

Breaking Barriers: Concept Over Craft—Or—  
What The Mutt?

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Senior Division

Individual Performance

Process Paper: 496 words

## *Process Paper*

When choosing my topic for NHD 2020, I began by looking into subjects that had their roots in various forms of artistic expression. To me, art is a unique, effective lens through which to study history as it demands analysis of the time in which it was created, the effect it had on audiences, and the long-term effect of its creation. I decided to write my performance on Marcel Duchamp and the barriers his work “Fountain” broke surrounding the definition of art—not only to investigate how artistic expression can be applied to historical research but also how the birth of conceptual art that developed during WW1 and after would break barriers and eventually develop into the art movements that are currently taking hold of the art scene.

Additionally, the controversy surrounding the authorship of “Fountain” intrigued me because it created an opportunity to tell a multi-sided story of a significant artwork that broke a barrier and continues to affect the artistic world today.

From there, I then developed a thesis: “Fountain” broke the barrier to the definition of art by inspiring the four aspects of a new style of art—which focus on the ideas in art rather than on craft (a brand new idea at the time)—that would be more fully understood during the 1960s. Next, I explored the primary source materials available in the University of Iowa’s research databases to find newspapers that would provide historical context and reflections on the art presented in this project contemporary to their creation. Afterwards, I began finding secondary sources ranging from articles and books to music and pictures. These sources assisted with the analysis of that primary information I had gathered, which in turn helped create the form of my project.

My research quickly resulted in an overwhelming number of works that fit perfectly into the project. In order to narrow the focus of my performance, I focused on sources that would best support the most significant points in my project—which was crucial when deciding which pieces of art would best illustrate the barriers “Fountain” broke. I also wanted to highlight how “Fountain” broke a barrier that stayed broken by focusing on pieces over the course of history.

I decided to compete in Individual Performance because I believe that topics that focus on the nuance of artistic ideas are best explained via visuals and a performer who can use those visuals to tell a complex story simply.

My project relates to this year’s theme, Breaking Barriers, because it is the story of how one urinal changed the way we define and think about art. The barriers to the definition of art that required art to be about craft and technical skill no longer existed in a post-“Fountain” world, and that change would pave the way for a type of art, conceptual art, that continues to give artists a unique mode to create and express ideas outside the means of traditional creation.

## *Annotated Bibliography*

### **Primary:**

“2 State Natives Chosen for Arts Honor.” *The Minneapolis Morning Tribune*, 24 Feb. 1960, pp. 31–31.

This source, for which no author was available, is a newspaper article about artists including Marcel Duchamp being accepted into the National Institute of Arts and Letters. I used this source to learn more about Duchamp’s art transitioning from shocking ideas into respected creations and critiques. This source was also important to my project because it provided me with a list of other artists contemporary to Duchamp who were respected in the industry.

“Abstract Artist Duchamp Dies at 81.” *The Minneapolis Star*, 2 Oct. 1968, pp. 1–1.

This source is a newspaper article announcing Duchamp’s death in 1968. I used this source to gather information on the impact his death had on the art world. Additionally, this source provided me with information about what people believed his legacy would be and the commentary on his most famous work contemporary to their creation. No author was available for this source.

Barker, Walter. “Duchamp’s Retrospective in New York.” *St. Louis Post-Dispatch*, 7 Feb. 1965, pp. 45–45.

This source is a reflection on an exhibition of Duchamp’s work designed to show the range of his career and his influence on the art scene. This source was important to my project because it provided a slightly more critical view of Duchamp which was essential in making sure my research considered multiple perspectives on the events my performance focuses on. From 1962 to 1978, Walter Barker was a Special Correspondent for the *St. Louis Post Dispatch*. At Washington University from 1950 to 1962, he was an instructor of painting.

Crehan, Hubert. “Funk Art: Undressed And No Place to Go.” *St. Louis Sunday Post-Dispatch*, 18 June 1967, pp. 33–33.

This source is a newspaper about the funk art movement in America. I used this source to understand how the barriers Duchamp broke as the “original anti-artist” resulted in a myriad of other styles across various mediums of artistic expression. This source was important to my project because it helped me better understand the impact of Duchamp’s work.

