent letters to balloons, then lets them fly off into the wide blue yonder. Less by luck and more by good management of Mr G. Docking . . . these balloons still with messages attached, will come to earth in the city during the Auckland Arts Festival in an exhibition . . . At 80 Marcel Duchamp is still the enfant terrible of art . . . he demonstrated the point that art could be made of anything. And, having made his point, he retired . . . Forty years ago Duchamp's work was considered cryptic, quixotic and revolutionary. In today's world of pop it has an historical interest and shows once more that eventually the public catches up with the artist.⁵⁰

After the show's opening Docking wrote to Solomon and included a copy of the catalogue. He confirmed that his negotiations with Mr. Hal Missingham from the Art Gallery of New South Wales were resolved for the collection's tour to Australia, and concluded his letter: 'we are finding that the public is greatly interested in the exhibition'.⁵¹ Generally, the show was well received and attended (Figure 2.16). In hindsight Docking recalls being 'very pleased it did not create a furore in Auckland' as it later did in Wellington and Christchurch.⁵²

In terms of critical reviews, the *New Zealand Herald* reviewer T. J. McNamara acknowledged Duchamp's refusal of traditional values, but ultimately, being an advocate of a romantic expressive view of art, dismissed the show because of its lack of emotion. He wrote: 'remembering Duchamp's immense reputation overseas and that he was given a retrospective

exhibition at London's Tate Gallery last year, we may approach the show with feelings of reverence, even of awe'. Here McNamara argues for the 'competence' Duchamp shows as a 'post-impressionist painter with a fine sense of colour and complete control of all the traditional techniques'. It is noteworthy that he draws the reader's attention to Duchamp's 'exploitation of optical effects [which] Duchamp anticipated in 1924' and 'the nature of concrete witticisms', but does not celebrate the significance of the readymades. When citing *L.H.O.O.Q.*, McNamara states there 'came a revolt, a total revolt against all the traditional ideas of art'. His conclusion argues for art to elicit emotion: 'once the anti-traditional art gesture is done, once the point in time where this was necessary is past, what emotional stimulation can we find in hat racks nailed to the floor? In snow shovels and bottle holders'?⁵³ With this he failed to recognise the importance of the return to these gestures in the late 1960s.

The Sisler Collection did have an important impact on the infrastructure of the Auckland City Art Gallery. It was Docking's predecessor, Peter Tomory who had begun a vision to raise the gallery's standards to enable it to receive exhibitions from the Museum of Modern Art and other international institutions. His desire was to professionalise the gallery so that it would meet international standards and toward this end appointed specialist staff.⁵⁴ When Docking arrived in an acting director's capacity after Tomory's resignation, he continued to work towards his predecessor's vision. He used the Sisler Collection as leverage for increased funding from the Auckland City Council to secure the redevelopment of gallery exhibition spaces. While this was too late for the Duchamp exhibition, which was hung on brown water-stained hessian walls, the Edmiston Fund (of \$800,000) was established in March 1967 to redevelop the gallery, and, on the back of the Sisler Collection tour to Auckland, was increased by \$50,000.⁵⁵

When shown at the National Art Gallery the Sisler Collection was labelled by the press the 'Rudest and Crudest' exhibition ever to be staged there. Then, in July in Christchurch *The Press* claimed examples of Duchamp's work were blasphemous and deviant. The outcry that erupted in Wellington and Christchurch was due to the actions of three influential but deeply

conservative men: Stewart MacLennan; William Sykes Baverstock; and P.J. Skellerup.⁵⁶ But positive responses occurred in other sectors of the arts community, thus to contextualise why scandal arose is to demonstrate that there were strong oppositions to the actions of a few.

Stewart MacLennan held reservations about Docking ever since his appointment to the Auckland City Art Gallery in 1966: 'he started off in a one-room gallery in Newcastle . . . I'm sure he thinks that no one here has ever done anything and that we are all in a state of blissful ignorance concerning the running of art galleries'.⁵⁷ MacLennan also doubted the decision to accept the collection in the first instance. He later defended not being able to turn the show down because 'details were not known until too late for the [NAG] committee to do anything about it even if it wanted to'.⁵⁸ He was disdainful of the manner in which the Queen Elizabeth II Arts Council conducted affairs surrounding the exhibition, evident in a letter dated 12 June 1967 to Baverstock: 'We have a bearded young man from Auckland checking the Duchamp show . . . a waste of time and money as we're perfectly able to cope as we have done on so many occasions in the past'.⁵⁹ Clearly MacLennan did not understand the exhibition: 'It is a pity that fine artists have to go to great lengths to find gimmicks which attract public attention to their fantastic gifts . . . Duchamp is deliberately thumbing his nose at art and at art galleries'.⁶⁰ Such a view was largely upheld by the media in Wellington:

This is the rudest, and some will say, crudest, show ever held at the National Art Gallery. Conventional but unconventional—in polite society anyway—objects have been seized by the artist and brought into the gallery to shock, amuse and shame. The viewer certainly takes a second look at such objects as a table-mounted urinal—'Fountain'—and a similarly shown bicycle wheel . . . 'Coarse, artless' and 'wanting in sophistication' are Oxford Dictionary synonyms for rude. It takes more than the blunt approach to a snow shovel straight from the shop to take its place as art, and be insured for some \$5000.00 . . . the phial of Paris air, cunningly contrived and hung in its own glass case, is an apposition in simplicity and duplicity.⁶¹

A week later, though, Peter McLeavey reviewed the show in the *Dominion* on 17 June 1967 (Figure 2.17) and spoke of the significance of the opportunity 'to study the works of Duchamp', pointing out these were on their way back to New York after showing at the Tate. He wrote: 'Duchamp's whole life has been characterised by a search to define the purpose and function of art'.⁶²

his interest in photography and physics influenced him in his search, and he incorporated various scientific ideas in his work. His intuitive awareness of the forces that were changing art has led to his being a strong influence. Now at 80 years of age he can look back on a body of work that has changed the course of art.⁶³

He decided to stop painting and search for another means of expression. It was at this time that he began to conceive the idea of what he called 'readymades' . . . On looking at these strange objects it should be realised that they are . . . visual puns with which Duchamp has stated his ideas. Their importance lies in the fact that 50 years ago they made people question the whole meaning and direction of art. Now on display, they are relics of battles won long ago . . . At one level just a snow shovel, like all Duchamp's 'readymades', it raises more questions than it answers, making the viewer reassess his concept of art.⁶⁴

McLeavey's review was a sophisticated response. 'Battles won long ago' was a lone voice in the media in the Wellington art scene.⁶⁵ Unlike the staff of Auckland City Art Gallery, those employed by the National Art Gallery were comparatively amateur, and there was no school of fine art in the capital.

In July the collection moved to Christchurch; but in missives sent from MacLennan to Baverstock its fate was sealed before it even arrived:

Dear Bav,

You'll soon be receiving the Duchamp show which we shall be glad to be rid of. The urinal etc., created a fuss and its [*sic.*] been a worry guarding against possible vandalism. We put as much as we could under glass and we didn't

have the whirligig affair working. The thing is insecure and the motor dangerous. In fact we've withdrawn it this week. We let Mr Ian Roberts [Auckland City Art Gallery] take all responsibility for unpacking and checking, but displayed the show our way.

I trust all goes well,

Yours sincerely ⁶⁶

Jenny Harper (2007) neatly summarises Baverstock's character. He, like MacLennan, was unlikely to advocate for the show: 'As someone whose aesthetic sensibilities were closely attuned to the English arts and crafts tradition, he would have found it personally difficult to endorse such unconventional art—indeed, he found all modern art troubling'.⁶⁷ Harper explains: 'although Baverstock may not have openly rejected an Arts Council sponsored exhibition, he was capable of undermining it behind the scenes'.⁶⁸

Baverstock found a strong ally in Cr. Skellerup, who, knowing nothing about contemporary art, led the charge to censor two items from exhibition: *Fountain* and *Please Touch*.⁶⁹ If Baverstock decreed: 'a city gallery is not the place for them—*Fountain* belongs to a display of plumbing',⁷⁰ it was Skellerup who was most vocal in the media:

I am sticking my neck out, I know, but I am speaking for myself and not for the committee . . . I know many of you disagree with me, but as long as I am chairman of the committee I will do what I think is right. We have a reputation to maintain. I don't think these two exhibits should be on public show, but if artists would like to see them they will be allowed to. I don't mind a bit of good clean fun in the art world—but you have to draw the line somewhere . . . To display a male public convenience in the McDougall Art Gallery would not add to its standing—I certainly do not want to be associated with placing such things on display.⁷¹

As a member of the Art Galleries and Museums Association of New Zealand, Baverstock had earlier been party to the recommendation the exhibition be accepted. But he later revised his position, believing that officials of each gallery ought to exercise their own powers. His argument at

first was based on the potential for vandals to target the works, but ultimately it came down to taste and his (mis)understanding of the work: 'Duchamp did not make it, it is one of his readymades . . . As for the other exhibit, it has a caption 'Touch Me' and the thing is quite unnecessary'.⁷² As Director of Queen Elizabeth II Arts Council, David Peters lamented, 'The *Fountain* was completed in 1917 and now, fifty years later, Christchurch is still not ready for it'.⁷³ On the *Rotorelief*—the work that MacLennan had referred to as the 'whirligig'—Baverstock assured guests at the official opening that he was 'not asking the Council to put into a wall a plug to make this thing go'.⁷⁴ This typified officialdom's response in Wellington and Christchurch. Across the other side of the world, Duchamp himself was amused by the reaction to his works in New Zealand, Alice Goldfarb Marquis writes:

The artist who had devoted himself so single-mindedly to producing shock must have been amused to learn that—in Christchurch, New Zealand, at least—his works still had the desired effect. Two items in the exhibit there, *Fountain* and *Please Touch* . . . had been 'labeled offensive and withdrawn from public display'. Duchamp surely felt a thrill of success in reading the comment of P.J. Skellerup: 'I don't mind a bit of good clean fun in the art world—but you have to draw the line somewhere'.⁷⁵

During the 1960s Duchamp followed the attention that his works received. He would routinely be in contact with Anne Ekstrom and she would keep him up to date concerning the affairs of his works in the Sisler Collection.⁷⁶ From Lake Cadaqués, Spain, when he was studying the Forestay Waterfall for *Étant Donnés*, Duchamp in fact posted Baverstock a letter. In a report by Baverstock to the Christchurch City Council in August 1967 he writes:

From opening on the 25th July to closing on 13th August, 1,457 persons (754 adults, 703 students and juniors) attended the Marcel Duchamp Exhibition. The most intense barrage of publicity ever provoked by an art exhibition in Christchurch failed to arouse more than moderate interest. Students (and

some instructors) were more in tune with Duchamp's absurdly manifested iconoclasm and laboured humour than many adults who wandered away to enjoy our own collection. Until the 'Waimea' sails for Sydney, the nine cases of the exhibition remain, by request, in our storeroom. For this Council 'accepts all care and no responsibility'. From an address in Spain, Marcel Duchamp has written asking for a catalogue and concluding 'With kindest regards' over the flourish of his signature. The letter, when framed as a Duchamp Readymade, will, it is submitted, owing to his place among the immortals of the history of art, be worth more than the cost to the Council of the exhibition, a statement of which will be available at the meeting.⁷⁷

Putting the show down by commenting on the barrage of publicity which still failed to ignite interest, Baverstock at least acknowledged Duchamp's standing. But against this and the prevailing views of the mainstream media, other voices of understanding and insight were heard. The actions of Skellerup and Baverstock in turn stirred a response from faculty and students of the Ilam School of Fine Arts. For instance, Pat Rosier and H.J. Bowley wrote:

Sir, We read of the refusal to exhibit the Marcel Duchamp pieces. We would question the intellectual integrity, not to mention the qualifications of Cr. P.J. Skellerup to deny the citizens of Christchurch the right to view these works, especially in the context in which they were set . . . Cr. Skellerup has something more than a confounded cheek, and in addition is being disrespectful in the matter to those who know better when he imposes his censorship . . . We want to see the pieces. For Cr. Skellerup this should be enough.⁷⁸

William Sutton, Senior Lecturer in Fine Arts, commented:

Auckland is the only centre to have seen the whole exhibition. The works are full of biting satire to show the banality and decadence of certain traditional work. The works serve a useful purpose, in giving a shot in the arm to intelligent people interested in art. We are being subjected from several pressures to understand art as a series of pictorial banalities suitable for the drawing rooms of old ladies, which it is not.⁷⁹

And, elsewhere, Sutton's views were reported in the press:

It is a disgrace the exhibition is not to be shown in its entirety . . . The QEII Arts Council has brought it to New Zealand . . . one hears no tales of outraged public or vandalism in Auckland . . . This exhibition is for the public . . . to shock the public and get rid of accepted ideas that art is what one would like having in one's front parlour. It is to make the public think again about art.⁸⁰

It was Sutton's colleague at the art school, Don Peebles, who wrote the full-length review of the Sisler Collection in Christchurch. In 1967 Peebles was deputising as arts reviewer for *The Press* for Professor Simpson. Of the opening night's proceedings he recalls that Baverstock gave the most feeble and apologetic address. Peebles relates, 'it was embarrassing, because at the opening the director apologised for the show, saying that there were some 'real' exhibitions to be occurring after'.⁸¹

Peebles did his bit to make up for Baverstock's lack of understanding by writing an astute review. This was also a response to misunderstandings levelled against Duchamp (Figure 2.18). Peebles had heard that the Duchamp exhibition was coming out to New Zealand in early 1967, so he began reading what he could get his hands on. He recalls that 'Duchamp appeared in articles as reference . . . there were 'bits' about him'.⁸² Peebles understood that Duchamp 'opened up the field of possibility for art', he was 'like a breath of fresh air' and made 'a radical step'.⁸³ Peters used the occasion to educate his readers:

Those who are familiar with the art of this century will be aware of the essential implications of Duchamp's thought. Very few, however, will previously have had the opportunity of a direct encounter with his work. Emphatically, then, this is an exhibition not to be overlooked, for there is little doubt that in this artist we confront one of the more compelling of twentieth-century creative thinkers. One tends to regard him as the intellectual whose thoughts occasionally prompted him to issue a work of art, as distinct from the artist who thinks.⁸⁴

Later he affirms:

Duchamp's new approach was opposed to art in the sense of 'quality' or 'value.' He judged all existence as transitional and this disbelief in absolute values became a unifying principle in all his later work, apparently disparate, work . . . he saw that art, in essence, should be conceptual and that its scope should be expanded. At the same time, sensing a danger in any form of art which took itself over seriously, he was determined to deflate the grandiose with irreverent, even seemingly crazy, visual statements . . . Duchamp began using the tools of the engineering draftsman . . . to refuse his versatile hands the more sensuous pleasures of painting and drawing.⁸⁵

And in conclusion: 'I was surprised to find that some key works were not on view at the opening of the exhibition. These works are part of the Sisler Collection and were seen in the Auckland Art Gallery during the recent Festival. Why, one must ask, is the exhibition not complete for its Christchurch showing?'. Tom Taylor, Senior Lecturer in Sculpture, insisted his students read Peebles' review and he encouraged protests over the censorship of works from the exhibition.

* * *

'If you're going to throw two exhibits out, why not make a fool of yourself and throw everything out?'.⁸⁶ Baverstock underestimated a group of students at Ilam. These were a particularly savvy group in their final year in 1967, among them Jim Barr, Neil Dawson, Bruce Edgar, Bill Hammond, Susan Wilson, Bronwyn Taylor. Their neo-Dada witticisms and makeshift works were regionally based but effective against the prevailing English tradition—they flew structures of the cliffs off the Port Hills, floated objects down the Avon, Edgar constructed mechanical structures and, later, Boyd Webb produced a number of site-specific provocations using shaving cream on roads and hedges in 1970-71.⁸⁷

Bronwyn Taylor was President of the Fine Arts Student Committee. In her role, motivated by Tom Taylor, with a vigorous group of fellow students

she advocated for student protest over the actions of censorship taken by Baverstock. She coordinated a letter-writing campaign to the editor of *The Press* and the *Christchurch Star*, as well as a silent demonstration with posters and placards through Cathedral and Victoria Squares.⁸⁸ Three placards read: 'Councillors should be obscene and not heard'; 'Blessed are the pure in heart'; and one hung around the statue of Queen Victoria: 'Keep Victorianism out of the McDougall'.⁸⁹

The students also took direct action on the night of the opening. On hearing that *Fountain* would not be on display,⁹⁰ some students took a chamber pot and left it among the other readymades in the exhibition. This was removed quickly by Baverstock.⁹¹ As a consequence of this pressure, Baverstock did agree to make the replica *Fountain* available for viewing in his office to students and other arts professionals. Students would line up outside his office door and enter one by one to view the work; they would file past the replica then exit, only to return to the back of the line so as to have another exchange with the most notorious and influential work of the twentieth century, and to mock bureaucracy.⁹²

Explicit eroticism was the reason why *Please Touch* was censored from the show by Baverstock and Skellerup. This action was dealt to in a cartoon (Figure 2.19) and in a satirical ode by Whim Wham (Allen Curnow) published in *The Press* (Figure 2.20).⁹³ But *Please Touch* (1947) was related to other works that remained in full view: *Female Fig Leaf* (1950) and *Wedge of Chastity* (1954) (Figures in 2.21).⁹⁴

These works made between 1950 and 1954 when Duchamp was preparing a cast from the nude body of his lover, the Brazilian sculptor Maria Martins, Baverstock and Skellerup would surely have removed them had they grasped their genesis. Martins modelled for the figure in *Étant Donnés*—described by Duchamp as 'my woman with the open pussy'.⁹⁵ *Please Touch* was censored because of its verisimilitude to a woman's breast and the caption's open invitation to touch it. The example was a deluxe edition for the cover of the catalogue to *International Surrealism* (1947, Figure 2.22) designed by Duchamp and constructed out of painted department store 'falsies' (padded brassieres used to enhance cleavage).⁹⁶ The original—on

which the copies were based—had also stemmed from a cast taken of Martins' left breast (Figure 2.23). *Female Fig Leaf* and *Wedge of Chastity* are more abstract than the figurative *Please Touch*. There was no instruction displayed asking visitors to touch them, and they are made out of traditional sculptural materials. However, cast from the genitalia and perineum area of Martins' body they were the more lugubrious erotic objects.⁹⁷ *Wedge of Chastity* is a work of two parts; a wedge shape within dental plaster. As Helen Molesworth reveals, when the wedge is removed there is a 'giving way to a shocking pink interior that is an intensely intimate, loving, and erotic depiction of a pussy' (Figure 2.24).⁹⁸

These objects came about because the original casting of Martins' body did not succeed as intended. Duchamp saw an opportunity to keep selected parts, make moulds, and produce cast copper-plated objects. These abstract-looking casts were given titles so as to adjust thoughts held toward them; *Not a Shoe* (1950, Figure 2.25) is a further example. In 1954, Man Ray convinced Duchamp that he should make an edition from the moulds and it was not until the unveiling of *Étant Donnés* in 1969 that the erotic casts were fully comprehended. In the 1967 Sisler Collection in New Zealand, *Wedge of Chastity* and *Female Fig Leaf* were covert; their genesis remained latent to those who censored.⁹⁹ Duchamp had the last laugh.

* * *

That scandal erupted over examples of Duchamp's work in New Zealand in 1967 is not in fact unique. Comparing reviews in the New Zealand press with examples in the mainstream press in 1966 in London in response to the Tate retrospective demonstrates a mix of critical review and banal commentary. The significant difference in scale between both cities is undoubted where London-based artists latched on to the importance of Duchamp in far greater numbers than here. Still, New Zealand responded to Duchamp at a time few other centres actually received examples of his work first-hand. Inflammatory press reviews on Duchamp were not unique to New Zealand—indeed scandal and outrage over the challenge of modern and contemporary art is a typical response of the popular press. This has

subsequently been the subject of analysis. For example, in his 1987 publication *Fountain*, William Camfield highlights the diverse responses to the readymades by way of comparing 1980s' 'cynical skepticism' to Duchamp's work in the public press. He writes, 'In contrast to admirers of Duchamp, recent commentary in the *National Enquirer* exhibits the ongoing terror of public opinion' (Figure 2.26).¹⁰⁰

In the same year as Camfield's findings, an aftermath of the 1967 Sisler Collection was played out in Wellington when Jim Barr and Mary Barr included a replica *Fountain* (1964, Indiana University Collection) in their exhibition *When Art Hits the Headlines* (1987, Shed 11, Wellington). The replica was included to highlight the scandal that erupted over the Sisler Collection in 1967, but twenty years later, it had the misfortune again of shocking the Wellington public (Figures 2.27, 2.28 and 2.29 is a critical response).¹⁰¹

Jenny Harper, director of the Christchurch Art Gallery chose to commemorate the 40th anniversary of the Sisler exhibition in 2007 by returning to the scandal it provoked. In her editorial for *The Press*, Harper revisited the scandals surrounding the show and proposed an exhibition of select examples of Duchamp's work to be reassembled at the Christchurch Gallery. Her account is balanced, including how certain arts professionals and students demonstrated that 'Baverstock and the City Council failed spectacularly to make their presence felt in support of the exhibition'.¹⁰² However, Harper's principal concern appears to be to offer a 'new' Duchamp exhibition to demonstrate that as times have moved on, so too has the public's knowledge about the arts in general.¹⁰³ Her premise in correcting the past misses the opportunity to discover critical receptions that did occur in 1967.

In 2008, the sculptor Michael Parekowhai offered his homage to the acts of censorship in 1967 by proposing to install a 2008 replica *Fountain* as a public work in Christchurch's central business district as a material reminder of the historical blunder. The panel (including Jenny Harper and Justin Paton from the Christchurch Art Gallery, and representatives from Christchurch City Council) who were engaged to assess the proposals, either did not see

merit in the idea, or could not reach a united decision to award Parekowhai the commission. These 'returns' to the legacy of the Sisler Collection in Christchurch suggest the importance of this account which endeavours to fully restore balance to the record of Duchamp's reception in 1967. The value of Duchamp's work *was* clearly registered in press reviews, and responses by students and staff from Elam and Ilam have largely been ignored.

Gil Docking's knowledge of Duchamp, his initiative and perseverance with the New York-based Alan Solomon paid off, ensuring a landmark exhibition arrived in New Zealand during a remarkable period in the global reception of Duchamp. He was supported by David Peters, Chairman of the Queen Elizabeth II Arts Council. The Sisler Collection had the direct effect of bolstering calls to develop the Auckland City Art Gallery and the establishment of the Edmiston Fund. A number of art school students in Auckland and in Christchurch were directly influenced, challenged and informed by Duchamp's example.

Auckland's receptivity to contemporary art, made plain in its more ready acceptance of the Duchamp exhibition proves that the new professionalism of the public gallery was beginning to pay off. By the late 1960s Auckland emerged as the most advanced art centre in New Zealand. One notable aspect of this was the emergence of post-object art. This is discussed in the postscript to this chapter and is the subject of Chapter 3.

Post-script

The Sisler Collection had an impact on students at the University of Canterbury and the University of Auckland. This postscript only attends to those artists whose work can be described as 'post-object', all of whom were attached to the sculpture department in Auckland and Christchurch.

Boyd Webb, studied sculpture between 1968 and 1971 at the University of Canterbury under Tom Taylor. He was influenced by reading about Duchamp and the legacy of the Baverstock episode. In his final year of study he made two bodies of work: one maintained in his studio on campus and an altogether different body of work that he made in secret. This latter body of

work consisted of projects and interventions in and around Christchurch that he documented and placed in a modified briefcase and carried into the art school for final submission (Figures 2.30 and 2.31). To the astonishment of staff, when they came to assess his work they were greeted by a secretary who Webb had hired for the day and were asked to make an appointment to meet with him. This was his critique against the art school's system of assessment and against the idea that a student must maintain a body of work visibly developed under tutelage through the academic year. Jenny Harper (1997) interprets Webb's makeshift British passport within the briefcase as a premonition of his leaving New Zealand in 1973 to go to the Royal College of Art. When he first arrived in London, Webb staged narratives that had an absurdist humour to them and used the camera to document them, adding a caption to each, for example 'In a good year's profit' was the caption to an image of a tilled field. His later works were open to suggestive and erotic readings. For instance *Tabletennis* (1978, Figure 2.32) is an absurd hunt for a 'missing' ball during a game, while suggestive of looking up a woman's skirt. Similarly in *Approaching the Equator* (1977, Figure 2.33) the subjects are in search of something that cannot be found.

The Sisler Collection also had an effect on students at the Elam School of Fine Arts in Auckland. Evidence shows that a direct consequence of seeing examples of Duchamp's work shifted students' philosophical directions. These included Paul Hartigan, Darcy Lange, David Mealing, Ross Ritchie and Malcolm Ross and Christine Hellyar.¹⁰⁴

Darcy Lange was making formal abstract-based sculpture in 1967 at Elam when he visited the Sisler exhibition. This led him to write his final-year exegesis on Duchamp (Figure 2.34). In the introduction he cites the moment when, in 1912–13, Duchamp 'virtually abandons all forms of painting and drawing and began to develop a personal system of measurement and time-space calculation, where *3 Standard Stoppages* has quasi-scientific qualities'.¹⁰⁵ A range of readymades are cited, including lesser known examples (the *Unhappy Readymade*, and Duchamp's thought to 'buy a pair of ice tongs as a readymade'.¹⁰⁶ Lange covers a range of subjects: optical experiments and kinetics; Duchamp's philosophy on the posterity of the

artist and artwork; the art co-efficient as good, bad, indifferent art; and the spectator's role in the creative act.¹⁰⁷ Another of Lange's insights concerns how 'Duchamp approached life as a matter of fact way [sic.] . . . His total detachment places him solely ahead and beyond . . . Duchamp has always been detached from all ideological prejudices, except variety'.¹⁰⁸ After recognising the importance that detachment played in Duchamp's work, Lange left Auckland immediately after his studies in 1968 and went to London to study at the Royal College of Art. After his studies he used matter-of-fact-ness and 'detachment from all ideological prejudices' to directly film 'readymade' studies of schoolchildren in classes and labourers working in their environments. These were projects of social realism, but their detachment may also spring from his earlier engagement with Duchamp.

The Sisler show's impact on David Mealing is found in his 1969 exegesis where he cites the discovery of Duchamp by a rising younger generation of new abstractionists, New Realists, assemblers, Pop Artists, and the Minimalists who formed 'a loose 'anti-movement' that shows every sign of becoming a supplanting source of artistic energy and influence. No period of American art has been richer in innovation or generated more heated argument over the validity of new artistic directions'.¹⁰⁹ Although his exegesis predominantly concerns the work of abstract painters in the 1950s and 1960s, Mealing's recognition of the importance of Duchamp soon sees him give up painting for other investigatory and project-based responses. Mealing recalled 'Duchamp was certainly a motivator for new ways of working at that time. Thinking about Duchamp's model led to new thought processes in my own work'.¹¹⁰ In 1974, Mealing travelled to London to attend the *Society into Art, Art into Society Conference* with keynote speakers Hans Haacke and Joseph Beuys. When he returned he staged *A Jumble Sale* at the Auckland City Art Gallery in December 1975.¹¹¹

When Christine Hellyar saw the Duchamp exhibition it was a catalyst for a career-long interest in his work and influences derived from Surrealism. She went to the Museum of Modern Art's touring Surrealism show at the Auckland City Art Gallery in 1971 together with Boyd Webb. In 1976 she installed the controversial *Country Clothesline* at the Govett-Brewster Art

Gallery which consisted of ready found garments of clothing dipped in latex rubber and hung with clothes pegs on a length of thin rope in the art gallery (Figure 2.35). In 1970 she travelled to Edinburgh and examined archaeological relics. Back in Auckland she made the surrealist (and erotic) objects *Hylic Tie* and *Mouth* in 1979 (Figures 2.36 and 2.37). Her interests turned to museum classification and taxonomy in the mid-1970s and have remained a principal concern in her practice to the present day.

Malcolm Ross visited museums from an early age and encountered the 1967 Sisler exhibition. As Duchamp had spent much time in libraries, Ross spent much of his days in the Elam Reference Library where his mother worked as a librarian. Adrian Hall got to know Ross reasonably well in 1971, and recalls that he was an avid reader who read on Duchamp in the library and closely studied the copy of Schwarz's *Notes and Projects* that Hall brought out from the United States and lent to him. In his final year of his Diploma of Fine Arts in 1971, Ross lived independently (and illegally) in his studio. On the front door he hung a small plaque: 'FUCK OFF'. He submitted the studio and its contents as his final submission. When Allen, Hall and Greer Twiss assessed his work they unanimously wanted to give the project 110% and thought how wonderful it would be to preserve it in perpetuity for the Elam School of Fine Arts. In 1971 Ross fastened 17 clothes hooks upside down along a corridor wall (Figure 2.38) to defy their use and the laws of gravity; and he bound the 1971 Auckland regional telephone between 4"x2" pieces of wood (Figure 2.39). He also made a series of untitled door projects that directly refer to Duchamp's *11 Rue Larrey* (Figure 2.40). In 1981, Ross posed in a self-portrait photograph over a briefcase in homage to Duchamp (Figure 2.41). Ross secured the fate of his work by placing it into an archive (the research library at Auckland City Art Gallery), arguably a further riff on Duchamp who assiduously 'managed' his work in the 1950s, including helping to secure the Walter and Louise Arensberg Collection in the Philadelphia Museum of Art.¹¹²

These examples are all of students who directly experienced Duchamp's works. They demonstrate the impact of the Sisler Collection in New Zealand and conducted their studies within a context stimulated by the 1967 tour.

¹ Gil Docking, letter dated 14 October 1965 to Mary Sisler. MSPP: Section II, Folder 09, MoMAA.

² Peebles, 'Duchamp's Energetic Art', *The Press*, 22 July 1967. CAGA: Duchamp 1967 Exhibition file, CAG.

³ William Baverstock, 'August Report to Council, dated Monday 4th September 1967', Baverstock Papers: Box 51, Folder 4a., MacMillan Brown Reference Library, University of Canterbury.

⁴ From John Russell, 'The Remarkable Evolution of Marcel Duchamp'. *The Times* (London), 18 June 1966, page number unknown.

⁵ The following have all dealt with the scandalous reception in 1967. Robert McDougall's *A Canterbury Perspective* (1990); Jim Barr and Mary Barr, *When Art it's the Headlines* (1988); Alice Goldfarb Marquis, *Marcel Duchamp the Bachelor Stripped Bare* (2002); Jenny Harper leads with scandal in 'Deviancy they Cried', *The Press* (2007), but provides balanced insight as to how this arose in Christchurch and ends with a promise to amend, rather than closely research, the events in 1967.

⁶ Gil Docking, letter dated 14 October 1965 to Mary Sisler.

⁷ The landmark occasion is affirmed by Francis Naumann: 'it was not until the sixteen-city, four-nation tour of the Sisler Collection, from 1965 through 1968, that Duchamp's historical importance became known and appreciated on an international scale'. Quoted in *The Mary and William Sisler Collection* (New York: Museum of Modern Art, 1984), 16. Fifteen years later in a chapter titled 'Being Discovered in the Infinitive 1965-68', Naumann writes that the Sisler Collection 'did more to introduce Duchamp's art and ideas to an international audience than any previous exhibition including the Pasadena retrospective'. Quoted in *Marcel Duchamp: The Art of Making the Work of Art in the Age of Mechanical Reproduction* (Amsterdam: Ludion Press, 1999), 256.

⁸ Naumann (1984), op. cit., 10.

⁹ William S. Rubin, director of MoMA when the Sisler Collection was purchased, wrote: 'Mary Sisler was one of the strangest and most difficult women I have ever met, but the possibility that Duchamp's *Network of Stoppages* of 1914 might be deniched from her collection enticed me'. Quoted in Jason Edward Kaufman, 'The Memoir MoMA Declined to Publish'. Retrieved Tuesday 4 July 2006 from, <http://www.theartnewspaper.com/article01.asp?id=193>.

¹⁰ The collection included the 1964 Schwarz replicas, hence the dates in the title of the exhibition in New Zealand should read 1904-1964 (not 1904-1963). The Collection also holds a range of examples of Dada, Surrealism and Abstract Expressionism. Of the collection's character, the 1984 director of MoMA, Richard E. Oldenburg wrote: 'In its broad range and exceptional quality, the Mary and William Sisler Collection represents one of the most outstanding gifts to the Museum in recent years'. Quoted in Naumann (1984), op. cit., 6.

¹¹ For instance, speaking on the purchase of the *Tzanck Cheque* (Figure 3.11), Olav Velthuis writes, 'Probably this transaction did not get much approval by Duchamp: in the eyes of Duchamp and gallery owner Ekstrom, Mary Sisler turned out to be less of an art lover than they had assumed. They expected her to donate the whole collection to a museum, but instead she sold parts of it off'. Olav Velthuis in 'Duchamp's Financial Documents: Exchange as a Source of Value'. *Tout-fait: The Marcel Duchamp Studies Online Journal*, no. 2 (2000).

¹² Naumann (1984), op. cit., 10.

¹³ Gil Docking, interview with the author, 17 June 2006. This is likely a proposition Sisler made to every director of an art gallery or museum she met on her travels.

¹⁴ Bonnie Clearwater, ed. *West Coast Duchamp*, 6.

¹⁵ Dickran Tashjian, 'Nothing Left to Chance: Duchamp's First Retrospective'. Ibid, 63. Tashjian also writes, 'Duchamp's reputation was mostly underground but widespread, justifying his confidence in the necessity of remaining on the margins' (65).

¹⁶ Calvin Tomkins, *Duchamp—a Biography* (London: Pimlico, 1997), 419.

¹⁷ Murray Schumach, 'Pasadena to See Art of Duchamp', *New York Times Online*. Retrieved Wednesday 2 September 2009 from, <<http://select.nytimes.com/mem/archive/pdf?res=F00F17FA38541A7B93C1A81783D85F478685F9>>.

¹⁸ Refer Calvin Tomkins, op. cit., 419–420.

¹⁹ When corresponding with others in 1963, Hopps explained that 'Some bigger museums wanted to get in on the exhibition, but Duchamp was very loyal. He said that it was our idea. Since other museums did not want their Duchamp painting travelling around the country, they agreed to let us have them for this exhibition, but nowhere else. That is how we wound up with this coup'. Murray, Schumach, 'Pasadena to See Art of Duchamp.' In *New York Times Online*. Retrieved Wednesday 2 September 2009 from, <<http://select.nytimes.com/mem/archive/pdf?res=F00F17FA38541A7B93C1A81783D85F478685F9>>.

²⁰ Tomkins, op. cit., 435. Julian Wasser, a photographer for *Time*, recalled that 'the opening was electrifying and out of the ordinary. Artists grasped the significance of the occasion and attended as an act of homage'. Echoing similar sentiments, Irving Blum recalled that artists were both 'astounded and moved by Duchamp's work, especially in its anticipation of so many recent avant-garde developments'. Quoted in Dickran Tashjian, in Clearwater, ed. op. cit., 65.

²¹ Walter Hopps, *Marcel Duchamp: Pasadena Art Museum; A Retrospective Exhibition*, (Pasadena Museum of Art, 1963), unpaginated.

²² Richard Hamilton, *Collected Works* (London: Thames and Hudson, 1982), 198.

²³ Earlier, his 1960 *Typo-translation of the Green Box* with George Heard Hamilton was extremely well received by Duchamp due to their assiduous attention to detail.

²⁴ Hamilton's entries were subsequently used for the catalogue accompanying the Tate Retrospective and, by permission, were reprinted in the catalogue published on the occasion of the New Zealand Sisler Collection tour, but without the introductory preface. The entries assisted reviewers in New Zealand in 1967.

²⁵ On the exhibition Duchamp makes two duplicitous remarks: 'my teenage works', and 'it was really an absolutely remarkable and complete exhibition; I couldn't have asked for anything better'. Cited in Cabanne, *Dialogues with Marcel Duchamp*, 92.

²⁶ Only six items from Duchamp's 1963–66 œuvre were not included because they were too fragile to be moved from their collections. Images of these were reproduced and included unnumbered in the exhibition catalogue.

²⁷ Richard Hamilton, *The Almost Complete Works of Marcel Duchamp (Tate Gallery London, 18 June–31 July 1966)*, (London: Arts Council of Great Britain, 1966), 7. In addition to the large exhibitions in 1963, 1965 in New York and four other North American centres, and the Tate in 1966, other modest exhibitions featuring Duchamp's work were seen. A list of Duchamp exhibitions and publications between 1959 and 1974 appears in Appendix I.

²⁸ Leo Castelli acted as executor of his estate when he died in 1970. These biographical details were cited in 'Alan Solomon, Chairman of the Art Department, dies', *New York Times*, Tuesday 24 February 1970, Retrieved Wednesday 2 September 2009 from,

http://www.newuniversity.org/back_issues/19700224_004.pdf.

²⁹ Solomon, letter dated April 2, 1966 to Mary Sisler. MSPP: Section II, Folder 09, 1966, MoMA.

³⁰ He concludes his letters, 'the Sisler collection will stay in Europe, as far as we know at present, for at least a year, perhaps two'. Solomon, letter to Gallery Directors in Europe. Ibid. In other correspondence he states that 'Mary Sisler is willing to leave the collection here for several years'. Solomon, letter dated June 20, 1966, to Franz Meyer. Ibid.

³¹ Solomon, letter dated July 26, 1966 to Mrs. Ileana Sonnabend. Ibid.

³² Solomon, letter dated October 5, 1966 to Mrs. Ileana Sonnabend. Ibid.

³³ Solomon, letter dated October 5, 1966 to Mary Sisler. Ibid.

³⁴ Dr. Werner Hofman, letter dated July 28, 1966 to Solomon. Ibid.

³⁵ Yoshiaki Tono, letter dated October 12, 1966 to Solomon. Ibid.

