

Xmas miscellaneous

Small gifts, small pleasures, for your loved ones. Or for yourself.

archives

jean-dominique carré
post-war and contemporary artc

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*by appointment
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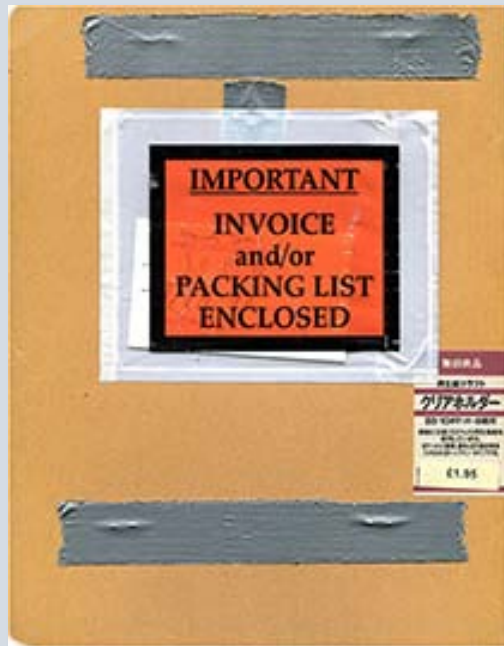
AMERICAN ASSEMBLAGE: Collective (David Lieber, Todd Alden, Sonic Youth, Hope Atherton, Chris Burden, Alexander Calder, Greg Colson, Wim Delvoye, Tom Friedman, Tim Hawkinson, Toland Grinnell, Jon Kessler, Tom Sachs, Richard Wentworth, H.C. Westermann) / Beau Geste Press (Martha Hellion and Felipe Ehrenberg) / George BRECHT / Pol BURY / James Lee BYARS / Irls CLERT / Collective (Jean-Pierre Bertrand, Christian Boltanski, Daniel Buren, Bertrand Lavier, SARKIS) / Niki de SAINT PHALLE / Jan DIBBETS-Seth SIEGELAUB / DOCUMENTATION Céline DUVAL / Yolande FIEVRE / Bill GAGLIONE / GAY PRIDE, Paris / Paul-Armand GETTE / GILBERT & GEORGE / Felix GONZALEZ-TORRES / Marie-Ange GUILLEMINOT / GRUPA KART / Fabrice HYBERT / Michel JOURNIAC / Ben KINMONT / Konrad KLAPHECK / Made In Eric-Ready Made People / THE FESTIVAL OF MISFITS / Galerie MTL-Fernand SPILLEMAECKERS (Daniel Buren) / Gina PANE / PIERRE & GILLES / Arnulf RAINER / URIBURU

"AMERICAN BRICOLAGE"

(Collective) David Lieber, Todd Alden, Sonic Youth, Hope Atherton, Chris Burden, Alexander Calder, Greg Colson, Wim Delvoye, Tom Friedman, Tim Hawkinson, Toland Grinnell, Jon Kessler, Tom Sachs, Richard Wentworth, H.C. Westermann



Front



Back

Assemblage.

Handmade assembled book, bound in card wrappers, with ten plastic sleeves containing contributions by ten artists. Small pocket on the inside front wrapper affixed with duct tape, containing a booklet entitled "Small Observations on the Small Tasks of the Bricoleur" by Sonic Youth with Todd Alden, and 18-page illustrated exhibition checklist stapled to the inside rear wrapper.

Published on the occasion of an exhibition held at Sperone Westwater Gallery, November 2 to December 22, 2000.

Limited Edition, one of 875 hand-numbered copies (this copy n° 768).

Light bump to upper right corner of the front cover, still fine.

Dedication copy, signed by one of the authors, Todd Alden, in black ink inside the front cover.

Participating artists:

Hope Atherton, Chris Burden, Alexandre Calder, Greg Colson, Wim Delvoye, Tom Friedman, Tim Hawkinson, Toland Grinnell, John Kessler, Tom Sachs, Richard Wentworth, H.C. Westermann.

450 €

Beau Geste Press (Ed.)

HUMPHREY IS HERE!

BEING A BROADSHEET OF THOUGHTS GATHERED WHEN BEAU GESTE PRESS CHRISTENED ITS
M.A.N. TWO REV. LETTERPRESS CYLINDER



Broadsheet which was one, if not the first, item printed offset by the previously duplicator based Press with the thoughts of colleagues and workers, Martha, Pat, David, Katya, Kate, Ilya, Terry, Ari, Matthias, Yatra, Felipe, Yaël, and Hanja.
33.8 x 40.4 cm.