Duchamp, Marcel. "Fountain." San Francisco Museum of Modern Art, 1998, [www.sfmoma.org/artwork/98-291/](http://www.sfmoma.org/artwork/98-291/).

This source is a digital image of Marcel Duchamp's "Fountain." I used this source to model the version of "Fountain" I created for my set. This image is provided by the San Francisco Museum of Modern Art where "Fountain" is housed. SFMOA has an expansive digital collection of their archives designed to share its collection with a global audience. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Duchamp, Marcel. "L.H.O.O.Q. or La Joconde." *Norton Simon Museum*, 2017, [www.nortonsimon.org/art/detail/P.1969.094](http://www.nortonsimon.org/art/detail/P.1969.094).

This source is a digital image of Marcel Duchamp's "L.H.O.O.Q. or La Joconde." I used this source to model the version of the work I create during my project. The Norton Museum of Art has an expansive digital collection of their archives designed to share their collection with a global audience. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Duchamp, Marcel. *The Essential Writings of Marcel Duchamp*. Edited by Elmer Peterson and Michel Sanouillet, Thames and Hudson, 1975.

This source is a collection of essays written by Marcel Duchamp about several different aspects of his art, specific pieces, and general thoughts on his life. I used this source to get Duchamp's first-hand perspective on how to interpret his work and influence. Finally, I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Feldmann, Hans-Peter, and Hans-Ulrich Obrist. "Untitled." *Do It*, Independent Curators Incorporated, 1997, pp. 40–40.

Curated by Hans Ulrich Obrist, "Do It" is an art project created in 1993. Obrist was concerned with whether a show could take written instructions by artists each of which could be interpreted anew every time they were enacted. To test the idea, Obrist invited 12 artists to send instructions, which were then circulated internationally as a book. I used this source to get the instructions for how to create "Untitled" as a part of my set. Additionally, this source helped me understand the wide variety of Conceptual Art that was made possible by Marcel Duchamp. Hans Ulrich Obrist is an art curator, critic, and historian of art. He is the artistic director at the Serpentine Galleries, the author of *The Interview Project*, and the co-editor of the *Cahiers d'Art* review. Hans Peter Feldmann is a German Conceptual artist best known for his use of, found objects and appropriated images to reevaluate and recontextualize subject matter. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Fowler, Charles. "Modern Art Gets a Blast." *Minneapolis Star Tribune*, 12 Dec. 1965, pp. 57–57. *ProQuest Historical Newspapers: Minneapolis Star Tribune*.

This source is a letter to the editor of the *Minneapolis Star Tribune* about the changes in the art scene after "Fountain." This source provided me with a negative opinion on the barriers Duchamp broke down surrounding questions of the definition of art. This was important to my project because it allowed me to present an interpretation of events that is fair to all views of the art movement. Additionally, it was important to me to have sources that express negative views of modern art in order to better understand how different it is from past art movements.

Friedman, Martin. "Today's Art Extends 'Old' Traditions." *Minneapolis Star Tribune*, 20 Dec. 1966, pp. 81–81.

This source is a newspaper article about the Dada movement's influence on other artistic movements and Duchamp's role as the catalyst for Dada to take hold in America. I used this source to better understand how Duchamp broke the barriers surrounding what could be considered art and the criticism he initially received. Additionally, this source helped me better understand the roots of Dada and the movement's role in other artistic mediums like literature. Martin Friedman created the Minneapolis Sculpture Garden and was responsible for the revitalization of the Walker Art Center (where many Duchamp exhibitions have been housed) and was regarded as an expert in the visual arts.

Gilmore, William. "Dada Is as Dada Does." *The Brooklyn Daily Eagle*, 13 Dec. 1936, pp. 98–98.

This source is a newspaper article about a display at the Museum of Modern Art aimed at investigating the Dada art movement. I used this source to learn about how Dada was marketed to the public and its gradual transition into becoming an accepted and almost normalized form of artistic expression. Additionally, this source helped me to better understand the early attempts to introduce Dada to the public and how that influenced the Dadaists' works.

Gonzalez-Torres, Felix. "Untitled (March 5th) #2." *The Cleveland Museum of Art*, 2017, [www.clevelandart.org/art/3.2017](http://www.clevelandart.org/art/3.2017).