³⁶ Tono responds (23 July 1967): 'A few museums had interest in showing the Mary Sisler Collection, but, because of various reasons, they gave up the idea to realize [*sic.*] it. It seems a little too early (or, shall I say, too late?) to evoke [*sic.*] the general interest with our Marcel. I really regret to announce to you this fact.' Ibid.

³⁷ Solomon, letter dated October 5, 1966 to Mary Sisler. Ibid.

³⁸ Solomon, letter dated May 28, 1966 to Gil Docking. Ibid.

³⁹ David Peters, letter dated 20 March, 1967 to Stewart MacLennan. TPA: MU000007-9-02, Te Papa. The Queen Elizabeth II Arts Council allayed the need for an import licence, but it could not fund the total £2,500 required alone. The council agreed to meet £1,800 to cover international freight and insurance costs to cover the \$1 million dollar collection, and to contribute to catalogue costs (to be recuperated through gallery sales). Peter Tomory (exhibitions officer Queen Elizabeth II Arts Council) organised 1,500 copies of the Duchamp catalogue in early May 1967. One hundred and five pounds were recuperated through catalogue sales but by the end of the tour the Council's loss on the Sisler Collection was £305. David Peters, letter dated 20 March, 1967 to Stewart MacLennan. TPA: MU000007-9-02, Te Papa. The three participating galleries were to contribute £700 to cover domestic freight and towards catalogue publication costs. The National Art Gallery and the McDougall each contributed £100 and the Auckland City Art Gallery £500—a figure much more than the National Art Gallery and McDougall combined. This comparative level of contribution reflects the level and nature of attention the show would receive at each venue. Auckland City Art Gallery's contribution reflects Docking's commitment to the exhibition and more widely toward building a professional arts scene there.

⁴⁰ Solomon, letter dated 4 October, 1966 to Gil Docking. Ibid.

⁴¹ Gil Docking, letter dated October 10, 1966 to Solomon. Ibid.

⁴² Solomon, letter dated November 1, 1966 to Mary Sisler. Ibid.

⁴³ Solomon, letter dated November 30, 1966 to Mr. Gordonkofski. Ibid.

⁴⁴ The collection's contents were shipped by fast passenger liner rather than slow freighter to avoid potential risk of damage on a long(er) voyage by sea.

⁴⁵ Docking, letter to the author, Thursday 16 June 2005.

⁴⁶ Tomkins, *op. cit.*, 435.

⁴⁷ Unfortunately, the designer of this poster remains unknown.

⁴⁸ Docking, Foreword to *Marcel Duchamp 78 Works: The Mary Sisler Collection*, Exhibition catalogue (Queen Elizabeth II Arts Council, 1967), unpaginated.

⁴⁹ Docking, letter to the author, Thursday 16 June 2005. The million dollar insurance cost meant each gallery in New Zealand was required to review their security and invest in improvements if not up to standard. This would be of particular contention at the Robert McDougall Art Gallery which had to undertake the largest measures including installation of a new set of security alarms.

⁵⁰ Author unknown, 'Grandadaist of Pop Art', the Christchurch *Star*, 29 April 1967, page number unknown. EHMCCRL: Marcel Duchamp 1967 exhibition file, ACAG.

⁵¹ Docking, Letter to Solomon, May 1967. MSPP: Section II, Folder 09, 1966, MoMA.

⁵² Docking, letter to the author, Thursday 16 June 2005.

⁵³ T. J. McNamara, '\$1m Insurance Tag, But Little Awe', in the *New Zealand Herald*, 14 May 1967. CAGA: Marcel Duchamp Exhibition 1967 file.

⁵⁴ Including Hamish Keith as curator and Anne Kirker as curator prints and works on paper. Energies also went into a reference library and archives.

⁵⁵ To receive Museum of Modern Art touring exhibitions the standards at the Auckland City Art Gallery needed to be significantly raised: walls that had deteriorated needed replacing; increased exhibition space was required as was an overhaul to air conditioning to meet international conservation standards. Designs were completed between 1968 and 1969 and construction commenced in 1970. For further details on the Edmiston Bequest, see *Auckland Art Gallery Quarterly*, no. 49 (1971): 20-22.

⁵⁶ In Wellington, the exhibition also raised debate in Parliament: 'Mr. Blanchfield (MP Lab-Westland) asked whether the exhibition would not be more fitted for a museum or second-hand shop, rather than the National Museum . . . [He] asked who had selected the "so-called art samples" which were drawing protests from different parts of New Zealand, and was the Minister [of Internal Affairs, Mr. Seath] assured that taxpayers' money was thus spent to the best advantage. Mr. Seath replied that works by the French artist, who had an established international reputation, had been lent by the New York art collector Mrs. Mary Sisler, and had been sponsored by the Queen Elizabeth II Arts Council. They had been recommended to the gallery on expert advice'. Cited in Jim Barr and Mary Barr, *When Art Hits Headlines* (Wellington: National Art Gallery, 1987), 29.

⁵⁷ MacLennan, letter dated 20 January, 1966 to W Baverstock. TPA: MU0000012-2-8, Te Papa. The lecture MacLennan refers to by Gil Docking was titled 'The Public Gallery and the Public' given on 1 March 1966 on the occasion of his being appointed Director, Auckland Art Gallery.

⁵⁸ Cited in Author unknown, 'It's the Rudest and Crudest Show Ever Held at the National Gallery'. *The Dominion*, Wellington, 15 June 1967, 01.

⁵⁹ MacLennan, letter dated 7 July 1967 to W. Baverstock. TPA: MU0000012-2-8, Te Papa.

⁶⁰ Author unknown, 'It's the Rudest and Crudest Show Ever Held at the National Gallery'. *The Dominion*, Wellington. 15 June 1967, 01.

⁶¹ Ibid.

⁶² McLeavey, 'Avant-Garde: Exhibition of Influential French Artist's Works'. *The Dominion*, 17 June 1967, page number unknown. EHMCCRL: Marcel Duchamp 1967 Exhibition file, ACAG.

⁶³ Ibid.

⁶⁴ Ibid.

⁶⁵ Unfortunately McLeavey could not recall events clearly when interviewed in 2005.

⁶⁶ MacLennan, letter dated 7 July 1967 to W. Baverstock, op. cit.

⁶⁷ Harper, 'Deviancy They Cried', in *The Press*, 25 July 2007, D1.

⁶⁸ Ibid.

⁶⁹ Author unknown, 'Councillor Bans Two Works from Duchamp Exhibition', in *The Press*, 26 July 1967, 01.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Author unknown, the *Christchurch Star*, 25 July 1967, 01.

⁷³ David Peters, Director Queen Elizabeth II Arts Council, quoted in the *Christchurch Star*, 25 July 1967, 01.

⁷⁴ Peebles, interview with the author, 17 July 2008.

⁷⁵ Alice Goldfarb Marquis, *Marcel Duchamp the Bachelor Stripped Bare* (New York: MFA Publications, 2002), 296.

⁷⁶ On two occasions in references made within letters written by Anne Ekstrom, she cites having spoken with Marcel Duchamp concerning specific details of the movements of his work in the collection. MSPP: Section II, Folder 09, MoMAA.

⁷⁷ William Baverstock, 'August Report to Council, dated Monday 4th September 1967', Baverstock Papers: Box 51, Folder 4a., MacMillan Brown Reference Library, University of Canterbury. A search of various archives in Christchurch has to this date not located Duchamp's letter.

⁷⁸ P. Rosier and H.J. Bowley, 'Letter to Editor, 'Duchamp Exhibits'', in *The Press*, 1967, Page number unknown. CAGA: Marcel Duchamp 1967 Exhibition file, CAG.

⁷⁹ William Sutton, quoted in the Christchurch *Star*, 25 July 1967, 01.

⁸⁰ Sutton, quoted in Author unknown, 'Councillor Bans Two Works from Duchamp Exhibition', in *The Press*, 26 July 1967, 01.

⁸¹ Peebles, interview with the author, 17 July 2008.

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Peebles, 'Duchamp's Energetic Art', *The Press*, 22 July 1967. CAGA: Duchamp 1967 Exhibition file, CAG.

⁸⁵ Ibid.

⁸⁶ Author unknown, 'Letter to Editor in, 'Duchamp's Bicycle Wheel Sets City People Spinning'', in the Christchurch *Star*, 27 July 1967, page number unknown. CAGA: Marcel Duchamp 1967 exhibition file, CAG.

⁸⁷ Christine Hellyar, a student at Elam in 1967 who saw the Duchamp works, similarly recalls that neo-Dada gestures were convenient for art students to repel the inherited British traditions in New Zealand. Hellyar, interview with the author, 14 December 2011.

⁸⁸ 'The marchers, at one stage numbering 200, drew stares and comments from late-night shoppers on their tour of part of Columbo Street, Cathedral and Victoria Squares, Worcester Street, and Rolleston Avenue . . . An atmosphere of a church recessional accompanied the marchers as, in almost complete silence, they passed through a large city bookstore, bringing all business to a halt while shoppers and shop assistants stared with expressions of disbelief. "If we had started yelling or singing people would think we weren't serious" one student said. In the wake of the marchers statues also joined in the protest'. Author unknown, 'Procession in Protest', in *The Press*, 29 July 1967, page number unknown. CAGA: Marcel Duchamp 1967 exhibition file, CAG.

⁸⁹ The statues of Cook, Rolleston, Godley and Scott were also seconded to the movement. Ibid.

⁹⁰ 'The urinal was under the desk of Mr W. S. Baverstock, director of the art gallery'. Author unknown, 'Two 'Crude' Exhibits out of City Display', in the Christchurch *Star*, 25 July 1967, 01.

⁹¹ *The Press*, 28 July 1967, page number unknown, CAGA: Marcel Duchamp 1967 Exhibition file.

⁹² These facts have been corroborated in interviews with Jim Barr, Bronwyn Taylor and Don Peebles.

⁹³ The satirical commentator Whim Wham (Allen Curnow), 'The Foam-Born Aphrodite', *The Press*, 1967, page number unknown, CAGA: Marcel Duchamp 1967 exhibition file.

⁹⁴ An edition of the *Boîte Alerte (Emergency Box)* (1959) was also not censored from the exhibition. Its contents include graphic images, including images of Hans Bellmer's abject and pornographic dolls. This box was the catalogue designed by Duchamp for the *International Exhibition of Surrealism* in 1959.

⁹⁵ The letters Duchamp and Martins shared were published in Michael R. Taylor *Marcel Duchamp: Étant Donnés*, 404-425.

⁹⁶ Duchamp's original idea was to cast 1,000 from an original mould but due to time constraints settled for using mass-produced 'falsies'.

⁹⁷ Duchamp gave a deluxe edition of a *Boîte-en-Valise* to Maria Martins, within which he included the small work *Wayward Landscape* (1946)—a piece of black satin on to which Duchamp had ejaculated.

⁹⁸ Helen Molesworth, *Part Object Part Sculpture* (Cambridge Massachusetts & London: MIT Press, 2006), 175.

⁹⁹ Later the original edition was used by Marcel and Teeny Duchamp as book ends and paper weights in their Greenwich Village apartment.

¹⁰⁰ William Camfield, *Marcel Duchamp Fountain*, (Houston Fine Art Press, 1989), 137. The article he cites is from the *National Enquirer*, 4 February 1986.

¹⁰¹ Lita Barrie (a prominent Wellington-based critic in the late 1980s) exposed the curators' decision to pay an exorbitant amount of money to bring this replica out to New Zealand, only for it to be placed on a plinth and serve as a reminder of a dubious historical event. She writes: 'the *Fountain* was miscontextualised alongside trivialising public talk-back surrounding its inclusion in a 1967... [the Mary Sisler] exhibition'. See, 'Barr's Exhibition A Patronising Joke', *National Business Review*, 26 February 1988, 41.

¹⁰² Harper, op. cit.

¹⁰³ Ibid.

¹⁰⁴ Hartigan and Ritchie belong to an image making tradition.

¹⁰⁵ Darcy Lange, 'Marcel Duchamp' (Diploma in Fine Arts (Hons), University of Auckland, 1967), 2.

¹⁰⁶ Ibid, 9.

¹⁰⁷ Ibid, 14-16.

¹⁰⁸ Ibid, 14.

¹⁰⁹ David Mealing, 'New Ancestors, New Abstractionists' (Diploma in Fine Arts (Hons), University of Auckland, 1969), 5.

¹¹⁰ Mealing, interview with the author, Wednesday 19 December 2007.

¹¹¹ See discussion in Chapter Three, footnote 98.

¹¹² For further discussion on Malcolm Ross see Matthew Plummer's 'Legendary Obscurity: the Working Life of Malcolm Ross', MA thesis in Art History, Victoria University of Wellington.



Plate 4.

Chapter Three. An *Avant-Garde*: Post-object Art, 1969-1983

'Duchamp's example helped stop in its track an art of unprecedented ontological purity . . . the ceremony was improvised; it was a marriage of convenience which permitted things of the mind and world to enter the work more variously and directly than before'.¹

- Wystan Curnow (1975)

The unfolding of Post-object art is an unparalleled moment in New Zealand art history. This chapter focuses on events in Auckland between 1969 and 1980, offering a number of cases of particular artists.² Its reach is extended towards the end of the chapter by a discussion on the work of Andrew Drummond, in the early 1980s. This chapter proves how select artists were informed by Duchamp's example, and presents the first analysis of post-object art in relation to the readymade and the mythical narrative and metaphysics of the *Large Glass*.³ Duchamp's example is taken up differently by each artist. The manner in which his influence was assimilated demonstrates a unique map of his reception in this part of the world.

In his 1976 account of the 'Project Programme' series at the Auckland City Art Gallery between 1974 and 1975, Wystan Curnow stated that 'Duchamp's example helped stop in its track an art of unprecedented ontological purity'.⁴ This statement neatly summarises a paradigm shift that occurred in New Zealand as elsewhere in the 1970s. Curnow's observation can be understood in the following ways. He is suggesting firstly that the work of art denied artistic autonomy and their personal observation of the surrounding world. This shift entailed a need for artists to reassess their role, the spectator's role became both more open and more purposeful in determining meaning. Curnow's remark also registers a reconsideration of the role of the art gallery and museum. This entails an ideological shift that troubles the assumed sanctity of the white gallery space within which art's meaning and power is traditionally thought to have resided. Finally, Curnow alludes to the collapse of medium specificity. Here the statement found a

comparable fit with the interpretations of Duchamp's readymade exemplified in the late 1960s and 1970s by Robert Morris's notion of 'anti-form':

Full of reference, indirect, even obscure, [Duchamp's] work carried overtones of the cynical and ironic and seemed to locate itself almost as much in language as in its physical manifestations . . . The distanced intelligence, the refusal to structure art according to the esthetics of presence and immediacy.⁵

Christina Barton, in her pioneering MA thesis (1987) documenting post-object art in New Zealand in the 1970s, reiterates and corroborates Curnow's first-hand observation. She carefully explains the term 'post-object art' by elucidating its specificity and distinctness to this region of the world.⁶ Barton argues that artists in the period wanted to break down the autonomy of art to integrate their activities more fully into the social realm—this is what she calls their 'experiments in art and life'. Here, she draws on Duchamp's key statement in the 'Creative Act' (1957) whereby he proposed that it is the spectator who completes the work of art. She suggests that this informs much of the post-object art practices in Auckland including performance installations that 'shifted the parameters of art to include the audience in its definition'.⁷ Barton argues that post-object artists 'maintained [that] the spectator completes the work irrespective of the nature or condition of that which is presented';⁸ and in so doing, proposed that 'work was designed specifically to defeat any single authoritarian interpretation'.⁹ Here Duchamp anticipates Roland Barthes' *Death of the Author* (1968) as a post-modern tenet.

From Curnow to Barton we witness the shift from direct experience to historical reconstruction. Barton's ambition was to secure the history of post-object art from its possible disappearance, at a time when interest in the subject was minimal. Since then a significant change has occurred, especially from the late 1990s, where there has been a growing awareness and understanding of post-object art's importance for contemporary art history in this country. This parallels a wider revival in interest in the artistic

practices that emerged in the historical turn of the 1970s, including the significance for my thesis that sees a group of post-object artists carry the conceptual legacy of Duchamp forward. The 1970s has also become more embedded as a proper history, meaning that at the end of the first decade of the twenty-first century the 'temporal proximity' Barton's methodology encountered in 1987 may no longer exist; instead the time has since been revisited by re-receptions in New Zealand in the form of *Action Replay* (Artspace, Auckland and the Govett-Brewster, 1998) and the symposium *Interventions* (Christchurch, 2000) as well as a number of other recent contributions.¹⁰ This renewed interest in the historical reappraisal of the past is accompanied by the ongoing negotiation of the terms set by these artists by subsequent generations of practitioners. My argument in this chapter therefore not only endeavours to offer a new reading of 1970s' practice through the lens of Duchamp's precedent, but to argue that there is a legacy that begins here which forms the basis of a counter-tradition for New Zealand art.

My studies reveal that post-object artists engaged a range of extra-artistic theories that, given the legacy of Duchamp, saw art become increasingly resistant to categorical definition and convention. The traditional supports for sculpture gave way to experimental approaches. The origin and phases of the readymades and the experiments, the tests and developments toward the *Large Glass* are all crucial precedents, as is the ephemeral work which is easily lost and survives only with the aid of the camera.

* * *

As head of the sculpture department at Elam, Jim Allen (b. 1922) played a key role in fostering post-object art in Auckland. He pushed ideas through the bureaucracy of the institution, and his pedagogical vision and philosophy on art was metered out in his practice and teaching. He built up resources in the library (as did Wystan Curnow) to ensure students had access to material on contemporary art; he organised and encouraged weekly seminars which included critical response sessions, critiques and roundtable discussions on

current exhibitions in Auckland, making the art school a key crucible for experimental art practices in the late 1960s and 1970s. He reflected at the time:

I think talking about good art or bad art or success in art rests very much in this area of dialogue which the work itself stimulates, and if it doesn't stimulate a good dialogue or a good centre of response at the highest level, then it's probably not very high art . . . dialogue is central to the whole principle.¹¹

In 1967 Jim Allen was preparing for his 1968 research sabbatical to London, the U.S.A. and Mexico.¹² He visited Richard Hamilton's replica of the *Large Glass* at the Tate and at Yale University, New Haven (where he met Adrian Hall) he saw the Katherine Dreier bequest in Yale's collection. In 1969 he visited Philadelphia and encountered, among other works, the original *Large Glass* and *Étant Donnés* (which opened to the public in July 1969). These he recalls were enriching experiences, as was viewing *Nude Descending a Staircase No. 2*. It was the kinesthetic quality of Duchamp's work and its philosophical underpinnings which had some direct bearing on projects Allen undertook when he returned to Auckland.¹³

One major work was *Contact* a three-part performance installation that Allen undertook as part of the Auckland Festival in 1974. In particular part one, *Computer Dance*, bears analysis for its relation to Duchamp's precedent. Here, Allen defined zones for the performance space in keeping with the hemispheres of the Bride and Bachelors in the *Large Glass* with a lightweight galvanised tubular steel structure that in his terms 'fractured' the gallery space (Figure 3.1 and 3.2). Further means to displace the performer was obtained by cobweb-like hanging nylon lines 'designed to contribute physical distraction and nuisance value to the performers'.¹⁴ Spotlights were placed around the perimeter of the performance space as explained in notes:

The two sides come 'on' and 'off' alternately at one second intervals with a distinct audible click . . . The effect on the performers in the space is to create a shadow line down one side of the body; by alternating the shadow line from

one side of the body to the other they are exposed visually as a distinct separate entity within their immediate environment.¹⁵

Allen's concept was that 'after prolonged exposure the flashing lights and the nylon strings [would have a] disorienting effect' on the performers.¹⁶ These were four males and four females who wore a minimum of clothing and donned masks made from truck tyres to conceal their identities and to deny them sight, hence heightening their other senses. Under these conditions they were dispersed within the performance zone. Yet they carried components that activated the performance: the males carried the emitter, the females the receiver, with a small speaker taped with green electrician's tape to their chest. These aspects are a reminder of Duchamp's concept for the *Large Glass* in which a transmission of commands occurs by electric processes. Allen's 1974-75 notes describe the performance:

The performers operate in emitter/receiver pairs and the action is one of game-playing making contact with the beams. The diameter of the beams is very small, about the same size as a pencil. When they are held in perfect alignment the 'contact' is signaled by a loud high-pitched audio tone from the speaker. This is accompanied by some vibration so that the 'contact' is positive and real.¹⁷

Allen had referenced Duchamp's notes on the motor Bride that he encountered published in Arturo Schwarz's *Notes and Projects for the Large Glass*.¹⁸ Queried on this reference in 2008, Allen reflected:

Duchamp's work, philosophic statements, and the *Large Glass* in particular were very much in my mind when planning *Computer Dance*. The emitter (male) and receiver (female) being very much to the fore. Translated to a performance arena the opportunity was taken to embrace sensory elements and to introduce a physicality/kinesthetic sense to the conceptual stance.¹⁹

Computer Dance was not a substantive interpretation of the relationship between the Bride and Bachelor in Duchamp's *Glass*; but it did draw from the

conceptual relay between those subjects—the ‘alternating process’ in Duchamp’s terms. In his ‘Creative Act’ lecture Duchamp remarked how ‘art should be like electricity’; an imperceptible force and conduit. These (amongst other influences) were evident in Allen’s visit to Philadelphia: disarticulated bodies in hypothetical motion (kineticised) as represented in the *Large Glass* and in *Nude Descending a Staircase No. 2*; and in the spectators’ relationship to Duchamp’s artefacts in a gallery setting.

Allen re-interpreted the space-time of the *Large Glass* in *Computer Dance*, updating the system by applying new technology to undertake a social experiment relevant to the milieu of the 1970s. He wrote:

The computer dance situation is a parody on the computer and systems prevalent in our technological society. Communication is achieved only by means of a high-pitched electronic wail, freedom of movement is limited and there are distracting elements *which impinge upon the exercise of our body senses*.²⁰

When watching extant documentation of the performance,²¹ it is difficult to deny the work’s sensitive and erotic overtones as performers navigate the space alone, then ‘touch’ each other—yet they are denied intimacy because they are separated by a ‘machine’ system. Allen’s concept was in line with Schwarz’s description: ‘[t]he complex mechanism of the long awaited meeting of the Bride and the Bachelor ensures that no contact may take place between them’.²² *Computer Dance* was consequently an experiment in duration and time-space.²³

Allen created an environment in which performers made use of their senses—*sans* sight—to map the environment and undertake a set task. Their paths and contact is very slow and insecure. The matrix of their movements and attempted signals is a transposition of Duchamp’s pseudo-scientific *Glass* projected out into performance space. This is close to Lanier Graham’s analysis: ‘the Bride and the Bachelors are divided and never touch, yet they are connected by ‘wireless’ energy . . . and [Duchamp] reminded us that

people, not communication systems, are the real 'media'.²⁴ Such sentiment is inherent in *Contact*, Allen wrote:

Computer Dance deals with a group of people, together but separate, each responding to individual stimuli, their differences enhanced by the presence of others. Outwardly they have a common identity, share the same circumstances stripped of familiar references, the level of interference personal and social, becomes a new experience each time the work is performed.²⁵

Allen's work in the 1970s gave rise to social environments for human behaviour, where the interrelations of performers serve as reference points for those watching. The designs of Allen's three performances in *Contact* were all fluid, and entailed the spectacle of animate bodies before a watching audience. Their structure is definitive of post-object art as a 'reaching out to the social realm to affect people'.²⁶

After *Contact*, Allen experimented with the relationship of language and material forms in the installation *O-AR 1* at the Barry Lett Galleries in July 1975 (Figures 3.3 and 3.4).²⁷ Allen's example pioneered installation art in New Zealand 'in the wake of the dispatch of the medium'.²⁸ *O-AR 1* consisted of canvas sheets laid in a rectangle on the floor, on to which a pile of manuka sticks and reinforcing mesh were placed, together with enlarged photocopies of children's homework, mathematical graphs and data and philosophical statements that were pinned to the wall. A gap between the wall and the central assemblage of objects provided a passage around the gallery so visitors could read the wall-based texts. As Curnow remarked, 'On the face of it, none of this stuff would seem to constitute sculpture, but all of it may be read as having to do with sculpture, as material for the making of sculpture or as ideas for making or viewing sculpture'.²⁹ The presence of language here, as in Duchamp's work, adds linguistic leverage to material objects. Curnow explained,

The title means 'oar' something dipped in, pulled on, lifted out, and dipped in again, that keeps us going; a word for how Allen sees his art, and for how we respond to this work. The dash after the 'O' suggests a pun-verbal coincidence,

chance connection—‘or’ spelt aloud, ‘or’ as in either/or. A word for options, alternatives, free play with systems, pattern, enclosures.³⁰

In a roundtable discussion on the work published as its documentation, Allen provided his own explanation: ‘By setting down the word OR as O-AR it can operate on a number of levels and it goes in and out of speech/synch with meaning so in a sense it is like a membrane of meaning which is stretched, expanding or contracting’.³¹ The Elam student Bruce Barber adds: ‘I have taken it as a metaphor, dipping in and out’; later identifying: ‘the O-AR for me [is] a very strong metaphor—dipping in, lifting the oar out of the water, and the drops fall off’. Allen’s rationale speaks of the creative act: ‘it had to do with setting up a break in continuity and the reader having to make the effort to establish the visual and verbal link’.³²

* * *

Allen invited two absolutely pivotal figures to take up residencies at Elam: Adrian Hall in 1971 and Kieran Lyons in 1973. The Auckland scene benefited from their knowledge which was well exploited by Allen, who required they immediately ‘get to work’ to show examples to the local scene and teach with an open studio philosophy.³³

Adrian Hall (b. 1943) studied at the Royal College of Art in London between 1964 and 1967. He participated in various events of the London Fluxus scene, including working as a technician for Yoko Ono in London between 1966 and 1968 in *Eating A Tuna Fish Sandwich* (Royal Albert Hall); *Bottoms* and her Indica Gallery show in 1966 (Figure 3.5).³⁴ In the same year Hall encountered the Duchamp retrospective at the Tate which, in his words, was ‘a huge explosion of Duchamp in consciousness that coincided with a lot of other things going on’.³⁵ Hall’s involvement with Fluxus-inspired events primed him for Duchamp;³⁶ he maintains that seeing Duchamp’s work enabled him to take what he wanted on his terms.³⁷ He recollects:

I was not scared of M.D. by my ignorance nor my arrogance because I was primed by certain experiences, and ready to try to join the ‘open’ speculative

dialogue, and not deal with purely retinal 'aesthetics'. My Fluxus experiments entailed personal discoveries that allowed me to engage with the Tate Retrospective and to respond to the Duchamp artefacts which allowed me to speculate, to wonder about them, and be moved by them in my own terms.³⁸

Key revelations included: the cryptography of the *Large Glass* in Hamilton's replica and in the notes of the *Green Box*; the number of replicas and editions of works encountered was influential, as was Duchamp's demonstration of chance to debunk standardised laws that govern everyday experience seen in *3 Standard Stoppages* (1913–14, Figure 3.5). Duchamp's use of the croquet box, editions of Duchamp's Box of 1914 and *Boîte-en-Valise* stimulated Hall to think of the 'attaché' case. Hall recalls these cases vividly, they signalled to him the opportunity to freight work and travel lightly—strategies he would soon use when becoming an expatriate himself in 1968.³⁹

On advice from Yoko Ono, who wrote him his reference, Hall successfully applied for a Master's Scholarship to attend Yale University. There he encountered further examples of Duchamp's work in the Katherine Dreier collection including sketches toward the development of the *Large Glass*; the *3 Standard Stoppages*; the large canvas *Tum'* (see Figure 4.17) and a deluxe edition each of the *Green Box* and the *Boîte-en-Valise*. In 1969 he completed his degree under Donald Judd, Robert Morris (for whom he also worked as a technician), Richard Serra and Denis Oppenheim. He investigated the notion of materials and processes used in direct action as 'anti form', constituting both an advance and a departure from Duchamp's readymade, championed in practice by Morris as a significant shift away from an object-centred practice.⁴⁰

After his studies, Hall took up a junior lecturer's position at the University of California Los Angeles (UCLA) during a time of civil unrest and student uprisings. Here he was teaching over 400 students each week but still found time to attend further lectures by John Cage. It was at UCLA that Hall received the invitation from Allen to take up an international artist's residency at Elam.

Hall left his job and on 31 December 1970, boarded a plane and travelled via Istanbul, Calcutta (during the Bangladesh war) and Manila before arriving in February 1971. By now a fully-fledged expatriate, yet still adjusting to life away from home, Hall opted to travel with very little (choosing to leave many personal possessions in Los Angeles). Like Duchamp, both leaving home as an expatriate and then departing the centre registered with Hall and these would be telling factors when, four months after arriving in Auckland, he delivered his exhibition *Plasma Cast Iron Foam Company Presents Adrian Reginald Hall (Plasma Cast Iron Foam Co.)* which opened at the Barry Lett Galleries on 26 July 1971.

This exhibition included 12 various items and works that ranged from personal objects and possessions, cheaply constructed works, found objects, *Plasma Cast Iron Foam Co.* branding, to carefully executed works based in methods of casting with resin (Figure 3.6). Hall introduced the notion of the exhibition opening as an event to the Auckland scene (peripheral acts were planned and orchestrated by Hall for the evening's opening), and the show demonstrated an antagonism toward conventional exhibition techniques.⁴¹ This led Wystan Curnow to argue that Hall's exhibition imparted to others 'ways to put an exhibition together'.⁴² His comment was in view of Hall's impact and because he was a 'compelling teacher.' It was also a reflection on the ways that Hall established meaning by blurring the boundaries between art and life.

Between 1968 and 1974 Adrian Hall was not bound to a single place and was not fixed within the frame of any particular culture. This has important consequences, given that the unique subject is the principal focus of national art histories. As with Duchamp, Hall's subjectivity was both conditioned and formed by mobility and movement. There is some attempt made to reinvent himself in each and every new location.

Hall was an expatriate but travelled in the opposite direction to which we in New Zealand are accustomed—from the northern hemisphere to Auckland. *Plasma Cast Iron Foam Co.* raised questions of the attachment to a home and place, and in T. J. Demos's terms displays 'aesthetics of homelessness'. The exhibition was revelatory due to the way Hall's itinerancy

led him, like Duchamp, to use documents to situate himself in an increasingly mobile and internationalist arena, treating them as a means to posit the displaced (trans-national) subject. Hall's embarkation for Auckland is witnessed by his decision to lay bare his identity under the aegis of a fictional pseudo-company—*Plasma Cast Iron Foam Co.*—and through a legal 'Statement of Tentative Establishment of Self Identity'. The latter was signed by a Justice of the Peace on 15 January 1971 two weeks after Hall had touched down in Auckland. The document makes literal his claim to subjectivity for as long as he stayed in one place,⁴³ also seen in his rectification of official documents brought out from North America in a suitcase marked P.C.I.F.Co (Figure 3.7).

His California driver's license was no use to him on New Zealand's roads so he had it printed as the cover of his catalogue (limited editions that he passed out on opening night, Figure 3.8). Unlike the expressive portrait, the process of obtaining a photo ID is utterly standardised.⁴⁴ Hall offered this photographic identification in lieu of a self-portrait to reveal how the portrait can be regulated by bureaucratic systems, but may be subverted by an individual. The universally accepted mode of representation is used for iconoclastic effect. Duchamp, too, presented an anti-authoritarian face in his self-portrait *Monte Carlo Bonds* (1925) that Hall saw at the Tate (Figures 3.9 and 3.10).⁴⁵ The driver's license is made defunct, not just as a reproduction of the real thing, but because the authority that granted Hall's permission to drive a vehicle no longer held him within its jurisdiction. Hall exposed the limits of the State of California, treating the art context as a free space within which to test that authority's reach. It is an instance of the artist's re-fashioning his self-portrait under new conditions—its purpose was to show the face of counter-culture, to test the founding truths or fallacy through language, built structures, systems and signs within *Plasma Cast Iron Foam Co.*, Auckland 1971.

At the Tate, Hall had also seen *Tzank Cheque* (1919, Figure 3.11) presented as payment by Duchamp for services provided by his dentist Daniel Tzank. It is not a real cheque but a slightly enlarged hand-rendered copy that yet remains an original 'one-off' work. The cheque is drawn on an

account at The Teeth's Loan & Trust Company Consolidated of New York for the amount of \$115. Stamped at the bottom of the paper is the phrase 'the teeth'sloanandtrustcompanyconsolidated' [*sic*] in successive lines, and across the centre of the cheque, perpendicular to its other writing, is the word 'ORIGINAL'.

Duchamp's signature was widely on show at the Tate Retrospective to validate or make authentic various editions and replicas. Hall, too, became fascinated by the way in which he could grant meaning and value to a slip of paper, for instance *Original* 1971 that was produced on non-forgable fiscal stationery (Figure 3.12). *Original* was on show alongside Hall's resurrection of a cache of his own signed personal cheques and he displayed these as a collection titled *Cheque Piece* hanging between two clear acrylic sheets so that they could be walked around with both the front and verso on view (Figure 3.13, 3.14 and 3.15). This collection of cheques had been kept by Hall after their return from the bank—a normal procedure which saw banks returning stamped cheques to the account holder with their monthly statement. As a record of weekly expenditure they chronicled a period in Hall's life and trace a history of his daily activities. The first cheque signed by Hall was to U.S. customs for a change to his visa when he first arrived from London in 1968; and the last was signed to a courier firm for the transport of Hall's belongings when leaving New York State for Los Angeles in 1970. The cheques reveal what Hall purchased—sundries and substances, cars and petrol, affiliations—as well as payments for foodstuffs, electricity, rent—here the subject as consumer is inscribed within them. About Duchamp's *Tzank Cheque*, David Joselit writes:

[There] is an oscillation between the subjective identity invested in a signature and the interchangeable anonymity of a printed document, each in different ways the product of the same man.⁴⁶

Hall used the cheques to similarly suggest twin motives. His signature on the cheque stood as a sign to validate himself both as a consumer and an artist. By reading details on these cheques in an Auckland gallery, viewers'

thoughts were directed to districts in New York State where Hall had lived. Christina Barton recognised such an index in-built in *Plasma Cast Iron Foam Co.* in Hall's *Pyramid*, made from plywood with clear light bulbs situated along each strut (Figure 3.16). Barton writes:

[Pyramid] waxed and waned in direct relation to the setting of the sun over the Great Pyramid at Cheops. Here, the viewer, although physically present in a gallery space in Auckland, New Zealand, was made conceptually aware of events occurring in another hemisphere . . . in its temporary status, its cheapness and its light allusion to illumination which replaced sunlight with electric light; nevertheless, the rhythms of time and the reality of distance were exposed.⁴⁷

Although cheaply constructed, the effect was far reaching. Hall's construction skills were highly adaptive and could be used wherever he went in the world. He positioned *Plasma Cast Iron Foam Co.* specifically between the specialised terrain of an art practice—a fetish of the 'hand' of the artist—and the dehumanised realm of (mass) production, reflecting his debt to the new syntax of sculpture that developed in New York in the late 1960s. Helen Molesworth (2006) views this interest in Duchamp's work as an important parallel to artistic labour under wider shifts in the American economy after World War II:

it transformed into a manufacturing economy of commodities for an increasingly affluent and mobile middle class. This, in turn, was accompanied by the rise of the managerial class, whose labour was no longer defined by the production of objects. Rather, the work of management was to oversee the labour of others . . . This economic transformation was accompanied by an artistic one that further shaped artists' exploration of the problem of artistic labour.⁴⁸

This is an economic and social shift that gave birth to late capitalism, one that artists responded to by forming artistic unions and groups, and also

by adopting pseudo-companies.⁴⁹ A history of trade materials played an important role in Hall's projects in the 1970s. He explains:

The 8 foot standard is the usual size for sheets of hardboard, masonite, chipboard and it's a standard in the building industry . . . [this] developed out of the early freight rails running across the United States whereby the box cars, through some whimsy or some unknown genius, arrived at being 8 foot across so the obvious thing to do was to make the early produced and finished timber 8 foot in order to fit in them . . . we are evolving a very strong relationship with these kinds of dimensions . . . it's a very curious kind of universal which is developing and conditioning our experience and our living likewise.⁵⁰

Where Duchamp found his response to the conditioning of standardised laws by fabricating the *3 Standard Stoppages*, Hall's response was to take standardised trade materials—whatever he could find or barter for—into the gallery to conceive of relationships to his body and those of the spectator. In various gallery projects throughout the 1970s, he selected industrial standard pipe sections because their diameter was exactly his height and he could stand or walk through these sections.⁵¹ Where in *Plasma Cast Iron Foam Co.* Hall invoked himself with legal documents and personal financial stationery, so he also drew attention to himself through the construction of materials and by activating the space so that his own, and the viewer's, bodily movements through the space became a positive ingredient. This was employed in *Life Size* (Figure 3.17). Here, construction bricks were used to construct two columns secured in place with a beam and tension cables. Like the section of industrial piping they framed an empty space in reference to the exact dimensions of Hall's body. In another reference to his body, Hall drenched the mattress that he slept on with resin—so that when it solidified it contained the indent, an infra-mince, of his body—then hung it on the gallery wall (Figure 3.18). Resin was also used to both fill and maintain separation for the assisted readymade *Bricks in Aspic*, a column of 28 pre-used construction bricks built with exquisite care, but, ironically, in the form

of the traditional plinth in a show that debunked modern art tradition (Figure 3.19).⁵²

These various works locate Hall within the ambit of re-receptions to Duchamp. More acutely they are responses made by an expatriate living in Auckland. Cannily, Hall left it to the viewer to reconstruct what one could of the artist from the myriad fragments presented. Absent sign or material trace, his work manifested a 'homeless aesthetics,' shifting away from purely aesthetic and expressive investments to the everyday realities of life and work. With Duchamp as his precedent he registers a telling shift away from the modernist concept of author/artist.⁵³ His example in *Plasma Cast Iron Foam Co.* made an indelible impact on the art scene in Auckland.⁵⁴

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Hall is also important for suggesting the next resident, Kieran Lyons (they met each other at Yale in 1968).⁵⁵ Lyons (b. 1946) studied at the Bath Academy in 1966–67 where he was introduced to Duchamp in a lecture and took it upon himself to hunt out and read further information about him. Lyons was especially attracted to Duchamp's 1912–13 works and these became the subject of his final year exegesis. He maintains that reading on Duchamp was a powerful way to discover Duchamp, even if in the same year the Tate retrospective was held.⁵⁶

In contrast to Hall, Lyons was drawn to the sexual and erotic corollaries of Duchamp's oeuvre. Duchamp's 1912–13 series of paintings and notations dealt with the progression of nudes to the machine-like mechano-morphic armature of the *Passage from the Virgin to the Bride* (see Figure 3.20). At Yale, Lyons also encountered and studied examples of these works in the Katherine Dreier Bequest, particularly the *Cemetery of Uniforms and Liveries* (see Figure 1.10) and a deluxe edition of the *Green Box* (1942). Lyons drew on these and the *Large Glass* for his installation and performance practice in Auckland in 1973. Writing in 2009, Lyons recalls:

From Marcel Duchamp's mechanical drawings generally, I gradually developed my own techniques—which can be seen in the mechanisms and

gadgets in my New Zealand work as well as most of the preparatory drawings, but one of the ways that Marcel Duchamp influenced my practice was through the sheer scale and narrative complexity of the *Large Glass*.⁵⁷

Between 1973 and 1975 Lyons completed three major works in Auckland: *Superimpression (EZGRO)*, *Spring from the Cross* (a second version of *Superimpression*) and *Welder's Weakness*. *Superimpression* invited visitors to move through a series of different platforms positioned throughout the gallery (Figure 3.21). In his notes to *Superimpression*, published in *New Art* (1976), Lyons reveals that:

the work had no formal birth . . . Rather, its source seems to have been a slow and *imperceptible coming together* of some very disparate notions . . . The work involved no single premise, but relied on the free and continuing interaction of a number of equal but competitive notions.⁵⁸

Geoffrey Chapple, the 'attendant' of the installation, described the different notions in the work as taking the physical form of separate areas: The waiting room; The notices; The pressure stamp and its mounting; The sound system; The closed circuit television.⁵⁹ Collectively this was a quasi-laboratory in which the spectator's cognition was tested when, following specific instruction, they moved around the exhibition as directed by uniformed personnel.