With contributions by Martha Hellion, David Mayor, Felipe Ehrenberg, Yael Ehrenberg, Terry Wright and Matthias Ehrenberg amongst others. The independent publishing house Beau Geste Press (BGP) was founded in 1971 by Mexican artist couple Martha Hellion and Felipe Ehrenberg which brought together visual poets, neo-Dadaists and international artists affiliated with the Fluxus movement between 1971 and 1976.

Fine.

100 €

George BRECHT

The Eternal Network Presents



Both sides

Artist's postcard.
Black & white offset on both sides.
10.5 x 16 cm.
Near fine.
70 €

James Lee BYARS

"James Lee Byars at Wide White Space Gallery Antwerp April 18 to May 7"

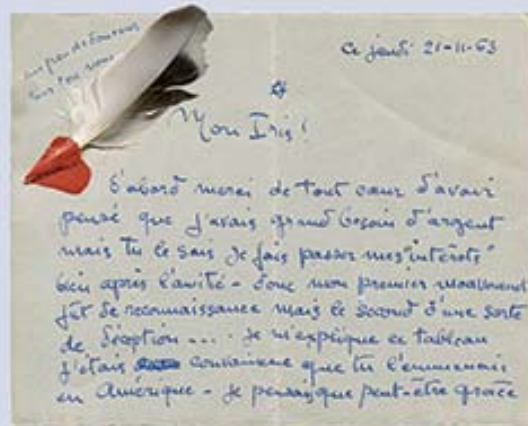


Announcement/Ephemera.
Square piece of white stockcard, text printed offset in green, on both sides.
12 x 12 cm.
Show April 18 - May 25, 1969.
Fine.
90 €
References:

Wide White Space, Behind the museum, Richter Verlag, 1994, #27, p. 255. James Lee Byars, Bücher, Editionen, Ephemera, Neues Museum Weserburg Bremen, 1995, n°137.

Iris CLERT. Pol BURY, Yolande FIEVRE, Konrad KLAHECK, URIBURU

An autograph letter by Iris CLert to Pol BURY and 3 autograph letters to her by Yolande FIEVRE, Konrad KLAHECK, URIBURU.



- Iris CLERT/Pol BURY: a sheet of white paper, 27 x 21 cm, blue ink by Iris Clert on a Galerie Iris Clert letterhead leaf. 7 lines, on one side. Text in French. Signed and dated October 10, 1963. In this letter, Iris Clert declares to Pol Bury she will not exhibit his work anymore because of the deterioration of their relationship.
 - Yolande FIEVRE: 2 sheets of gray paper, 15 x 19.2 cm, blue ink on two sheets of gray paper, each written both sides. 53 lines. A small pigeon feather is mounted with a red paper heart in the upper left corner of the first page. Signed "Yolande" and dated November 21, 1963.
 - Konrad KLAHECK: a sheet of white paper, 28 x 20.5 cm, 12 lines in black ink on one side, signed. Düsseldorf, July 1st, 1959.
 - URIBURU: a sheet of white paper, black ink on an illustrated sheet of paper. 12 lines on one side. Text in French. Signed, undated, probably around 1967/68 after Uriburu' show at Galerie Iris Clert, Uriburu thanks Iris Clert for a check he just got from her.
- 320 €

(Collective) Jean-Pierre BERTRAND; Christian BOLTANSKI; Daniel BUREN; Bertrand LAVIER; SARKIS

La France à la Biennale



Vinyl sound disc (33 1/3 rpm) + a booklet.

Booklet: (16)p., including paper covers, parallel text in French, English and Portuguese by M. Nuridsany, stapled binding. 25.5 x 25.5 cm, loose, inside the record sleeve gatefold.

Disc: Diameter 25 cm, in gatefold sleeve, 26 x 26 cm.

Tracks on sound disc:

Side A: Jean-Pierre Bertrand: "Un camion freine"; "Voiture de police"; "La musique passe", 1985; Christian Boltanski: "Reconstitution de chansons qui ont été chantées à Christian Boltanski entre 1944 et 1946". Sarkis: "Sérénades opus 2 pour 12 kornemuses - à ma mémoire est ma patrie", 1985.

Side B: Bertrand Lavier: "Madrugada" + "Reine de musette", 1985. Daniel Buren: "l'Indicible", 1985. Jean-Pierre Bertrand: "Un camion freine" - "Voiture de police"; "La musique passe", 1985. Published on the occasion of the show organized as part of the 18th International Biennial of Sao Paulo, Brazil, 1985.