This source is a digital image of "Untitled (March 5th) #2." I used this source to model my version of this piece as a part of my set. I also used this source to see Gonzalez-Torres' work actually in a gallery and investigate the effect that setting gives to the work. The Cleveland Museum of Art has an extensive collection of works on their website in a digital gallery designed to open its museum to an international audience. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Graff, Robert D., director. *Marcel Duchamp Interview on Art and Dada (1956)*. Performance by James Johnson Sweeney, and Marcel Duchamp, *YouTube*, Manufacturing Intellect, 14 Jan. 2018, [www.youtube.com/watch?v=DzwADsrOEJk&feature=youtu.be](http://www.youtube.com/watch?v=DzwADsrOEJk&feature=youtu.be).

Filmed amidst the Arensberg collection at the Philadelphia Museum of Art, where 35 works by Marcel Duchamp are gathered, this source is a 1956 conversation between Marcel Duchamp and James Johnson Sweeney, former director of the Guggenheim Museum. I used this source to understand Duchamp's perspective on his transition away from Impressionism toward becoming a Cubist, and then to his post-Cubist work. This source was important to my project because it helped me gather information about Duchamp before he expanded the definition of art and his artistic beliefs before and after he began creating ready-mades.

Hamilton, George Heard, et al. "A 1959 Interview with Marcel Duchamp: The Fallacy of Art History and the Death of Art." *Artspace*, Audio Arts, 21 Feb. 2018, [www.artspace.com/magazine/art\\_101/qa/a-1959-interview-with-marcel-duchamp-the-fallacy-of-art-history-and-the-death-of-art-55274](http://www.artspace.com/magazine/art_101/qa/a-1959-interview-with-marcel-duchamp-the-fallacy-of-art-history-and-the-death-of-art-55274).

This source is excerpted from an *Audio Arts* interview with Marcel Duchamp, which was featured in a 1974 issue of the audio magazine and was originally recorded in 1959. In it, Duchamp speaks about whether or not a readymade can be considered art. George Heard Hamilton, Richard Hamilton, and Charles Mitchell take turns interviewing Duchamp. This source was important to my project because it helped me get Duchamp's first-hand perspective on his work and the barriers he knocked down surrounding questions of what should be considered art. In 1973 *Audio Arts*, a magazine in the form of a cassette tape and devoted to art and artists, began publishing.

Helms, Hermann. "Dr. Slater Chess King for London Terrace." *Brooklyn Daily Eagle*, 5 Apr. 1951, pp. 23–23.

This source is an article about a chess competition Marcel Duchamp competed in. The source was important to my project because it helped me learn more about Duchamp outside of his art career. Additionally, this source provided my project with a more historical context surrounding the movements of my project follows. Hermann Helms was a professional chess player and reporter for the *Brooklyn Daily Eagle*.

Kosuth, Joseph. "One and Three Chairs." *MoMA Learning*, The Museum of Modern Art, [www.moma.org/learn/moma\\_learning/joseph-kosuth-one-and-three-chairs-1965/](http://www.moma.org/learn/moma_learning/joseph-kosuth-one-and-three-chairs-1965/).

This source is a digital image of Joseph Kosuth's "One and Three Chairs." I used this source to model the version of this piece is included in my set. Additionally, this source helped me understand the impact of the work when it is seen in a gallery. The Museum of Modern Art has an expansive digital collection aimed at sharing its archives with a global audience. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Langsdorf, Martyl. "The Clichés of Art, Old and New." *St. Louis Sunday Post-Dispatch*, 19 Mar. 1967, pp. 33–33.

This source is a newspaper article which discusses clichés in art. I used this source to understand how Duchamp's ready-mades were a completely new, barrier-breaking form of artistic expression. Additionally, this source provided me with historical context about the art movements that preceded Dada and Conceptual Art and how they paved the way for Duchamp's work. Martyl Langsdorf was an artist in her own right, widely regarded for her illustrations and paintings.

Laws, Frederick. "Marcel Duchamp at Gimpel Fils." *The Guardian*, 18 Dec. 1964, pp. 9–9.