The visitor to *Superimpression* was interviewed, screened, and branded EZGRO;⁶⁰ they experienced the heat of an oxyacetylene unit cut through steel; engaged in a game of cards (a system predetermined by chance: the shuffle and 'cut' of a deck of cards); their face was blindfolded then filmed and after being recorded was played through a closed-circuit television (back) to the waiting room. Hence different zones of communication and relay were established 'remote from each other [and with] opposing characteristics'.⁶¹ Various stimuli affected the body's senses within an installation's system relatable to the opposing areas in Duchamp's *Large Glass*. On the interactive experience, Lyons wrote:

A system leaving the audience (or viewers, or visitors) with a distinct and distinctive impression . . . The life of the impression might correspond to the life of the experience in the visitor's memory.

He continues:

A very early memo describes how a rather flaccid business 'exec' at a massage parlour leaves his couch to discover his body marked with the company insignia emblazoned on the towel he was lying on. He notices the gradual disappearance of the motif as circulation is restored. Anyone who wakes up bearing the marks of a crumpled bed sheet, or who notices on a hot day in a bus the reminder of a recently occupied seat on the legs of an alighting passenger, may experience this process in some way.⁶²

Lyons described his working methods as an 'imperceptible coming together of disparate notions'. We recall in Molly Nesbit's words that Duchamp's *infra-mince* is to 'explore those immeasurable transitions between one thing and another',⁶³ such as Duchamp's explicit example of *infra-mince* being the warmth of a seat soon after someone has left it—so near to Lyon's example above. These are all indeed *super* impressions (heightened impressions), a thought, or sense-bearing substance brought about *in-between* material objects, actions and people. It is significant that Lyons' work used sensory deprivation apparatus—blindfolds or other means of visual sense restriction, ear plugs—an innovative approach to heighten the sensory nature of installation art and the experience of interaction. These expanded the boundaries of art, extended the role of the spectator in the work of art. Undoubtedly this had a stimulus on others in Auckland.

Another note shows Lyons' investigation of the (organic) nude and the system's corporate machine:

Attendant on . . . a recurring interest in the vulnerability of the exposed nude surface to the rigours of any fixed system; *in short the nude versus the machine*.

([. . .] as a convenient substitute for the nude, I have chosen *the image of the conventionally uniformed torso*.)⁶⁴

The uniformed torso was developed by Duchamp in the works that Lyons first encountered, those produced between 1912 and 1913: *The Passage from the Virgin to the Bride*, *Cemetery of Uniforms and Liveries* and the portable glass *Nine Malic Molds* where bachelors are presented as in a production line. In *Spring From the Cross*, a second incarnation of *Superimpression*, Lyons used the white worker's overalls as a uniform with an EZGRO badge sewn on to the left front breast pocket (Figure 3.22).⁶⁵ Perforation marks are indicated in a range of drawings in Lyons' workbooks when he was developing the *Welder's mark* (Figure 3.23). These imply the process of replication, a system of production, as they can also be thought of to take on the 'pores' of Duchamp's cover to the *Green Box* which metaphorically allow 'matter' to pass through (Figure 3.24).⁶⁶ This was a sub-text continued in *Welder's Weakness*.

Lyons located a disused warehouse as temporary premises for an installation that lasted one week. It was important that the site was formerly used for manufacture and the warehouse space was divided, having a floor and a mezzanine area that allowed Lyons to associate it with the above and below of the *Large Glass*. The welder and 'welder's mark' appeared as a back-projection on the ground floor, and there were videos that documented the welder at work (Figure 3.25). Near to this was a pile of the welder's work stacked up as products. The main feature of the ground floor area was a long triangular section of ice sheets strapped into a stainless steel cradle on the floor (Figure 3.26). In the second zone, the mezzanine area, was the welder's physical workshop—'a dark dirty place with the welder represented by a scaffold holding his mask, overalls, gloves and boots and a second videotape of the welder seated, cross legged, motionless'.⁶⁷

Clues to understanding *Welder's Weakness* reside in Octavio Paz's *Marcel Duchamp and the Castle of Purity* (1970), a book that was lent to Lyons by the Elam student Roger Peters, who performed the Welder in the production of Lyons's project. It was Paz who first raised the significant

difference between actions in the *Large Glass*: the Bride's emission of sexual needs that arouses sexual desire in the Bachelors who violate her by stripping her bare in their minds implying they were morally weak. Lyons writes:

Sexually alarming aspects of *Welder's Weakness* were predicated and in a sense permitted by the relationship of the Bride to the Bachelors as was the over/below layout of the work. Duchamp provided the model for much of this work, for instance that the ice came from a mould.⁶⁸

Welder's Weakness suggests a physical and moral fault. The title conjoins opposites; the trade of the welder fastens steel to impart strength and durability, not weakness or fissure. Welding requires a helmet to shield the worker (performer). In Lyons' scheme, the helmet is an accoutrement that shields the arc emitted by the tools of the trade and in the context of performance it doubles as a disguise to conceal the identity of the welder. Lust gives way to violation; where Lyons' welder is also a violator and his 'particular 'weakness' was morally as well as structurally problematic'.⁶⁹

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Lyons' work had an impact on the New York based academic, critic and writer Lucy R. Lippard who, with Mel Bochner, visited Auckland in 1974 in association with the touring Museum of Modern Art exhibition *Some Recent American Art* (1974).⁷⁰ Bochner and Lippard gave lectures at Elam and at the Auckland City Art Gallery, and became associates with Allen, Curnow and Hall during their short time in Auckland.

Prior to coming to Auckland, they had both produced outputs about Duchamp. Bochner produced a portrait of Duchamp in 1968 by using word fragments he appropriated from the *Green Box* and arranged these in a 4 x 4 grid on gridded paper (Figure 3.27). Sub-titled 'Orthogonal Routes For/Of Duchamp ('Blossoming') ABC' the work is a linguistic 'matrix' that does not represent the portrait subject in orthodox fashion. Discerning features are replaced by a mathematical and semantic code. 'Orthogonal Routes' means

the portrait is of both Duchamp and Sélavy: they are hinged as a 90 degree *vector* from/by Duchamp. Bochner's portrait is also a play on words where orthography is the study of grammatical rules in a written language. Here, Bochner disrupted these rules in similar fashion to how Duchamp, in his 1915-1916 works, 'invented' a hybrid language (somewhere between English and French). Similarly, Lippard published a deliberately obtuse article in four short chapters for the 1973-74 Museum of Modern Art Duchamp retrospective *Marcel Duchamp*. In her polemic Duchamp was addressed as Mr. Chance and aspects of his life and influences were told in relation to selected works, all under the title 'The Romantic Adventures of an Adversative Rotarian, Or Allreadymadesomuchhoff' (Figure 3.28).⁷¹ The methods used by Lippard were repeated less than 12 months later in her Auckland-based account 'Notes on Seeing *Some Recent American Art* in New Zealand'. She wrote:

I have long been an advocate of exhibitions and books so confusing and directionless in themselves that the audience is forced to make its own choices from scratch rather than reacting predictably to an already edited version of established taste.⁷²

This commentary suited its target audience in Auckland. In her account, Lippard also made reference to Terry Smith's 1974 'provincialism problem' that she had read in *Artforum* just before coming out to New Zealand. She offered ways to counter it through the use of video as a medium to spread ideas more quickly than could be achieved by freighting large physical objects.⁷³ Lippard proposed it as a means to overcome distance, seeing first-hand how it was being used to document artistic actions in new types of time-based practices occurring in New York.

New Zealand-born artist, Billy Apple (b. 1935) was one such artist. He had been living in New York since 1964 and used the camera to document ephemeral works he made especially in the alternative gallery he ran at 161 West 23rd Street between 1969 and 1973. Here he undertook actions such as cleaning which survive only as photographic documents. The dialectics of the

photographic medium in the hand of the displaced subject has been discussed in a number of examples of Duchamp's work in this thesis. This returns us to a discussion of the expatriation process, when at a precise moment in London on 22 November 1962 Barrie Bates became Billy Apple.

As told by Barton in *The Expatriates*, on that day Bates had used Lady Clairol Instant Crème Whip to peroxide his hair, a visible alteration accompanying his name change. In the photograph *Billy Apple bleaching with Lady Clairol Instant Crème Whip* (November 1962, Figure 3.29), a record of the exact moment of alteration, Bates' face is in profile but his reflection is absent in the mirror that he holds. As a circular and 'empty hole' in the image, the mirror's surface seems to draw the viewer in to observe closely the actualising of Bates' transformation into a new identity. This is highlighted under a bright light radiating from the top left in the picture frame, transformation as coda for a new life.⁷⁴ 'Billy Apple' is a kind of assisted readymade—where the artist becomes an artwork by dint of a declarative statement. The specifics of time and place suggest a 'rendezvous.' If the photographic medium was used by Apple as a hinge, it also parallels Duchamp's precedent where the relay surfaces as a mode of experimental inquiry into direct experiences.

When Apple returned to New Zealand in 1975, he was another decisive arrival to Auckland. Readings of his work in New Zealand offer illuminating insights into the expatriate returning home and the interpretation of the readymade. The interventions in New Zealand galleries that he undertook in 1975 and again in 1979-1980 were executed as a development on the readymade in 1970s' neo-avant-garde practices. His 1975 arrival is significant to this thesis because it also tells us something about the expatriate's first return home. Take, for instance, the poster for his exhibition tour (Figure 3.31)—a defiant 'look' and pose, different in vision to the birth of Billy Apple in 1962 (Figure 3.30). In this exercise, at home, his stare is directed into the camera to confront the viewer. When presented, the poster was hung at Apple's head height to connect directly with the viewer. Here the apparatus of the exhibition as frame is drawn into the work. And yet the artwork itself in each exhibition venue consisted only of a series of

alterations and subtractions from each context in which he worked. As Wystan Curnow points out, 'Apple's works aren't even objects. They make their presence felt not by adding something to the situation but by removing something from it'.⁷⁵ This thought is near to Duchamp's original specification in the *Green Box*, read by Apple in the early 1960s: 'the readymade can (later) be looked for.' Does subtraction enlisted apropos the readymade – a decision made at a specific time in a specific situation—tally with Apple's displacements at home?

At the Auckland City Art Gallery Apple removed ('subtracted') the wax polish from an area of the floor that measured a grid of eight by eight tiles. He titled it *8 x 8* and the gesture was photographed by John Daley (Figure 3.32). Far from being a minimal, formalist, gesture, Apple's removal of wax utilised and signalled the 64 tiles as readymade. Rosalind Krauss has equated the readymade with a photograph, 'arguing that the readymade and the photograph both point towards the object but remain distanced from it, thus defining themselves, ultimately, in terms of an indexical immateriality'.⁷⁶ With the removal of a transparent medium (wax polish) Apple's process brought into perception the readymade materials of the gallery's architecture. Thereafter the photograph becomes the indexical proof of the exercise of 'mak[ing] work out of the givens of the situation'.⁷⁷

Four years later, Apple returned 'home' again. This time he undertook a series of works grouped under a series subtitle: 'The Given as an Art Political Statement'. An infamous gesture was his instruction to the Sargeant Gallery in Whanganui to remove their neo-classical replica sculpture *The Wrestlers* from the gallery's central foyer (Figure 3.33).⁷⁸ Subtracting an accustomed object was greeted with shock and annoyance by locals. This was a dislocation in their art-going experience: what was commonplace had vanished and the comfort of an accustomed and 'homely' presence in the art gallery had been taken away. Apple's political statements questioned both the regional, political and social role of the institution through revelatory 'readymadish' acts by a displaced artist.⁷⁹ Yet, ironically, at the same time, the currency of ideas at the centre was brought to bear on the margins. Could this have been a semi-conscious psychological transfer from Apple's experience

of being alienated at home on to others? Certainly Apple's oscillation between 'homes' engendered separation, in turn having its effects (of displacement or disappearance) manifest in New Zealand galleries. Without doubt a purpose of his actions was to force the spectator to have a conceptual encounter with 'sculpture'.

* * *

Apple's projects in 1975 and 1980 left an impression on younger artists (for example Bruce Barber, Julian Dashper, Paul Cullen, Julia Morison, the artist formerly known as Merylyn Tweedie). Roger Peters (b. 1944) was also influenced by exhibitions he saw staged in Auckland and by his own independent reading on Duchamp which he began in the early 1970s. In 1971 he purchased Octavio Paz's *Marcel Duchamp and the Castle of Purity* (English translation 1970). This became a valued acquisition along with five other key texts: Calvin Tomkins' *Ahead of the Game: Four Versions of the Avant-garde* (1969); Hall's copy of Arturo Schwarz's *Notes and Projects for the Large Glass* (1970); Schwarz's *The Almost Complete Works of Marcel Duchamp* (1970); John Golding's *The Bride Stripped Bare by Her Bachelors Even* (1971); and Charbonnier's *Conversations with Claude Levi-Strauss* (1969). Peters enjoyed materials and, to a certain degree, enjoyed making objects which set him apart from performance-based practices in Auckland at the time.

At Elam in September 1972 Peters established a short-lived anti-artistic student group called 'InFlux'. Together with Barber, Paul Hartigan and Kim Gray he edited a broadsheet magazine titled *Rhinocerotical* (Figure 3.34). For its first issue, Peters wrote: 'As Marcel Duchamp exemplifies it is cliché [sic] to have a no-art attitude but it is another thing entirely to maintain an anti-art attitude (the Art of Art questioning) in a manner that transcends (rip-off) aesthetics'.⁸⁰ Peters' understanding enhances and complicates the ontology of art—extending the idea of the readymade as a mass-produced object elevated to the status of art by selection. Peters drew his knowledge from literature on the *Large Glass* and recalls in 2007 that, like Lyons, he displayed 'an acute awareness [of] the mysteries of Duchamp's *Large Glass*'.⁸¹

Peters' 1975 exhibition at the Auckland City Art Gallery titled *Songs of the Earth* (Figure 3.35 and 3.36) included 10 works that he had selected from earlier projects made between 1971 and 1974 (Figure 3.37 and 3.38).⁸² The titles given to works include: *The Rocks*, *Red Ladder*, *Oil Bath*, *Blue Ladder*, *Ramp*, *Suspended Wires*, *The Rings*, *Snowfall*, *Sack Rack*, *The Coal* (Figures 3.39—3.43) each an individual but connected element in the exhibition. With this arrangement, Peters showed an awareness of the readymade's philosophical and ironic potential.

Duchamp was well understood by Peters, especially Octavio Paz's reading about the mythology of Duchamp's *Large Glass*. Peters was attracted to the philosophical tenets in Paz's writing, including the author's discussion of mythology, the rubric of the Bride's relationship to her Bachelors below, and the irony of affirmation. He was also influenced by Arte Povera and drew from the presence of Adrian Hall and Kieran Lyons and their direct examples of 'how to put an exhibition together'.⁸³ But Peters' comprehension of Paz and the discoveries made about Duchamp's work sets his work apart from Hall's reliance on branding and Lyons' use of performance bodies. On *Songs of the Earth*, Curnow observed 'an exhibition of thematically related assemblages of found objects . . . [Of] Functional and/or functioning [components] they were functionally presented . . . Yet each was in a sense, unusable'.⁸⁴ This is what Paz also meant by an irony of affirmation. Following Duchamp's logic closely, Paz wrote, '[the readymades] are not works but rather question marks or signs of negation that open the idea of works'.⁸⁵ The correlative between idea and the possible was explained by Paz in Duchamp's work as 'a criticism of myth and a criticism of critique'.⁸⁶ This is explained by Juan Alvanez-Clenfuegos Fidalgo: at one moment Duchamp 'translates the mythical elements in mechanical terms' therefore the level of the mythical is denied; and in another Duchamp 'transports the mechanical elements to a mythical setting' and in this process denies them their function.⁸⁷ There is a cancelling out of parts, yet an idiomatic understanding (a common language) that connects parts to a whole.

So in *Songs of the Earth* the potential functioning of components cancels each other out: an image of snow⁸⁸ was placed in opposition to the elements

of naked flame; *Sack Rack* with 18 sacks secured to a steel frame meant these could not be removed to fill with coal that was placed nearby.⁸⁹ There was a ramp on the gallery floor that led nowhere. It did have rope handles which suggest mobility, that it could be repositioned elsewhere; much as a ladder is also a tool to be moved to undertake jobs or reach things at extremities. *Red Ladder* (8'9" x 2'3") was made from found steel extrusion akin to a ladder system with each rung replaced with a 1000KW silicon heater bar and leant up against a gallery wall. Its utilitarian function was rendered dangerous. *Blue Ladder* was constructed from electrical cable and thin blue argon lights and suspended from the ceiling. Peters' *Ladders* could not support a body, let alone an ascending one; any efforts an audience might make to reconcile this ladder with its usual function were ultimately futile. The pseudo-models in *Songs of the Earth* propose tasks without being fulfilled, an irony of affirmation.⁹⁰ The denouement of the narrative suggested between the works was left open; their meaning was both passive and activated by the spectator's experience of them. A relationship was established between the visitor's body and the objects and intended uses of each item. To a certain extent such anthropomorphism was akin to the parts within the narrative of Duchamp's *Large Glass*, which likewise were not yet complete, in delay.⁹¹

The irony of affirmation was well understood by Bruce Barber.⁹² Barber (b.1950) was arguably the most theoretically engaged student at Elam. He studied art history and theory as a double major in his undergraduate degree. Before starting University he had purchased his own copy of Schwarz's *Notes and Projects Toward the Large Glass*, and had encountered Schwarz's first edition of the *Complete Works of Marcel Duchamp* (1969). In 1971 he purchased Levi-Strauss and Octavio Paz's *Marcel Duchamp and the Castle of Purity* and his reading of Jack Burnham's *The Structure of Art* (1971) and Charbonnier's *Conversations with Claude Levi-Strauss* (1969). Barber understood the principle that 'Structuralism is the search for unsuspected harmonies. It is the discovery of a system of relations latent in a series of objects'.⁹³ This was initially apparent in Barber's series of photographs documenting what he termed *Untitled Found Situations* (1970-72). This was a series of black and white photographs that were taken of manufactured

objects in various landscapes (railway yards, playgrounds, industrial sites). Barber exploited how these were arranged or assembled in ways that—to him—resembled readymade sculptures (Figure 3.44). With these works Barber pointed to the precedent of Duchamp's readymade in situ in regard to two impulses: the first was pragmatic, as a way to make work on a small budget with a minimum of work required; and the second was in line with Duchamp's suggestion that the readymade is a rendezvous at a particular time and place.⁹⁴

Lighthouses Came First (1972) (Figure 3.45) is also a system of latent relationships. The work illustrates four photographs of different types of lighthouse structures, which Barber obtained by photographing found images provided by the Lighthouse Division of the Maritime Department, in Wellington (see Figures 3.46 and 3.47).⁹⁵ Underneath the four photographs in the work Barber lists 10 categories and instructs. *'Delete all the categories below that do not apply to the photographs above.'*

1. CUIRASSIER
2. GENDARME
3. FLUNKEY
4. DEPARTMENT STORE DELIVERY BOY
5. BUS BOY
6. PRIEST
7. LIGHTHOUSE KEEPER
8. UNDERTAKER
9. STATION MASTER
10. POLICEMAN ⁹⁶

Nine of the above are drawn directly from those given by Duchamp as the designations of the Bachelors in the *Large Glass*. Barber's addition is LIGHTHOUSE KEEPER. The didactic here is that although number seven literally refers to the images, all the others can be thought of in relation to the images 'in a system of relations latent in a series of objects' pertaining to the *Large Glass*. Here Barber is applying Duchamp's take on Saussure's structural approach to meaning:

a being the exposition

-

b being the possibilities

'Delete all the categories below that do not apply to the photographs above.' In Duchamp's *Large Glass* the Bride holds the attention of the Bachelors below her where Barber's list of bachelors correctly corresponds beneath the images of lighthouses. So to delete Duchamp's Bachelors would therefore be an ill-judged move, just as it would be incorrect to delete LIGHTHOUSE KEEPER as denotative of the image. Barber's puzzle enlists a Saussurian semiotic model proving the problematic relationship between the sign and signified and the duplicity of the *Glass* (as a slippery surface).⁹⁷

Barber's *Untitled/Glider* (Figure 3.48) is also a 'slippery' work. Here the apparatus from the Bachelor hemisphere that featured as the cover to Octavio Paz's *Marcel Duchamp and the Castle of Purity*, lends itself to a construction made by Barber on which others can perform. *The Chariot* was a kinetic element in the *Glass* that Duchamp's notes describe:

while reciting its litanies, go from A to B and return from B to A at a jerky pace ...⁹⁸

Duchamp's *Chariot* is an unstable structure, prompting Barber to make a platform upon which performers stand at each end and attempt to exhibit control to stay both balanced yet keep the 'Glider' in motion (as a return from A to B). Barber also arrived at an acute understanding of the nuances of Duchamp's readymade. He learnt from Levi-Strauss (1971) that:

not any object used any how will do; objects are not necessarily all equally rich in these latent possibilities; we are referring to certain objects in certain contexts ... It is exactly the same thing as with the words of a language—in themselves they have very uncertain meanings, they are almost devoid of significance and only acquire a sense from their context ... The 'readymade' is an object within a context of objects ... A sea-shell is not the same thing in one

of the rooms of the Natural History Museum as it is when in the possession of a curio-collector.

[. . .]

[One discovers] in the object latent properties which were not perceptible in the initial context; this is what the poet does every time he uses a word or an expression in an unusual way.⁹⁹

Barber applied this understanding of the role of context in determining meaning and the polysemy of the linguistic sign to his performance work. For example, in *Bucket Action* (1973, Figure 3.49) he used a bucket for various 'odd' purposes: to collect water and to carry dead fish; the bucket was his visor-blind, a shield and a disguise in performance (Figures 3.50 and 3.51). The resourcefulness of the object is signalled in the title 'Bucket Action' as new thoughts and afterthoughts were generated in an extension of the bucket's accustomed utilitarian function. The activation of everyday objects in performance shifts an object's meaning: a readymade object becomes an artefact with a new purpose replete with change of custom and cultural meaning.

These shifts in, and searches for meaning are found in Barber's 1975-76 notes on the actions for his performance:

[The] performer dresses in a wet-suit, picks up frozen fish from container and places them in bucket A . . . then carried carefully towards bucket B along the masking tape direction line. Contents of Bucket A are then poured into Bucket B . . . The tape recording with the first phrase ' . . . a fish out of water' is switched on at this point. Assistant then places hood ceremoniously over initiate/performer's head . . . bucket A [is] upturned and placed over his head as well . . . [then] performer continue[s] on as best he can, feeling with toes or hands along masked direction lines towards the buckets, performing at each bucket intersection the same task-action . . . This performance is continued until; the end of the phrase of tape ' . . . like water off a duck's back'.¹⁰⁰

Clearly Barber, as others, understood the important role the audience played as spectators in completing the work of art, thus his intentions to

critically observe the reactions of viewers were part of his thinking to further empower art as didactic project and experience:

performer/audience being the exposition

-

audience /performer being the possibilities

Barber's 1974 *Handgame for artists, politicians, egoists, solipsists* was a deft performance work which toyed with the passive and active relationships between the poles of the artist and spectator. In it a torso of a figure (it is hard to judge whether the subject is a male or female) has been filmed sitting upon a stool repeating the actions of the children's game 'Paper, Scissors, Rock'. The viewer is invited to sit at a stool in front of a TV monitor and play along to the prerecorded, thus predetermined, gestures (Figure 3.52). It is an instance of canned chance.¹⁰¹ The work's title signals that Barber also understood how to capitalise on the shifting role artists had with the institution which showed their work.¹⁰²

* * *

A figure Barber became close friends with is Andrew Drummond (b. 1951). Drummond holds an important place as a performance artist and sculptor in post-object art in New Zealand, though he was never directly involved in the Auckland scene.

Andrew Drummond first encountered the work of Marcel Duchamp in a general art history book when studying under Roy Thorburn at Palmerston North Teachers' College in 1970. He recalls being taken by the futurist dimension and the dynamic kineticism represented in a reproduction of *Nude Descending a Staircase*. He also recalls seeing in the book an image of *Bicycle Wheel* that of course meant Duchamp was not just a painter.¹⁰³ At this early point in Drummond's career he would only have subconsciously identified with the indeterminacy of gender,¹⁰⁴ the dissolution of matter in the nude's temporal descent and the workings of transformative matter: the morphing of the nude with the stair, and the bicycle wheel with the stool.

On the advice of Thorburn, Drummond left New Zealand in 1972 to study at the University of Waterloo in Ontario. In his second year of study he had the good fortune to find a copy of Arturo Schwarz's *Almost Complete Works* (second edition, 1970) on sale at a local book store. This serendipitous find drew Drummond to the compelling visual relationships between science, technology and art. Duchamp's notations and drawings on the *Large Glass* so intrigued him that he absorbed the book, 'cover to cover and consumed it so to speak'.¹⁰⁵ For Drummond, the *Large Glass* became, as Schwarz had surmised of Duchamp, 'a completely personal and new means of expression . . . a wedding of mental and visual reactions'.¹⁰⁶

Then, in 1974, on his way to the Edinburgh Festival of the Arts, Drummond visited the Tate Gallery in London and saw Richard Hamilton's replica of the *Large Glass*. It was 'a powerful encounter' Drummond recalled; 'there were also a couple of other Duchamp works there too, and they all just looked so different to anything else you could see'.¹⁰⁷ Schwarz's book and this first-hand experience stimulated Drummond's interest in Duchamp, but it also led him to develop his own taxonomy.

After Edinburgh, where he met Joseph Beuys, Drummond returned to Waterloo to complete his degree.¹⁰⁸ Aware that he would be returning to New Zealand at its completion, he devised a way to construct works that he could transport with him. Taking his cue from the *Boîte-en-Valise* (one of which he saw at the Tate) as a trope for overcoming distances, Drummond used found leather suitcases that could be unpacked and unfolded as experimental 'displays' in performance (Figure 3.53). On this series of self-destructive works, Drummond explains:

I made three works. In one I wired up positive electrical charges directly to negative wires, and in my final submission—in front of my examiners—did a performance in a white suit where I turned it on and it exploded . . . bang, bang, bang, and marks flew across and scored drawings I had done on paper as well as the insides of the suitcase.¹⁰⁹

Here the fuse-wire served as a triggering device that animated an inanimate object in the execution of a performance. It left its residual trace as an artefact after the performance was over. On his return to New Zealand in 1975, Drummond packaged these boxes as freight. Thus, these documents of a performance travelled across continents, rendering performance portable, offering a conceptual bridge between Ontario, Canada and Wellington, New Zealand. Consequently, performance could play on through a cerebral and real unpacking in another cultural context.

Back in New Zealand Drummond was introduced by Thorburn to Len Lye and *Trilogy* under construction at New Plymouth. This left an indelible impression on him, coming soon after having also encountered the kinetic work of Jean Tinguely on a study trip to New York in 1973.¹¹⁰ Drummond's interests evolved in the late 1970s through a translation from performance into object making and installation. His first notable performance works in New Zealand were based in bodily ritual and repetitive actions, typified by the *Ngauranga set* (1978-79). This was a series of ritualistic performances in an abandoned freezing works in Wellington. The performances took direct cues from Beuys's work with animal hides and enlisted the potential to transform materials through action in the wake of Robert Morris's extension of the readymade as 'anti-form' (Figure 3.54). From these performances Drummond also discovered the opportunity for the objects he used in performance to become pseudo-anthropological and archaeological artefacts that could, thereafter, be exhibited themselves as a means to reference and re-enact the performative act.

In 1979 Drummond was awarded the Frances Hodgkins Fellowship and he went to Dunedin in 1980 where this concept was developed through a series of projects he undertook between 1980 and 1983: *King and Queen, in Unison* (1980), *Filter Action*, *Earth Vein*, and *City Vein*. For these works, Drummond borrowed liberally from Duchamp's uses of capillaries and networks of stoppages; the 'relay'; particle acceleration and transmission of energy and matter; the suggestion of secretion of bodily fluids (imagined, not actual) and their overt reference to eroticism.¹¹¹

This correlation between existing and possible dimensions, in part, concurred with new scientific discoveries and revelations in the early twentieth-century. Duchamp was impressed by reading on early twentieth-century science and mathematics, particularly Henri Poincaré's notions of 'probabilistic systems' and 'indeterminate determinism' which was the precedent for the 'chaos theory' in the 1960s.¹¹² Other discoveries he made related to the breakdown of matter (the X-ray, Marie Curie's discovery of radioactivity and the splitting of the atom by New Zealander Ernest Rutherford). Chrissie Iles writes:

The beginning of the twentieth-century produced two revolutionary concepts that transformed scientific and artistic thinking: the dissolution of matter as a stable form, and the amalgamation of space with time and motion in a four-dimensional continuum.¹¹³

Linda Henderson writes:

The discovery of radioactivity and, particularly, the contributions of Ernest Rutherford added important new information to the enigma of the atom during the early years of the century. The 'beta' rays Rutherford had identified as one of the radioactive emissions were discovered to be streams of electrons . . . Physics now offered a new challenge to the imagination of the artist, the invisible reality of the electron within the atom . . . their image as projectiles whizzing at enormous velocities dominated popular discussions from 1896 onward.¹¹⁴

Henderson argues that discoveries such as these influenced Duchamp in his series of paintings between 1911 and 1912, culminating in *The King and Queen Surrounded by Swift Nudes* (Figure 3.55).¹¹⁵ More than a play on physical matter, she also suggests that radioactivity took on sexual overtones, explaining that the sexual nuance of the process in the 'transmission of radioactive emanation through capillary tubes, would figure importantly in the *Large Glass*'.¹¹⁶ Her research points to the many visits Duchamp made to the Conservatoire Nationale des Arts et Metiers between 1909 and 1914, an

institute filled with the equipment of physics and chemistry which after 1912 came to play a central role in Duchamp's image making. These studies assisted Duchamp's search for a higher dimension as an unseen force linked to the erotic; which would manifest as the latent desires represented in the *Large Glass*. D. Steefel Jr. (1961) writes: 'For Duchamp, the fourth dimension is a plane of consummation, analogous to or exemplified by the sexual act', and cites Robert Lebel's 1959 quotation:

Since [Duchamp] considers the sexual act the pre-eminent fourth-dimensional situation . . . Duchamp achieves the fusion of subjects (the subject of the painting and the subject as perceiver) in a single entity: the couple magnetised on all surfaces.¹¹⁷

Andrew Drummond's *King and Queen, in Unison* (Figure 3.56) is a clear reference to Duchamp's painting and was based on collecting found willow branches as the first action he undertook when he arrived in Dunedin. In this work he played with the elaborate schema of the *Large Glass*, using 'unison-unification' in place of the detachment between Bride and Bachelors. Like Duchamp, Drummond was fascinated by 'matter' as a means to flow and communicate. He made visible the invisible electric energy that would potentially circulate within and link the two zones of the *Large Glass*. Drummond's red and blue neon shapes at the base of the willow arbor forks align to fields of electromagnetism and signify both the difference in genders in the *Large Glass* and those different laws of physics that Duchamp invented for the respective hemispheres.

Recalling that the connections between the Bride and the Bachelors in the *Large Glass* are 'electrical', Drummond gave the interstitial electrical connectivity between genders—King and Queen—a taxonomic property: one footing of the Queen is planted into a red neon circle, whereas both footings of the King sit beyond a blue neon square. Akin to the particles represented in Duchamp's work, energy resides in the gaseous matter that is inert neon sparked into life by electricity—the glass tubes hold gas of accelerated particles that emit light, an erotic and sexually suggestive medium.¹¹⁸

If Drummond was fascinated by the relationships between genders in *King and Queen* and *Bride and Bachelors*, in 1981 this would again be seen in a work titled *Earth Vein* and its 'male' counterpart *City Vein* realised in 1983. Drummond turned to the environment for the politically motivated performance *Earth Vein* (1981). In his words, this project saw:

500 metres of 10mm soft core copper pipe in 50 metre lengths, inserted 13cm under a disused water race in the area of Lake Mahinerangi, Otago, N.Z . . . At each end of each 50 metre section the pipe surfaces form a join to the next section. The surfaced pipes are held down by stripped forked willow sticks. There are 9 such joins along the 500 metres which [Drummond] called STOPPAGES. At both ends of the VEIN the pipe surfaces in the same manner. These are the 2 ENTRIES.¹¹⁹

Inserting a copper 'vein' into a disused water race drew an analogy to the capillary system where both copper and the water race are conceived as analogous to the body. This action followed a water race near Lake Mahinerangi where Drummond, seeking to clear blockages, proposed a means to 'cure' the earth—ravaged as a result of gold prospecting in the 1860s (Figure 3.57). As the human capillary carries oxygen to sustain life, hollow copper metaphorically achieves this, but is also a conductor and a transmitter of electricity. Drummond joined the copper tubing in a ritualistic process at nine intersecting points that he termed 'stoppages', the number Duchamp used for the *Bachelors* and a term used to describe systems in his work (Figure 3.58). At these stoppages, a vertical length of copper attached to the main line protruded, breaking through the surface of the ground to draw air (gas) from the environment to complete the allusion to a sustainable system for breathing. Here, the system is a pseudo-scientific and archaeological intervention into the land. The system recalls the capillary tubes in the *Large Glass* derived from perspectival projections of the *Network of Stoppages* (1914). Where in Duchamp's *Large Glass* the capillaries are damaged, so gas cannot pass through them to make the workings of the machine complete, Drummond's project in the 1980s, and later in the 1990s,

sustained the metaphor to complete the system and sustain life (though in a fragile state).