Association Française d'Action Artistique (AFAA), Paris, 1985.

Fine.

References:

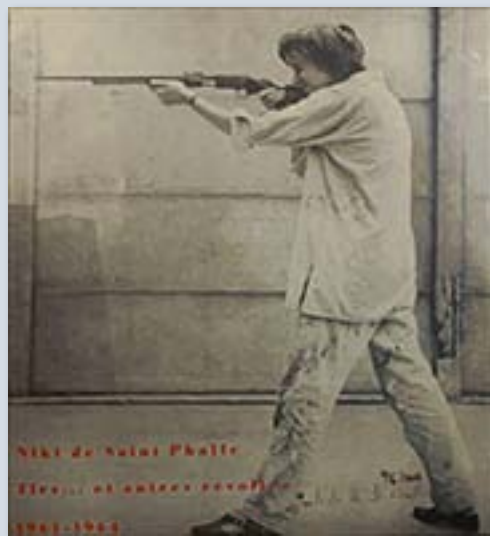
"d.i.s.c.o.t.h.è.q.u.e., expériences sonores d'artistes". Maison du livre et du son, Villeurbanne, 1989, pp. (33, 40, 42).

Broken Music, Berlin, DAAD, 1989, p. 137 - British National Art Library, ref. NL.93.0829.

450 €

Niki de SAINT PHALLE

Les Tirs. et autres révoltes



Black and white offset on slightly shiny golden paper.

Letters printed in red.

59 x 54 cm.

Edition of 100 numbered and signed. This copy 96/100.

Framed.

Published on the occasion of her shows "Les Tirs. et Autres Révoltes, 1961-1964" at Galerie de France and JMG Galerie, Paris, France and the publication and launch of the eponymous book.

Fine.

580 €

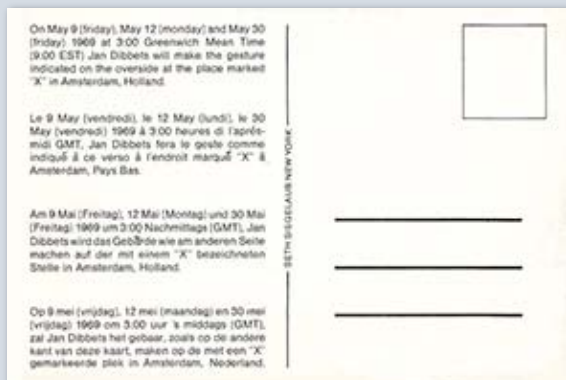
Jan DIBBETS/Seth SIEGELAUB

On May 9 (friday), May 12 (monday) and May 30 (friday) 1969 at 3:00 Greenwich Mean Time (9:00 EST) Jan Dibbets will make the gesture indicated on the overside at the place marked "X" in Amsterdam, Holland.



Black offset lithograph on cardstock. 2 b/w photos on one side, text on the other side.
10.5 x 15.5 cm.

Text in English, French, German and Dutch.



A one-person art exhibition which took place in Amsterdam on 9, 12 and 30 May 1969 which was communicated by means of a printed postcard mailed from New York.

Amsterdam, New York, Seth Siegelau, May 1969.

One of the very early "Conceptual Art" exhibitions.

References:

Meyer: Konzeption, p. 116. Lippard: Six years., p. 103. Extra Art, #120.

Fine.

One of the monuments of Conceptual Art.

450 €

Documentation Céline Duval



Artist's broadside.

A sheet of paper folded in four, displaying 4 b/w photographs when opened.

Offset.

Folded: 15.5x 21.5 cm. Open: 43 x 31 cm.

Self-published, 2000.

This piece is also a piece of mail art, mailed in a transparent plastique envelope, French post stamp dated 2000, and address written by hand in red felt pen.

Reference:

Archives de la Critique d'Art:

"The archivist and the iconographer are two major figures in present-day art, as has been attested to over the past ten years or so by publications and exhibitions. The work of documentation Céline Duval is part of this phenomenon. Since 1998, the artist has been putting together a collection of photographic images made up of her own snapshots, amateur photographs, post cards and magazine illustrations. Thinking about, classifying, and using the plastic dimension of these images [...]. Céline Duval photographs the found original photos, retouching them using computerized processes As new.

45 €

BILL GAGLIONE / DADALAND

BAY AREA ARTISTS BOOKS; DICK HIGGINS VISUAL POETRY; SOMETHING ELSE PRESS BOOKS



Both sides

Announcement.