This source is a newspaper article about an exhibition of Marcel Duchamp's work. This source helped me to understand the long-term impacts of Duchamp's ready-mades and his contributions to the Dada movement. As Laws points out, what seemed like it would likely be a short-lived movement was gifted longevity due to the intelligence and thought behind Duchamp's work. Additionally, this source provided me with information about Duchamp's work outside of ready-mades and their influence on the art world.

Lebel, Robert, and Marcel Duchamp. *The Artist and His Critic Stripped Bare: The Correspondence of Marcel Duchamp and Robert Lebel*. Edited by Paul B. Franklin, Getty Trust Publications, 2016.

This source is a collection of letters between Marcel Duchamp and Robert Lee when they were creating the book "Sur Marcel Duchamp." I used this source to better understand how Duchamp viewed his own work and how contemporary critics discussed his art and its importance. Paul B. Franklin received his Ph.D. in art history from Harvard University. Franklin is editor in chief of the bilingual scholarly journal *Etant donne Marcel Duchamp* and collaborates closely with Duchamp's heirs in the management of the artist's estate. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling.

Lynton, Norbert. "The Age of Marcel Duchamp." *The Guardian*, 18 June 1966, pp. 7–7.

This source is a newspaper article about an exhibition of Duchamp's work in 1966. This source provided me with insight into how his work was displayed and how it was advertised to the public. Additionally, this source provided me with information on how new the ready-mades truly felt at the time to the art world. Norbert Lynton was a Professor of the History of Art at the University of Sussex and covered art for *The Guardian* during the 1960s.

"M. Duchamp, Painter and Iconoclast." *The Guardian*, 3 Oct. 1968, pp. 3–3.

This source, for which no author was available, is a newspaper article announcing Marcel Duchamp's death in 1968. I used this source to gather information on his importance to the art world and to find out more about the importance of his influence on a variety of art movements and mediums. This source also helped me identify which of his works were regarded as the most influential at the time of his death.



“Marcel Duchamp To Speak Tuesday At Art Museum.” *St. Louis Post Dispatch*, 22 Nov. 1964, pp. 110–110.

This source, for which no author was available, is a newspaper announcement of a talk Marcel Duchamp gave in 1964. I used this source to understand the excitement that surrounded Duchamp’s work over his career. Also, this source helped me better understand Duchamp’s first-hand perspective on the definition of art and his contribution to the changes via the quotes included in the announcement.

McConagha, Al. “Grand Dada M. Duchamp to Descend on Walker.” *Minneapolis Star Tribune*, 17 Oct. 1965, pp. 65–65.

This source is a newspaper article reflecting on Duchamp’s influence on the American art scene towards the end of his life. I used this source to better understand the roots of Duchamp’s success, his influence on pop art and other movements, and his status as the so-called “leader of American Dadaists.” This source also helped me understand public opinion on Duchamp at the end of his life. Al McConagha was a reporter for the *Minneapolis Star Tribune* from the late 1950s through the mid-1960s.

McCue, George. “Guide to St. Louis Galleries.” *St. Louis Sunday Post-Dispatch*, 15 Sept. 1957, pp. 30–30. *ProQuest Historical Newspapers: St. Louis Post Dispatch (1923-2003)*.

This source is an article about the importance of the audience’s interpretation of art as it pertained to a variety of art exhibitions happening in St. Louis in 1957. I used this source to get Marcel Duchamp’s perspective on the role of an audience. This was important to my project because the underlying thesis of Dada assumes a certain self-annihilation of naive art audiences during the First World War and into the Second World War. Understanding Duchamp’s perspective on audiences as they pertain to this idea helped me to better understand his works of Dada. George McCue was an art and urban design critic for the *St. Louis Post-Dispatch* from 1956 until retirement in 1975, and after 1965 also was editor of the newspaper’s Sunday Arts Page.

McCue, George. “The Ready-Made vs. Taste vs. Art.” *St. Louis Sunday Post-Dispatch*, 6 Oct. 1968, pp. 49–49. *ProQuest Historical Newspapers: St. Louis Post Dispatch (1923-2003)*.

This source is a newspaper reflecting on the career and life of Marcel Duchamp after his death in 1968. I used this source to get another account of the events surrounding the creation and rejection of “Fountain” and the influence of “L.H.O.O.Q” on Dada. Additionally, this source helped me understand how Duchamp’s philosophy behind the works mentioned above became the backbone for a variety of other art movements. George McCue was an art and urban design critic for the *St. Louis Post-Dispatch* from 1956 until retirement in 1975, and after 1965 also was editor of the newspaper’s Sunday Arts Page.