Drawing on the example of Duchamp's reuse of objects in regard to the social anthropologist Alfred Gell's theory of the 'distributed object' in Duchamp's œuvre, Drummond also understood the potential to re-use objects; and he, too, used the concept of space-time projections (a distribution of objects over time through his œuvre). This is a re-use of artefacts to re-enact the performative function, clearly evident in the re-use of the map for *Earth Vein* in subsequent works. If *Earth Vein* concerned a rural area steeped in a history of mining, *City Vein* turned attention to the city. Here nine intersections along Wellington's Courtenay Place were his reference points:

The city VEIN takes the form of an installation within a building. The room determines the length of the work. A 10mm straight copper pipe runs 13cm above the floor and parallel to a road that determines the building's siting. The pipe is supported above the floor by stripped willow forks. The length of the pipe determines the placement of the 9 bees-waxed bandaged sleeves with slate shards attached. These are STATIONS.¹²⁰

City Vein was re-worked in 1983 and installed in the Hocken Library, Dunedin (Figure 3.59 and 3.60), where the path of the copper tubing was re-enacted and placed into a glass display cabinet. The tube has nine stoppages based on the same Courtenay Place street intersections in Wellington. The glass display is a hermetic structure (akin to the components in the *Large Glass*) with entrance and exit points fashioned from glass (Figure 3.61 and 3.62).¹²¹

Situated at a deliberate distance from the *City Vein* display was a school desk with a pair of binoculars fastened to it (Figure 3.63). These invited the spectator to sit and view the display across the gallery space. On a wall behind the school desk—thus directly opposite the *City Vein* case—was an enlarged version of the map of *Earth Vein* fashioned by cutting with a jig-saw the path of the water race through custom board, then back-lit with a red

neon light (Figure 3.65). Looking through the binoculars at *City Vein*, the red neon demarcating the map of *Earth Vein* appears as a 'projection' reflected on the surface of the glass display (Figure 3.64). A projection of the *Earth Vein* map also appears engraved on to black slate within the *City Vein* display (Figure 3.66).¹²² Drummond's binoculars mean the viewer has their sight fixed across space to an exact reference point, their viewpoint is central to establishing meaning. The bodily experience entails sensory provocation including depth perception and tactility.¹²³ Because the binoculars were rectified to be chromatically incorrect, Drummond—as with Duchamp's uses of a viewing device—disturbs the 'physics' of the world in the way Auckland post-object artists used other sensory deprivation in their performances. Drummond states:

I was playing around with perspective and trying to represent the idea of distance and all that . . . The binoculars were chromatically incorrect, so that when you look through them all the edges of objects became distorted¹²⁴

Post-script

Fifteen years later Drummond again drew analogies between sculpture and the body when developing the installation *for beating and breathing* in 1995, an extraordinary machine installed at the Robert McDougall Art Annex (Figures 3.67 and 3.68).¹²⁵ Here Drummond turned to medical technology as a new artistic response, in particular the surgical procedure angioplasty (a technique to mechanically widen collapsed blood vessels) as well as other late twentieth-century technologies that can keep the body alive even when it is damaged. A comparison is found in the Schwarz book Drummond first read in 1974:

breathing is one of an organism's most vital functions; its symbolic significance is ambivalent, because it is usually associated with both life and death: the inhalation of air is the first act of life, and the exhalation of air its last.¹²⁶

Breathing for (artificial) life was metaphorically executed in a large kinetic machine, and, in a far more subtle manner, in a series of alchemical compositions titled *Imperfect Environments*, a living, breathing work (Figure 3.69). Drummond's drawings, which use copper and gold-leaf, suggest that an alchemical process of transubstantiation—a fundamental change in the properties of materials—occurred within a controlled environment. The properties slowly change over time, as a small opening in the frame allows the work to breathe—metaphorically to have a life. By using and extending the suggestions of earlier works Drummond does not simply re-use themes in his practice, but continues to update them, reworking the debt to Duchamp by borrowing from advances in technologies, to continue the tradition of the avant-garde.¹²⁷

* * *

Though the principal focus of this chapter has been on the work of artists based in Auckland, this chapter ends with a brief discussion of the work of two students of Tom Taylor at the University of Canterbury. A third (Merylyn Tweedie) is discussed in Chapter Five. These are important links because the concerns of post-object artists in the 1970s enter the theoretical agendas of the 1980s and 1990s.

Paul Cullen (b. 1949) attended art school with Julia Morison at Ilam between 1972 and 1975. He first became interested in the scientific dimensions of Duchamp's work when introduced to Jack Burnham's *Structure of Art* by Tom Taylor (Cullen read it closely line by line).¹²⁸ Cullen was attracted to Duchamp's work because of his previous completion of a Bachelor of Science in Ecology from the University of Auckland. Ecology examines the relations and structures organisms have to one another and their physical surroundings, and Burnham's introduction to the *Structure of Art* was an important stimulus where Cullen encountered arguments based on the empirical nature of a scientific concept of structure in relation to art and language. Drawing on Burnham's 'Search for a Structure' he wrote in his final-year exegesis:

It seems to me there is running through everything a structure and meaning; a balance of energy intuitively graspable yet outside objective definition. One senses this ordering in man's physical and social structures, in plants and animals; in all beings and through art attempts to reconstitute it in a form mediated by personal experience.¹²⁹

Cullen's first discoveries of Duchamp stimulated a career-long interest. In the 1970s he enlisted the methods of a scientific laboratory (gleaned from studies at the University of Auckland) in the approach to his fine arts studies at Canterbury University. His studio became a laboratory to test the physical properties of objects in relation to the architecture of a space and to 'play' the laws of physics by building temporary structures (Figure 3.70).¹³⁰ These methods, together with his belief that 'art is lived not made',¹³¹ are precisely the philosophies of post-object art that Cullen arrived at independently.

A merger of the empirical methods of science with an investigatory art-making process led Cullen away from pursuing individual artistic expression. This method is implicit in early titles of his work; for example, 'A Documentation of Possibilities and Probabilities', which was the title for his final-year exegesis and for his important early exhibition at the Centre Gallery, Christchurch in 1975. Here he employed Duchamp's use of notation derived from encountering examples cited by Burnham in the *Structure of Art*. An appropriated influence reads:

(1)

With the tensioned cord, directional force

To where?

Speed and direction of line?

Creating: origin . . .

(2)

Defining a working logic . . .

Defining probabilities

Extending impossibilities ¹³²

For Cullen, language, notation and drawing play their instructive part in establishing a set of relations and meaning in art (Figure 3.71). Here, as did Bruce Barber in Auckland, Cullen drew from the linguist Claude Levi-Strauss:

I think we are on the borders of a confusion that would be extremely dangerous. It is not each object in itself that is a work of art, it is particular arrangements, dispositions of objects, particular relationships among objects that result in a work of art.¹³³

Cullen redeployed the experiments conducted in his studio into gallery spaces as installation, using the space to determine relationships for his work (Figure 3.72). In 1977 he purchased a copy of Michel Sanouillet's *Salt Seller: The Writings of Marcel Duchamp* (1973) and recalls that the notes and diagrams for various works had a significant influence, reinforcing that work ought to be based in experimentation. Cullen moved to Auckland in 1978 to be closer to the centre of post-object art.¹³⁴ In 1979 he installed *Building Structures* at the Barry Lett Galleries. Curnow, for one, was intrigued by the structures and discussed at length the phenomenological relationship of the viewer to them.¹³⁵ Structures were carefully positioned in relation to the givens of the gallery's architecture; where a wall had been removed Cullen placed a small structure whereby the gallery's fabric extended the sculptural support and vice-versa (Figure 3.73). He later developed the experiment in larger scale works.¹³⁶

Cullen was also influenced by Duchamp's notes published in *À l'infinitive* (1967) which concern both grounded and speculative enquiries in perspective, gravity and *n*-dimensions. In turn, Cullen's notations proposed a hypothetical supporting structure for a building exposed to the forces of gravity. A projection from two-dimensional notation to three-dimensional structure was Cullen's coup de grace and a deft, idiosyncratic, reinterpretation of Duchamp's precedent when defining standard laws.¹³⁷

Julia Morison (b. 1952) is a contemporary of both Drummond and Cullen, recognising that an artist must continually explore the extent to which materials can be used for intellectual and sensory experiences. Her

fascination has been for the limits of materials and language since her studies at Ilam between 1972 and 1975, where she read on Duchamp. Shortly after graduating she obtained a copy of Schwarz's *Notes and Projects for the Large Glass* (a resource Morison still has on her studio bookshelf).¹³⁸ In the mid-1970s Morison sought to establish a relationship between science and art; this was an aid to invent a new visual language that countered the iconography of New Zealand painting traditions. She, too, was influenced by the *Large Glass* as 'a completely personal and new means of expression . . . a wedding of mental and visual reactions'.¹³⁹ Interests in Surrealism, Russian icons and religious systems of knowledge have also been a profound stimulus for her.

Morison's first experiments in bringing together science, language and art were her *Toward Antithesis* a series of lithographs, begun in 1975 during her final year at art school, then exhibited in 1976 (Figures 3.74—3.77). 'Antithesis' was also the title Morison gave her 1975 exegesis, in which she speculated on the relationship science has with art, including its usefulness and its limitations. The title encompasses a polemic against university regulations and the requirement to formulate a written thesis as a student of visual art. In it Morison cites the philosophies of Wittgenstein in her argument, stating 'there is no 'outcome' because there is no answer', registering her sensibilities toward preserving the open-endedness of language. Wittgenstein and Duchamp shared very similar philosophical outlooks. In *The Developing Language of the Readymade* David Reed (1985) explores how Wittgenstein's approach to language shares similarities with Duchamp's readymades, especially the following propositions:

Proposition 3.203 states: A name means an object. The object is meaning.

Proposition 5.6 states: *The limits of my language* mean the limits of my world.¹⁴⁰

As with other post-object artists, Morison also insisted that learnt structures, rules, codes and laws can be overturned to break down the boundaries of experience defined by known language and direct experience.

Morison read Burnham's *Structure of Art* when at art school, where the following Duchamp notation is included:

Take a Larousse dictionary and copy all the so-called 'abstract' words.

i.e.

those which have no concrete reference.

Compose a schematic sign designating each of these words. (this sign can be composed with the standard stops)

These signs must be thought of as the letters of the new alphabet.¹⁴¹

Encountering the above passage prompted Morison to experiment and to be sceptical of an artist's ability to develop a set of self-determining codes (either written or visual) that enabled them to control meaning. She demonstrated a fascination for language's shortcomings to communicate the slippages of meaning that exist between words. *All the same . . .* (1976, Figures 3.78—3.92) were installed at the time by Morison through chance arrangement to infer a new abstract system of language. Among various literary sources is one which links Morison directly to Duchamp. This is Herman Hesse's novel *The Glass Bead Game*. On the nature of the world being logo-centric or structured by language, Morison states:

I was fascinated by [Hesse's novel] which dealt with mathematical systems and puzzles. There's an idea of layering, a bit like a three-dimensional noughts and crosses or chess, where you have a vertical connection as well as a lateral connection . . . Each work can be layered one over the top of another . . . they all interconnect.¹⁴²

This is close to the experience for the viewer/reader of Morison's *Amalgame* series made 14 years later in 1990. The project was influenced by a number of discoveries. Visual and text-based experiments allowed Morison to free herself from the constraints of the New Zealand landscape tradition. Another avenue Morison found to 'bypass' New Zealand painting traditions was while studying the small collection of Russian icons held at the Dunedin Public Art Gallery when she was Francis Hodgkins Fellow at Otago University

in 1988. In an interview with the author, Morison recalled how these were a small travelling icons, paintings that you take with you as you travel. This together with her awareness of Duchamp's *Boîte-en-Valise* as a repository for information that could be travelled with, was in her mind, in early 1990 when preparing for her Moët & Chandon Fellowship residency in France, when she had boxes custom-made in Christchurch then freighted to Troyes.¹⁴³ When she arrived, she began work on what would become the *Amalgame* series (Figure 3.93) an installation of 55 individual cases as new supports for painting. Each case had a hinged cover that opened to allow the interior to be studied like a book (Figures 3.94 and 3.95).¹⁴⁴

Amalgame is a neologism made up of *amalgam*—a substance in alchemy formed by mixing mercury with another metal—and *game*, a ploy with various (chance-based) outcomes. In their exhibition in Troyes, and when shown back in New Zealand, the notion of a portable library is invoked where each box is stationed beneath its individual reading lamp, providing the viewer an intimate position to read and study the works. Primed in New Zealand and hand-painted in France, these travelling boxes overcome physical borders. Like Duchamp's hand-based techniques to produce artefacts in the *Boîte-en-Valise*, Morison's *Amalgame* boxes reconfigure display as both portable and trans-territorial.

Duchamp's *Boîte-en-Valise* was designed with the concept of layering and lateral connections in mind as well as a means to overcome geographical territories. This portable museum is pertinent to discussions in the next chapter about the Judge Julius and Betty Isaacs Bequest and other travelling accounts.

¹ Curnow, 'Project Programme 1975, Nos 1-6', *Auckland Art Gallery Quarterly*, nos. 61-62 (1976): 27.

² Auckland was not the only post-object art scene. Drummond at various times worked with other artists in Wellington in the 1970s (the Wellington post-object art scene), namely Ian Hunter, Nicholas Spill, and Barry Thomas. Terrence Handscomb was another Wellington based artist whose work was informed by mathematics and linguistic and visual signs that were not a part of local New Zealand visual art traditions. Through his 1970s notations, including his large 1976 series *Expanding Principles 1-9* (Collection of Te Papa) Handscomb challenged the object-centered nature of artistic practice. See Figure 3. Note2. In Christchurch Tom Taylor was head of sculpture at Ilam

School of Fine Arts and had routine connection with Jim Allen. Taylor led student critiques, set reading and facilitated international artist's residencies.

³ Post-object artists were influenced by and interpreted the space-time of the *Large Glass* for their own ends. In performance and installations these artists factored in sense deprivation to dislocate the perception of space-time including (new) roles that spectator(s) and audience played.

⁴ Wystan Curnow arrived back in New Zealand in 1971 after spending a large part of the 1960s absorbing art on the Eastern seaboard of the U.S. He took up a position as lecturer in English at University of Auckland and developed close working relationships with Allen and others at the Elam School of Fine Arts. His expertise in phenomenology and in literature provided an important perspective as a critic on post-object art practices.

⁵ Robert Morris, 'Anti Form', *Continuous Project Altered Daily: The Writings of Robert Morris* (Cambridge Massachusetts & London: MIT Press, 1993), 240–41.

⁶ She cites its first use by the Australians Donald Brooks (1970) then adopted by Terry Smith (1971). Barton, 'Some Experiments in Art and Life: Post-object art 1969–79' (M.A. in Art History, University of Auckland, 1987). This remains the most comprehensive collected evidence on Auckland post-object art.

⁷ Barton, *Ibid*, 160, note 53.

⁸ Barton, *Ibid*, 160.

⁹ *Ibid*.

¹⁰ Re-staging of Jim Allen's performances and installation works between 2007 and 2011; in April 2011 Artspace (Auckland), in association with the National Film Archive, screened works by David Mealing, Bruce Barber, Gray Nichol and Phil Dadson. Gray Nichol spoke at the National Film Archive, Wellington, 2009; a mini-retrospective of David Mealing archives appeared at Enjoy, Wellington, 2009; and a Bruce Barber retrospective was presented at *Te Tuhi The Mark*, Manukau, 2009.

¹¹ Pauline Barber and Jim Allen, 'Interview with Jim Allen', *Spleen Magazine*, (July, 1976), unpaginated. Structuralist positions are identifiable in post-object art practices in the latent relationships between objects which highlighted a concern to investigate human behaviour in relation to language, visual art, installation and performance art. Duchamp and the readymade paradigm were cited by key structuralist theorists of the period who were being read by artists in Auckland. These included Burnham, Paz, Levi-Strauss and Saussure.

¹² While he does not recall with great clarity the Sisler Collection in Auckland he knows it would have made an impression on a number of students.

¹³ Allen, E-mail to the author, Friday 01 July, 2011.

¹⁴ Allen, *New Art*, unpaginated.

¹⁵ *Ibid*.

¹⁶ To create further disorientation, eight sets of emitters and receivers with speakers were placed on the floor on both sides of the performance space which, when switched on, gave 'a low volume high-pitched tone singing noise'. *Ibid*.

¹⁷ *Ibid*.

¹⁸ The note is typed up on A4 paper. POAA: Jim Allen artist's file, Elam Reference Library, Auckland University. Originally in Arturo Schwarz, *The Complete Works*, 104.

¹⁹ Allen, E-mail to the author, 03 March, 2008.

²⁰ Allen, *New Art*, unpaginated.

²¹ *Computer Dance* was re-inacted and original documentation was screened in the exhibition *Points of Contact: Jim Allen, Ien Lye, Helio Oiticaca* at the Govett-Brewster and Adam Art Galleries February – May 2011. The author studied a DVD copy of original documentation at the Adam Art Gallery in May 2011.

²² Schwarz, *Notes and Projects*, 157

²³ Allen wrote, 'There is sterility and boredom and the action is sustained until this state of boredom is experienced by both the players and the audience', in 'Contact', op. cit. On viewing documentation of *Computer Dance* in May 2011, I suggest any awkwardness served its purpose well.

²⁴ Lanier Graham, *Duchamp & Androgyny: Art, Gender, and Metaphysics* (California: No-Thing Press, 2003), 11.

²⁵ Allen, Notes on *Computer Dance*, 1974. POAA: Jim Allen artist's file, Elam Reference Library, University of Auckland.

²⁶ Christina Barton, personal correspondence to the author, 23 May 2011.

²⁷ What Allen termed in 1975 as 'the residue of meaning'. POAA: Allen, 'Transcript of Gallery Discussion, *O-AR Part 1 (1975)*', Jim Allen artist's file, Elam Reference Library, University of Auckland.

²⁸ Krauss, 2010, xiii. Rosalind Krauss (1977) wrote: 'Duchamp's relationship to the issue of the indexical sign, or rather, the way his art serves as a matrix for a related set of ideas which connect one to another through the axis of the index, is too important a precedent . . . for '70s art, not to explore it'. Rosalind Krauss, 'Notes on the Index: Seventies Art in America', *October* 03 (1977): 71.

²⁹ Curnow, 'Making it New', the *New Zealand Listener* (6 September 1975): 28. There Curnow also wrote: 'The dash after the 'O' suggest a pun: OR, as in 'either/or'—a word for what the piece is about. Options, alternatives, the creative use of ... systems'.

³⁰ Curnow, 'Project Programme 1975,' 26.

³¹ Allen et al, 'Transcript of Gallery Discussion, *O-AR Part 1*'. POAA: Jim Allen artist's file, Elam Reference Library, University of Auckland, 1975.

³² Retrieved 30 May 2011, from http://www.imageandtext.org.nz/jim_o_ar.html.

³³ Conversely, Hall and Lyons acknowledge a debt to Jim Allen for allowing them the time to concentrate on their practices.

³⁴ Of the vital stimuli in the mid-1960s one can list: his friendship with Keith Rowe and Cornelius Cardew, the founder of AMI and the Scratch Orchestra respectively (Hall recalls smashing milk bottles in his kitchen as accompaniment to performance recordings); attending the important neo-dada conference the 'Destruction in Art Symposium' in September 1966. In London Hall also met John Cage and attended poetry readings by Ginsberg and Burroughs at the Albert Hall. Adrian Hall, E-mail to the author, 16 March 2009.

³⁵ Hall, interview with the author, 21 January 2006.

³⁶ The London 'Fluxus' scene was not influenced by German Fluxus, but was derivative of the North American influences of John Cage and the Beat poets Ginsberg and Burroughs.

³⁷ For instance, Hall participated in a tour led by Richard Hamilton and recalls that 'Hamilton didn't really tell us anything insightful, it was all pragmatic: Should the glass have been broken? Should it have been re-made?'. Hall, E-mail to the author, 16 March 2009.

³⁸ Ibid.

³⁹ Hall also recalls the eroticism of the small erotic cast *Female Fig Leaf* (1950).

⁴⁰ 'Full of reference, indirect, even obscure, [Duchamp's] work . . . informed in certain direct ways the early 1960s work of Cage, Johns, myself, and others'. Robert Morris, op. cit., 240-41.

⁴¹ At the exhibition opening Maree Horner and Kim Gray wore white T-shirts branded P.C.I.F.Co and handed out P.C.I.F.Co souvenirs. They also served tea and made toast (though largely unsuccessful to feed the numbers that attended). Maree Horner, E-mail to the author, 11 February 2007.

⁴² Curnow, 'Aspects of New Zealand Sculpture 9. Recent Developments: 2'. *Education* Vol 2, no. 10 (1977): 21.

⁴³ Benjamin Buchloh claimed that when the artist's subjectivity appears as 'the register of the performative declaration,' subjectivity becomes a concept 'of instantiation and iteration, as a continuous process rather than a status, as a performative rather than a representable object condition.' Buchloh quoted by Barton in 'Who is Billy Apple? The Artists after the Death of the Subject', *Reading Room: A Journal of Art and Culture* 01 (2007): 88.

⁴⁴ The photograph on a driver's licence must conform to a set format: the subject must be positioned frontally, looking straight at the camera, with a neutral expression and mouth closed. Here the image is matched with routine identifying information: date of birth, eye colour, height and the subject's signature.

⁴⁵ Duchamp exposed the limits of regional law, as well as the probabilities of the roulette wheel on his February 1925 visit to Monte Carlo, the gambling capital of the world. This was another instance and art making strategy away from the centre.

⁴⁶ Joselit, *Infinite Regress*, 99.

⁴⁷ Barton, *Some Experiments in Art and Life*, 105.

⁴⁸ Molesworth, *Work Ethic*, (Pennsylvania University Press, 2003). This managerial system was represented in artists work with the use of diagrams and notations, seen in the practices of Hall's PCIFCo, Lyons's EZGRO, and later Andrew Drummond's Dynamic Art Energy Group.

⁴⁹ Artists use of invented companies was commonplace in North America in the 1960s in response to Art Workers Coalition and Artist's Placement Group which seconded artists into situations of work and trade. See Paul Woods, et al., eds. *Modernism in Dispute: Art Since the Forties* (New Haven: Yale University Press and Open University Press, London, 1993), 217.

⁵⁰ Adrian Hall and Ken Unsworth, 'Adrian Hall: Interview with Ken Unsworth, Sydney 1984'. TAMRL: Adrian Hall artist's file, Te Papa.

⁵¹ Ibid.

⁵² Hall produced skilled autographic drawings in June 1971 for both *Life Size* and *Pillar (Bricks in Aspic)*. These were a precise 'dry' conception of drawing. See Figures 3.17i and 3.19i in Volume II.

⁵³ The Australian artist Imants Tillers took considerable interest in Duchamp in the 1970s, including his installation *Conversations With the Bride* (1972). He too is an artist who could be considered to have produced 'an aesthetics of homelessness' in the Antipodes with his major project *The Book of Power*. See Wystan Curnow's *Imants Tillers and the Book of Power* (Auckland: Craftsman House, 1998).

⁵⁴ In 1972 his tenure at Elam came to an end. He stayed in Auckland and made his living as a bus driver for two years then left to go to Belfast where he lived through that centre's political unrest well into the 1980s.

⁵⁵ I acknowledge Wystan Curnow for drawing my attention to the work of Lyons as a subject for this chapter.

⁵⁶ His interest in Marcel Duchamp has developed throughout his career. See, 'Military Avoidance: Marcel Duchamp and the 'Jura-Paris' Road' was published as a Tate Research paper in 2006 following from Lyons PhD. <http://www.tate.org.uk/research/tateresearch/tatepapers/06Spring/lyons.html>.

⁵⁷ Kieran Lyons, E-mail to the author, 15 April 2009.

⁵⁸ Kieran Lyons, *New Art*, unpaginated. My emphasis.

⁵⁹ Geoffrey Chapple, *New Art*, unpaginated.

⁶⁰ This is the instance in its second iteration in *Spring From the Cross* (ACAG, 1973).

⁶¹ Kieran Lyons, *New Art*, unpaginated.

⁶² Ibid.

⁶³ Nesbit, *Last Words*, 547.

⁶⁴ Lyons, *New Art*, unpaginated. My emphasis.

⁶⁵ Kieran Lyons, E-mail to the author, 15 April 2009. Lyons likened the sub-text of his work in Auckland to a capitalist system, a continual process of work as system.

⁶⁶ Lyons saw an edition at Yale. These differences in states and material properties were also employed by Roger Peters in *Songs of the Earth* (1975). See discussion later in this chapter.

⁶⁷ Hamish Keith, 'Power in Deceptive Simplicity', the *New Zealand Herald*, 15 February 1975. EHMCCRL: Kieran Lyons artist's file, ACAG.

⁶⁸ Kieran Lyons, E-mail to the author, 15 April 2009.

⁶⁹ Ibid. Studying extant documentation of the work certainly conveys a disturbing undertone.

⁷⁰ Lyons recalls her taking slides of his work to lecture on when she returned to New York.

⁷¹ Lucy R. Lippard, *Marcel Duchamp* (New York: Museum of Modern Art, 1973), 117-24.

⁷² Lucy R. Lippard, 'Notes on Seeing Some Recent American Art in New Zealand', *Auckland City Art Gallery Quarterly* 59 (1975): 3.

⁷³ There were twelve videos featuring work by New York artists in *Some Recent American Art*. Artists in New Zealand, too, used the video, Beta tape, the 'port-a-pac' and Super 8 film to document their work.

⁷⁴ Barton, 'Who is Billy Apple? The Artists after the Death of the Subject', 88.

⁷⁵ Curnow, *Billy Apple in New Zealand*, *Auckland City Art Gallery Quarterly* 61 (May 1976): 17.

⁷⁶ Krauss, quoted in Chrissie Iles, *Marcel Duchamp/Man Ray: 50 Years of Alchemy*, 35.

⁷⁷ Barton, *Photography and Post-object Art* in Barton, Curnow, John Hurrell, and Leonard, eds. *Action Replay* (New Plymouth, Govett-Brewster Art Gallery, 2002), 23.

⁷⁸ Curnow (1980) writes on Apple's project, 'Its replacement is not part of the work. It is entirely up to the gallery staff, the City Council, the public of Wanganui, to decide whether it will return.' Curnow, 'Report: The Given as an Art-Political Statement', 60. Curnow cited Brian O'Doherty's (1976) *Inside the White Cube, Part III*, 'Context as Content', then recently published in *Artforum*: 'Duchamp recognised an area of art that hadn't yet been invented. This invention of context initiated a series of gestures which 'develop' the idea of a gallery space as a single unit, suitable for manipulation as an esthetic encounter'. Ibid.

⁷⁹ 'Readymadish' was coined by Duchamp in his 1967 interview with Pierre Cabanne.

⁸⁰ Peters, Bruce Barber, Kim Gray, Paul Hartigan, eds. *Rhinocerotical* (Elam Student Broadsheet, 1972). POAA: Roger Peters artist's file, Elam Reference Library, University of Auckland.

⁸¹ Peters, interview with the author, 8 February 2007. Later in 2009 Peters reaffirmed that he was first awakened to 'philosophic questions arising from [his] own art history reading of the time and [his] reading of everything by or on Duchamp available then'. Peters, E-mail to the author, 23 February 2009. Peters maintains that other influences including arte povera and the work of Giocametti were significant.

⁸² *Being in A Space* (1972), *Common Ground* (1973, for which Colin McCahon judged Peters the winner of the University's 1973 Sculpture Prize) and *Given Time* (1974).

⁸³ Curnow, 'Project Programme 1975,' 27.

⁸⁴ Ibid.

⁸⁵ Paz, op. cit., unpaginated.

⁸⁶ Ibid.

⁸⁷ See, Juan Alvarez-Clenfuegos Fidalgo, 'Duchamp According to Octavio Paz,' in Oliver Kozlorak (ed.) *Octavio Paz: humanism and critique* (Transcript Verlag, 2011), 121.

⁸⁸ This image was a 'live signal' relayed through closed circuit television via a coaxial cable running from the gallery to a room out back. A camera was trained on a magazine image of a snow-filled landscape taken in the Mount Cook National Park.

⁸⁹ For the *International Surrealist* exhibition (Galerie Maeght, Paris 1947) Duchamp suspended used coal sacks from the ceiling and below them on the floor placed a large oil drum filled with torch-lights. The constant 'feed' of coal dust through the air, settling through the 'heat' emitting from the drum, meant there was a potential for combustion. Peters' even cursory knowledge of it must have been a useful reference for *Songs of the Earth*.

⁹⁰ Paz writes, 'The incomplete state of the *Large Glass* . . . is an open space which provokes new interpretations and which evokes, in its incomplete state, the void on which the work depends'. Paz, op. cit., unpaginated.

⁹¹ My fascination in studying Peter's works in the 1970s is not only due to the context of Auckland in the 1970s, but because of the research he begun in the late 1980s on the mythology of Shakespeare's sonnets published in 2008 and the mythology of Duchamp's *Large Glass*.

⁹² His interests in Duchamp had begun in high school in the late 1960s where he had read on Duchamp in general art history publications. He did not see the Sisler Collection in 1967.

⁹³ Claude Levi-Strauss, cited by Bruce Barber in his Stage III Art History essay titled, 'History, Change, 'Formalism' and the relevance of Structuralism to recent art theory'. POAA: Bruce Barber's artist's file, Elam Reference Library, University of Auckland. His studies included topics on Surrealism and Dada.

⁹⁴ See Bruce Barber, 'Found Situations,' z/x no. 04, Manukau School of Visual Culture, Manukau Institute of the Arts (2007) 10-14.

⁹⁵ Barber, E-mail to the author, 15 April 2009.

⁹⁶ The compilation of this list is as appears in Schwarz, *Notes and Projects to the Large Glass*, 144.

⁹⁷ In 1934, André Breton wrote, 'It is wonderful to see how intact the *Large Glass* manages to keep its power of anticipation . . . And one should keep it luminously erect. To guide future ships on a civilisation which is never ending'. André Breton, *Le Phare Le Mariee/The Lighthouse of the Bride*, first published in French in the Surrealist publication *Minotaure* (1934). Pontus Hulten visually translated Breton's quote 62 years later for the cover to *Marcel Duchamp: Art and Life* (1996). In the design of the front cover, the *Large Glass* has been overlaid a photograph of a seaport entrance to Venice, the cover fulfills Breton's analogy of the bride as lighthouse.

⁹⁸ Gough-Cooper and Caumont, eds. *Ephemerides*, entry for 11 December 1919.

⁹⁹ Charbonnier, G. and Claude Levi-Strauss, *Conversations with Claude Levi-Strauss*, (London: Cape, 1969), 93-95.

¹⁰⁰ Barber, *New Art*, 1976, unpaginated.

¹⁰¹ Barber left New Zealand in 1976 to further his studies in Halifax and in 1978 devised other structures within interior architectures. The performance 'E' consisted of a 15-minute debate on art and criticism staged as an encounter, revolving around five performers who make entrances and exits through a revolving door, invoking Duchamp's *11 Rue Larrey* (1927) between different positions and propositions. Barber also constructed doorways as linguistic leverage in *Work to Rule/Worker Rule* (1980, Toronto) (Figure 3.note99).

¹⁰² Five years after graduating, David Mealing travelled to London in 1974 to attend the International Conference *Art into Society—Society Into Art* at the

Institute of Contemporary Art. This is where Joseph Beuys and Hans Haacke gave keynote addresses that forcibly demonstrated to Mealing that art can have socio-political meaning. Mealing returned to Auckland and staged *A Jumble Sale* at the Auckland City Art Gallery in December 1975 (Figure 3.note100). He facilitated a flea market which saw found objects brought into the gallery to be bartered and exchanged, thus generating a different type of commodity exchange where members of the public who visited became 'new' users of the gallery. All profits from sale went to a number of community groups, as well as other diverse organizations, from an Embroiderers Guild to the Campaign for Nuclear Disarmament. Mealing compiled a directory for the exhibition catalogue in lieu of any critical article on the show or indeed any images of it. Mealing writes: '*A Jumble Sale* was an attempt to create [an] attitude that questions the premises of the whole art phenomenon in all its aspects. Why art is made, what kind of art is produced, by whom, under what circumstances, for what audience, who in fact uses it, for what ends and in what context?' (David Mealing, 'Letter', *Auckland Star*, December 1975. EHMCMRL: David Mealing artist's file, ACAG). Reading the past in the present I propose the art gallery offered visitors their routine weekend event (the flea market had been billed as an upcoming event in Auckland newspapers two weeks prior to opening). Thus, at its most idealistic, the project altered the way visitors understood the gallery's function: it was not a place to view art (high culture) but as a place to buy cheap goods (low culture). This point is not based on the contextualisation of objects in a gallery (readymades), but is contingent on the neo-avantgarde's extension of the readymade's 1917 conception through such figures as Hans Haacke and the artist's agency to change the perceptions of the gallery held by groups that went there.

¹⁰³ Andrew Drummond, interview with the author, Tuesday 8 July 2008.

¹⁰⁴ Duchamp: 'Is it a woman? No. Is it a man? No. To tell you the truth I have never thought which it is. Why should I think about it?' Lanier Graham, *Duchamp & Androgyny: Art, Gender, and Metaphysics*. (Berkely, California: No-Thing Press), 36.

¹⁰⁵ Drummond, interview with the author, Tuesday 8 July 2008.

¹⁰⁶ Schwarz, *Notes and Projects*, 7.

¹⁰⁷ Drummond, interview with the author, Tuesday 8 July 2008.

¹⁰⁸ Drummond met Beuys in 1974 and came to understand the potency of the shamanistic figure as creator of a personal taxonomy of materials. For further discussion see Jennifer Hay's 'Thresholds: gesture, idea and action in the performance art of Andrew Drummond, Di ffrench and David Mealing.' MA in Art History (University of Canterbury, 2001); refer *Observation/Action/Reflection* (Christchurch: Christchurch Art Gallery, 2010).

¹⁰⁹ Drummond, interview with the author, Tuesday 8 July 2008.

¹¹⁰ After arriving back in New Zealand in 1976, Drummond took up the position of Education Officer at the National Art Gallery and worked with Ian Hunter and Nicholas Spill.

¹¹¹ Bruce Barber observes that all these works 'pay homage to Duchamp's 'filtering actions' between the domains of the bride and the bachelors'. Barber, 'Alchemy, Abjection and Allegory', *Observation/Action/Reflection* (Christchurch: Christchurch Art Gallery, 2010), 44.

¹¹² In 1975 Jean Clair claimed that Duchamp 'found the essence of his non-retinal approach to art' when reading Poincaré. 'Duchamp at the Turn of the Centuries', *Tout-Fait: the Marcel Duchamp Studies Online Journal* 1, no. 3 (2000).

¹¹³ Chrissie Iles, op. cit., 19.

¹¹⁴ Henderson, *Duchamp in Context: Science and Technology in the Large Glass* (New York: Princeton University Press, 2005), 18.

¹¹⁵ Marcel Duchamp was 'fascinated by . . . electromagnetism. What electromagnetic energy is, and how it moves through our bodies and throughout the universe, occupied much of his thinking'. Lanier Graham, op. cit., 11.

¹¹⁶ Ibid, 27.

¹¹⁷ D. Steefel Jr quoted in Mascheck, ed. *Marcel Duchamp in Perspective*, 101.

¹¹⁸ Similarity exists with Roger Peters' use of neon in *Songs of the Earth* (1975).

¹¹⁹ Documentation of *Earth Vein* was published in a catalogue produced by the artist in 1980. Drummond, *VEIN* (exhibition catalogue), November 1980. Printed by John McIndoe Ltd, Dunedin (NZ), unpaginated.

¹²⁰ Drummond, *VEIN* (exhibition catalogue), op. cit., unpaginated.

¹²¹ Drummond turned to the laboratories of the physical sciences departments at the University of Otago when seeking custom-blown glass; much like Duchamp's turn to the actual equipment of science, such as Crooke's tubes. Drummond has since used glass structures as quasi- scientific apparatuses throughout the development of his oeuvre.

¹²² This was the author's experience when viewing the work at the CAG on 20 July 2010.

¹²³ Julian Bourg discusses the 'oscillation between the dynamics of vision and touch' in Duchamp's *Large Glass* and *Étant Donnés*, as a means to cross the scopic and tactile. Julian Bourg, 'Fourth-Dimensional Sex: between the Scopic and Tactile' in Marc Decimo, ed. *Marcel Duchamp and Eroticism* (London: Cambridge Scholars Publishing, 2007), 77.

¹²⁴ Drummond, interview with the author, Tuesday 8 July 2008.

¹²⁵ In this work the nine stations of *Earth Vein* and *City Vein* are represented as nine saddles that hold the work in space.

¹²⁶ Schwarz, *The Complete Works*, 165.

¹²⁷ The archive is the repository for much material on the Auckland post-object art scene. There has been a clear return to the period with, no doubt, much more to find in the archive and to write up such as the anonymous record. Figures 3.note125 are xeroxed copies of a student project titled *Nine Malic Matrix*. I acknowledge Wystan Curnow for his recollection of these and for posting a copy to me. To this date I have been unable to trace the student. As a visual document it is perhaps a prescribed interpretation of the nine Bachelors, yet its consequence is tied to receptions to Duchamp in Auckland in the 1970s.

¹²⁸ Cullen recalls that Burnham's *Structure of Art* was compulsory. 'We would meet in a seminar room and read through the book paragraph by paragraph discussing points as we went'. Paul Cullen, E-mail to the author, 10 April 2009.

¹²⁹ Cullen, Paul, 'A Documentation of Possibilities and Probabilities' (Diploma in Fine Arts (Hons), University of Canterbury, 1975), unpaginated.

¹³⁰ Similarity can be drawn to Pauline Rhodes's work who also recalls closely reading Burnham's *Structure of Art* at the School of Fine Arts, University of Canterbury.

¹³¹ Cullen, op. cit, unpaginated.

¹³² Ibid.

¹³³ Levi-Strauss quoted in Burnham, *The Structure of Art*, 160.

¹³⁴ In 1974 Cullen had travelled to Auckland to view examples of post-object art and in 1976 he moved to Devonport with his partner Merylyn Tweedie.

¹³⁵ Curnow letter to Cullen dated 20 April 1980. Paul Cullen artist's file, TAMRL: Paul Cullen artist's file, Te Papa.

¹³⁶ *Building Structures* was followed in 1983 with *On Setting Out* (Figure 3.note136). Here the vernacular of building plans was quite literally projected out into space, again as a way to redefine sculpture within the gallery setting.

¹³⁷ This fascination led Cullen to travel in early 1993 to Philadelphia specifically to see the *Large Glass* and *Étant Donnés*. There he read the *Manual of Instruction of Étant Donnés* which was 'a very pleasing discovery' (Figure 3.note136i). This detailed description of the layout appealed strongly: he saw that artworks could be supported by seemingly crude supports that remained invisible to the viewer and this was an influence on his work when he returned to New Zealand. In 1993 and 1994 he undertook a number of projects that combined influences of earlier reading on Duchamp with his first-hand experience viewing the spatial referents of and through the *Large Glass* and the surprises that *Étant Donnés* yielded. Between 1993 and 1999 Cullen developed a body of installation projects that reflected his trip to Philadelphia: *Science (Inconclusive evidence)* at the Centre for Contemporary Art, Hamilton (1993); *Recent Discoveries* developed for the Fisher Gallery, Auckland (1994, Figures 3.note136ii and 3.note136iii); *The Discovery of Oxygen*, 1994 and *Gravity/Model for a Hypothetical Space* at the University of Canterbury School of Fine Arts Gallery in 1999. These projects gave Cullen the chance to action his findings in Duchamp's *Large Glass* and *Étant Donnés* at Philadelphia. The visit clearly helped him develop his approach to installation to challenge and defy the visitor's accustomed experience of sculpture in a gallery setting. Additionally, *Science (Inconclusive evidence)* included notations done directly on sheets of glass (Figure 3.note136iv). On this project Cullen writes: 'the inevitable inadequacy and speculative nature of our attempts at understanding or explaining knowledge and experience' (Cullen, from <http://www.paulcullen.net>). *Gravity/Model for a Hypothetical Space* (Figure 3.note136v) was a structure that extended disbelief and raised questions concerning empirical laws we believe are fundamental to our existence.