Broadsheet of white paper printed in black on both sides.

Announcing the presentation of the Bay Area Artist Book, the Dick Higgings Visual Poetry show and the Something Else Pres Books, May 28th to June 30th, 1977 at La Mamelle, San Francisco, CA.

Folded twice for mailing purpose.

Folded: 9 x 21.7 cm. Unfolded: 35.5 x 21.7 cm.

La Mamelle Art Center, SF, CA., 1977.

Condition: Fair: crumpling, partly soiled, a 2.5 x 1.5-cm lack of paper (lost probably when the addressee snatched the gum label sealing the announcement).

Mailed by Bill Gaglione to Joan Rabascall (Catalan artist living and working in Paris). He personalized this sending by adding an handwritten text in red in ballpoint pen: "Dear Joan, Many thanks for the book "Première Fête de la Lettre". I am making a book on Visual Poems myself, and hope you will send me your work. Keep in touch please. Love".

Signed with rubber stamp "BILL GAGLIONE 1940 - 2040".

100 €

Paul-Armand GETTE

Le Jardin



Front cover



Title page

Artist's book.

1 title sheet; 5 paginated sheets: "L'Affiche"; "La Station"; "Le Pluviomètre"; "L'Étiquetage"; "Le m2 Témoin", printed on one side; 1 sheet, table of contents; 1 sheet, colophon.

Loose, in a gray card folder with rubber stamp in the upper left corner, "Contribution à l'Étude des Lieux Restreints".

21 x 15 cm.

Eter, Contribution à l'Étude des Lieux Restreints, (Malmö, Sweden), 1975.

Fine.

The work "Le Jardin" was presented by the Centre National d'Art Contemporain (CNAC), June 4 – July 13, 1975. (ETER, periodical and editions, was created by P.-A. Gette in 1966 in Malmö, Sweden).

Rare. Nice copy.

250 €

La Plage



Front cover



Title page



Colophon

Artist's book.

5 paper folders (1 pink, 3 green, 1 gray) contained in a black card folder, loose. Title typed on a white paper label affixed to the front cover. Paper folders: #1: "Titre, Introduction, Justificatif", 3 sheets of white paper printed on one side, loose; #2: "La plage 23 septembre 1971 + 18\"", 2 sheets

of white paper, text and photo printed on one side, loose; #3: "La plage été . 1973": 7 sheets of white paper, text and photo printed on one side, loose; #4: "Le Transect": 4 sheets of white paper, text and photo printed on one side, loose; #5: "Video": A sheet of white paper, text and photo printed on one side, loose.

29.7 x 21 cm.

Centre National d'Art Contemporain (CNAC), Paris, 1975.

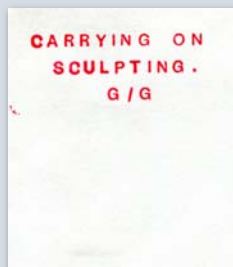
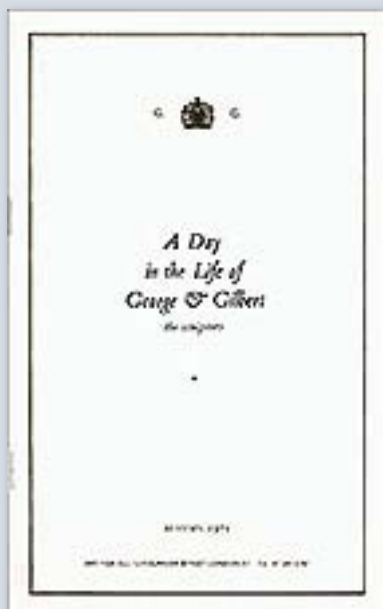
First edition of 500, numbered and signed in red ink in the justificatif page of folder #1.

Black card folder very slightly worn, 5 inside folders and pages in as new condition. Overall, a fine copy.

350 €

GILBERT & GEORGE

A Day in the Life of George & Gilbert - the sculptors. Autumn 1971.



front cover and envelope rubber stamp

Artist book.

12 p. 6 b/w photos. Paper covers.

Stapled.

20 x 12,5 cm.

Red rubberstamp "GG". Back cover reads: "Third Booklet".

Edition of 1000, each numbered by hand.

In the original cream postal envelope with stamped in black ink "Carrying on Sculpting. G/G" and on reverse "art & project". "Down on paper suggestions of forms, shapes and patterns suggestive of our artisticness".