Ray, Man. "Indestructible Object." *Smithsonian American Art Museum*, Smithsonian Institute, [americanart.si.edu/artwork/indestructible-object-33672](http://americanart.si.edu/artwork/indestructible-object-33672).

This source is an image of Man Ray's "Indestructible Object." I used this source as a model for creating my own version of the piece for my set. Additionally, this source was important to understanding the impact the original piece had on audiences. I have categorized this source as primary because for the purposes of my project I am focused on the materials themselves—not the interpretation involved with their curation and compiling. The Smithsonian American Art Museum has an expansive online collection aimed at making their archives more accessible to the global public.

Roud, Richard. "Philadelphia Happening." *The Guardian*, 28 Oct. 1969, pp. 28–28.

This source is a newspaper article about a display of Marcel Duchamp's work in Philadelphia in 1969. This source provided me with a lot of information about the kind of work Duchamp was creating at the end of his career and the way it was critiqued. Additionally, this source provided me with information about how Duchamp's earlier work influenced his later pieces. From 1963 to 1969, Richard Roud was a film critic for *The Guardian* and an arts correspondent for the newspaper.

Sherman, John K. "Here's Human Story of U.S. Art Revolt." *The Minneapolis Morning Tribune*, 30 Sept. 1956, pp. 90–90.

This source is a newspaper article that reviews a book about the art movements in America. I used this source to get a better understanding of how Duchamp, Dada, and Conceptual Art were initially received by the public. Also, this source helped me a better understanding of the barriers that existed before "Fountain" and the previous standard or what could be defined as "art." John K. Sherman covered the cultural front for the *Minneapolis Star and Tribune* for nearly 30 years. His range included music, drama, dance, art, and books.

"The Sphinx On Show." *The Observer*, 26 June 1966, pp. 25–25.

This source is a newspaper article about an exhibition of Duchamp's work in 1966 and the beginnings of his career. This source provided me with a lot of historical context surrounding Duchamp's work and the reactions the public initially had to it. This source was important to my project because it helped me understand just how new Duchamp's ideas really were to the art scene and the long-term impacts they were having as early as the 1960s.

Tucker, Anthony. "Dada Black Sheep." *The Guardian*, 13 Nov. 1959, pp. 7–7.

This source is a newspaper article musing on the remarkable transition Duchamp made from painting to ready-mades. I used this source to better understand how his art was contemporarily interpreted and how that influenced the work he created after "Fountain." This source also provided insight into Duchamp's fame and reputation as an artist by the end of his career. Anthony Tucker was a reporter for *The Guardian* throughout the late 1950s and mid-1970s covering a range of art, international, and political stories.

## **Secondary:**

Ades, Dawn, et al. *Marcel Duchamp*. Thames and Hudson, 1999.

This source is a book about the various influences, particularly religious ones, that can be viewed in Marcel Duchamp's early work. I used this source to better understand the type of art he was creating before ready-mades and how becoming an established painter increased the amount of influence he had when he began focusing on more sculpture driven works. Neil Cox is a Senior Lecturer in Art History and Theory at the University of Essex and has taught at the University of California at Berkeley. David Hopkins is currently a Professor of Art History at the University of Glasgow. He is the author of numerous books on Dada. Dawn Ades is a Fellow of the British Academy, a former trustee of Tate, Professor of the History of Art at the Royal Academy, and was awarded a CBE in 2013 for her services to art history.

Affron, Matthew, et al. *The Essential Duchamp*. Philadelphia Museum of Art, 2018.

This source is a book about the artistic career of Marcel Duchamp. I used this source to specifically learn more about ready-mades, the origin of the word readymade, and how ready-mades were received by their early audiences. Matthew Affron is the Muriel and Philip Berman Curator of Modern art at the Philadelphia Museum of Art. Cecile Debray is director of the Musee de l'Orangerie, Paris. John Vick is the collections project manager, Philadelphia Museum of Art. Michael R. Taylor is a chief curator and deputy director for art and education, Virginia Museum of Fine Arts, Richmond. Alexander Kauffman is the Andrew W. Mellon-Anne d'Harnoncourt Postdoctoral Curatorial Fellow at the Philadelphia Museum of Art.