¹³⁸ Julia Morison, interview with the author, 24 June 2008.

¹³⁹ Schwarz, *Notes and Projects*, 7.

¹⁴⁰ Cited in, Reed, *Developing Language of the Readymades*, 226.

¹⁴¹ Burnham, op. cit., 169.

¹⁴² Morison, Shirley Horrocks and Roger Horrocks, 'Interview with Shirley and Roger Horrocks', Clark and Curnow, eds. op. cit., 89–91..

¹⁴³ Morison in interview with the author, 24 June 2008.

¹⁴⁴ As was typical of her practice, Morison used a lexicon of signs and materials with reference to the layered symbolism of the Jewish kabbalah that linked different media: lead, ash, clay, excrement, reflective foil, blood, mercuric oxide, silver leaf, gold leaf and glass crystals with various qualities and stages in a system designed to structure the relationship between earthly and spiritual realms (also a pointer to the hemispheres of the *Large Glass*).

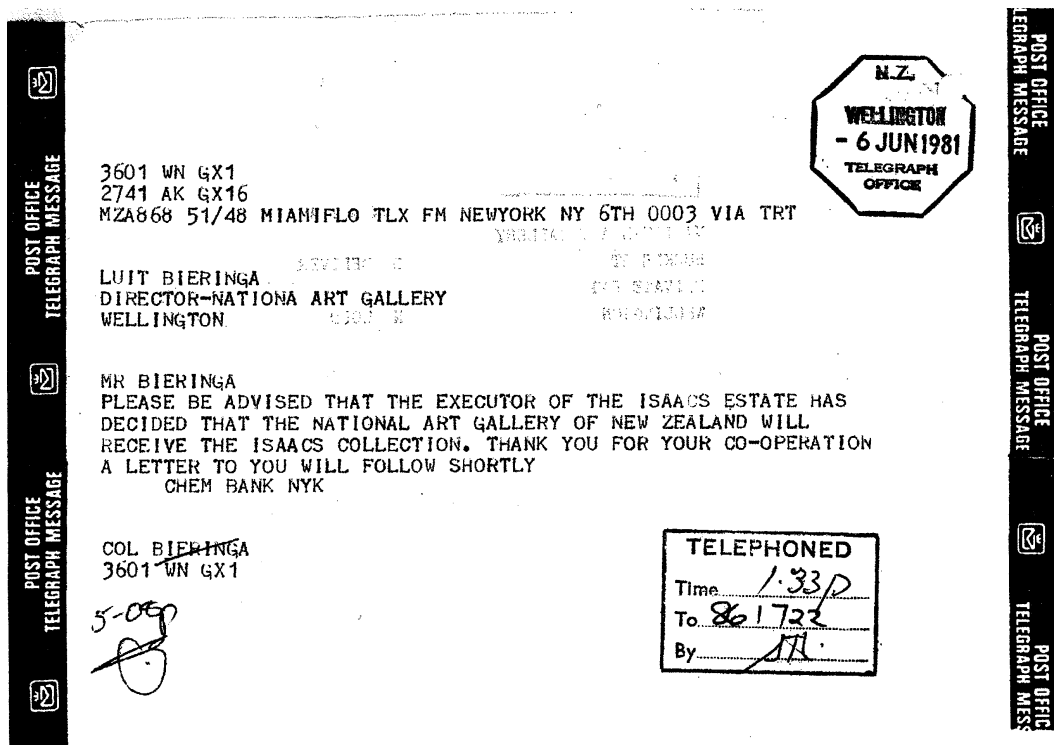


Plate 5.

Chapter Four. The Isaacs' Bequest (1982) and Other Travelling Accounts

'It is a little surprising that anything survives by this artist, a man who refrained from putting a price on himself, who made a gift of his genius for every act of friendship rendered him . . . practically everything that Duchamp made has been treasured by someone—the losses are those things that he happened not to give away'.¹

- Richard Hamilton (1965)

Even the smallest collection of Duchamp's work is crucial. This is because of the relative scarcity of his output and because the exchanges between his lovers, friends and associates reveal the nuances of Duchamp's character and his work. The following account highlights a lost history.

A bequest containing three works by Duchamp and signed books and ephemera was gifted to the National Art Gallery in 1983 by Judge Julius Isaacs (1896-1979) and Betty Isaacs (1894-1971) seen in Figure 4.1.² The following artefacts by or about Duchamp are contained in the bequest: the *Betty Vest* (1961, New York, Figure 4.2); an edition of the *Boîte-en-Valise* (series D 1961, Paris, Figure 4.3); *The Chess Players* (copperplate etching, artist's proof, 1965, New York, Figure 4.4); a signed poster *Hommage à Caïssa* (1966, Figure 4.5); and three first edition publications signed by Marcel Duchamp with personal dedications to the Isaacs. This chapter shows why and how the bequest came about, shedding light on the nature of the friendship between Duchamp and the Isaacs. It also exposes how this bequest, despite the diligence of Duchamp scholarship, led to the virtual disappearance of these works from the record, to shed new light on the fate of Duchamp's work outside the centres of art practice. It offers a new reading on the *Betty Vest* and discusses the significance of the *Boîte-en-Valise* for New Zealand visual art and culture.

In addition to the works by Duchamp, the bequest consists of an eclectic range of more than 80 carved sculptures by Betty Isaacs and 45 amateur

paintings by her husband Julius Isaacs (Figure 4.6). There is also a small grouping of works by the American artist Larry Rivers, and works by two New Zealand expatriates—Frances Hodgkins' *Spring at Little Woolgarston* (1965) and Billy Apple's screen print *Untitled Rainbow* (1965, Figure 4.7).³ The Duchamp items were effectively the reason the bequest was accepted. But this was warranted. Given the small scale of Duchamp's œuvre, unique works by him have rarely been available on the art market.⁴ Such rarity has caused consternation for those wishing to collect works by this important figure. From this point of view, obtaining the bequest made considerable sense. It was a clear sign of the recognition of Duchamp's significance, and the desire to acquire Duchamp's works for the national collection, that the full bequest was accepted for the National Art Gallery.

The gift of the bequest came about because a clause left in Julius Isaacs' will instructed those artworks held in his estate to be distributed to a museum repository in either Italy or New Zealand. New Zealand was chosen because of Betty Isaacs' biographical ties to the country: she had lived in the Hutt Valley, Wellington, as an infant, and, after travelling to England with her family, returned to Wellington between 1903 and 1913 before heading to New York.

Of Duchamp's items the *Boîte-en-Valise* contains 68 unnumbered items enclosed in a light green cloth-lined box and signed by Marcel Duchamp in blue ball-point pen. It is one copy from the series of 30 boxes assembled by Jacqueline Matisse Monnier in Paris, 1961.⁵ The *Boîte* has unique significance for New Zealand art, as discussed toward the end of this chapter.

The Chess Players was gifted by Duchamp to the Isaacs in 1966. The print is an unnumbered artist's proof, inscribed in pencil on the lower left 'épreuve d'artiste', dedicated 'pour Betty and Jules Isaacs' on the lower centre and signed and dated on the lower right 'Marcel Duchamp/1965'. It belongs to a series of etchings engraved after Duchamp's charcoal drawing, *Study for Portrait of Chess Players* (1911). The first series of etchings was a limited edition of 50 proofs printed in black on handmade paper and hand numbered 1/50–50/50, plus 10 artist's proofs.⁶ Duchamp gave one proof of *The Chess Players* to each of the artists contributing to a group exhibition titled

Hommage à Caïssa (Cordier & Ekstrom Gallery, 8–26 February 1966). This show was arranged by Duchamp in which works by artists—hand-picked by him—were sold for the benefit of the Marcel Duchamp Fund for American Chess. Duchamp signed copies of the exhibition poster which features a collage of acceptance cards by participating artists who included Isaacs, Robert Rauschenberg, Jasper Johns, Rosenquist, Méret Oppenheim, Man Ray and René Magritte.⁷

The *Betty Vest* was a waistcoat personally owned by Julius Isaacs. It belongs with three other vests in the series *Made to Measure* (Figures 4.8). Duchamp replaced its existing buttons by sewing on lead type-sets used in the printing industry, so the facing is in reverse, to spell B E T T Y reading from top to bottom. The vest is signed ‘Marcel Duchamp/1961’ in blue ball-point pen on the inside lining. This assisted readymade is catalogued by Arturo Schwarz in *The Complete Works of Marcel Duchamp* as ‘present location unknown’.⁸ He writes, ‘Duchamp designed this vest for Isaacs, a New York jurist and close friend (the occasion of the gift is unknown)’.⁹ My findings have revealed that the vest was presented as a gift to the Isaacs for their 40th wedding anniversary (celebrated on 11 September 1961).

The bequest also holds a number of first edition books with personal dedications made by Duchamp to the Isaacs. These are: a first edition copy of George Heard Hamilton’s and Richard Hamilton’s typographic translation *The Bride Stripped Bare by Her Bachelors, Even* (1960) with a dedication that anticipates receiving the waistcoat: ‘Dear Betty, dear Jules en attendant le gilet, affectueusement Marcel et Teeny’ (Figure 4.9).¹⁰ In 1967 Duchamp penned a dedication to the long union of the judge and the sculptress in *The World of Marcel Duchamp, 1887– (1966)* — ‘Pour Betty et Judge Isaacs/an amicable Institution/et affectueusement/Marcel Duchamp/1967’ (Figure 4.10). And one further dedication appears in a first edition of Robert Lebel’s *Sur Marcel Duchamp* (1959) that reads, ‘Pour Betty, pour Jules Isaacs le magicien des portes qui, pour lui, ne sont jamais ni ouvertes . . . en grande affection, Marcel Duchamp N.Y. Oct. 1959’ (Figure 4.11).¹¹

After getting hold of the judge’s waistcoat, Duchamp attached the buttons to it as a seamstress might, then he returned the rectified garment.

When worn, the waistcoat constitutes a union of sorts with the body. The idea of threading buttons through slits invited the wearer to literalise a long-lasting, erotic union (an amicable institution). The discreet act of tailoring sheds further light on an aspect of Duchamp's œuvre. The four vests in the series were made at a time when Duchamp became influenced by artisanal traditions, and we recall he was working on erotic casts for *Étant Donnés*. A more sustained reading of the *Betty Vest*, Duchamp's hand-made alterations and the erotic is called for.

Like many of Duchamp's works, clues reside in the work's title. The English word 'vest' or 'waistcoat' does not faithfully represent the nuances of *gilét*. *Gilét* is related to the noun 'giletier'—a vest maker or a waist-coat hand, a suit-maker's young protégé.¹² The definition is reminiscent of the professions invoked in the Bachelor realm of the *Large Glass*—Priest, Delivery Boy, Gendarme, Curaissier, Policeman, Undertaker, Flunky, Bus-boy, Station Master. Notable also is the fact that Duchamp drew the nine bachelors in suited attire, with their vests prominent (Figure 4.12).

Tailoring is the subject of earlier works by Duchamp. In 1909, Duchamp drew a caricature *Mid-Lent* (Figure 4.13) which depicts two women seamstresses measuring up and 'fitting' a dress on a mannequin for a client. In 1911, Duchamp painted a fauvist inspired portrait of his younger sister Magdeleine seated at her embroidery, *Apropos of Little Sister* (Figure 4.14). John Golding was the first to suggest that the form of her seated at her sewing became the shape of the Bride's pendu and sting in the *Large Glass*.¹³ An obscure reference to tailoring was an influence for *3 Standard Stoppages*, when Duchamp encountered *Stoppages et d'aton*—a sign hanging above a tailor's shop window. This particular tailor's business was to make repairs to holes worn through the soles of women's stockings and socks. Stoppages were the result of a tailor who filled in holes with cotton. Holes are inconspicuous until clothing is removed. Sewing on lead-type buttons was not a running repair, but an accoutrement, making the *Betty Gilét* an item of dress worn on special or celebratory occasions: after 40 years of marriage the Isaacs were incited to fasten and unfasten buttons.

* * *

The Isaacs lived a block away from the Duchamp's apartment at 28 West 10th Street, Greenwich Village. Their friendship does not feature in any of the literature, and there is no extant correspondence between the Isaacs and the Duchamps.¹⁴ The most direct trace of the nature of their friendship is verified by those items he gifted to them, including the four short personal inscriptions he wrote in publications.

John Cage also met Julius and Betty Isaacs sometime after 1941 in Greenwich Village. By the early 1960s Cage and the Duchamps had formed an intimate friendship; Cage often visited them at their apartment. In an interview with Calvin Tomkins, he remembered, 'I was living in the country then, and I would bring wild mushrooms I had gathered and a bottle of wine, and Teeny would cook dinner'.¹⁵ The Isaacs lived not far away at 21 East 10th Street. Isaacs must have shared reflections of her childhood in New Zealand with Cage (quite possibly over a dinner of mushrooms). In Number 66, just one of his many one-minute read-aloud stories, Cage writes:

Betty Isaacs told me that when she was in New Zealand she was informed that none of the mushrooms growing wild there was poisonous. So one day when she noticed a hillside covered with fungi, she gathered a lot and made catsup. When she finished the catsup, she tasted it and it was awful. Nevertheless she bottled it and put it up on a high shelf. A year later she was housecleaning and discovered the catsup, which she had forgotten about. She was on the point of throwing it away. But before doing this she tasted it. It had changed color. Originally a dirty gray, it had become black, and, as she told me, it was divine, improving the flavor of whatever it touched.¹⁶

Fond memories of New Zealand brought Betty and Julius Isaacs here between 25 August and 15 September 1966.¹⁷ However their visit did not lead to the gift, instead the Isaacs' relationships with the New Zealand Consulate in New York had earlier underpinned the bequest to the National Art Gallery. Here the ground was laid by the New York-based Paul Gabites who in 1964 sent photographs of Isaacs' work to the selection committee of the National Art Gallery. These images were met with 'great interest', but

they could not afford them (adding that 'the members, however, have been made aware of the work of Betty Isaacs and we are that much ahead').¹⁸ It was after Betty's death in 1971 that Julius Isaacs offered her work to the gallery, an act which presaged the later bequest. In 1972 he wrote to Melvin Day, the director of the National Art Gallery, outlining biographical details of Betty Isaacs. Two years later, the selection committee agreed to accept one work, and New Zealand's Minister of Overseas Trade, Mr Walding, accepted as 'a gift to the Government and people of New Zealand' the abstract sculpture *Torso in Bronze* (1962, Figure 4.15).

In 1979 Julius Isaacs died and instructions left in his will asked the executors of his estate (representatives of the Chemical Bank Corporation, New York) to determine a suitable repository for the collection of his art works and related items.¹⁹ Isaacs' will, dated 29 August 1979, reads under paragraph (U) of Article Second:

I give and bequeath all my books and art objects, including paintings, sculpture and drawings to such museums and libraries in this country, Israel and New Zealand, as my executor shall select, to be kept as intact as possible or distributed separately to various such institutions, to be known as the BETTY LEWIS ISAACS and JULIUS ISAACS COLLECTION or COLLECTIONS.²⁰

The initial offer of the estate's collection was sent by L. David Clark (representative executor to the secretary of the Art Galleries and Museums Association of New Zealand on 13 November 1980). Luit Bieringa, then vice-president of AGMANZ and director of the National Art Gallery, had the opportunity to view the estate's objects, works and books in New York with Paul F. Feilzer, the senior trust officer of the Chemical Bank Corporation, in February 1981. Bieringa's intentions were to ensure that 'the sequence from Betty Isaacs and the Judge Julius Isaacs bequest to the National Gallery was a natural one'.²¹ He wrote:

As a young country New Zealand cannot, apart from its superb indigenous cultural assets, boast of rich assets reflecting the art historical developments of the Western world. As such several of the works contained in the Isaacs

Estate, in particular the Duchamp items, will have a significant impact with the art museum collections in New Zealand, whereas their retention in Europe and America will only marginally affect the stature of any significant collection. Given the limited financial resources of our museums the impact of the Isaacs collection will be substantial.²²

With the support of the AGMANZ Bieringa entered into the protracted process of acquisition. Artworks and other related items had been appraised by William Doyle Galleries, Inc., New York, who valued (in US dollars) the *Betty Gilét* at \$20,000, the *Chess Players* at \$2,000 and the *Boîte-en-Valise* at \$3,000. The bequest of Judge Julius Isaacs was confirmed via telegram to Bieringa on 6 June 1981 from the Chemical Bank Corporation (Plate 5), and the Board of Trustees of the National Art Gallery voted unanimously to approve acquisition on 11 June 1981.

The full inventory of the Isaacs' bequest was shipped by Day & Meyer, Murray & Young Corp. Packers, Shippers and Movers of High Grade Household Effects and Art Objects (Figure 4.16), and left New York on the *Malmros Monsoon* on 23 November 1981, arriving in New Zealand on 18 December 1981 through Auckland (another journey for Duchamp's works on an ocean liner). The total freight was comparatively expensive (estimated at \$5,700 US), and approval of the bequest was conditional on the National Art Gallery meeting associated costs for its climate-controlled freight to New Zealand. The shipment reached its final destination at the National Art Gallery in Wellington in February 1982. It took another full year for formal accessioning processes to be completed.

While the bequest was somewhat serendipitous, Bieringa exhibited a presence of mind in securing a small but significant collection of Duchamp's works for the National Art Gallery, especially when the desire to collect works by Duchamp was fervent but the opportunities slim. The bequest belongs to a limited transfer of Duchamp's works to international museum collections.

* * *

So what can be made of the fate of these artworks? An edition of the *Boîte-en-Valise* demands further discussion in relation to the New Zealand context. After 1967 (the Sisler Collection) and 1972 (*Surrealism* at the Auckland City Art Gallery), the Isaacs Bequest is the third time an edition arrived in New Zealand.

In 'Duchamp's *Boîte-en-Valise*: Between Institutional Acculturation and Geopolitical Displacement' (2002), T. J. Demos cites the moment on 5 March 1935 when Duchamp had the 'new idea' of producing 'an album of approximately all the things I produced', explaining:

Again a new form of expression was involved. Instead of painting something new, my aim was to reproduce the paintings and the objects that I like and collect them in a space as small as possible. I did not know how to go about it. I first thought about a book but did not like the idea. Then it occurred to me that it could be a box in which all my works would be collected and mounted in a small museum, a portable museum so to speak.²³

More than delivering many of Duchamp's works in miniature, the *Boîte* seems particularly fitting in the New Zealand context. What does a portable museum signify for cultural reception(s) in New Zealand? Demos highlights three principal ideas that assist interpretation: Rosalind Krauss's 'modernist homelessness';²⁴ Walter Benjamin's notion of photography's ability to 'cancel the art object's auratic originality' (the effects of distancing the viewer from the 'real' image); and, thirdly, what André Malraux believed to be photography's importance 'as a new technology of distribution [where] reproduction promotes a significant widening of public access to works of art whether they be paintings or readymades'. Collectively, the *Boîte-en-Valise* thus entails a reconfigured museum with non-territorial possibilities.

The possibilities of the *Boîte* are vital lessons for artists here. Such is the utilitarian function of a valise for carrying art into and away from this country that the travelling case has become a trope for artists in this country. The *Boîte-en-Valise* is central to this thesis on various counts. Its existence here sparked a key aspect of my research and it was a catalyst for a

consideration of a trope of travel and portability for visual art and culture in this country. Its literal disappearance into a museum collection in a small city in an isolated country at the 'bottom' of the South Pacific effectively meant the works were lost to Duchamp scholars. This fact starkly reminds us of New Zealand's peripheral situation vis-à-vis the centres of culture. Yet, the marginal geographical location where these three Duchamp works are located is arguably an affirmation of the ubiquity of their maker. Rather than simply celebrate their re-discovery, I would argue the fate of these works actually tallies with aspects of Duchamp's practice and this approach would stitch the works back into the picture.

Not for the first time did an example of an artefact by Duchamp's hand cross national borders and arrive in a new context. The Isaacs' bequest is part of Duchamp's navigation beyond the cultural centre. The *Boîte-en-Valise* offers a vital model to a culture that has historically relied on the reproducibility of art and the generosity of 'friends' to participate in wider culture. New Zealand's position in the history of art is necessarily replete with (international) comings and goings of many of our arts professionals to form networks and generate acquaintances, friendships and unions that are the basis of contacts and lines of communication maintained between countries. Though they have largely stayed somewhat dormant—another delay to the reception of his work—it is nevertheless fitting that gifts from Duchamp are, in turn, gifts to New Zealand's National Museum made under the auspices of friends of this country.

* * *

That the bequest was a gift, and the *Boîte-en-valise* is an artefact that enables a trope of travel and portability for New Zealand visual art, aids a discussion of the work and career of the expatriate Bill Culbert (born 1935). Ian Wedde (2009) characterises Bill Culbert's use of found objects as a 'restless, gregarious method [that] resembles . . . Marcel Duchamp's vast catalogue of variations and reissues, though without his mocking signatures, more than it resembles the industrialised multiples of Pop [art]'.²⁵ Culbert's first-hand encounter of Duchamp's work in 1957 and in 1966 became a basis

for his experimental approach to art, whereby his work and love of travel co-exist. His experiments challenge and defy the viewer's perception of two, three and *possible* dimensions.

Culbert studied at the Ilam School of Fine Arts between 1952 and 1956. Soon after, in 1957, he left New Zealand and went to the Royal College of Art in London. He travelled via New York onboard the *S.S. Cumberland*, a freighter that also carried New Zealand export-grade frozen lamb. From the date of departure on, Culbert became an avid traveller, remarking in Duchampian spirit that 'living is travelling'.²⁶ When he arrived in New York he boarded a Greyhound bus to Philadelphia to visit the Arensberg Collection at the Museum of Modern Art. On seeing the *Large Glass*, Culbert recollects that it was a 'crucial moment . . . a shock that was simultaneously of surprise and recognition . . . I saw immediately what this was. It was brilliant. It made everything simple. It changed what art could be'.²⁷ It would be a decade later, though, after he visited the Tate Gallery retrospective in 1966, that Duchamp's influence would manifest itself in his work.

In London in 1964 Culbert made a direct reference to Duchamp's 'Creative Act' lecture when in 1964 he observed: 'The collaboration is as much between spectator and work as between artist and experience [required] to produce the work'.²⁸ This understanding, together with his visit two years later to the Tate, when he met with Duchamp, shifted the direction of his thinking. Although Hamilton's replica of the *Large Glass* took centre stage, Culbert was also drawn (like Adrian Hall) to other replicas in Duchamp's œuvre, as well as a number of relatively obscure and 'peripheral' works on show. Instances were Hamilton's remaking of Duchamp's obscure 1918 *Sculpture for Travelling* installed in a section of the gallery along with *Fountain*, *Hat Rack* and *Trebuchét*; the large horizontal canvass *Tu m'* (1938, Figure 4.17); the small black and white photograph *Cast Shadows* (1918, Figure 4.18) and the *Small Glass* prototype; *Handmade Stereoscopy* and the travelling works *L.H.O.O.Q.* and *Paris Air*.²⁹ The combined aura and conceptual richness of these works must have made a strong impression on Culbert. This was not only due to the discovery of the readymade, but also because he

identified with the cues to mobility inherent in these works that also tallied with his earlier ocean crossings and his love of travel.

A force at the Tate was the revelation of the object's cast shadow, encountered in a number of different iterations. Shadows were manifest via the edition of readymades that cast their respective shadows under lights in the gallery; the painted shadow projections of the readymades *Bicycle Wheel*, *Trap*, *Hat Rack* and those that appear in *T um'*, not forgetting *Cast Shadows*, an extant record of the shadows cast by the suspended readymades in Duchamp's New York studio in 1917. Similarly, *Handmade Stereoscopy* had a strong visual correlation between object, surface and depth invoking spatial perception.

Encountering these works at the Tate played its part in leading Culbert to stop painting and take up perception-based experiments in photography, light and kinetics. Direct experiments were conducted by Culbert in 1968 in a 'visual research' room (Figure 4.19). The experience of seeing Duchamp's *Rotary Glass Plate (Precision Optics)* (Figure 4.20) at the Tate was an influential ingredient, especially in relation to Culbert's *Cubic Projections* (1968, Figure 4.21) that consist of a field of light as installation. Another touchstone is found in Rhonda Shearer's research. She demonstrates that Duchamp's impossible structure in *Apolinère Enameled* may have distinctly influenced the scientists Lionel and Roger Penrose who, in the 1950s, discovered what they termed 'impossible figures' (Figure 4.22). Shearer writes:

in 1958 Lionel and Roger Penrose published a paper announcing their discovery of impossible figures . . . [forming] a new class of visual illustrations . . . perception is less a direct translation of reality than a complex interaction between the eyes and the brain, creating only a limited representation of reality that we have to believe to be true based on our experiences.³⁰

These are strikingly similar to the pyramidal structure in *Handmade Stereoscopy*. They require a relationship between the eye and brain that has a cognitive impact upon the viewer, very similar to Culbert's 1974 *Inner and*

Outer Circle of the Sphere (Figure 4.23). These works further an interest in optics and the use of photography as a tool to document a two-dimensional shadow cast by a three-dimensional form. A decision to turn to photography, as a genuine medium in its own right followed, saw Culbert generate very similar visual fields and optical oscillations.

Culbert's turn to photography to capture such impossible projections—as seen in the photographs *Bathroom Light Unlit*, *Bathroom Light Lit* and in an untitled image (Figure 4.24 - 4.26)—meant he exploited the potential of the camera as a highly portable device for making work. His discoveries were directly observed phenomena in lived situations. Christina Barton positioned Culbert's use of the medium as relatable to the tenets of post-object art:

Culbert's deployment of photography, in both the construction of images and objects, is a crucial instance of that breakdown of discrete media categories, that shifting of attention from object to situation and that downplaying of the role of the artist, which is fundamental to a critique of modernism, to which a specifically conceptualist art was addressed. Culbert's use of light and his admission of photography into his practice . . . sought to get away from the object and its laborious manufacture, to redefine art as a field of research and experiment, a process of participation in life.³¹

In 1979, Culbert took the concept a step further by stumbling upon a remarkable chance discovery. *Small Glass Pouring Light* (1979, Figure 4.27) is a black and white photograph of a small wine glass that sits upon a granite surface. It appears to cast a two-dimensional shadow of a light bulb.³² Here the perception-based experiment requires cognisance of the viewer 'to prove that perception is less a direct translation of reality than a complex interaction between the eyes and the brain'.³³ We have seen that Rosalind Krauss has equated the readymade with a photograph, 'arguing that the readymade and the photograph both point towards the object but remain distanced from it, thus defining themselves, ultimately, in terms of an indexical immateriality'.³⁴ Culbert's use of photography treats the object's shadow as a 'truer' indexical immaterial, transfigured through the

photographic process; an emulsion of light and chemicals combined in a laboratory, that reveal an image over time..

In May 1978 Culbert had travelled back to New Zealand to take up an artist's residency at University of Canterbury in June.³⁵ En route he visited Philadelphia and viewed *Étant Donnés* and, there, on 15 May, he made a sketch of it (Figure 4.28). This enriching experience soon made its mark indirectly on a work made on the isolated West Coast of New Zealand.

On a road trip to the West Coast of the South Island that included visits to the small towns of Blackball, Hokitika and Franz Josef, Culbert found various items used to transport goods (a suitcase and petrol can) and upon returning to the university he pierced these with fluorescent light and put these discoveries into an exhibition of his work held at the end of his residency (Figure 4.29 and 4.30).³⁶ In the accompanying exhibition catalogue *Bill Culbert: New and Recent Works* (a show that toured New Zealand in 1978) there is the addition of an enigmatic drawing juxtaposed with an image of *Hokitika Return Journey* (Figure 4.31). This small drawing covertly stitches Culbert's discovery at Philadelphia of *Étant Donnés* into the frame.

The sketch of the cave entrance was drawn at Franz Josef glacier in a series of drawings and photographs. Although appearing to be natural, like a cave or coal-mine entry, both of which are common on the West Coast, closer scrutiny suggests disquiet. The cave is depicted within a circle, a framing device or peep-hole suggestive of Culbert's encounter with *Étant Donnés* the month before. Later, when Culbert juxtaposed a fluorescent light—a modernised gas-lamp, vis-à-vis Duchamp's bic auer lamp, together with the Franz Josef Glacier— (frozen) falling water (Figure 4.32) —the combined elements allude to Duchamp's last work, *Given: i. The Waterfall and ii. The Illuminating Gas* (Figure 4.33). If the suitcase is a motif for transporting ideas, then Culbert's encounter with *Étant Donnés* was re-evoked with the aids of a suitcase and a camera on New Zealand's isolated West Coast.

The concept of travel and transit was literally the subject of Culbert's *Travelling* (1983, Figure 4.34) that consisted of six various suitcases pierced by vertical standing fluorescent lights. The work suggests passage from one place to another, periods of transit when possessions must be carried

between destinations. In 1990, *Hotel Voyageur* (Figure 4.35) was commissioned as an installation at France's Le Havre seaport, the place from which Duchamp left France on ocean liners on those many occasions in his life. In the same year Culbert's works *Travelling* and *Two Prong Fork* (1976, Figure 4.36) were selected by the German curator René Block for inclusion in the 8th Sydney Biennale: *The Readymade Boomerang Certain Relations in Twentieth-century Art* staged in Sydney, Australia in 1990. Culbert's suitcase found on the West Coast of New Zealand was taken back in concept by the expatriate to London, England—only to return—like a boomerang—to the Antipodes, into the provincial centre of Sydney, where Block chose to test certain relations in twentieth-century art.

* * *

In his review of the 8th Sydney Biennale for *Art New Zealand*, Wystan Curnow integrated Culbert's work into his discussion on the theme of travel. Curnow suggests that Block will have travelled to Sydney with a work by the German conceptual artist On Kawara taken from his personal collection. Curnow implies that Denis Adams's found bus shelter is a site 'in which one may wait with one's bags with no hope of transportation; [this] reinforces the use of travel as a metaphor for the concept of displacement inherent in the concept of 'readymade' art object'.³⁷ Such a theme was not developed in the Biennale itself, and arguably it required a critic from the vantage point of New Zealand to perceive it.

The Readymade Boomerang was a response to the legacy of the readymade, presented very near New Zealand shores. The event is in keeping with the historical narrative of this thesis, appearing in a period that Thierry de Duve characterises as a third-wave return to Duchamp and the readymade.³⁸ Block thought of the provincial location of Sydney to host a history of the readymade to extend as well neutralise the readymade's Eurocentric and American roots. He writes:

We should remember that the theme of this exhibition was chosen to be realised in Sydney—that means *for* the Australian art scene . . . even if the

artistic and philosophical message implied by the inclusion of prefabricated objects and part of today's artistic language is as strongly received in Australia as elsewhere, through its relative isolation, Australia provides a kind of neutral ground for this discussion.³⁹

A number of things emerge here: if prefabricated objects are a part of an assimilated artistic language in the 1990s, received in Australia as elsewhere, this does not necessarily prove a correspondence with Duchamp's motivations and intentions for the readymade. Instead, Block's framework for the Biennale (Figure 4.37) likened the readymade to a 'large stone hurled into a small pond'.⁴⁰ With this analogy Block asserted: 'Not only waves but banks of undulating ripples have radiated from its centre with varying degrees of intensity, and varying consequences, ever since'.⁴¹ Block's model concerned the fate of the readymade after the 1950s and not its origins between 1913 and 1922. A large oversight was that no attention was given to the tour of the Sisler Collection 23 years earlier (including a stop in Sydney). Its omission is compounded because Block proposed the inclusion of a historical component—works by Duchamp, Man Ray and Picabia that date from 1912 to 1921—that had to be cancelled at late notice when the concept was vetoed by the New South Wales Gallery Board, ironically due to financial restrictions and the logistics of transport.⁴² Where the example could not arrive in 1990, it had done so two decades earlier.

Block explains: '*The Readymade Boomerang* reveals a theme which revolves around certain relations in the art of this century. These relations appear not in alphabetical order, but rather as a broad development over 75 years . . . the assertion that certain artistic innovations and concepts are forever in elliptical motion . . . [is an] idea [that] has to be clear by leafing through the catalogue and by walking through the exhibition itself'.⁴³ This open-endedness arguably meant that any number of New Zealand artists might have fulfilled the brief. The five artists who were included were the expatriates Boyd Webb and Bill Culbert and New Zealand based Megan Jenkinson and the artist formerly known as Merylyn Tweedie.

Having overseen the meticulous construction of a replica *Large Glass* virtually by hand in 1964-65, Richard Hamilton's contribution to the *Readymade Boomerang* came by way of a state-of-the-art high-performance computer, the limited edition DS101 (Figure 4.38). A year later in 1991, in New Zealand, Billy Apple selected a state-of-the-art 1960 AJS 7R 350cc classic British racing motorcycle and presented it for exhibition in his mini-retrospective *As Good as Gold* at the City Gallery, Wellington (Figure 4.39). Hamilton's and Apple's works operate in a long tradition of readymade gestures; both artists were part of the 1960s and '70s' neo-avant-garde but with their early 1990s efforts they are characterised as 'post-modern'; a moment when Apple's work would not have been at all out of place in Block's 1990 event.

Reading the readymade on the margins is not straightforward. The New Zealand born Bernice Murphy, then director of the Museum of Contemporary Art Sydney, wrote an important essay in the catalogue to the *Readymade Boomerang* that places Duchamp's legacy in relation to post-modern and postcolonial theory and practice as it was then being played out in the Antipodes. One proposition she suggests in 'Marcel Who? (The Readymade in the Context of the Province)' (1990) is that a particular (indigenous) understanding of the readymade can be considered in the province in view of New Zealand's geographical isolation and cultural detachment from international traditions. Like others, she suggested that the province inherited its culture from the centres of art production (New York, North America, Europe) in a second-hand fashion, hence the readymade was 'allreadymade' by the time it arrived in New Zealand. On this aspect, Murphy wrote: 'By the time the Duchampian Readymade arrives in the province, its meaning is already transformed by the conversionary effects of its long passage from the centre'.⁴⁴ She also acknowledges how precedents will be taken up differently across cultures in terms of different peoples' relation to the powerful authority of the ('imperial') centre. One conclusion she draws is that various histories do emerge, yet these can go unspoken and unrepresented. She writes:

The discourse of racial minorities presents somewhat different questions from that of the margins and peripheries within a dominant culture's systems of validation . . . The discourse of the margins or periphery . . . are somewhat different from the discourse of the minority. The discourse of the periphery, as constituted from the periphery, assumes the centre as a place of surfeit and plenitude. And yet other, differently resistant discourses arise within and find a transit through the space of so-called centres of culture.⁴⁵

Though Murphy omits the Sisler Collection exhibition in 1967 or the Isaacs Bequest, when the readymade did arrive in the province in a primary and unmediated fashion, she correctly asserts that the assimilation of readymade sign systems carries new meanings when 'inserted into quite different cultural contexts'.⁴⁶ This proposes that meaning is relativistic (post-modern). Here, relativism is historically discursive: the post-modern artwork is not trusted as holding a discrete source of meaning, nor is its individual author (after Duchamp/Barthes) a privileged source; nor are events in history judged to unfold in a neat progression based on cause and effect. A relativistic approach does not adhere to a singular or linear account, but through subjects' relations to one another. Thus a widening of the field has now taken place. If the Isaacs Bequest demonstrates the flow of culture from centre to margin, the reception of the *Boîte-en-Valise* in the province proposes a two-way flow that suggests that cultural transmission is omnidirectional. My reading of Culbert and the *Readymade Boomerang* also suggests that subsequent events can re-orient historical narratives to rethink their significance from the periphery. Artists are now exploring new forms of installation art that offers new readings of Duchamp for the 1990s. Here the artist formerly known as Merylyn Tweedie and Giovanni Intra were well aware of the 1990s return to Duchamp where my discussion turns now.

¹ Richard Hamilton, 'Introduction', *Not Seen and/or Less Seen of/by Marcel Duchamp/Rose Sélavy 1904-64*. (New York: Cordier & Ekstrom, Inc., 1965), unpaginated.

² Betty Isaacs was born Ettie Lewis on 2 September 1894 in Hobart, Tasmania. She was one of four children to Annie Lewis (née Cohen), a New Zealander, and Henry Lewis, an Australian, who were married in Hobart in 1882. When Henry died in 1896, the family (Annie and children Gabriel, Rachel, Ettie [Betty] and Rosalie) were brought by Betty's grandparents, Mr. and Mrs. Benjamin Cohen, to Wellington where Betty was educated. Betty's mother married a second time to Maurice Ziman, and together they began a new family, eventually having three children. In 1902, the family travelled to London and New York, returning to Wellington in 1903. Soon after, the family suffered two tragic setbacks with the deaths of Betty's youngest sister Rosalie in 1905 and her 49-year-old mother Annie in 1906. Betty stayed in New Zealand for seven years, completed her secondary education and then, at 19, left for New York in 1913.