Reference:

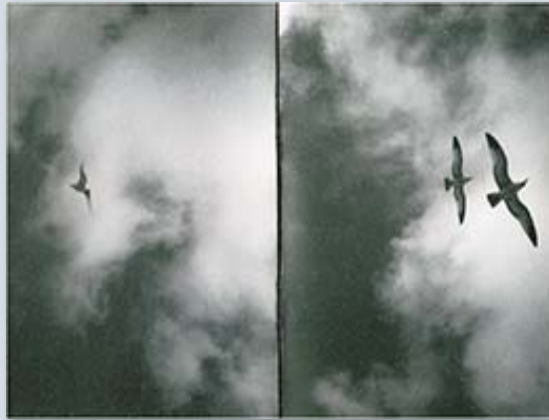
Catalogue Van Abbemuseum, Eindhoven, p. 98.

Fine/As new..

350 €

Felix GONZALEZ-TORRES

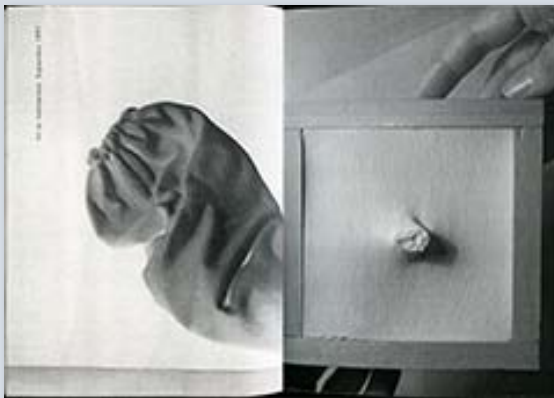
Untitled (Passport II)



Unpaginated (12pp., including covers).
Photographic full plates of birds hovering in cloudy skies.
Offset lithograph, endless copes.
15 x 10 cm.
Softcover, stapled.
No name, no place, (1993).
Tiny abrasions along some edges, still VG+.
65 €

Marie-Ange GUILLEMINOT

Danser ou Mourir



Artist's book.
117pp. of full plates of black & white photos.
Blank white soft cover, dust jacket also blank and white containing on the flaps a text in French by Pierre Giquel, printed black.
In the interior of the dust jacket, list of the 117 photographic plates printed black.
17.8 x 14 cm.
Excellent condition.
One of the first artist's books by Marie-Ange Guilleminot.
85 €

Serbian Avant-Garde Art

GRUPA ŠKART (Dragan Protić Protá and Đorđe Balmazović Žole)

Strah, Frikë, Râdsia, Peur, Fear coupons



Strip of five (5) artist's stamps printed black on slightly felted red paper.

Each stamp: 4.3 x 3.4 cm.

Entire piece: 4.3 x 18.2 cm.

(Self-published, Belgrade, Serbia, 1995)

Fine.

100 €

On each of the stamps, the word "fear" is printed in a different language, Slovenian, Croatian, Serbian, French, English.

Grupa Škart is a collective founded in 1990 at the Faculty of Architecture in Belgrade. While experimenting through their work, they focus primarily between the medium of poetry and design.

About the Group Kart, see the web page in The Calvert Journal, the article "The evolution of KART", the Serbian art collective forging communities through war and peace".

100 €

Fabrice HYBERT

Untiiteld. (Efféminé, Hommassé, Liberté)



Ephemera.

Paper tattoo transfer.

A sheet of paper printed black.

9 x 15 cm.

Created for and distributed during one of the Gay Pride Parades in Paris, in the 90ies.

Original picture presented anti-symmetrically.

As new.

65 €

Untitled (12 signs of the zodiac)



Ephemera.

Paper tattoo transfer.

12 colored figures of the 12 signs of the zodiac.

30.8 x 24.5 cm.

Issued for the 1997 Gay Pride demonstration.

Fine/As new.

75 €

Michel JOURNIAC

Hommage à Freud. Constat critique d'une mythologie travestie



Body art / Mail art.

A sheet of white paper printed offset: 4 photo portraits: his father's, his mother's, him transvested into his father and in his mother.

Folded in two.

Folded: 14.8 x 21 cm. Unfolded: 29.6 x 21 cm.

1st edition.

This is the real original work: It is in this form, a mail art piece, that this work, "Hommage à Freud. Constat critique d'une mythologie travestie", first existed. Then came a second edition and the pieces for the art market.