Bailly, Jean-Christophe. *Duchamp*. Translated by Jane Brenton, Art Dara, 1986.

This source is a collection of pictures of Marcel Duchamp's paintings and the equivalent of wall labels for each of them. I used this source to better understand Duchamp's total collection of art and the way the barriers he broke with "Fountain" were reflected in the art he created later on. Jean-Christophe Bailly is an art philosopher, historian, and essayist behind many collections that investigate different parts of art history.

Baruchello, Gianfranco, and Henry Martin. *Why Duchamp*. McPherson, 1985.

This source is a book about Marcel Duchamp's philosophy and the influence it and his art has on art created today. I used this source to learn about the long-term effects of "Fountain" and Duchamp's other work. and Gianfranco Baruchello has been a vital presence in the major galleries, museums, and private collections of both Europe and America since 1961, including the Guggenheim Museum and the Museum of Modern Art in New York. Henry Martin contributes as a critic to a number of international art magazines, including *Art News*, for which he writes as a regular correspondent.

Blythe, Sarah Ganz, and Edward D. Powers. *Looking at Dada*. Museum of Modern Art, 2006.

This source is a book about Dada art produced by the Museum of Modern Art. I used this source to gather more information about Man Ray and "Indestructible Object (Object to Be Destroyed)." This source helped me understand the piece's purpose, the questions it aims to ask, and the emotions Man Ray hoped to evoke from his viewers. This book also provided me with information about the history of the piece over time. Additionally, this source includes a description of the piece that was helpful when I was modeling it for my set. Sarah Blythe is the director of Educational Resources at The Museum of Modern Art and Dr. Edward Powers is the author of several articles on symbolism, Dada, and surrealism.

"Briefing/Who & Why: Growing Up Absurd." *The New York Times*, 19 June 1996, pp. 23–23.

This source, for which no author was available, is a newspaper article about Marcel Duchamp. This source provided me with information about Duchamp's upbringing, when and why he came to American, and his friendship with Man Ray. This source was important to my project because it helped me understand how Duchamp was portrayed in the media throughout his career and how his upbringing influenced his art.

Cotter, Holland. "The Mama of Dada." *The New York Times*, 19 May 2002, [www.nytimes.com/2002/05/19/books/the-mama-of-Dada.html](http://www.nytimes.com/2002/05/19/books/the-mama-of-Dada.html).

This source is a review and summary of the book *Baroness Elsa Gender, Dada, and Everyday Modernity: A Cultural Biography* by Irene Gammel. I used this source to gather information about other sources I could use to learn about Baroness Elsa and general information about the Baroness that played into my decision as to whether or not she would be an important figure in my project. Additionally, this source is among the first in my research that presented a different history on the creation of "Fountain" which was important in making sure my project presents all sides of the story. Holland Cotter is the co-chief art critic of *The New York Times*. A fellow of the American Academy of Arts and Sciences, he has degrees from Harvard College, Columbia University and the City University of New York.

Cros, Caroline. *Marcel Duchamp*. Reaktion Books Ltd., 2006.

This source is a book that explores Duchamp's fascination with chance and circumstance and the influence they had on his art. This book also explains what his life was like after he stopped creating art. Additionally, this source evaluates how his contemporaries did or did not understand the importance of his art at the time. This source was important to my project because it allowed me to evaluate how quickly other artists understood Duchamp had broken a barrier. Caroline Cros is a curator with France's national museums, and Professor of Contemporary Art at the Ecole du Louvre, Paris.

"Dada – Art Term." *Tate*, [www.tate.org.uk/art/art-terms/d/Dada](http://www.tate.org.uk/art/art-terms/d/Dada).

This source is an article about the definition of Dada. I used this source as the definition of Dada that my project would use. This source also helped me understand the European roots of the movement and its transition to America during the world wars. Tate is a network of European art museums that display a variety of styles of art including modern and Conceptual Art.

Duve, Thierry de. *Pictorial Nominalism: On Marcel Duchamp's Passage from Painting to the Readymade*. Translated by Dana Polan, University of Minnesota Press, 2005.