Biographical details have been difficult to establish. I traced a contact through Julius Isaacs' letter dated 10 October 1972 to Melvin Day (Betty Isaacs Collection's File, Te Papa) to descendants of Betty Isaacs Rob Goldblatt, E-mail to the author 17 April 2005; and David Heinemann, interview with the author, 30 May 2005. When she arrived in New York, Betty changed her surname from Ziman reverting to her original family name. She trained and then worked as a librarian between 1915 and 1918. For a period, she was at the New York City public library where she met Julius Isaacs, who was studying law. Judge Julius Isaacs was a patron of the arts, particularly of music and writing. After studying at the City College, City University of New York where he was valedictorian and class president in 1917, he trained in law and his public service began in 1934. During the 1940s he became acting corporation counsel of the City of New York and was appointed as a New York City magistrate by Mayor Fiorello H. LaGuardia. In literary circles, Julius Isaacs managed an exhibition of another important New Zealand expatriate, the writer and novelist Katherine Mansfield, for the 34th annual International Congress of the P.E.N. Club, entitled 'The Writer as Independent Spirit' (June 1966). See 'Historical Sketch', *P.E.N. American Center Archives*. Princeton University Library, Retrieved 4 June 2005 from,

<<http://libweb.princeton.edu/libraries/firestone/rbsc/aids/pen.html>>.

³ That these works were in their collection, with a high probability that Duchamp saw them in the Isaacs' home, is proof of a connection to Duchamp's circle in the 1960s.

⁴ Naumann discusses Duchamp's relation to the art market at length in 'Duchampiana II: Money Is No Object', *Art in America* (March 2003): 67-73, and in 'Marcel Duchamp: Money Is No Object. The Art of Defying the Art Market', *Tout-Fait: The Marcel Duchamp Studies Online Journal* 2 no. 5 (2003).

⁵ Schwarz, *The Complete Works*, 764.

⁶ *Ibid*, 853.

⁷ The example signed by Duchamp in the Isaacs Bequest was found at Te Papa in November 2011 following information the author provided to the museum.

⁸ The author corrected the record, see 'Lost'n'found: The Betty Waistcoat and Other Duchampian Traces', *Tout-Fait: The Marcel Duchamp Studies Online Journal* (2007).

⁹ Schwarz, *The Complete Works*, 808-9.

¹⁰ 'Dear Betty, dear Jules while waiting for the vest, affectionately Marcel and Teeny'. Thanks to Patrick Laviolette for his translation.

¹¹ 'For Betty, for Jules Isaacs the magician of doors which, for him, are never not opened... with great affection, Marcel Duchamp N.Y. Oct.1959'. Thanks to Patrick Laviolette for his translation.

¹² Thanks to Patrick Laviolette for encouraging this line of translation from the French 'gilétier'.

¹³ John Golding, *Duchamp: The Bride Stripped Bare by Her Bachelors, Even*, (London: Allen Lane Penguin Press, 1973), 44.

¹⁴ Francis M. Naumann, one authority on Duchamp's personal correspondences, writes 'I have never come across any references to Judge Julius Isaacs or to Betty Isaacs in my research through the extant Duchamp correspondence'. E-mail to the author, 4 April 2005.

¹⁵ Calvin Tomkins, *Duchamp—a Biography*, 411.

¹⁶ John Cage, Article 66 from, *Indeterminacy: new aspect of form in instrumental and electronic music*. Retrieved 6/10/2007 from, <http://www.lcdf.org/indeterminacy/s.cgi?n=158>.

¹⁷ They were very supportive of New Zealand arts. In New York, on occasions, they dined with and entertained the New Zealand Minister of Foreign Affairs, and over the years entertained other notable New Zealanders at their New York home, including: Paul Gabites and Richard Taylor (New Zealand Consular-Generals); Sir Thaddeus McCarthy (Judge and President of the New Zealand Court of Appeal); John Hopkins (symphony conductor and co-founder of the New Zealand National Youth Choir); and the New Zealand expatriate artists Douglas MacDiarmid and Billy Apple, who met Duchamp at the Isaacs home by invitation.

¹⁸ Stewart MacLennan, Personal Correspondence, Letter dated 24 September 1964 to Paul Gabites. TPA: MU00000-4-23-2.

¹⁹ David L. Clark, letter dated 13 November 1980 to Cpt. J. Malcolm. Ibid.

²⁰ Judge Julius Isaacs, 'Receipt and Release of the Bequest of Judge Julius Isaacs dated November 9 1981 to the National Art Gallery of New Zealand.' Ibid.

²¹ Luit Bieringa, interview with the author, 17 May 2005.

²² Luit Bieringa, letter Dated 20 May 1981 to L David Clark Jr. Ibid.

²³ Demos, 'Boîte-en-Valise: Between Institutional Acculturation and Geopolitical Displacement', 13. In *The Exiles of Marcel Duchamp* Demos cites the influence of the musée imaginaire on the Boîte (refer, 32-38).

²⁴ See Rosalind Krauss, 'Forms of Readymade: Duchamp and Brancusi', in *Passages in Modern Sculpture*, (Cambridge Massachusetts: MIT Press, 1977), 69-104. Here, both Brancusi's abstract forms and Duchamp's readymades redefine the traditional work of sculpture, becoming a 'sitelessness, homelessness, an absolute loss of place'. Ibid, 15-16.

²⁵ Ian Wedde, *Bill Culbert Making Light Work* (Auckland: Auckland University Press, 2009), 18.

²⁶ Ibid, 15. This expression is part of the material concerns of Culbert's 1962 assemblage *Horizontal Movement I* (Figure 4.note26).

²⁷ Ibid, 27.

²⁸ Encountered by Culbert in *Art News* 56, no. 4 (1957): 28-29. Quoted in Wedde, op. cit., 23. Original source is Anthony Millet's 1964 article 'Culbert the Painter' in *Gong* magazine, London.

²⁹ These works are the exhibition items 126-135 in the Tate Retrospective Catalogue, *The Almost Complete Works of Marcel Duchamp* (London: Arts Council of Great Britain, 1965).

³⁰ See Shearer, op. cit. Penrose's impossible figure was published in 1958 and disseminated widely in both the academic and popular press at a time when Culbert was studying in London.

³¹ Barton, 'Mon Soleil: Considering Photography in the Work of Bill Culbert', in Lara Strongman, ed. *Lightworks: Bill Culbert* (Wellington: Wellington City Gallery, 1997), 17-18. Barton writes, 'The juxtaposition of shadow and form threaten both to

dismantle the coherence of three-dimensional space, and to undermine the very substance of matter itself.

³² 'Culbert noticed that a certain angle of light on the glass produced the shadow profile of a light bulb on the same scale as the light vessel'. Wedde, op. cit., 01.

³³ Shearer, op. cit.

³⁴ Quoted in Chrissie Iles, *Marcel Duchamp/Man Ray: 50 Years of Alchemy*, 35.

³⁵ This was at the invitation of Ted Bracey. Both were fellow students at Ilam in the 1950s.

³⁶ *Bill Culbert*, Ilam School of Fine Arts Gallery, University of Canterbury June 1978. Works were also freighted out from London to appear in this exhibition. The idea of piercing an object with a fluorescent light was first done early in 1977 with *Bread Suitcase* (Figure 4.note36).

³⁷ Curnow, 'The Readymade Boomerang—A Visit to the 8th Sydney Biennale', *Art New Zealand*, Spring 1990, 98.

³⁸ In de Duve, *Kant After Duchamp*, (Cambridge Massachusetts: MIT Press, 1996). De Duve's book is an aesthetic treatise that begins with the analogy that Martians have travelled to earth and encounter art for the first time.

³⁹ Block, *Art is Easy: Certain Relations in Twentieth-century Art* (Sydney: Gallery of New South Wales, 1990), 14.

⁴⁰ Ibid, Preface, inside front cover.

⁴¹ Ibid.

⁴² Ibid, 10. Block cites that he was compromised by forces that the director 'cannot influence: the partner institution and the budget', citing 'the heartbreaking decision to withdraw completely the historical exhibition from the Biennale'.

⁴³ Ibid, 9. Such is the danger of the generic nature of this commentary, together with the curatorial framework proposed by Block, that they do not necessarily assist the Duchamp historian; arguably they only increase the anxiety of influence of the meta-figure. Contrary to these approaches, in this thesis I resist a theme of a paradigmatic 'certain relations,' that emerges when the readymade is predicated on 'prefabricated objects'.

⁴⁴ Murphy, 'Marcel Who?', in *Art is Easy: Certain Relations in Twentieth-century Art*, 112.

⁴⁵ Ibid, 111.

⁴⁶ Ibid, 113.

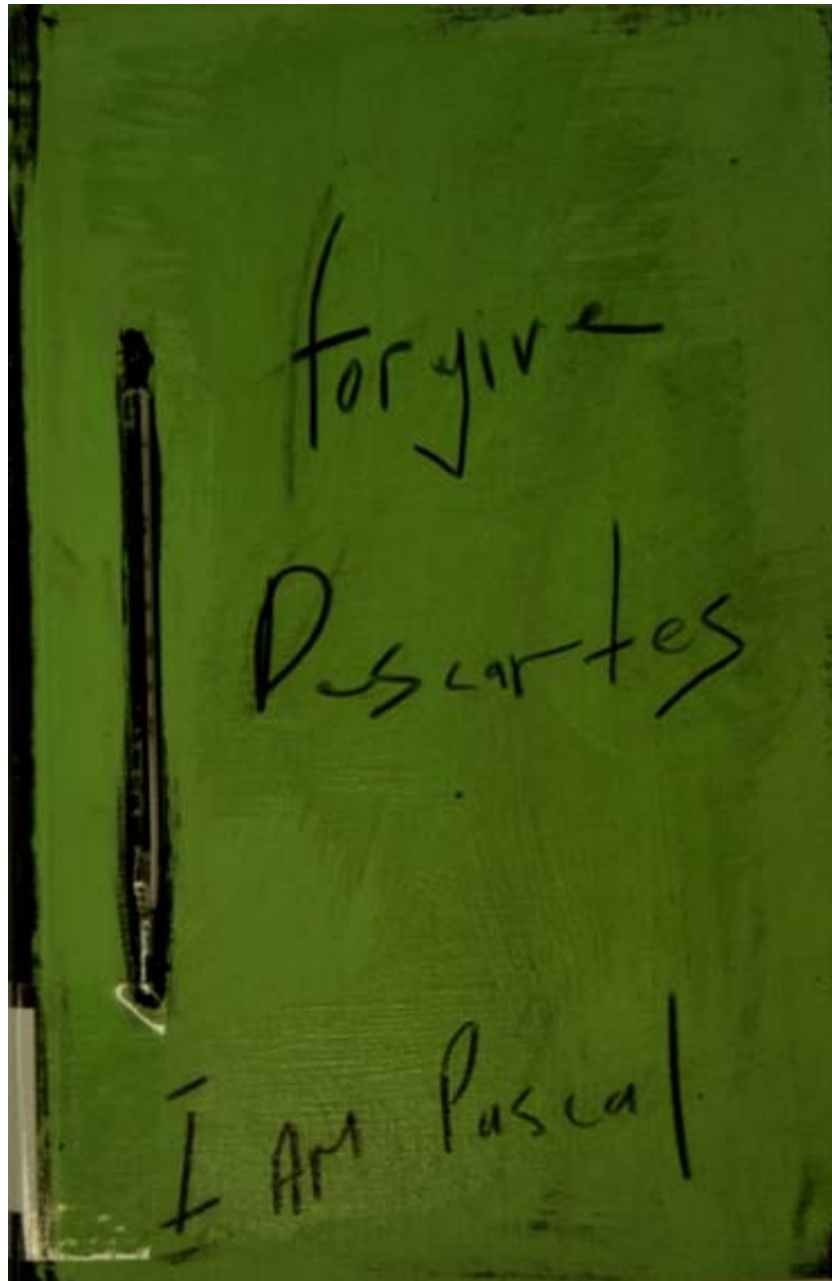


Plate 6.

Chapter Five: Widening the Field

In the early to mid-1990s, Duchamp's legacy was pivotal to the post-modern era: the readymade underscored a crisis to the original; the implications of his 'Creative Act' (1957) broadened the way a work of art was both determined and defined; and Duchamp/Sélavy became a decisive touchstone in the 1990s for contributions made by woman writers, theorists and historians to third wave feminism. Twenty years after 1970s' practices, epistemic challenges to reality arose in the late 1980s and 1990s that stimulated new approaches in the visual arts. As explained by Jean-François Lyotard, post-modernity represented a discourse devolved of metanarratives: a paradigm shift unbounded by a total concern for truth.¹ By drawing upon Duchamp's precedent, the post-modern work of two New Zealand artists, discussed below, was a new 'sculpture' in an age of doubt and scepticism.²

The first half of this chapter offers a reading of four bodies of work made between 1975 and 2001 that register a shift in artistic practice from the artist formerly known as Merylyn Tweedie (b. 1953) to the construction of 'the artists', L. Budd and et al. These are: a body of photographs made in 1975-76; a collage series titled *The Story Of...* (1990); an assisted readymade *Forgive Descartes I AM Pascal* (1996) and an installation titled *Simultaneous Invalidations* (2001). The change from the artist formerly known as Tweedie to *et al*³ is less about an artist who altered their name, than a process of historical decision-making. Duchamp's construction of the multiple personae is precedent for this slipperiness. Destabilisation is not isolated to history. The ways in which information is categorised as a form of spectacle is integral to *Simultaneous Invalidations* and the subsequent work of et al.

The second half of this chapter discusses two installation projects by Giovanni Intra (1968-2002). For these, Intra enlisted examples drawn from Surrealism, including relatively obscure examples of Duchamp's work. He held a sceptical view toward science, culture and religion; and used references to the medical (abject) body and the clinic transferring these to

the art gallery. Intra referenced the exile when making sense of his own departure from New Zealand to Los Angeles in 1996 (he died in New York in 2002). In Rosalind Krauss's terms, by investing installation practices with new possibilities, the artist formerly known as Merylyn Tweedie, 'the artists', L. Budd, et al, and Giovanni Intra 'abandon[ed] traditional supports in favour of strange new apparatuses' that extended the spectator's experience and widened the frame of the gallery.⁴

* * *

'It has always been a hobby of mine to object to the written I, I, I's on the part of the artist'.⁵

- Marcel Duchamp

'I'm talking to M Tweedie. Who is she anyway?'.⁶

- Sylvère Lotringer

'M Tweedie is deceased. All reference to her has been removed'.⁷

- P Mule

In April 2008 *The Estate of L. Budd—Catalogue of Extant Works* was published.⁸ The foreword is written by the Auckland University academic P. Mule, one-time associate of the artist L. Budd. Nowhere in the catalogue does the reader obtain clear biographical information on L. Budd and in lieu of a title for each of the works reproduced, a reference code (e.g. CC423150.411) appears as a caption to cross-reference with an appendix titled *Annotations*. Yet in this section either no date is given or information about works is falsified. Past reviews on the work of L. Budd appear in the publication but these are fabricated or altered to the extent that the reader gains no sustained sense of critical commentary or appraisal of Budd's work. Writing by other authors appears throughout the volume, and someone has been through each copy and added marks with a red felt pen. This was not done by L. Budd because it is known 'she' died sometime in 2005. In Helen Molesworth's terms, *The Estate of L. Budd—Catalogue of Extant Works* 'destabilises' the discourse of art history.⁹

'the artists': To align with a Duchampian gesture is to align oneself with the most important artists in the twentieth century. So I wouldn't want to say that the group is trying to make a Duchampian gesture, but [pause] . . .

SL: But the group was affected by Duchamp.

'the artists': Yes the group was certainly affected.¹⁰

In response to a question of influence 'the artists' mitigate the anxiety of influence of the meta-figure Duchamp. When reading the interview transcript between Sylvère Lotringer and 'the artists', it is impossible to put a face to 'the artists' and difficult to ascertain really who is speaking. Here, there is a similarity with Duchamp's artistic context and intention, as Amelia Jones explains:

The source of tensions in Duchamp's 'meaning' or artistic 'intention' as we 'know' him is not to be located within Duchamp as a living subject at all. It resides rather at multiple sites: in the gaps between the maker, the making of the object, the object as it exists in the world, and the perception, reception, and codification of the object through interpretative analysis.¹¹

Gaps between the maker, the 'making' and the context of the object (first) appeared in Duchamp's œuvre in a 1917 letter he wrote to his sister Suzanne: 'A female friend of mine, using a male pseudonym, Richard Mutt, submitted a porcelain urinal as a sculpture'.¹² The everyday object is interpreted as sculpture and four identities are present: Duchamp the writer; Suzanne the receiver; an unnamed female subject (presumably Beatrice Wood);¹³ and the persona Richard Mutt. How Duchamp transferred his authorial 'power' to others challenged the notion of the singular author tradition; he defied categorisation by appearing in different manifestations throughout his career. 'It has always been a hobby of mine to object to the written I, I, I's on the part of the artist',¹⁴ where Molesworth proposes that this questioning of 'I' results in:

an œuvre marked by a proliferation of aliases; a deliberate use of linguistic shifters; an emphasis on language and the self as both shared and constructed . . . all concerns that point toward a consistent questioning of the category of 'I'.¹⁵

Does the artist who avoids the category of 'I' also evade categorisation in art history? Writing a history on any artist must bear witness to the individual central to it. But this is not always a straightforward matter. First there was Merylyn Tweedie, an artist now relegated to history. 'The artists' first emerged around 1986 as makers of collage and book projects, at a similar time Popular Productions was established as a company that made short films;¹⁶ then around 1990-91 Blanche Readymade appeared who 'blonded' objects, and from this agency BuddHoldings Ltd. and C.J. Craig and Sons were established to scout, purchase and trade in second-hand mass-produced domestic wrought-iron objects (such as pot plant holders and magazine trestles). merit grötting appeared from Berlin and completely 'whited' out the Peter McLeavey Gallery in Wellington, including the dealer's cherished antique chaise longue; Lillian Budd was selected readymade from the cover of a work of fiction titled *Winter Snow* (Figure 5.1) and L. Budd has been used as a shortened alias (who continued until 2005).¹⁷ In 1997 the critic P. Mule gained tenure at University of Auckland and in 1998 P. Void established a hub of cyber-space noise and communication at Auckland's Artspace, before et al facilitated *Simultaneous Invalidations Second Attempt* at the Robert McDougall Annex Basement in June 2001. It was in this investigation that et al called up(on) a recording of Duchamp. It was invoked amongst other noise—like a séance—in the exhibition space: Duchamp's disembodied voice from the past—'the first one was in 1913, it was a bicycle wheel . . . an ordinary bicycle wheel'—an utterance that is the origin of his first readymade.¹⁸ It is a backtrack that conjures a fundamental shift in art history.

SL: let's backtrack a little bit: who are the other characters? Do they have a childhood?

‘the artists’: Their biographical details are left unknown because the less you know about an identity the less you can construct or categorise a person.¹⁹

Leaving out information severs the present from the past (we have witnessed this in Barrie Bates becoming Billy Apple). In the introduction to this thesis Helen Molesworth’s argument on the readymade’s resistance to categorisation was established. To return to this discussion in regard to the construction of identity:

Duchamp’s work exhibits a high level of ambivalence with regard to the concept or status of ‘identity’ . . . ‘Duchamp’ points to a suspicion, not only about the stability of identity, but a more general scepticism about the primacy of the concept of identity . . . with regards to cultural production.²⁰

This scepticism of the primacy of a single identity is an irony that was borne out in the construction of Rose Sélavy. We recall there are four identities in the photographic construction of the identity Rose Sélavy: Duchamp, Man Ray, the appearance of Duchamp’s alter ego Sélavy, and Germaine Everling who extended her hands and arms into the frame from behind Duchamp. Sélavy is not simply Duchamp dressed-up. Rose Sélavy is polysemic: a construction that is not fixed to one author. Amelia Jones observes that significant to the cultural formation of post-modernism, ‘[Duchamp] encouraged his placement as an authorial figure paradoxically at the origin of an alternative practice declaring the ‘end’ to modernism with its reliance on fixed authors and intentionality.’²¹

Beginning in 1975, Tweedie’s work demonstrated an understanding of the move away from fixed authorship and intentionality, which also meant a shift in disciplines: ‘my development from sculpture into photography [...] extended the idea of form disintegration in a photographic sense [and] utilised one of the obvious peculiarities of the camera, that is, the variable shutter speed.’²² Where the photograph had played a critical role in the construction of Sélavy, and in other instances of capturing a succession of Duchamp’s outward changes between 1918 and 1921, Tweedie similarly

exploited the mechanical apparatus of the camera to provoke indeterminacy (Figure 5.2–5.4 and 5.5).²³ By deliberately moving the camera when taking a photo, a distortion occurred meaning full control over her work was not maintained. This resulted in unpredictable images, between the presence and absence of the subject, revealed only when developed and printed. Here the shutter is akin to Duchamp's 'infra-thin', 'a world understood through cuts of separations', a liminal state between one matter and another.²⁴ Twenty years after Tweedie's experiments, the photographer Jeff Wall (1997) claimed that 'in addition to the photograph being defined by the frame, it could also, or perhaps more appropriately, be defined by the shutter; that is, as an instance plucked from a temporal continuum'.²⁵ Using the shutter to define her work, Tweedie's 1976 series of photographs challenged fixed gender stereotypes by capturing her role-playing and cross-dressing, and in a state of hysteria (coda for a feminist position).²⁶

In the late 1980s and throughout the 1990s Tweedie began reading and studying Julia Kristeva's contribution to third-wave feminism. Here she recognised the opportunities to repudiate the rigid construction of identities and to embrace the polyphony of gendered voices.²⁷ Molesworth, Lucy R. Lippard, Molly Nesbit and Rosalind Krauss have all situated the co-authorial transference of Duchamp/Sélavy in their respective articles, and at times done so to polemical ends. Their arguments are instructive of third-wave feminism's efforts to deconstruct assumptions and knowledge that is singular and instead to foster pluralism and the unfixing of gender stereotypes. At least in one respect the legacy of third-wave feminism means women authors speak to oppose and find alternatives to patriarchal ideology—they do this by uttering their own new language (Figures 5.6 and 5.7). In 1991, during its height, Christina Barton wrote in reference to Tweedie's work:

Tweedie is well aware that visual representation has served to confirm a construction of subjectivity centred on a unitary (phallic) author/creator. She avoids any system of representation that would give authority to that subject or objectify that which the author desires. As herself, Tweedie poses an alternative. Thus, she uses a multitude of voices, adopts a variety of speaking

positions. First, second and third person, singular or plural, 'she' is many and one.²⁸

At this moment Tweedie adopted collage as a means to deconstruct women's experience in patriarchal society. Collage is a highly adaptive medium and 'the artists' were born out of it in the 1986 book titled '*the artist prepares*' (Figure 5.8). Thereafter 'the artists' went on to produce a prolific number of collages. A series titled '*The Story Of...*' made between 1989 and 1990 is both the culmination of this period and a new departure.

The methods used in combining objects and large photocopied text-works are symptomatic of the end of medium specificity in art. There was a global upsurge in installation practices which variously furthered the spectator's role in art (as first witnessed in New Zealand in Jim Allen's projects 15 years earlier). The artists' use of assemblage in exhibition spaces was also an important playing out of the concept of difference. Derrida's post-structuralist theory announced a cultural heterogeneity in which phases of meaning differ from each other, the spoken and written word are both the same yet different. In fact words can never themselves stand for intended meaning without recourse to other words that differ from them.²⁹

Being 'neither wholly present nor wholly absent'³⁰ '*The Story Of...*' (1990, Figure 5.9) rhetorically provokes a desire for both continuation and closure. The story of what, of whom, of where? At first, the inscription suggests that it should tell the story of the piece: why the parts have come together and what they tell us about their maker.³¹ Figure 5.10 is *The Story of the Boundless Universe* represented the artists formerly known as Tweedie in *The Readymade Boomerang* in 1990, and Figure 5.11 is the accompanying diagram published in the Biennale catalogue. Both beg the question: Which are the artists? Whose words are really being used or relied on by the artists to establish meaning? Consequently (with the aid of hindsight) the series *The Story Of...* anticipates the future stories of many un-fixed authors: blanche ready-made trust, Lilian Budd, L. Budd, lionel b, lionel gootschalk, marlene cubewell, constance strange, merit gröting (Figure 5.12), minerva betts, mythic investments (nz) ltd., Blanche Magdelene Readymade, BuddHoldings,

C.J. Arthur Craig & Sons, popular productions, P. Void, P. Mule, roland welles, William brightly rands, et al (and others).

In her analysis of the Russian philosopher Michel Bakhtin, Julia Kristeva argues that:

[polyphony] is . . . the consequence of the language-user becoming '[her]his own otherness', and thereby 'multiple and elusive, polyphonic'. Polyphony . . . is understood as an open and undecided intertextual space, in which the 'character' is nothing more than a discursive point of view of the 'I' who writes through another 'I'.³²

In search of an open-ended model of cultural production, L. Budd's assisted readymade *Forgive Descartes, I AM Pascal* (1996, Figure 5.13) poses a comparable set of philosophical intents that simultaneously moved 'the artists' project forward. The work takes a fictional book—Wendy Haley's (1994) popular thriller *This Dark Paradise*—selected from the veritable sea of mass-produced books, and blacks out all but the word 'Paradise' on its spine. The book is painted all over in an institutional green, and scrawled on the cover is 'Forgive Descartes, I AM Pascal' in black charcoal. A thermometer is placed into a slot that has been cut into the book's front cover. The first pages read: 'choices: if it is certain that we shall always be here,' and the main pages, the substance of the book, are all glued firmly shut. The philosophical position declares difficulty to know how to approach this book: a thermometer placed in a cover takes the temperature of words.³³

The thermometer accords with Duchamp's inclusion of a thermometer in his assisted readymade with the curious title *Why Not Sneeze Rrose Sélavy?* (1921, see Figure 1.26). A thermometer measures conditions of the environment and the onset of fever, which at times has the symptom of sneezing, yet Duchamp's title is a dichotomy: one cannot sneeze at will. Experience unsettles the foundation of certainty in knowledge; sneezing represents a random and involuntary function (Pascal) as opposed to reasoned thought (Descartes). The main object in the work is a birdcage. But it is not as straightforward as first appears. It is an impossible structure that

deceives the eye. On her perception of *Why Not Sneeze Rrose Sélavy?* Rhonda Shearer tells us:

The wires across the top edge have obviously been clipped off and cut to reduce the size of the cage . . . we are now looking at an impossible birdcage. Examine the object non-retinally and try to imagine a bird that could fit within this cage.³⁴

Within it are 152 cubes that seem like sugar, but are in fact made of marble. So when the object is lifted a deception occurs between the mind's reason and bodily, sensory, experience. Similarly, L. Budd's book defies expectation. Where Descartes believed the senses could betray the mind's deduction, Pascal held the belief in the role of external phenomena to understanding knowledge.

This is partly explained in a 1967 exchange in which Pierre Cabanne asked Duchamp if he believed in God. Duchamp replied that God is an 'invention' than asked if Cabanne knew 'the story of the Viennese logicians'. He continued:

The Viennese logicians worked out a system wherein everything is, as far as I understood it, a tautology; that is, a repetition of premises. In mathematics it goes from a very simple theorem to a very complicated one, but it's all in the first theorem. So, metaphysics: tautology; religion: tautology: everything is tautology, except black coffee because the senses are in control!³⁵

Duchamp's analogy concerns the primacy of the senses to knowledge.³⁶ L. Budd also nominated the primacy of the senses to ascertain knowledge, the basis of *Simultaneous Invalidations Second Attempt* (2001, Figure 5.14 and 5.15). The title suggests a cycle of scientific experiments by a group called et al in which the spectator's direct phenomenological experience was crucial. When it was installed in the basement of the Robert McDougall Art Gallery Annex, the spectator descended beneath the ground, and once there, their sight adjusted to a semi-lit environment before an apparent mess was revealed in front of them. The main components were a number of three-

legged tables, each with intricate data graphs pertaining to empirical data and a speaker atop their surfaces announced a fragment from an audio recording of Marcel Duchamp's 1957 Creative Act lecture. Was this a polemical reprise? Repetition of useful fact, or tautology on audio loop?

the first one was in 1913, it was a bicycle wheel . . . an ordinary bicycle wheel.

Duchamp's disembodied voice from the past was played in the present to signal the fate of the readymade within the terms of infinite regress, forever expanding, having lost sight of its origin. In Molly Nesbit's words, the unknown origin of origins: 'What shape does knowledge take? What words? What, unrecognized, falls and stays? Depth? How to *know* the tomb, the sea, the deaf rhythms in stones? *What* to know'?³⁷ How and what to know has been an ongoing philosophical concern of the collective et al since 2001.³⁸ In their projects the scope of knowledge and the systems by which knowledge is stored, circulated and disseminated is staged as spectacle. Here *Simultaneous Invalidations* was experienced as a pseudo-knowledge laboratory. Jonathan Bywater explains:

As a restaging of a failed experiment, a second attempt, this is not a particular instance but a mock-up of science's experimental method in its general features. Science desires the authority and security of a repeatable result. Et al, however, raises the spectre of the failure of this underlying logic . . . et al's machine . . . resembles an experiment without yielding straightforward results . . . In all cases ordering is gone to seed . . . showing us that order is always incomplete, always partial and failed. It seems here the operation of infinite regress is recognisable.³⁹

Science enters a multiplicitous game whereby et al offers no single determinate. Here, et al is near the socio-political worldview of Deleuze and Guattari who view the system as being everywhere as a direct result of late capitalism. The system is a massive machine that 'is at work everywhere, functioning smoothly at times, at other times in fits and starts. It breathes, it heats, it eats. It shits and fucks. What a mistake to have ever said the id.

Everywhere it is machines . . . a system of interruptions or breaks'.⁴⁰ Et al is a critique of institutional and economic power. Akin to the establishment of polyvocal voices and multiple identities, et al's *Simultaneous Invalidations* paralleled the wider socio-political shift from the principle of a panoptical, single point of (un)verifiable power, to polycentric flow. Surveillance is a technological response to societal change, such that institutional power has become far more covert in a post-terrorist/intelligence world—now traced in people's everyday actions.⁴¹ The installations of et al have emerged polycentric—their systems of representation interface with hybrid platforms: cyber-space together with a phenomenological basis to spectacle in which it is unclear who is instructing—who is seeing—whom.⁴²

The shift from the artist formerly known as Merylyn Tweedie (b. 1953) to et al has been discussed in a necessarily limited manner. Even so, with touchstones to Duchamp's precedent the discussion has highlighted a consequential transfer from singular authorship to multiplicity and the polyvocal that has paralleled the shift from structuralist to post-structuralist thought. Within the working of this shift is also a multiple change in artistic media and the artist's uptake to employments of different technologies. This is also seen in the work of Giovanni Intra.

* * *

On a single day in 1991 Giovanni Intra took 365 photographs of his uplifted hand—palm out as if making a 'stop' sign, then put these as a sequence on a wall (Figure 5.16). By the half-way point of this process we are safe to assume that Intra's hand gestures became somewhat automatic, subconscious. As a means to exert control, the multiple of Intra's disembodied hand is in fact anarchistic. The wall-work is far from static. It lends itself to open-ended meaning through ambiguity. The artist laughs. In *The Laughing Wall* (c. 1992, Figure 5.17) Intra treated 20 copper panels with a patina that 'spell out' a spasm of laughter. Like the hand gestures, it is a bodily response, a rapid articulation of the vocal chords. The linguistic pattern of the work from left to right reads laughter ('ha ha') to comprehension ('a ha'). *365 Days* and *The Laughing Wall* straddle conscious

and subconscious thought. They both enlist and display elements of chance to provoke an iconoclastic and ironic effect. Intra, too, engaged in a philosophical inquiry as to whether reason or experience is the foundation of certainty in knowledge.

Giovanni Intra was one of New Zealand's most notable contemporary artists. After completing his Masters of Fine Arts from Elam School of Fine Arts in 1993 he made important contributions to an (alternative) Auckland art scene between 1993 and 1996. Particularly significant was the establishment of the artist-run gallery Teststrip together with merit grötting and others.⁴³ His research interests, combining medicine with examples of Surrealist photography and writing have become celebrated due to his deft understanding of how to read the past into the present.⁴⁴ In 1993 and 1994 he developed an installation practice that focused on altering the spectator's spatial awareness. Two key examples are *Waiting Room* (1993, Figure 5.18) with Vicki Kerr at Teststrip, and *Golden Evenings* (1994, Figure 5.19) commissioned for *Art Now: The First Biennial Review of Contemporary Art*.

Intra was also a critic. He offered unique insights into New Zealand's visual art and culture, then left New Zealand in 1996 to study at the Art Center College of Design in Pasadena, California, on a Fulbright scholarship, where he earned a Masters degree in Critical Studies in 2001. Concerning leaving home (and foreshadowing his death in New York in December 2002) was an article that Intra wrote in May 2000: *untitled: the poetics of modern reverie* for which he appropriated Duchamp's ampoule *Paris Air* (1919, Figure 5.20). As much for the ampoule's clinical associations, Duchamp's phial served him as a mnemonic for exile and mobility. Here, Intra juxtaposed the phial with a Samuel Beckett quote: 'It's suicide to be abroad. But what is it to be at home?' Later, Intra again used this quote for the lead-in to his essay 'Leaving New Zealand: The Question of New Zealand Abroad' (2000) which he wrote in Los Angeles.⁴⁵ Implicit in Beckett's quote is the fate of the expatriate who never truly settles.

Intra owned a copy of the Dawn Ades publication *The Travelling Box* (1982) and understood Duchamp's *Boîte-en-Valise* as an artefact that overcame territories—geographical, political, the museum frame. Intra read

on the political context for Duchamp's escape from France and he also knew of Walter Benjamin's and André Breton's forced exile in Europe. For him the travelling writer's book was a leitmotif, an expression of escape—an object that shares an exchange in the subject's desire for freedom. Intra:

There are hyperbolic engines on all sides of the world which aspire to the constant ecstasy of exchange, but the precise physics of exchange—its duration, its motivation, its ethics—are relatively unknown.⁴⁶

Strong words by virtue of having lived in 'distant' New Zealand. From the perspective of Los Angeles, Intra observed that he had become

exhausted by the obligatory themes imposed by New Zealand art (landscape, history) and was thrilled to fry in the exoticism of another culture, thrilled by the possibility of re-inventing myself.⁴⁷

Close to Duchamp's statement concerning a 'spirit of expatriatism' the example that Intra set when leaving New Zealand was independently minded. He extolled the virtues of leaving home that many of the artists of his generation did not. Few, if any, artists of Intra's generation sustained the independent success by moving offshore that he found as an expatriate living abroad in Los Angeles. But, without doubt, the work he produced in New Zealand in the mid-1990s was very important to the development and maturing of his thought.

* * *

Waiting Room was a hermetic medical interior—a pseudo-clinic—achieved by sealing off an area in the Teststrip gallery (in Vulcan Lane, Auckland), by building false walls lined with plasterboard in such a way that all the angles in the room became curves. On the effects of its architecture on the spectator, Intra commented:

We call it a surgical remodeling of space so the idea of remodeling also relates to alterations of the body. The curved surfaces follow the design of operating

theatres where they prevent the accumulation of dirt and germs. We're also sterilising the room following a medical procedure outlined to us by a nurse . . . It's a completely empty space but it took a lot of work to create emptiness. To walk into the work is a spatial experience, eerily clean, smelling of antiseptic. We're offering two things: the space and the title . . . People will walk in . . . and they'll think 'well, where's the work', and between that moment and the time they realise that this is the work, that's the moment we're trying to achieve, a sensation of a very unusual kind.⁴⁸

A range of medical textbooks and manuals that demonstrate procedures used by physicians to test for sensations, neurological conditions and diseases were a constant stimulus for Intra. The medical photographer (turned Surrealist) Jacques-André Boiffard's images of toes and lips were a major influence. Photographs that document physicians testing bodily functions (spasm, reflexive joints) are cited in Intra's M.F.A. exegesis and are held in his archive at the Auckland Art Gallery. These examples use visual technologies that illuminate new ways to see into the body through photography, radiology and x-ray akin to how Surrealists (such as Dalí, Boiffard, Breton) had used and represented the abject and eroticised body.

In a 1994 interview with Barbara Blake, Intra explained how his interests in Surrealism became manifest:

It's interesting to look at avant-garde art now that it doesn't exist anymore. I don't look at Surrealism as it was—I'm interpreting certain pictures, using them for contemporary ends. I'm particularly interested in their subversiveness. And above all Surrealism dealt with the production of uncanniness, and critical discourse should, I think, incorporate some notion of that.⁴⁹

Then in an article titled 'Discourse on the Paucity of Clinical Reality' (1996), he wrote of a phenomenon that has previously been discussed in this thesis:

surrealist photographic production, in Rosalind Krauss' terms, dispenses with naked-eye reportage for a phantasmagoria of effects: over-exposure, blurring, solarisation, the use of excessive shadow, rotation of the subject in the frame—all modalities of disguise, not clarity.⁵⁰

In this essay Intra compared the clinical physician Joseph Bierstadt's photographic study *Trichophytosis captis* (Figure 5.21) with Man Ray's portrait of Duchamp, *Tonsure* (1919, Figure 5.22) rhetorically proposing 'what . . . is the difference between a Man Ray and a Joseph Bierstadt [photograph]? Who makes the sicker picture'?⁵¹ Duchamp's note in the 1934 *Green Box* reads 'Make a sick picture or sick Readymade'. In his exposition, Intra takes the liberty of removing Marcel from his chair and placing him in an institution for the infirm:

The pipe and all other accoutrements must be taken away from Marcel. Asked to leave his chequered chair, his social Saturday, he is wheeled down the corridor to be enveloped by a lucid void, the 'detailed blank' of the documentary backdrop. This hypothetical whiteness signifies an eternal asepsis which is the stage for clinical observation. Our subject is de-subjectified to become the great, lonely object of disease.⁵²

Both subjects in Bierstadt's and Man Ray's portraits face away from the camera. Without facial features, shapes shaved into their scalps are to the fore. Their 'scars' are from treatments in a clinic: attaching electrodes, making unique incisions to probe the mind.⁵³ There is a connection to be made to Intra appearing in a 1997 photograph titled *Shooting Gallery*.⁵⁴ There, Intra has shaved a streak into his own hair after Bierstadt and Duchamp (Figures 5.23 and 5.24). His fascination with the clinic influenced the staging of the photograph that documents nine protagonists of *Teststrip*. The nine enact a scene from a mental asylum (Intra is in the middle of the line-up), and any distinction between doctors and patients is blurred. Three years earlier the clinic had blended with the sublime in Intra's 1994 project *Golden Evenings*.