References:

A copy from the 2nd edition is mentioned and reproduced in: Journiac: "Rituel de transmutation", p. 75, P. 1994. Artitudes International, n° 6/8, Dec. 73- March 74, p. 34.

As new.

250 €

Ben KINMONT

PROMISED RELATIONS: or, thoughts concerning a few artists contracts



Artist's book.

27pp. Text in English.

Printed on pale blue Ingres paper, including the cover.

Staple binding.

21.5 x 14.7 cm.

Antinomian Press, (Sebastopol, CA, USA), 1999.

First edition of 500.

As new.

250 €

Ben Kinmont has gathered a number of contracts from internationally known artists such as Marcel Broodthaers, Edward Kienholz, Yves Klein or Komar & Melamid. Each contract is reproduced here and accompanied by a text describing the context of the time. Lauren O Neill-Butler, Artforum, December 2011: "In 1996 he (Ben Kinmont) organized 'Promised Relations' at New York's AC Project Room, a show of artists' contracts, including Seth Siegelaub's seminal Artist's Reserved Rights Transfer and Sale Agreement from 1971".

Ben KINMONT: "When I do a project, I create an archive. An archive can be exhibited and there are contracts for that. Promised Relations is about those and other contracts. One of them is Seth Siegelaub's and Bob Projansky's The Artist's Reserved Rights Transfer and Sale Agreement".

(MADE IN ERIC) READY MADE PEOPLE

Corps-Objet / Body-Object



Body Art.

Large sheet of white coated paper offset printed in black, folding in two, forming four pages.

Text in French by Eric Rigollaud, many b/w illustrations.

29.7 x 21 cm.

ddo, Usines à Images, np., nd (early '90ies).

General rental catalogue of body-objects. 37 body-objects.

60 €

Notice: Bike Stand



Ephemera. Body Art. The body as a piece of furniture, here a table.

Paper tattoo transfer. Black ink on white paper.

9.7 x 9 cm.

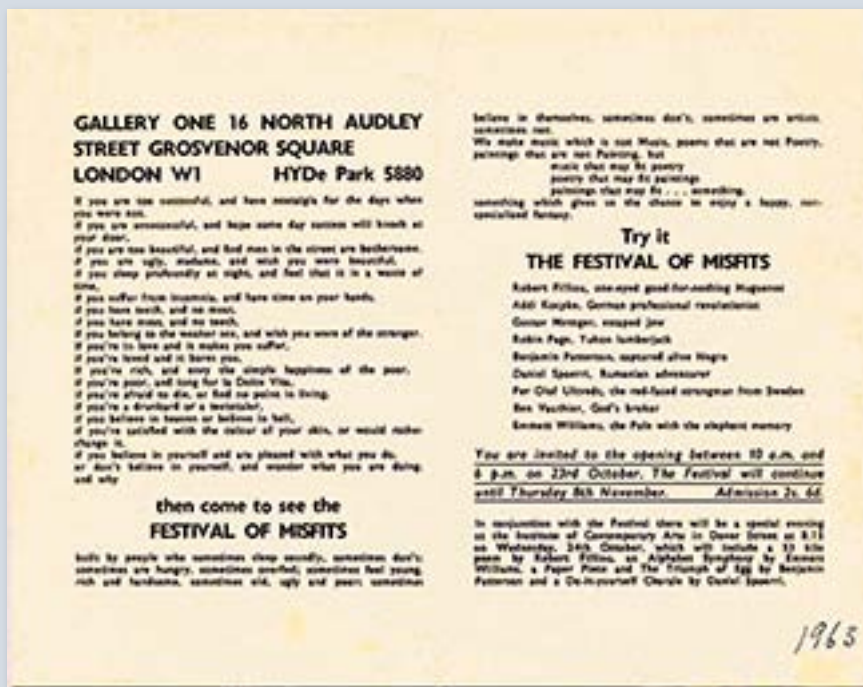
Created for and distributed during one of the Gay Pride Parades in Paris, in the 90ies.

As new.

35 €

(Collective) Robert FILLIOU, Addi KOPCKE, Gustav METZGER, Robin PAGE, Benjamin PATTERSON, Daniel SPOERRI, Per Olof ULTVELDT, Ben Vaut(h)ier, Emmet WILLIAMS)

THE FESTIVAL OF MISFITS



Advertising flyer for the Festival of Misfits at Gallery One, London, Oct. 23 - Nov. London 23 October – 8 November, 1962.

Single-sided. Printed in black.

13.9 x 17.8 cm.