* * *

Following the success of *Waiting Room*, Christina Barton commissioned Intra to make a new work for *Art Now*. The exhibition canvassed sculpture in its widest applications at that time through four themes: Site, Body, Materials and Signs. Tracing his plans for *Art Now* reveals interesting shifts that were, in part, made in reference to examples of Duchamp's work which Intra read about while a resident artist at the Ilam School of Fine Arts, University of Canterbury between April and May 1994. Xeroxed documents and proposed drawings contained in the archives and in Intra's *Yellow Book* (1994) show how he generated a fairly prolific set of ideas. His influences stemmed from the sublime as represented in nineteenth-century New Zealand landscapes typified by Nicholas Chevelier's *Mt Cook* (1872) and Alfred Sharpe's *Golden Evenings* (1889) (Figure 5.25).

Intra reflected on different ways to represent the sublime by using the hermetic interior, similar to the experience of *Waiting Room*. Initially he thought to use reproductions of Sharpe's and Chevalier's paintings, but during the working process he pursued two courses of action that shifted his conception for the project. He filmed sunsets on locations around Canterbury (Figures 5.26 - 5.28 and 5.29 - 5.31) that would be screened on TV monitors enclosed behind the walls of the installation, viewable through peep-holes cut into the walls. He also decided to paint the interior in yellow and use clear tungsten filament bulbs affixed to the interior's ceiling. These developments heightened the work's perceptual basis to create an immersive installation that would impact on a range of bodily senses and disorient the viewer.

Did Intra use discoveries in two publications that he consulted while on his residency at Canterbury: Rosalind Krauss's *Optical Unconscious* (in 1993), and *The Definitively Unfinished Marcel Duchamp* (October Book, MIT press, 1990)?⁵⁵ One essay in particular in the latter volume was Herbert Molderings' 'Objects of Modern Skepticism' which cites the philosophical writings of Poincaré giving rise to a 'period of doubt' and a 'serious crisis' in the sciences.⁵⁶ This was close to Intra's sceptical and subversive interests. In the article Molderings writes:

The anesthesia of logical thought. The 'cretinisation' of reason, was Duchamp's lifelong artistic occupation . . . Duchamp was basically hostile to scientific rationalism, which had assumed the role of religion and philosophy as the principal means to explain reality.⁵⁷

Molderings' analysis turns to a relatively obscure work in Duchamp's oeuvre titled the *Green Ray* that was installed in the 'Hall of Superstition' in the 1947 *International Surrealism Exhibition* at the Maeght Gallery, Paris. This is an exhibition Intra would have known and delighted in reading about. As shown in Figure 5.32, a circle is cut into a cloth screen in the room and from its opening 'a porthole lets Marcel Duchamp's *Green Ray* pass through' (Figure 5.33 is an image of this phenomenon).⁵⁸ A very similar scene and viewing device as found in Intra's *Golden Evenings*. While not immediately obvious, Duchamp's photograph of the *Green Ray* is hinged upside down. Here, one of Intra's working sketches for *Golden Evenings* depicts a setting sun on a small monitor that is turned through 90 degrees (Figure 5.34)—a grand debunking of empirical observation on a small screen. This sketch, as the installation itself, imparts a disorienting effect on the spectator. When attending *Golden Evenings* the visitors viewed a shifting apparition of sunsets through peep holes. Depth perception was altered through forced changes in vision. This has another link in *The Definitively Unfinished Marcel Duchamp*.

In Craig Adcock's article 'Duchamp's Way: Twisting Our Memory of the Past "For the Fun of It"', Adcock writes that any act of 'seeing is accompanied by certain muscular sensations'.⁵⁹ Deposited in Intra's archive on *Golden Evenings* at Te Papa is a xerox taken by him of a neurological knee-jerk test, the type undertaken by a physician to elicit involuntary muscle spasm in a patient (Figure 5.35). Its relationship to *Golden Evenings* at first seems obscure, but the heightened interior similarly articulated muscles in the human eye to change the pupil's size as it became accustomed to differences in light source. First, when entering the bright room from a museum corridor, and secondly, when peering through a peep hole to TV monitors to view artificially enhanced sunsets.⁶⁰

Intra and Barton had settled on a small side room off the main galleries in the National Art Gallery. His use of a peep hole is a threshold between an interior and exterior giving a connection to Duchamp's *Étant Donnés* at the Philadelphia Museum of Art. Both projects treat the institution as a room within a room of the museum. In *The Definitively Unfinished Marcel Duchamp* Francis Naumann reflects on the experience of approaching *Étant Donnés*, in turn the perception of looking into an interior that then becomes the likeness of an exterior landscape. He mentions his problems with the experience of this encounter:

I've always been mystified by the fact that in its installation at the Philadelphia Museum, you are forced to enter into a cubicle space before seeing the work itself. It bothered me because I was conditioned to seeing works of art in museums against a wall, and they could very well have installed the door of *Étant Donnés* against the surface of a wall . . . it's like being inside a slide [image] and looking out. Thus, my impression of looking at this work is to have seen it from the inside out.⁶¹

In reply Craig Adcock observes:

[Duchamp] had intentionally made people take a ninety-degree turn, which is a very four-dimensional operation . . . I tried to find out, and nobody at the museum seemed to know if the antechamber was part of Duchamp's original conception or not. So, I don't know. But I agree with you. *Étant Donnés* has no exterior. It has only an interior, from which you look into another interior [the space that holds the diorama].⁶²

More recently Elena Filipovic (2008) speculates:

Étant Donnés is inside what exactly? A structure of thresholds, *Étant Donnés* explores the limit of architecture, the limit of the museum, siting itself precisely where the architecturally defined opposition between interior and exterior crumbles. *Étant Donnés* might have begun as a question that was at

the same time a contradiction: how to open up a hole in the museum, a hole that was also a frame for viewing, a hole that was also architecture? ⁶³

Extant photographs of the exhibition space in the National Art Gallery together with Intra's plans for *Golden Evenings* (Figure 5.36 and 5.37), indicate movements through 90 degrees that the visitor would take to access and enter his installation. Both projects by Intra and Duchamp are distanced from the main gallery spaces. Intra's notation of a three-pronged arrow in Figure 5.37 signals to 'other' galleries positioning *Golden Evenings* as separated out from the exhibition (if not the institution), an indicator of Intra's *avant-gardism* in projects in Auckland and, later, Los Angeles.

Golden Evenings was uninstalled and its parts destroyed or placed into the archive. But it survives in other ways. Intra preserved his concepts in a series of drawings and notations titled the *Yellow Book* (perhaps the thought is close to Duchamp's *Green Box*). There is the original at Auckland Art Gallery plus one edition that Intra gifted to the University of Canterbury. The drawings harbour the frame of viewing, and the peep hole as abject eye in a book that now memorialises *Golden Evenings* (Figure 5.38).

Nearly a year after the project, Intra installed *The Enchanted Memories of Childhood* as part of a group show titled *Notes on the Future of Vandalism* at Teststrip (May 1995, Figure 5.39). There Intra smashed and scattered a total of eight different types of analogue cameras on a rug rolled out as domestic flooring. Afterward, he termed these 'Disarticulated Readymades'. A related work is a 1995 untitled photograph of a disarticulated camera that Intra took with the aid of x-ray (Figure 5.40). If to articulate is to enunciate with connected (jointed) movement of organs (e.g. the muscles that control the retina, or vocal chords in speech) then to disarticulate is to take muscular joints apart, so preventing functioning sight, speech and movement (we are reminded of *365 Days* and *The Laughing Wall*). To disarticulate the camera is to deny its mechanical function to take an image in the visual field. The analogue camera is rendered obsolete by Intra at the dawn of the digital age; more crucially his actions are signs of a distrust of the camera as an apparatus for images that can indexically capture the past. His destroyed

objects disarticulate memory as a functioning (human) sense, proposing a dichotomy by highlighting human dependency on technology for knowledge, yet at the same time demonstrating distrust in technology to condition memory.

The 1990s saw a critical return to Marcel Duchamp. This hey-day of attention paralleled a moment when artists increasingly investigated possibilities of the spectator's role in encounters in and with art. Far greater speculative practices arose: projects that mined the body in new ways, in psychological and theoretical terms, certainly in less formal ways than were the concerns of much sculptural practice in the 1980s. The camera remained an aid, but became a technology to question. The practices of the artist formerly known as Merylyn Tweedie, 'the artists', et al and Giovanni Intra enlisted materials as means to question the validity of truths and of fundamental—rational—knowledge. These post-modern artists were in step with international trends as they developed their distinctive practices in the 1990s. Another is Michael Parekowhai, who, in a different way, returned to Marcel Duchamp as the 1980s drew to a close and then throughout the 1990s.

¹ Jean-François Lyotard, *The Postmodern Condition* (1979), translated by Geoffrey Bennington and Brian Massumi (Minneapolis University Press and Manchester University Press, 1984). In 1977 Lyotard wrote *TRANSFormateurs Duchamp*, later published in English translation *Duchamp's Transformers* (Lapis Pr; First Edition edition, 1980), a book which explains the meta-irony of Duchamp's works—a precedent for the post-modern artist's use of deliberate contradiction and ambiguity as valid position.

² This is appropriated from Thomas McEvelley's book *Sculpture in the Age of Doubt* (Skyhorse Publishing Inc., 1999). The book presents an overview of directions in sculpture in the twentieth century beginning with Duchamp's readymades. Rationalism is a philosophical theory that explains that reason rather than experience is the foundation of certainty in knowledge. This has been a constant in the work of L. Budd and et al, most recently demonstrated during the writing of this thesis by *Let's Play Some Ping-Pong*, 2010; games of table-tennis enacted by the Estate of L. Budd as art on 23 November 2010 (see Figure 5.note2).

³ Literally, et al means 'and others' used in bibliographic references to stand in for authors or collaborators who go unnamed.

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- ⁴ Krauss, *Perpetual Inventory* (Cambridge Massachusetts, MIT Press, 2010), xiv.
- ⁵ Gough-Cooper and Caumont, *Ephemerides*, entry for 28 June 1965.
- ⁶ Sylvère Lotringer, *A Visit with the Artists*, unpaginated.
- ⁷ P Mule, E-mail to the author, 16 November, 2011.
- ⁸ Michael Lett and Ryan Moore, eds. *The Estate of L. Budd—Catalogue of Extant Works* (Auckland: Michael Lett Gallery, 2008).
- ⁹ Molesworth discusses the post-World War II reception of the category of Duchamp and the readymade in Introduction and Chapter One of *At Home with Duchamp*, op cit.
- ¹⁰ Lotringer, *op. cit.*, unpaginated.
- ¹¹ Jones, *op. cit.*, 103.
- ¹² Naumannn and Obalk, eds. *Affect Marcel*, 47.
- ¹³ Most likely this refers to his friend Beatrice Wood, a co-founding member of the Society of Independent Artists, New York. Wood is known to have played a hand in the Richard Mutt Case published in the Dada journal *The Blind Man*, 1917.
- ¹⁴ Gough-Cooper and Caumont, *op. cit.*, entry for 28 June 1965. R. Mutt and Rose Sélavy are the most widely cited in the literature but other personae, occasional alter-egos and nom-de-plumes that Duchamp used include: Belle Helaine, Marchand Du Sel, Archy Pen Co, the wanted criminal Hooke Lyon and Cinquer, and a shaving cream adorned devil. In letters sent in 1922 he signs off with variants: RRrosé, Marcel Rose, Marcélavy, Selatz, Rrosé Marcel and MarSélavy.
- ¹⁵ Molesworth, Helen. 'Work Avoidance: The Everyday Life of Marcel Duchamp's Readymades'. *Art Journal*. 57, no. 4 (1998): 61.
- ¹⁶ Dora appeared in these. Dora was the pseudonym given by Freud to a patient in his famous psychoanalytical case study—often cited in feminist literature in the mid-1990s as a subject who typifies hysteria as a trope adopted in third-wave feminism (see Figures 5.6 and 5.7) For a substantial account on the film work of Popular Productions and Dora see Bridget Sutherland, *Art and the Machine*, (M.A. in Art History, University of Auckland), 41–71.
- ¹⁷ Perhaps L. Budd stems from a rose: Rrose Sélavy.
- ¹⁸ The author visited *Simultaneous Invalidations* at the Robert McDougall Annex in June 2001.
- ¹⁹ Lotringer, *op. cit.*, unpaginated.
- ²⁰ Molesworth, *At Home with Duchamp*, 13–14.
- ²¹ Jones, Amelia, *op. cit.*, 68.
- ²² Merylyn Tweedie, *When the Mask Falls*, unpaginated.
- ²³ Supported by *When the Mask Falls* (Diploma in Fine Arts (Hons), Canterbury University, 1975). This was followed in 1976 with the solo exhibition of photographs titled *When the Mask Falls* at the Labyrinth Gallery, Christchurch.
- ²⁴ Nesbit, 'Last Words (Rilke, Wittgenstein) (Duchamp)', *Art History* 21, 4 (1998): 547.
- ²⁵ Tim O'Riley, 'Chapter 6: Duchamoptics' in *Representing Illusion: Space, Narrative and the Spectator*, 62. O'Riley cites a lecture he attended at the Tate given by Wall (the author has been unable to source this lecture).
- ²⁶ Some of the photographs carry connotations of the displacement caused by hysteria. In 1994 'the artists' recall of these 1975–76 photographs that 'it was not how MT felt as a man, but looking at the displacement of an identity by a mechanical apparatus', quoted in Lotringer, *op. cit.*, unpaginated.
- ²⁷ In *Sex and Sign* 1987–1988—a show curated for Artspace at the height of post-modern theory—Wystan Curnow overviews the shift to post-structuralism referencing Kristeva and others in his essay. In the exhibition Tweedie is represented by *Entering Commercial Distribution* (1987) and she quotes Kristeva's *Desire in Language* (1980): "to pierce through the paternal wall of the superego and afterwards, to re-emerge still uneasy, split apart, asymmetrical, overwhelmed with

desire to know, but a desire to know more differently than what is encoded-spoken-written'.

²⁸ Barton, 'A Place for Popular Memory', in Trish Clark and Wystan Curnow, eds. *Pleasures and Dangers* (Auckland: Longman Paul, 1991), 152.

²⁹ Derrida's concept of *différance*, and more generally 'deconstruction', underpins the post-structuralist and post-modern turn when the concept of identity faces a crisis. In Thomas Deane Tucker asserts that Derrida 'uses the word 'assemblage' to define the idea of *différance*: 'the word 'assemblage' seems more apt for suggesting that kind of interlacing, a weaving, or a web, which would allow the different threads and different lines of sense or force to separate again, as well as being ready to bind together'. See *Derridada: Duchamp as Readymade Deconstruction* (New York: Lexington Press, 2008), 39.

³⁰ Barton, op cit., 154.

³¹ The light fittings have come from the past. They were first used as features in Tweedie's 1975-1976 photographic works *When the Mask Falls*.

³² 'Kristeva and Bakhtin', in *Post-modernism: The Key Figures*. Hans Bertens and Joseph Natoli eds. (Oxford: Blackwell Publishers, 2002).

³³ In *A Thousand Plateaus*, the philosophers Gilles Deleuze and Félix Guattari write, 'A book has neither subject nor object; it is made of variously formed matters, and vey different dates and speeds.' *A Thousand Plateaus*, translation by Brian Massumi (London and New York: Continuum, 2004), 4.

³⁴ Shearer, Rhonda, 'Marcel Duchamp's Impossible Bed and Other 'Not' Ready-Made Objects: A Possible Route of Influence from Art to Science / Part I. In <http://www.marcelduchamp.net/marcelduchamp-Impossible-Bed.php>: www.duchamp.org, 2009.

³⁵ Quoted in Molly Nesbit, 'The Hinge at the End of the Mind: Duchamp's Work in Progress', Stefan Banz, ed. *Marcel Duchamp and the Forestay Waterfall* (Zurich: JRP|Ringier, 2011), 278-79.

³⁶ Another Duchamp quip that proposed the primacy of the senses: 'I want to grasp things with the mind the way the penis is grasped by the vagina.' This quote was used as the title for the Symposium proceedings in Banz, op. cit., 3.

³⁷ Nesbit, *Last Words*, 546.

³⁸ All previous designations used by the artists are now tended to be subsumed into the simpler descriptor et al.

³⁹ Jonathan Bywater, 'Simultaneous Invalidations' in *et al Simultaneous Invalidations, second attempt* (Auckland: Artspace, 2001), unpaginated.

⁴⁰ Deleuze and Guattari, quoted in Tucker, op. cit., 69.

⁴¹ Refer David Lyon's *Surveillance Society: Monitoring Everyday Life (Issues in Society)* (Open University Press, 2001) and *Surveillance After September 11 (Themes for the 21st Century Series)* (Polity Press, 2003).

⁴² Though it is arguably misleading to assume that the practice of et al has multiplied and splintered in a way that causes them to be preconditioned to the concept of many. When directly experiencing an installation, Christina Barton reflects: 'Now as the various components of the practice have come together in a more coherent, but then more grandiose form, the various characters who constituted the various arms of the practice have consolidated as et al. In my view this means that et al is more singular than one would suppose, or seems so if you look at the work'. Personal communication with Christina Barton, E-mail Tuesday 24 August 2010.

⁴³ Teststrip was a significant development in New Zealand in the 1990s to support experimental installation practices. It was initiated by a group of Auckland-based artists approaching, or already in their mid-careers, including: Intra, merit gröting, Denise Kum, Daniel Malone, Kirsty Cameron, Lucy MacDonald and Gail Haffern. For

an account of Teststrip's history, see *TESTSTRIP A History of an artist-run space (1992-97)*, (Auckland: Cloud Publishing, 2008).

⁴⁴ Titled *Subculture: Bataille, Big Toe, Dead Doll*, the thesis is divided into three parts: Surrealism, punk culture and plastic surgery.

⁴⁵ Written for Art Museum of Missoula Exhibitions, 2000. Retrieved 20 November 2010 from, <http://204.212.40.145/exhibits/New%20Zealand/essay.html>.

⁴⁶ Intra, *Leaving New Zealand: The Question of new Zealand Art Abroad*. Retrieved 15 January 2003 from, <http://204.212.40.145/exhibits/New%20Zealand/essay.html>.

⁴⁷ Ibid.

⁴⁸ Barbara Blake and Giovanni Intra, 'Barbara Blake Talked to Giovanni Intra in 1994', in Robert Leonard, ed. *Nine Lives* (Auckland: Auckland City Art Gallery, 2003), 32-33.

⁴⁹ Ibid, 32.

⁵⁰ Intra, 'Discourse on the Paucity of a Clinical Reality', *Mid-West* 07 (1995): 42.

⁵¹ Ibid, 43.

⁵² Ibid, 41-43.

⁵³ The sick patient is present in the pseudo-medical séance between Duchamp and his friend Mary Reynolds (see Figure 5.23). Here Duchamp acts benignly as a patient, his head is surrealistically disembodied. Duchamp kneeled behind the table and rested his chin on its edge—he pretended to spew out a metric tape as in suggestion of involuntary spasm.

⁵⁴ Intra had returned home from Pasadena in December 1997 to oversee the installation of his curated exhibition *They risked heart attacks, broken legs and sprained ankles to bring me this clovelly show: new work from L.A.* Teststrip, 4 – 13 December, 1997.

⁵⁵ As a student in 1994, I recall Intra with this book as does Andrew Drummond, who also owned a copy. It was Drummond who invited Intra to take up the residency having earlier employed him as a technician in 1992 on the Auckland Fletcher Challenge project. Drummond, E-mail to the author, 5 October 2010.

⁵⁶ Molderings, 'Objects of Modern Skepticism,' in de Duve, ed. *The Definitively Unfinished Marcel Duchamp*, 244.

⁵⁷ Ibid, 257.

⁵⁸ Molderings, 'The Green Ray—Marcel Duchamp's Lost Work of Art', in Banz, ed. op. cit., 241-243.

⁵⁹ Adcock, 'Discussion' in de Duve, ed. op. cit., 346.

⁶⁰ Duchamp, too, experimented on human optics, using optometrists' eye charts in his studio and for the 'Oculist Witness' in the *Large Glass*.

⁶¹ Naumann, quoted in de Duve, ed. op. cit., 341-42.

⁶² Adcock, quoted in Ibid, 342.

⁶³ Elena Fillipovic, 'A Museum that is Not'. Retrieved 24 October 2010 from, <http://www.e-flux.com/journal/view/50>.

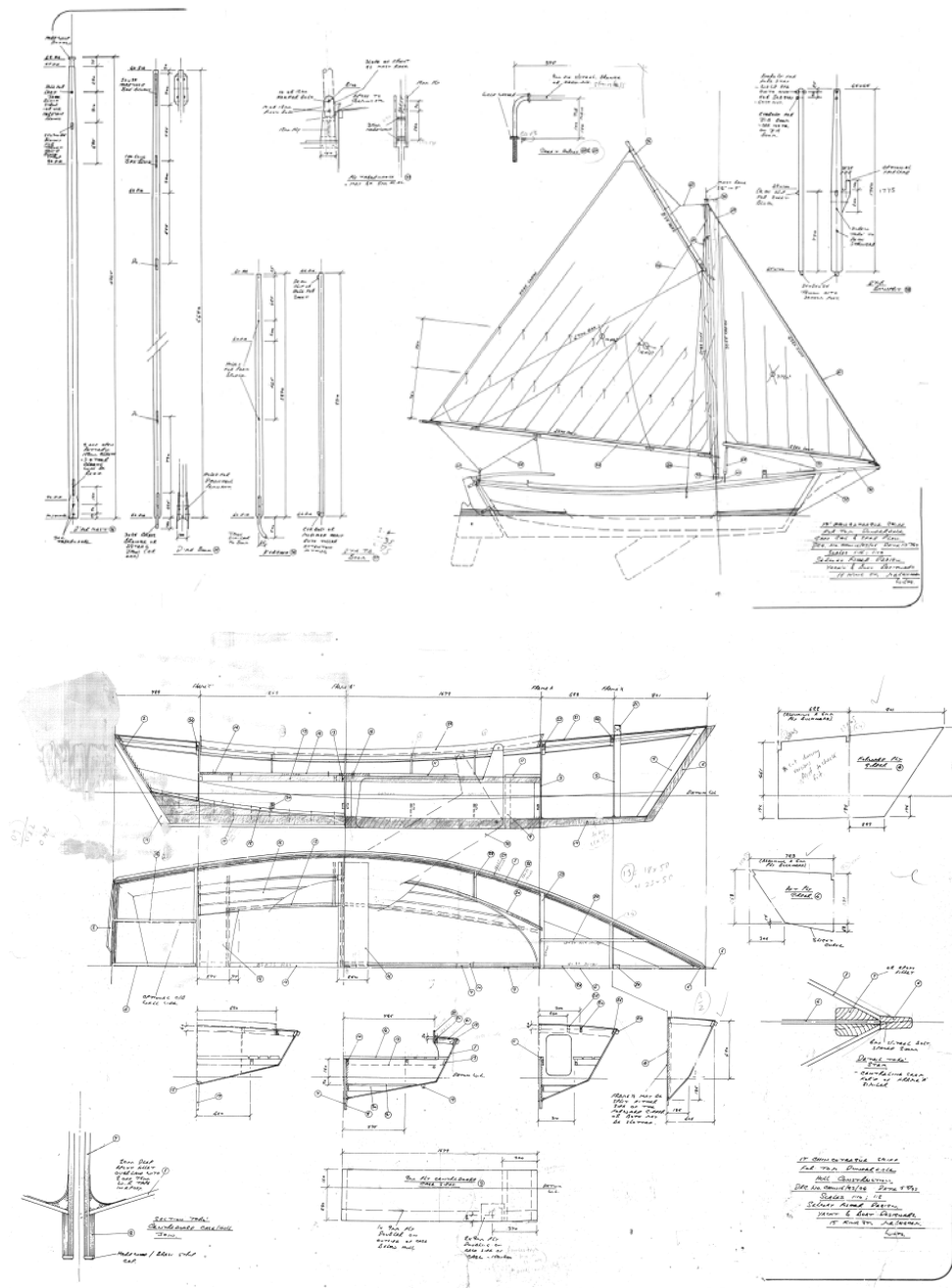


Plate 7

Chapter Six: Made by Hand

In 'The Original as Copy' (2003) Martha Buskirk draws attention to late 1980s' and early 1990s' appropriations of Duchamp's *Fountain* which were undertaken by various artists. She cites Robert Gober's *Three Urinals* (1988, Figure 6.1), David Hammons' *Public Toilets* (1990, Figure 6.2) and Sherrie Levine's *Fountain (after Duchamp)* 1991, Figure 6.3).¹

Corresponding to this wave is New Zealander Michael Parekowhai (b. 1968, Nga Ariki, Ngati Whakarongo and Pākehā) who crafted an original work after a replica (*Bicycle Wheel*, 1951) and titled the homage *After Dunlop* (1989, Figure 6.4).²

Parekowhai's version was made at the height of post-modernism, when the copy as a parody ruled over the authentic, original, work of art. Parekowhai knew full well, though, the irony that what registers a work of art as an authentic one-off are the skills wielded by an artist's hands. He comprehended that in the hands of different cultures, artisanal skills carry different meanings and importance. A decade later, Parekowhai oversaw the crafting of ten guitars in 1999 by the luthier Laurie Williams to form the installation *Patriot: Ten Guitars* (Figure 6.5). In 2007, Maddie Leach, together with a professional wood joiner, Graham Hoyte, constructed a boat entirely by hand in a studio in Mt Cook, Wellington. Then, after it was transported across the city to Te Papa, it was craned up on to a terrace that overlooks the city's harbour (Figure 6.6 and 6.7). What can a bicycle wheel, ten guitars and a boat tell us about the legacy of the readymade in the twenty-first-century? They are made to have utilitarian use and, in James Hall's terms, to 'surrender' boundaries between the artist and worker aesthetics.³

* * *

The first replica readymades were those Duchamp made between 1936 and 1942 as miniatures for the *Boîte-en-Valise* (Figure 6.8).⁴ Later, a 1950 replica *Fountain* and a 1951 replica *Bicycle Wheel* were included in the Sidney

Janis Gallery exhibition *International Dada* in 1953 (Figure 6.9).⁵ These replicas, and Ulf Linde's 1961 copy of the *Large Glass* presented in the Pasadena retrospective in 1963, were undertaken to represent and acknowledge Duchamp's standing. The motivations of art dealer Arturo Schwarz were very different, when in 1964 he produced, under Duchamp's supervision, the Galleria Schwarz Milan editions of 13 original readymades.⁶ Marcel Duchamp declared:

In Milan I have just made a contract with Schwarz, authorizing him to make an edition (8 replicas) of all of my few readymades. I have therefore pledged myself not to sign any more readymades to protect his edition.⁷

Buskirk recognizes that Schwarz's agenda as a commercial dealer was to sell them and make a profit from these editions. She argues that they were replicated specifically to meet the new demands of the art market, rather than from a need to present Duchamp's works in exhibition (as it had been for Janis (1953), Hopps (1963) and later Hamilton (1966)). To set his editions apart, Schwarz needed to ensure their uniqueness. Hence he validated the 1964 editions with the phrase 'made from blueprints',⁸ but this was only partly accurate. The editions were made by artisans based on documents drawn up from extant photographs together with references taken from a series of 1964 drawings that Duchamp termed 'Readymade to the square power' (Figure 6.10). However, to support the art market with handmade replicas would not have been a decision Duchamp took lightly.⁹ We need to recall that some 'handmade' adjustments went into a number of the original readymades, and Duchamp 'hand-crafted' the erotic objects *Female Fig Leaf* (1951), *Wedge of Chastity* (1951–52) and *Objet D'art* (1951).

What is fascinating about the mode of production Duchamp entered into in 1964 is that the replicas Duchamp oversaw were by no means perfect copies of the originals. To prove this Dieter Daniels exhibited four versions of *Bottle Dryer* in 1998 to highlight small differences and glitches between each object (Figure 6.11).¹⁰ Helen Molesworth, in 'Duchamp, By Hand Even' (2006), also demonstrates peculiarities by careful comparison of the 1964 replicas with extant photographs of the readymades. Molesworth also stitches the 1964

replicas to those other handmade works produced in secret by Duchamp when working on *Étant Donnés* in the 1950s and argues that their implications have been overlooked by art history. She writes:

Their handmadeness points, ironically, to a certain kind of actuality of their objectness, no longer one commodity object plucked from an endless stream and asked to stand in for all the others, but a thing, made, limited, rare, serving the purposes of art, even.¹¹

So, in the replication of an object by hand, even when based on prior works or existing plans and models, deviations from the original will occur; the relation between artist and labourer/craftsperson is telling; something happens in the process which 'serves the purposes of art', taking the legacy of the readymade in a new and remarkable direction.

Both Parekowhai's and Leach's projects provide further nuanced claims to the transformed nature of the readymade in the late twentieth and early twenty-first centuries. From the late 1990s, our terms of reference begin to shift to a new paradigm *after* post-modernism, when artists return to craft as a vested skill that celebrates the material, handmade qualities of an art object.

The irony of Duchamp's work and its duplicity has been a significant influence on Parekowhai's work. In 1999 he recalled:

When I was a student I was looking around for what it was that made people sit up and take notice. I made a work called *After Dunlop*, a crafted version of Duchamp's bicycle wheel on a stool. By carving that bicycle wheel I found I could pay tribute to Duchamp and his achievement by copying his likeness.¹²

On his appropriation of Duchamp, Jim and Mary Barr wrote: 'With virtuoso craftsmanship Parekowhai simultaneously pays homage to the original as cultural icon while dryly re-presenting the questions that cling to the readymade as art'.¹³ Later, Justin Paton (commissioned to write for Parekowhai's large 2008 catalogue raisonné) draws the association between traditional craft and conceptualism:

The allusion [is] not just to Duchamp's *Bicycle Wheel*, but to the copy of it that Parekowhai carved from oak and kauri (a bicultural laminate) . . . neatly short-circuiting the assumption that twentieth-century conceptualism and the traditional craft of carving would never meet in one work.¹⁴

Here the merging of customary craft and contemporary influences requires analysis in regard to the concept of Māori tikanga (cultural customs and practices). Pākehā commentators have arguably failed to register the important implications of Māoridom's concept of *toi whakairo* (knowledge and excellence through carving) and its significance to the telling of genealogy. Whakapapa is crucial to the carving process: tracing lines of ancestry, understanding the past and the journey taken to enlighten future avenues; the practice of carving is an inherent education, the passing on of hand-based skills and oral knowledge from generation to generation.

Parekowhai recognised that when carved from wood, the (bicycle) wheel becomes analogous to whakapapa. Is *After Dunlop* (1989) to the origin of the readymade as it is to a history of artists who have been informed by Duchamp's example thereafter? Dunlop has a double-entendre. It is an alias—a stand-in for Duchamp whose name is absent from the title—just as the product that Dunlop is famous for—the rubber tyre—is absent from both Duchamp's *Bicycle Wheel* and Parekowhai's 1989 replica. His title points to a component of Duchamp's work that ought to be there but has in fact never existed. At the origin of the readymade in the history of art, Michael Parekowhai highlights a missing part. His deft understanding of Duchamp is also witnessed in the nuanced force of the readymade's shadow as seen in Figure 6.12. Here *After Dunlop* has been reproduced as a postcard and it is the object's shadow that matters when it appeared together with Parekowhai's biography in the exhibition catalogue to *Toi Toi Toi* (1999), the major bi-cultural New Zealand exhibition curated by René Block and exhibited in Germany and Auckland.

After Dunlop, made while Parekowhai was in his third year at Elam School of Fine Arts, is carved from two selected woods; kauri (native) and oak (exotic) representing different worldviews: the indigenous subject and the imperialist coloniser. Parekowhai's studies were completed during a period of significant

policy development in New Zealand's bicultural relations. In his first year, on 27th June 1987, Māori became officially recognised as a New Zealand language, and in 1990, in his last year, the Treaty of Waitangi was ratified as this country's founding document.¹⁵ Thus, studying between 1987 and 1990 coincided with a period of renaissance in Te Ao Māori, together with an emerging social conscience in investments made in biculturalism. But biculturalism emerged as both policy and rhetoric. On the one hand, it promoted New Zealand as an undivided nation; on the other scepticism grew over 1990s' idealism which; today, is recognised by a need for closer Māori and Pākehā negotiations to understand *actual* differences in world views.

As we have learnt, cultural scepticism was one part of Giovanni Intra's criticism of certain exhibitions in the 1990s which saw New Zealand art packaged and shown offshore that he argued offered only the dominant view of New Zealand culture. This scepticism had appeared briefly in 1990 when he reviewed Parekowhai's work in George Hubbard's group show *Choice!* Intra wrote, '[Parekowhai's] works . . . take on a questioning and perhaps sceptical relationship to culture in general',¹⁶ positioning Parekowhai's work in the active workings of biculturalism in Aotearoa New Zealand, paralleling post-colonial positions that sought to rewrite and to re-visualise the cultural minority—past and present. Here, Parekowhai drew from customary tikanga and modern and contemporary examples of how Māoridom has engaged with Western popular culture (from the 1960s to 1990s). In turn, through his lens, he re-cast Pākehā perceptions of Māori. Consequently, Parekowhai's works are a product of a contentious socio-political period in recent New Zealand history. While a reaction that is very different in context to Duchamp's reactions in 1913-15, a cultural dissonance impacts on interpretations of the readymade in a specific and unique place and time.

If Duchamp is the influential meta-figure in twentieth-century art, closer to home Colin McCahon has cast a long shadow of influence on visual art in New Zealand. *The Indefinite Article* (1990) is a large-scale three-dimensional text-based work made by Parekowhai in homage to McCahon's small 1954 canvas *I AM* (refer Figures 6.13 and 6.14). 'Projected out' as a three-dimensional form from McCahon's two-dimensional canvas, the words have very different

meaning in Māori interpretation. The deliberate play on English and Māori language was awakened as a possibility during Parekowhai's studies at Elam where Duchamp's precedent between English and French set a delightful model. In Māori 'he' is the indefinite article (equivalent to 'a' in English) and also means 'wrong'.¹⁷

In his final year of study, Parekowhai visited *The 8th Sydney Biennale: the Readymade Boomerang*. There he encountered works predicated on the multiple. Soon after he made *Every Seventeen Hours Somewhere in the World* (1991, Figure 6.15), a title that references the ubiquitous appearance of McDonald's Family Restaurants in the early 1990s when one was opening somewhere in the world every 17 hours. Parekowhai's nod to the popular capitalist fast-food giant was as the definitive readymade to the square power: the standardised Big Mac. But the work's form also borrows from one of Duchamp's test-works in glass: *Glider Containing Neighbouring Metals*. Here, Parekowhai had warning signs etched into the surface of the glass, toying with the notorious legacy of the fated day in May 1936 when the *Large Glass* shattered in transit.

In 1993 Parekowhai constructed a multiple set of 30 miniature kit-set trolleys based on the construction methods of meccano. *The Salvation Army* (1993) was installed in 1994 in *Art Now* (Figure 6.16)¹⁸ and the production and assembly methods were repeated throughout the 1990s. Major works appeared in the exhibition *Kiss the Baby Goodbye* (1994) which turned to the concept of the kit-set frame used to package tokens and parts in boxed games, or were thought of like the objects found in Weet-Bix boxes.¹⁹ Parekowhai oversaw a production of *Fountains* which he titled with the Māori word for urination, *Mimi* (1994, Figure 6.17); and a series of *Trébuchets* he titled *Von Trapp* (1994, Figure 6.18). Displayed in different variations, either as fastened within their frame or 'snapped out' like tokens placed around the gallery, these works readily assumed the nature of pre-fabricated mass-produced objects literalising Duchamp's 'Readymade to the square power'. An extrapolating exponential factor where $Y = x^2$ is a breeding power to a possible infinite number. Rather than a cursory motive, Parekowhai was cognisant of Dalia Judovitz's (1998) argument whereby,

reproduction becomes the paradigm for a new way of thinking about artistic production, one that recognises that creativity operates in a field of givens, of readymade rules . . . a strategic intervention that derives its significance from its plasticity, its ability to generate new meanings by drawing upon already given terms.²⁰

A decade after making *After Dunlop*, Parekowhai returned to artisanal skills for *Patriot: Ten Guitars* (1999, Figure 6.19). *Ten Guitars* was taken from Engelbert Humperdink's song title, on which Parekowhai commented: 'It is something that Māori have taken ownership of and, in doing so, made uniquely Māori. Sometimes I wonder if they could appropriate Duchamp in the same way'.²¹ Where Duchamp understood that the process of moving objects across borders changed their meanings, so Parekowhai understood how making by hand means different things in and to different cultures.

For the project, Parekowhai out-sourced the production of his work by commissioning the luthier Laurie Williams to make 10 arch-top acoustic guitars and four artist's proofs. In Williams Parekowhai found the genuine article. He lives in the Paraoanui valley in the far north of the North Island and works in isolation on crafting musical instruments. His process is 'immersive', involved in the crafting process from beginning to end, from sourcing woods to finishing the instrument.²² Each guitar in the project was adorned with elaborate kowhaiwai designs of Māori origin. An integral concept of the work is communal: 10 guitars being performed together to an audience, where prospective owners of the works agree to make available their guitar to be reunited with the other nine in future exhibition(s). Parekowhai thus explores another advocacy of Māori tikanga: the group, the family, the community. But the ten are not all the same. Applying Molesworth's (2006) argument, each guitar is indeed very different; each differs from the standard plan, each will have specific variations. This has a double bind in Parekowhai's project, because kowhaiwai designs inlaid in the guitars are also specific to genealogical whakapapa and ancestry.