Fine, but the (wrong!) year "1963" is handwritten in blue ballpoint pen in the lower right corner.

Reference:

"Happening & Fluxus", Kölnischer Kunstverein, Cologne, 1970. Performances such as: "53 Kilo Poem" by R. Filliou; "Paper Piece" and "The Triumph of Egg" by Benjamin Patterson; "So Yourself Chorale" by Daniel Spoerri; "Alphabet Symphony" by Emmett Williams. Nicknames: Robert Filliou: "One-eyed good-for nothing Huguenot"; Addi Kopcke, "German professional revolutionist"; Gustav Metzger, "Escaped Jew"; Robin Page: "Yukon lumberjack"; Benjamin Patterson, "Captured alive Negro", Daniel Spoerri: "Rumanian adventurer; Per Olof Ultvedt, "The red-faced strongman from Sweden"; Ben Vaut(h)ier: "God's broker", Emmett Williams, "The Pole with the elephant memory". 450 €

Galerie MTL Periodical. Fernand SPILLEMAECKERS (Daniel BUREN)

KUST / KRITIEK. ART / CRITIQUE Mensuel Juillet 1970



Front cover

Avant-Garde Art Periodical.

10pp. Texts in French by D. Buren, M. Claure and R. Denizot.

Soft cover. 29.7 x 20.4 cm.

Edited by Fernand Spillemaeckers). Publisher: MA. Durourie, Meise, July, 1970.

Recto-verso front cover photography by M. Gilissen of the Buren's show at the 48 rue Armand Campenhout, Brussels (Gallery MTL's address), June 13 - July 1, 1970.

Fine.

220 €

Gina PANE

Autoportrait (s)



Invitation card to the opening of her show "Autoportrait(s)" at Galerie Rodolphe Stadler, Paris, January, Thursday 11, 1973. Show: January 11 - February 3, 1973.

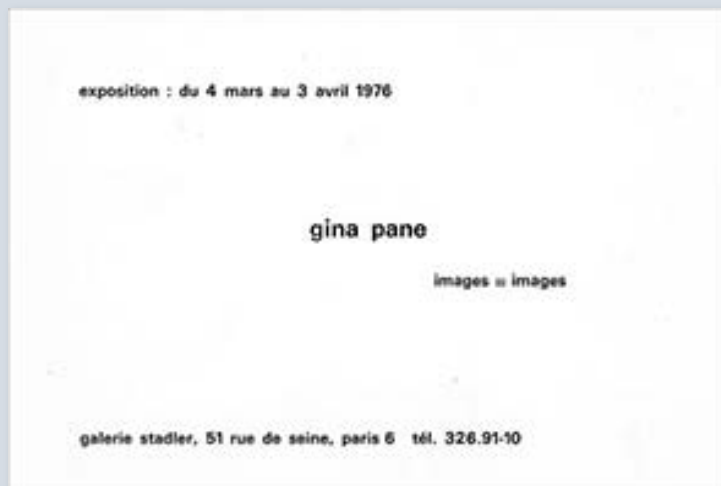
Printed black on glossy pink stock, on one side.

14 x 21 cm.

As new.

120 €

images = images



Invitation card to the opening of her show "images= images" at Galerie Rodolphe Stadler, Paris, March 4 - April 3, 1976.

Printed black on both sides on glossy white stock.

14 x 21 cm.

On one side, show information, on the other, announcement text for the opening during which the artist will perform a sequence of her action "le secret" at 7PM. As new.

90 €

PIERRE & GILLES

Untitled.



Ephemera. Paper tattoo transfer.

A sheet of white paper with drawings and text in black protected by a sheet a translucent paper.

19.2 x 28.9 cm.

Created for and distributed during one of the Gay Pride Parades in Paris, in the 90ies.

Fine.

65 €

Arnulf RAINER

TRR. Automatik optische Auflösung. Blindmalerei Zentralgestaltung. Automatisme décomposition optique. Peinture aveugle. Formation centrale



Catalogue of an exhibition held at Galerie Franck in Frankfurt am Main.

Title in German and French.

8 pages including cover. B/w offset reproductions, text in German.

Staple binding.

21 x 15 cm.

Galerie Franck, Frankfurt a. Main, 1952.

The paper has become dry, brittle, VG/VG+.

"TRR" is the equivalent to the English "Grrr".

This is the catalogue of the second A. Rainer's exhibition, he was 22 years old.

180 €

And a very happy holiday season to you!

archives

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<http://pagesperso-orange.fr/archives.carre>

*by appointment
contact by e-mail*

Kress gift: 31 paintings, spanning four centuries, from the Renaissance's 14th century dawn to the last flowering in the 18th century, and including such greats as Tintoretto, Bellini, Veronese. Two of the finest are Tiepolo's angelic 18th century *Portrait of a Boy Holding a Book*, with its ruddy flesh tones, velvety browns and yellows, and Pannini's *The Pantheon and Other Monuments of Ancient Rome*, whose picnickers, barking dog and proud, weed-grown ruins form a landscape as gently charming as anyone could wish. Among Houston's 30 choices, which will be delivered after its new wing is completed next fall: the 15th century painting of *St. Lucy Led to Her Martyrdom*, by Siena's Bernardino Fungai.

In Manhattan, Collector Kress and the officers of his Kress Foundation could take pleasure in the fact that the first showing of their gift was New Orleans' biggest art event in 40 years. The museum has rebuilt three of its galleries, put in new lights, air-conditioned the entire building in anticipation. New Orleans citizens got reproductions of the new treasures on buses, in their gas and electric bills, and the museum expects to double its number of visitors next year. Said Alonzo Lansford, director of the Delgado Museum: "It was a heady experience... to be able to point to masterpieces and say, 'I'll take that one and that one.'"

Dadadadada

The ghost of an almost forgotten art movement came to life in Manhattan last week. At the urging of a 57th Street gallery owner, 65-year-old Artist Marcel Duchamp* had set up the first major exhibit of Dada ever held in the U.S. The result was a collection of 300 of the most sardonic jokes ever perpetrated on art.

Going Nowhere. Dada got its start in Zurich, Switzerland during World War I with a group of rebellious young artists who thought the world was going nowhere. They were tired of war, booms and depressions, had no faith in religion and despised the self-conscious modern art of the cubists and futurists. As a protest, they made up their minds to be as disorderly as possible, and defiantly named their movement by simply plunging a knife into a French dictionary. The knife point came to rest at a wildly appropriate word: "Dada," the French word for hobbyhorse.

Making fun of everything around them, the Dadaists printed weird books and magazines with nonsense titles such as *The Blind Man and Rongrong*. There was an ear-splitting kettledrum music to which devotees shrieked verses in gibberish; they built powerfully useless machines, wrote ridiculous "chemical" and "static" poems. Their art was a lunatic satire on all advance-guard art: "modern" pictures of women with matchstick faces,

cut-out heads filled with grinding gears and cogs. And when they held an exhibition, they were likely to walk around with white gloves but without ties, meow like cats, carefully count the pearls of visiting dowagers, and invite the boys from the bar next door in for a fight.

Dada was not all meaningless. It developed bold new techniques of poster art, laid some obvious groundwork for surrealism. But inevitably the movement was a victim of its own excesses. During the middle '20s, Dada suddenly died out and surrealism took its place.

Eternal Spirit. For last week's show, Old Dada-Daddy Marcel Duchamp had hung some of Dada's best humor and bitterest protest. There was a carved wooden head festooned with watchworks, metric



Martha Holmes

ARTIST DUCHAMP
As disorderly as possible.

rule and alligator wallet, a sickly pink portrait of a man with blotched face and four combs for hair, a gutter collage of torn ticket stubs, discarded buttons, hairpins and old newspapers. A phonograph beeped out Dada sounds, a metronome with a staring eye pasted to the blade ticked away methodically, and every visitor had to pass Marcel Duchamp's own contribution to the show: a porcelain urinal over the doorway decorated with a sprig of mistletoe.

Manhattan gallery-goers flocked to the show, and Marcel Duchamp thought they took it quite well. "Dada is not passé," he insisted. "The Dada spirit is eternal. Our art will always exist as a concrete expression of freedom." And he could feel that the visitors "understood immediately." Understanding or not, most people had trouble deciding if it was safe to pick up Duchamp's catalogue for the show. Duchamp had them printed on huge (2 ft. by 3 ft.) sheets of tissue, crumpled them into balls and packed them in a wastebasket. People with long memories half expected that the crumpled balls would explode with a bang if touched. None has—so far.

* Whose famed *Nude Descending a Staircase* was the sensation of Manhattan's 1913 Armory Show, the first big U.S. exhibition of modern art.



"Get your hat? Lady,
we can't even get over dis
fence tuh make a livin'!"

For love or money, these burglars can't climb over Cyclone Chain Link Fence.

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CYCLONE FENCE DEPT.
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