Articles written by Leonard (1999), Jim Barr and Mary Barr (1999), and Barton (2010) omit discussion on the implications of Laurie Williams as the maker of these artefacts (nor has Parekowhai championed Williams in written acknowledgment). Nor do these writers discuss the principle of *toi whakairo* in view of artefacts crafted by hand. If Māori colonised the guitar²³ then Julie Paama-Pengelly's (Ngāti te Rangi) commentary on the opening event of Parekowhai's *Patriot: Ten Guitars* at the Govett-Brewster Gallery, New Plymouth, strongly suggests that the western white gallery quickly colonised it back.

Paama-Pengelly speaks of her experience when visiting the opening and its colonising effect on her. She believed that except for the moment when the *Ten Guitars* were actually performed,²⁴ they were otherwise a 'somewhat lonely formal composition throughout the otherwise empty space'.²⁵ For Paama-Pengelly, the traditional values of the project were lost in the context of the 'white gallery' until they were played.²⁶ Notwithstanding such a view, Parekowhai allows a Māori dimension to be retained as trace in his work, at the same time rethinking the Duchampian legacy. By outsourcing production he understands in this move that the multiple is open to new meanings. Here, there is one further riff to consider: the ten guitars were made to be played. They are functional and functioning readymades. Where Duchamp took objects out from the stream of mass-production Parekowhai and, later, Maddie Leach crafted objects intentionally for their utilitarian value within and beyond the ideological framework of the museum.²⁷

* * *

In October 2006, Maddie Leach placed *My Blue Peninsula*, a 4.9 metre sailing craft, on the rooftop terrace of the Museum of New Zealand Te Papa Tongarewa.²⁸ From that vantage point the visitor could take in the view of Wellington Harbour and its daily maritime activities: the routine passage of ferries and the coming and going of cargo ships and personal leisure craft. Finding a well-made sail boat there suggested it had been lifted directly from the water below. Yet the boat had never been near the sea. It was made entirely by hand by Leach and the joiner/craftsman Graham Hoyte over a nine-month

period in a temporary studio on a hill some distance from the harbour. The boat is a Chincoteague skiff, the design of marine architect Paul Selway, of Selway Fisher Design, plans for which Leach purchased and downloaded from the internet.²⁹

Leach's project conflated the respective roles and skills of a professional artist and professional wood joiner in creating an authentic object that is instantly recognisable as a leisure craft, arguably more at home on the sea than at a museum. In its situation on the rooftop of a museum overlooking a harbour, two contexts were proposed: the museum as both arbiter of cultural objects and a site for entertainment, and the sea as a different site of leisure away from the institution.

Despite using Selway's standard plans, the boat was an adaptation, which drew on the different skill sets and work ethics of Leach—a professionally trained sculptor—a wood joiner, a sail-maker and a rigger. Like Parekowhai's *Ten Guitars* the boat's final appearance was the result of dialogues and combined working efforts. These were directed by the motives of making a real functioning sailing boat and producing an object that would be displayed as an artwork on the terrace of a museum. The result is a utilitarian craft, built for specific conditions, the purpose of which was thwarted by its designation as art and by its unnaturally elevated location. It is not the work of a single creative individual but the outcome of the participation and collaborative efforts of a team of people possessing different trade skills.

In its relationship to craft and labour Leach's skills and talents were downplayed. Visitors were not encouraged to learn about the artist's processes that brought this object into being; instead the collaborative aesthetics of both artist and labourer converged in a seamless boundary. Leach further distanced herself from the production by making an object from a pre-existing blueprint using the specialist skills of others who do not see themselves as artists. The boat had no name and so stood unclaimed. With its supports that raised it off the terrace floor, the boat was duplicitous: tied like cargo to concrete supports, and/or celebrated upon plinths. Drawing on the characterisation of James A. Hall, Leach's work falls into the category of contemporary sculpture that '*surrenders* [to] co-workers with an equal say in the final appearance of the

object'.³⁰ Why negate that collaboration? Much as each of Parekowhai's ten guitars was made by a master craftsman to reach their full potential when convened together in a setting to be played. Leach's project depended upon work ethics.³¹

As Helen Molesworth proves in her 2003 exhibition *Work Ethic* (Baltimore Museum of Art) artists throughout the 1960s and 1970s integrated working methods and processes from commerce and industry directly into their practices, not as subject matter, but as defining strategies of their media. In the 1970s this evolved not only as a means to test artistic conventions, but also from a desire to form relationships and working partnerships with the wider community, and to work outside the confines of the studio. Both *Ten Guitars* and *My Blue Peninsula* belong to this tradition. Leach has also extended her resources to those available in a new communication paradigm: the use of online trade to give a further economy to her work.³² This is connected to a revival of interest in a re-evaluation of the implications of the commodity and exchange of the readymade.

Made from pre-existing plans, Leach's boat (that since its rooftop appearance has been used on the water) ought to be identical to any number of Chincoteague skiffs in existence or currently being constructed. Yet, though none of these are original, if they were brought together, no doubt each would be slightly different, each would bear the trace of who had made them, for the slightest deviation from the plans causes each to become an original. It is this that Leach invoked in making her boat as an artwork. Differences of opinion, variations in skill sets, all are encoded as discrepancies from the original template. In Leach's case this is even more complicated, because she did not treat this product as her sole achievement, the product of her creative labour. She works with a team and brings others' thoughts and attributes into the frame. The boat emerged a collective fetish, a copy that is also somehow an original. And there is another thought for this boat.

Leach creates situations that position the onlooker as an active agent and as a passive viewer. Her boat, in situ on the terrace at Te Papa, was first encountered through glass walls. As such it was an object to be viewed (Figure 6.20). Leach turns the tables on anticipated involvement with the primary

medium of her installation. Not only is it disconnected from the sea, and thus denied its purpose as a usable craft, it is also removed from the viewer to downplay its material reality. This means *My Blue Peninsula* is presented as an occasion for seeing and an opportunity for thought. This is the work's *conceptual* force.

My Blue Peninsula was a sculptural object that encouraged thoughts for the uses of a boat which were peripheral to its surroundings. The fact it is a boat was seen straight away—but shown at some distance from the harbour, denied its real role as a sailing craft and revealed at safe remove from wind and weather, thoughts turned elsewhere. This, too, has its parallels in Duchamp's concept of readymade as having a peripheral agency.

My Blue Peninsula operated in the same way. Positioned at the far edge of the terrace, its bow pointing north-east, it directed the visitor's gaze outward to the constantly changing marine environment. The installation served as a means to connect a boat to its natural environment, not because it is a boat as such, but because the situation provoked our thinking; tangibly a material object, this sculpture worked to produce thoughts that are altogether less tangible. And it is not just the object and its location that worked on us; we are also provoked by Leach's title in the manner of Duchamp's titles. Even if we had it explained that the phrase is from a poem by Emily Dickinson, it still functioned as a prompt for peripheral thinking. Who is invoked by the possessive 'my'? Why does the title point to land when a boat is designed for the sea? Propped up on a terrace overlooking the harbour, deflected by the obliqueness of its title, the boat was carefully positioned to enlist thoughts from its audience, to condition our reading.

Such analysis foregrounds the conceptual and situational dimensions of Leach's work, resisting a reading of the boat as sculptural form, or as the unique product of the artist. Even though it was on the roof terrace of Te Papa, Leach's project was also distinctly different from the institution's orthodox models of display. Literally outside the museum walls, but visible none the less, *My Blue Peninsula* consciously questioned its status as either crafted artefact or as precious art work. Denying its status as an original, but deviating from an authorised model, *My Blue Peninsula* testified to the ongoing vitality of the

readymade and to the legacy that sets artists at odds with institutions. Where Leach's hand refused to allow her boat to have attained the status of cultural commodity, instead it existed as liminal and interstitial—outside/within/boat/artwork. Michael Parekowhai's skills, too, are adaptive in response to the museum's frame: to connect the past, for telling present and future stories.

* * *

Conclusion

'The guy is everywhere.' Thierry de Duve's statement prompts exactly the question of how to write about Duchamp in the era of his ubiquity in a way that does not deny the specificity of our situation. This has been one challenge of this thesis. It set out to understand the reception of Duchamp in New Zealand between 1965 and 2007 by substantiating connections to Duchamp and his legacy. This was no simple matter. My aim has been to consider closely *how* his legacy was assimilated by a certain set of artists and offer readings of their work.

The artists are considered against changing backdrops, each mirroring a different 'return' to Duchamp: the conceptual and linguistic turn of the 1960s and 1970s; the experimental and neo-avant-garde practices of the 1970s and the 1980s; the changing nature of installation art in the context of new understandings driven by post-modern theory in the late 1980s and 1990s; and then after post-modernism, the celebration of the artist's hand and a return to the material art object.

More than a study slotting New Zealand artists into categories promoted by Duchamp, this thesis is a critical consideration of the workings of influence and reception. My analysis of the work of artists reveals particular themes that link them and inform how I have also thought of Duchamp to show how such a study can work in both directions. I have developed a new narrative about local art history and offer a fresh perspective on the 'master' central to this idea, encompassed by Duchamp in the 'Creative Act' that the spectator is the site where the meaning of an art work is completed.

The first and key theme considered in this thesis was Duchamp's move away from painting when he selected his influences from literature and texts

on mathematics and science. From these he 'stopped' painting and began a series of drawings and notations that led to the *Large Glass*. Duchamp's antithetical stance in opposition to 'retinal' practices offers different basis upon which to appraise the processes of influence. Duchamp's works are in essence conceptual—so for their effect to operate they do not only need to be experienced first-hand. They can also be read about and consumed in reproduction. Books can travel, so Duchamp's example can have a special purchase in a far-flung context like New Zealand.

The fact and effects of expatriation was also a thematic consideration, given that the period under consideration is that of late modernity and globalisation I explore how a move away from home results in what T. J. Demos calls 'aesthetics of homelessness'. The trans-national subject overcomes borders as does the inherent meaning in a work of art shift as it moves from one context to another. This was considered by analysis of the work of Adrian Hall and Billy Apple; but it was also identified in the practices of Len Lye, Bill Culbert, Andrew Drummond, Julia Morison, and Giovanni Intra. Hall's expatriation from England to North America to Auckland provided the means to read his work of 1971 as registering the effects of the (displaced) trans-national subject. This reading further substantiated the 1999 claim that Hall did much to introduce Duchamp to New Zealand audiences. This is similar to Billy Apple's conceptual interventions on his returns to New Zealand in 1975 and 1979-80, where his psychological response to his situation is transferred through actions, to specific sites around New Zealand.

Moving gives rise to mobility which shapes the analysis because of New Zealand's unique geographical position in the world. Here the *Boîte-en-Valise* and other works by Duchamp were understood as critical precedents that presented artists with opportunities to interpret its model, to use them, for their travels to and from New Zealand.

Duchamp's peripatetic disposition also led him to reinvent the modern art studio as a temporary site for experimentation. Inherently tied to the reinvention of a studio, and to Duchamp's itinerancy, is a necessary reconsideration of the readymade as a visual and material object specific to the (cultural and physical) situation artists are in and move through. I argued

that the readymade signified and embodied the process of acculturation, highlighting the moment when learning a new language on board an ocean liner led to Duchamp's linguistic based readymades in New York in 1915, which I argued produced other conceptual offspring.

Duchamp's experiments and designs for the *Large Glass* were a significant influence on artists in New Zealand. I highlighted the project as much for its stops and starts, its 'movements', the peripheral influences and effects that went into it. The consequence of its fragments compiled in the *Green Box* as notations meant these influences travelled through publishing houses in the 1960s and 1970s and were powerful influences on artists here at the same time as they were elsewhere. Duchamp's six-monthly return passages between Europe and North America that occurred between 1919 and 1923 gave rise to decisions that both informed the *Large Glass* and distracted his energies away from it. In this way the *Large Glass* belies its *stationary* permanence in Philadelphia—the myriad cracks in it underpin its earlier disruptions and the mobile activities that consciously and subliminally went into its design and making. The replicas in 1961 (Ulf Linde) and 1965 (Richard Hamilton), too, provided means to overcome distance.

Duchamp's creation of new scientific laws for the *Large Glass's* operation in a *new* space-time was discussed as a crucial influence on post-object artists in relation to installation, performance and *new* roles that the audience fulfilled. This was influential on Jim Allen and Kieran Lyons, who saw a number of Duchamp's works first hand in the late 1960s and who pioneered performance and installation in Auckland, recoding the metaphysical relationships of the *Glass* into performance space. Roger Peters independently read on Duchamp and with some influence from the examples of Hall and Lyons put together a poetics that owed a debt to Duchamp. Bill Culbert, Andrew Drummond and Paul Cullen encountered the pseudo-science of the *Large Glass* and the visual tactility of Duchamp's works first hand, as well as being informed by their reading of Duchamp.

The relationships between readymade objects and language—the cultural uses these were put to and the generation of new meanings—were well understood by Allen, Hall, Roger Peters and Bruce Barber in the 1970s, as

they were by Cullen and Morison. The camera and the photographic medium were actively employed and exploited by Duchamp, together with his friend Man Ray, to distort his surrounds and his outward appearance. Sometimes this was a declarative gesture against authoritarian models: Monte Carlo Bonds or the more subtle construction of the birth of Rose Sélavy. This eschewed the traditional authoritarian tradition in art, *after* the spirit of the radical (iconoclastic) gesture of *Fountain* and the Richard Mutt case in 1917. Such openings—R Mutt and R Sélavy—have fed the fires of both theoretical and philosophical questions on subjectivity and the polyvocality: who writes, speaks. ‘She’ has offered a polemic to women writers and historians including the transitional works of Tweedie, ‘the artists’ and et al. The photographic medium was a principal concern in the work of Giovanni Intra, who, along with ‘the artists’ widened the frame of the gallery through installation practices in the 1990s in an era of substantial critical and theoretical re-interpretations of Duchamp’s work and evaluations of its importance to twentieth-century art. Giovanni Intra’s move away from New Zealand was an escape from the expressive landscape trope here and is a more recent example of leaving New Zealand.

Duchamp’s involvements in, and his relation to, the centre was considered. It is ironic that in contrast to becoming a widespread force in twentieth-century art, Duchamp actually diffused aspirations of working in the metropolitan centre during his lifetime. He willingly impeded receptions to his work during his lifetime, rescinding opportunities in favour of separation, and this is partly a reason for a 50-year delay in the reception of his work. Thus Duchamp was positioned as a model for a mobile practice that refused categorization and linked to the problematic figure of the expatriate, drawing here on the scholarship of Christina Barton and T. J. Demos.

The consequences of Duchamp’s delayed reception were viewed positively from a New Zealand perspective. In fact we were very much part of the first global circulation of Duchamp’s works in the 1960s which saw the Mary Sisler Collection land in New Zealand in 1967. Later, the modest Isaacs’ Bequest to the National Art Gallery in 1982 is also remarkable. Both were ‘lost’

histories, so tracing their points of origin and redressing receptions to them were important findings of this thesis.

I offer the first balanced and fully researched account of the Sisler exhibition in which I determine how and why it came here and evaluate receptions to it and its longer term impact. This is an original contribution to the history of art in New Zealand and to Duchamp scholarship, as is my discussion of the circumstances leading to the Isaacs Bequest.

My findings traced how and why the 1982 Isaacs' Bequest came to New Zealand, showing again that as director of the National Art Gallery in 1982, Luit Bieringa, like Docking in 1965, leveraged New Zealand's geographical place in the world to push its claim. My reading of the *Betty Gilét* shows its importance both as a reminder of the friendship between the Isaacs and Duchamp and in the fuller context of Duchamp's œuvre. I highlighted how the *Bôite-en-Valise*'s ideological purpose as a non-territorial portable museum provides vital lessons for artists here. By containing and integrating separation and displacement it makes these qualities positive ingredients for New Zealand's contemporary art history.

Duchamp's return to artisanal methods for the *Bôite-en-Valise* highlights another critical aspect of his legacy witnessed in this thesis in the return to craft *after* the hey-day of post-modernism. Both Parekowhai and Leach signalled a reinvestment in artisanal skills to re-celebrate object making, but not without integrating conceptual understandings.

The analysis of the works of artists in this thesis has covered considerable ground: from the 1960s to 2007. My last point is about a legacy, but not Duchamp's. Instead, it is fitting to end on the legacy of post-object art in New Zealand and the artists who used sensory deprivation in performance, who widened both the perceptions and relationships between artist and spectator/audience, who all opened art to having social agency, who challenged the role of the institution and reconfigured the work of art through a conceptual and linguistic-based approach to practice and its discourse. Here are the seeds of a counter-tradition that unfolds and is traced throughout the period in the work of other artists in New Zealand. These threads have emerged through the process of researching and writing this thesis; none were

explicitly evident in preliminary research. Duchamp has been treated here as precedent and the linking source, but only because of, and only by the means of, his profound 'peripheral vision'. My analysis re-reads his reception to tell a very particular tale that is peripheral to mainstream art history in this country.

¹ See Martha Buskirk, *Contingent Object of Contemporary Art* (Cambridge Massachusetts: MIT Press, 2003), 61–65.

² John Boyd Dunlop was the maker of the pneumatic tyre—ironically, the component missing from Duchamp's original. See later reference in this chapter.

³ See, James Hall, 'Worker-Artists ii: Duchamp to Now', *The World as Sculpture* (London: Chatto & Windus Random House, 1999), 203. Thanks to John Finlay for drawing this to my attention.

⁴ Ecke Bonk, *Marcel Duchamp: The Portable Museum, The Making of the Boîte-en-Valise*, translated by David Britt (London: Thames and Hudson, 1989), 203–05.

⁵ Sidney Janis and Harriet Janis were friends of Duchamp and contributed 'Marcel Duchamp: Anti-Artist' to the 1945 special issue of *View* magazine (1948) on Duchamp.

⁶ The 1964 Galleria Schwarz Milan editions included replicas of: *Bicycle Wheel*, *Bottle Rack*, *3 Standard Stoppages*, *Hat Rack*, *In Advance of the Broken Arm*, *Comb*, *Trebuchét*, *Traveller's Folding Item*, *Fountain*, *With Hidden Noise*, *Paris Air*, *Fresh Widow*, and *Why Not Sneeze Rose Sélavy?*.

⁷ Marcel Duchamp, letter to Douglas Gorsline, 28 July 1964, in Naumann and Obalk, eds. *Affect Marcel*, 385.

⁸ '1964 Milan: First full-scale replicas issued under the direct supervision of Duchamp on the basis of a blueprint derived from photos of the lost original.' Martha Buskirk, op. cit., 70. According to Buskirk, by the time Schwarz published his 1997 edition of the *Complete Works* of Marcel Duchamp 'the rhetoric had shifted from blueprint to documentary photograph'. Ibid.

⁹ As Schwarz noted, 'Duchamp wanted a perfect reproduction of the original. The only way to do it perfectly was to do it by hand. There was no other way'. Schwarz quoted in Helen Molesworth, 'Duchamp, By Hand Even', Molesworth, ed. *Part Object Part Sculpture* (Cambridge Massachusetts & London: MIT Press, 2006), 189.

¹⁰ Dieter Daniels' and Alfred M. Fischer's 1998 example saw four editions of Duchamp's *Bottle Rack* in one gallery (editions made in 1921, 1960, 1964 and a new version from the same place Duchamp bought the original in 1914). What this revealed were that deviations existed between each bottle rack; they were not, in fact, identical. See 'Dieter Daniels, 'Marcel Duchamp: The Most Influential Artist of the twentieth century?', *Marcel Duchamp* (Hantje Cantz Publishers, 2002), 29.

¹¹ Molesworth, op. cit., 200.

¹² Jim Barr and Mary Barr, 'The Indefinite Article', *Art Asia Pacific* 23 (1999): 73.

¹³ Ibid.

¹⁴ Paton, in Lett, Michael and Ryan Moore, eds. *Michael Parekowhai* (Auckland: Michael Lett Gallery, 2008), xiv.

¹⁵ This had the direct impact of revisiting the Treaty of Waitangi Act (1974) which had established the Waitangi Tribunal (a claims court process for previous grievances by the Crown against the indigenous Māori) and widening its brief to consider claims to land ownership and other past grievances that dated back to 1840, when New Zealand's founding document was first signed.

¹⁶ Giovanni Intra, 'Being Brown, Making Flutes, and Dying: A Review of Choice, an Exhibition of Contemporary Māori Art', *Stamp*, 1990, 5.

¹⁷ For commentary on Parekowhai's use of word play in his early works, see Robert Leonard's 'Against Purity: Three Word Sculptures by Michael Parkowhai', *Art New Zealand* 59 (1991): 54-57.

¹⁸ The post-modern multiple used as a riff in homage to modernism's serialisation of abstract paintings. Julian Dashper (b. 1960 – 2009) used the readymade form of the 35mm slide as a multiple in his homage to modernism in *Slides Show* (1990). Using pre-formed mass-produced 35mm slides, Dashper exhibited 20 slides in 40 landscape slide sleeves and hung these in a row on the wall (Figure 6.note18). They were of a striped painting hand painted by Dashper. Slotting 35mm slide transparencies into their kit-sets by hand was part of an influence, as with other works conceived by him in the 1990s, to demonstrate that portability was a key ingredient when traveling to and from New Zealand. The 'slides project' could be removed from the wall, placed in a foolscap box and taken as carry-on luggage on board planes around the world. Julian Dashper, interview with the author, 07 November, 2009.

¹⁹ Parekowhai quoted in Leonard op. cit., 54.

²⁰ Judovitz, *Unpacking Duchamp: Art in Transit* (Los Angeles: University of California Press, 1998), 07.

²¹ Barr and Barr, op. cit., 76.

²² Laurie Williams writes: 'Part of what distinguishes me from many luthiers is the story of the building process; it is an immersive, hands-on style that begins by going out to the forest in search of timber. I select trees, fell and re-saw them, air dry and grade so I have absolute control over the tone woods that go into my instruments. It gives new meaning to the phrase "personally selected tone wood"'. Retrieved 6 February 2011 from, <http://www.guitars.co.nz/laurie.html>.

²³ 'For Parekowhai it was the Māori who colonised the guitar, not the other way around—they found themselves in it.' Robert Leonard, *Michael Parekowhai, Ten Guitars* (Auckland: Artspace, 1999), 10.

²⁴ Customary Māori craft and protocol finds significant resonance in Alfred Gell's 1998 book *Art and Agency*. Here he explains a connection between the traditional kowhaiwhai and the Māori meeting house as an index of communal power. More crucially, Gell draws a unique relation of the Māori meeting house to Duchamp's oeuvre in the last section to his book, bridging the distributed object in Duchamp's oeuvre to whakapapa (ancestry) in the indigenous kowkaiwhai designs on tukutuku panels in the Māori meeting house. See Alfred Gell, 'The Œuvre of Marcel Duchamp' and 'The Maori meeting House', *Art and Agency: An Anthropological Theory*, 242-258. While outside the time frame of this thesis, *On First looking into Chapman's Homer* Parekowhai's installation at the 54th Venice Biennale 2011, includes a meticulously carved grand piano. The carving skills in the grand piano demonstrate a return to artisanal methods to reinvest in the art object. The object tells the story of where Parekowhai's family have come from, the intrinsic Māori designs reclaimed a colonial (European) object with indigenous custom then expatriated (back) to Venice, Europe, the old world (Figure 6.note24).

²⁵ Julie Paama-Pengelly, 'Playing Māori at the Gallery' in *Tui Mai* (Auckland: Business Printing Group, 2000), 30.

²⁶ It is worthwhile to bear out this criticism in relation to another part of *Patriot: Ten Guitars*, a part less commented on in the literature. *The Bosom of Abraham* is a series of 14 half-round light boxes displaying kowhaiwhai patterns cut from letterset vinyl (Figure 6.note26). Here, the kowhaiwhai represent different tribal affiliations throughout Aotearoa. As Ngārino Ellis explains, 'the place of wharehenui as a place of refuge may also be conceptual . . . a pseudo-whare sheltering the works of *Ten*

Guitars forming a house within a house, claiming the gallery space as one which is distinctively Māori . . . Kowkaiwhai plays a key part [it] provides a path back in time and place . . . as constructing Michael's own turangāwaewae [his place to stand]'. Ngarino Ellis, 'Home, Home on the Pa' in *Purangiaho / Seeing Clearly* (Auckland: ACG, 2001), 10–11.

²⁷ In the New Zealand context, Christina Barton has highlighted the recent turn to aesthetic functionality. Barton explains this in her (2002) 'Out of the Blue' essay on Maddie Leach's custom-made ice rink installed at the Waikato Museum of Art and History in 2006 which 'blurred and complicated' readymade distinctions in the art gallery (Figure 6.note27). The project preceded *My Blue Peninsula* but holds a vital concept that was articulated by Barton: 'I could accept Leach's gesture as art . . . but no sooner had this comfortably familiar response been absorbed than it was shattered by the arrival of a group of students who eagerly donned skates and took turns to glide . . . down the length of the rink . . . on the one hand I remained willfully 'outside' the work, interpolating myself between the institution and the object as an active ingredient in the play of difference the work proposed. Occupying this interstitial space between content and frame, I was made doubly self-conscious of the complex positions from which meanings are generated and more importantly, how these are socially and culturally specific'. Barton, 'Out of the Deep', *Gallery Six: The Ice Rink and The Lilac Ship*, 2002, unpaginated.

²⁸ In interview with the author in October 2006, Leach recalls the influence of seeing Michael Stevenson's 2003 Venice Biennale project *This is the Trekka* (Figures 6.note28) at the City Gallery, Wellington. While not made by hand, Stevenson outsourced production to re-build a full scale Trekka car (a car body was located in West Auckland with parts found in Hamilton). It was entirely re-conditioned then dismantled and shipped over to Venice. Diagrams from the original owner's manual were reprinted as a part of the exhibition catalogue.

²⁹ The plans can be downloaded from <http://www.selway-fisher.com>.

³⁰ James Hall, op. cit., 203.

³¹ See T. J. Demos's review of Molesworth's exhibition, *Work Ethic* (Baltimore Museum of Art, 2003) published in *Artforum*, February 2004. Retrieved 24 April 2007 from, http://findarticles.com/p/articles/mi_m0268/is_6_42/ai_113389512.

³² Instances include, *Show 14: A cord of wood (or how to light a candle in a dark corner)* and *Cypress Stack* (both 2005) that used TradeMe.co.nz to sell her art as a utilitarian product.

Appendix I

Duchamp exhibitions and publications, 1959 – 1974

1959	Robert Lebel's <i>Sur Marcel Duchamp</i> . 208 entries on Duchamp's work. The publication was celebrated in a small one-man exhibition in Sidney Janis Gallery, New York; Gallery La Hune, Paris; and the Institute of Contemporary Arts, London. Published in English translation 1959-60.
1960	Richard Hamilton and George Heard Hamilton's <i>The Bride Stripped Bare by Her Bachelors, Even—A Typo-translation of The Green Box</i> .
1961	First replica of the <i>Large Glass</i> made by Ulf Linde.
1961	Interviewed by Katherine Koh and Richard Hamilton in September for the BBC's 'Monitor'.
1961	Duchamp delivers 'Apropos of Readymades', as part of panel discussion, Museum of Modern Art, New York.
1961	First doctoral dissertation on Duchamp completed by Lawrence D. Steefel, Jr., at Princeton University, New Jersey: 'The Position of The Large Glass (1915-23) in the Stylistic and Iconographic Development of the Art of Marcel Duchamp'.
1963	Solo exhibition in Stockholm based on Ulf Linde's replicas and a small associated publication <i>Marcel Duchamp</i> .
1963	First retrospective exhibition, <i>By or of Marcel Duchamp or Rrose Sélavy</i> , organised by Walter Hopps for Pasadena (October 08 – November 03). 114 works.
1964	Galleria Schwarz Milan produces thirteen Readymades in eight editions. The replicas are shown in <i>Omaggio a Marcel Duchamp</i> at Galleria Schwarz (June 5 – September 30). This is followed by a tour to Bern, Switzerland; London; the Hague and Eindhoven, the Netherlands; and Hanover, West Germany. Associated publications <i>Marcel Duchamp-Readymades, etc</i> includes essays by Schwarz, Hopps and Linde.
1965	One man exhibition <i>Not Seen and/or Less Seen of/by Marcel Duchamp/Rrose Sélavy 1904-64</i> at Cordier & Ekstrom Gallery, New York (January 14 – February 13). 90 items from Mary Sisler Collection, many never previously exhibited. Catalogue introduction and notes by Richard Hamilton.
1965	Calvin Tomkins' profiles Duchamp in the <i>New Yorker</i> and publishes <i>The Bride and the Bachelors: Four versions of the Avant-garde</i> (1966).
1965-66	The <i>Large Glass</i> reconstructed by Richard Hamilton at the University of Newcastle-upon-Tyne, England.
1966	First major European retrospective, <i>The Almost Complete Works of Marcel Duchamp</i> , organised by Richard Hamilton for the Arts Council of Great Britain, Tate retrospective. 242 items, including 90 Sisler Collection items.
1966	Arturo Schwarz translation of the <i>Large Glass</i> , (<i>Art International</i> : Vol X no. 06, Summer 1966).
1966	Special July issue of <i>Art and Artists</i> on Marcel Duchamp.
1966	Calvin Tomkins and Time-Life publish <i>The World of Marcel Duchamp, 1887 –</i> .
1967	Pierre Cabanne's <i>Entretiens avec Marcel Duchamp</i> , Paris. English translation is published in 1971.
1967	<i>À l'infinif (The White Box)</i> published by Cordier & Ekstrom Gallery, New York.
1967	Arturo Schwarz publishes <i>The Large Glass and Related Works</i> .
1967	'Les Duchamps: Jacques Villon, Raymond Duchamp-Villon, Marcel Duchamp, Suzanne Duchamp-Crotti' at the Musée des Beaux-Arts, Rouen (April 15 – June 01).
1967-68	<i>Marcel Duchamp 78 Works: the Mary Sisler Collection</i> tours New Zealand and Australia.

1967	Octavio Paz, <i>Marcel Duchamp and the Castle of Purity</i> .
1968	13 works are included in 'Dada, Surrealism and Their Heritage, organised William S. Rubin, Museum of Modern Art, New York (March 27 – June 9).
1968	Marcel Duchamp dies October 02 in Neuilly, France.
1968-69	13 works featured in <i>The Machine as Seen at the End of the Mechanical Age</i> , organised by Puntus Hultén for the Museum of Modern Art, New York (November 28 – February 9, 1969).
1969	Arturo Schwarz, <i>The Large Glass and Related Details</i> (Vol II), includes nine etchings by Duchamp 'The Lovers'.
1969	<i>Étant Donnés</i> installed at Philadelphia Museum of Art, opened to the public on 7 July.
1969	Rash of 16 articles published in 1969 in various arts magazines and journals on Duchamp's 'last work' <i>Étant Donnés</i> .
1969	Arturo Schwarz, major monograph and catalogue raisonné <i>The Complete Works of Marcel Duchamp</i> . 2 nd revised edition published in 1970.
1969	Featured in special Summer edition of <i>Art in America</i> .
1970	Arturo Schwarz, <i>Notes and Projects to the Large Glass</i> is published.
1970	English translation of Sanouillet's 1957 French publication appears as <i>Salt Seller: the Writings of Marcel Duchamp</i> .
1971	Pierre Cabanne's (1967) <i>Dialogues with Marcel Duchamp</i> is published in English translation.
1971	First international Symposium on Duchamp organised by Barbara Rose with Moira Roth at the University of California, Irvine (November 6-9).
1972	Solo exhibition <i>Marcel Duchamp, 66 Creative Years</i> , at Galleria Schwarz, Milan (December 13 – February 28, 1973).
1973-74	Philadelphia Museum of Art and MoMA retrospective and associated catalogue <i>Marcel Duchamp</i> (Anne d'Harnoncourt and Kynaston McShine, eds.).

Appendix II

Duchamp's trans-Atlantic and other ocean sailings, 1915 - 1942

DATE OF DEPARTURE	FROM	TO	DATE OF ARRIVAL	SHIP	WORKS CARRIED
06 June 1915	Paris	New York	15 June 1915	S.S. 'Rochambeau'	<ul style="list-style-type: none"> ➤ 9 Malic Molds ➤ Notes and drawings for the Large Glass
14 Aug 1918	New York	Buenos Aires	9 September	S.S. 'Croften Hall'	<ul style="list-style-type: none"> ➤ Sculpture for Voyage ➤ 'Small Glass' ➤ Notes and drawings for the Large Glass
22 June 1919	Buenos Aires	Paris (via London)	26 July (London) 30 July France	S.S. 'Highland Pride'	<ul style="list-style-type: none"> ➤ Sculpture for Voyaging ➤ 'Small Glass' ➤ Notes and drawings for the Large Glass ➤ Chess set ➤ Chess stamps
27 Dec 1919	Paris	New York	03 Jan 1920	S.S. 'Torraine'	<ul style="list-style-type: none"> ➤ L.H.O.O.Q ➤ Paris Air ➤ Sculpture for Voyage ➤ 'Small Glass' ➤ Notes and drawings for the Large Glass ➤ Chess set ➤ Chess stamps
9 June 1921	New York	Paris	16 June 1921	S.S. 'France'	unknown
28 Jan 1922	France	New York	4 Feb 1922	S.S. 'Aquitania'	unknown
10 Feb 1923	New York	France	17 Feb 1923	S.S. 'Noordam'	unknown
14 Oct 1926	Paris	New York	20 Oct 1926	S.S. 'Paris'	<ul style="list-style-type: none"> ➤ Approx. 20 Brancusi sculptures
26 Feb 1927	New York	Paris	05 March 1927	S.S. 'Paris'	
25 Oct 1933	Le Havre	New York	03 Nov 1933	S.S. 'île de France'	
20 Jan 1934	New York	France	26 Jan 1934	S.S. 'Champlain'	
20 May 1936	France	New York	25 May 1936	S.S. 'Normandie'	
2 Sept 1936	New York	France	7 Sept 1936	S.S. 'Normandie'	

16 May 1940	Paris, flees advance of German troops	Arcachon			➤ Continues work on <i>Boîte-en-Valise</i>
14 May 1942	Marseilles	Casablanca	3 June 1942	S.S. 'Maréchal Lyautey'	➤ Components for assembly of deluxe edition of <i>Boîte-en-Valise</i> arranged to be freighted to N.Y.
3 June 1942	Casablanca	New York	25 June 1942	S.S. 'Sera Pinto'	➤ Upon arrival in N.Y. sets to work assembling the deluxe <i>Boîte-en-Valise</i>

Bibliography

This bibliography is arranged under the following headings:

1. Primary sources

- A. Interviews and correspondence with the author
- B. Unpublished correspondence, files and other archive material
- C. Newspapers

2. Secondary sources

- A. Online references
- B. Theses
- C. Academic books and publications and exhibition catalogues

1.A. Interviews and personal correspondence was conducted with the following people:

(for specific references refer individual footnotes)

- Jim Allen
- Billy Apple
- Bruce Barber
- Jim Barr
- Luit Bieringa
- Christina Barton
- Ecke Bonk
- Bill Culbert
- Paul Cullen
- Wystan Curnow
- Julian Dashper
- Gil Docking
- Andrew Drummond
- John Finlay
- Rob Goldblatt
- Adrian Hall
- Terrence Handscomb
- David Heinemann
- Christine Hellyar
- Maree Horner
- Patrick Laviolette
- Maddie Leach
- Robert Leonard
- Kieran Lyons
- Peter McLeavey
- David Mealing
- Martin Mendelsberg
- Julia Morison

- P Mule
- Francis Naumann
- Don Peebles
- Roger Peters
- Bronwyn Taylor

1.B. Unpublished correspondence, files and other archive material

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Reference Library and Archives, Christchurch Art Gallery

- William Baverstock File
- Marcel Duchamp 1967 Exhibition File

E.H.McCormick Reference Library, Auckland City Art Gallery, Auckland

Artists' folders and archives:

- Jim Allen
- Nick Spill
- Bruce Barber Archive
- Giovanni Intra Archive
- Marcel Duchamp 1967 Exhibition folder
- Roger Peters
- David Mealing

Elam School of Fine Arts Reference Library, Auckland University

Post-Object Art Archives, Artist's files:

- Jim Allen
- Bruce Barber
- Andrew Drummond
- Adrian Hall
- Kieran Lyons
- David Mealing
- Martin Mendelsberg
- Roger Peters

Hocken Library, Dunedin

- Andrew Drummond (City Vein 1983, Access 60-1984)

Museum Archives, Museum of Modern Art, New York

- Mary Sisler Papers (MSPP: Section, Folder 09, 1966)

MacMillan Brown Library, University of Canterbury

- William Baverstock Papers (Box 51, Folder 4a)

Museum Archives, Te Papa Tongarewa, Museum of New Zealand

- MU000007-9-02, Mary Sisler Collection (1967)
- MU0000012-2-8, Mary Sisler Collection (1967)
- MU000004-23-2, Isaacs' Bequest (1982)
- MU0000053-CA000-187, *When Art Hits the Headlines* (1985)
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Te Aka Matua Reference Library, Te Papa Tongarewa, Museum of New Zealand

Artist's files:

- Paul Cullen
- Andrew Drummond
- Et al
- Adrian Hall
- Giovanni Intra
- Michael Parekowhai
- Merylyn Tweedie

Private Archives and Collections

- Bruce Barber
- Paul Cullen
- Wystan Curnow
- Adrian Hall
- David Heinemann
- Maddie Leach
- Martin Mendelsberg
- Julia Morison
- Roger Peters
- Barry Thomas

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(for specific references refer individual footnotes)

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For AM

(Esquisse *after* gilét, pencil and ink on a post-it-note. 50 x 38mm)