This source is a book that explains Duchamp's transition from painting to making ready-mades. I used this source to understand Duchamp's reasoning behind creating ready-mades like "Fountain" and the importance of his paintings when discussing his other art. Thierry de Duve is a historian, professor, and philosopher of art at Hunter College, City University of New York.

Elger, Dietmar. *Dadaism*. Edited by Uta Grosenick, Taschen, 2004.

This source is a book about the Dada movement and some of the most famous works that it produced. I used this source to learn more about "L.H.O.O.Q." and Duchamp's influence on the movement. This source also provided me with many specific examples of Dada works and artists that resulted from Duchamp's work. Additionally, this source provided me with information on the historical context surrounding the movement. Dietmar Elger studied art history, history, and literature at the University of Hamburg.

“Felix Gonzalez-Torres - Untitled (March 5th), Executed in 1991.” *Phillips*,  
[www.phillips.com/detail/felix-gonzaleztorres/NY010710/1](http://www.phillips.com/detail/felix-gonzaleztorres/NY010710/1).

This source is an article about Flex Gonzalez-Torres’ “Untitled (March 5th).” I used this source to learn more about the meaning behind the piece and the aspects of it that “Fountain” paved the way for. This source also helped me understand the influence that Duchamp as an artist has on the artists of today. Phillips is an art auction organization with an extensive collection of articles on the history of many different pieces of art across a wide range of styles.

Gaiger, Jason, and Paul Wood. *Art of the Twentieth Century: A Reader*. Yale University Press, 2003.

This source is a collection of essays about art in the twentieth century. I used this source to better understand conceptual art in its broader art historical context and the impact conceptual art and the barriers it broke had on other types of art. Jason Gaiger is Lecturer in Contemporary Art History and Theory at the University of Oxford. Paul Wood is a senior lecturer in art history at The Open University.

Gammel, Irene. *Baroness Elsa: Gender, Dada, and Everyday Modernity: A Cultural Biography*. MIT Press, 2003.

This source is considered the definitive biography of Baroness Elsa. I used this source to learn about the possibility that “Fountain” is a work that she created rather than Duchamp. This source also helped me understand more about the other types of Dada being created in the early days of the movement which is important to the historical context surrounding my performance. This source also provided the picture of the Baroness that is used in presentation. Irene Gammel is a Canadian literary historian, biographer, and curator. She has published numerous books on a variety of artistic topics.

Godfrey, Thomas. *Conceptual Art (Art and Ideas)*. Phaidon, 1998.

This source is a book about the aspects of conceptual art and Duchamp’s role in defining those aspects. I used this source to contribute to the decisions making process when I chose which pieces of art to include in my performance. Additionally, this source helped me better understand the international conceptual art movement and Duchamp’s role as the catalyst. Tony Godfrey is Programme Director of the MA in Contemporary Art at Sotheby’s Institute, London.

Goldie, Peter, and Elisabeth Schellekens. *Who’s Afraid of Conceptual Art?* Routledge, 2010.

This source is a book that focuses on the philosophical ideas behind Conceptual Art. This source provided me with an in-depth definition of the different aspects of Conceptual Art and assisted my decision-making process when choosing the pieces of art my project would focus on. Peter Goldie was Samuel Hall Chair in Philosophy at The

University of Manchester. Elisabeth Schellekens is Senior Lecturer in the Philosophy Department at Durham University.

Green, Sarah Urist. *Art or Prank? YouTube*, PBS Digital Studios, 27 July 2017, [www.youtube.com/watch?v=2ZlrHyzIwcl](http://www.youtube.com/watch?v=2ZlrHyzIwcl).

This source is a video produced by PBS Digital Studio's *The Art Assignment* about the critique works like "Fountain" make on the art world. I used this source to gather more information on the historical context and background behind "Fountain." Additionally, this source provided me with more examples of Conceptual Art today that was made possible by Marcel Duchamp's work. Sarah Urist Green is the former curator of contemporary art at the Indianapolis Museum of Art.

Green, Sarah Urist. *The \$150,000 Banana. YouTube*, PBS Digital Studios, 3 Jan. 2020, [www.youtube.com/watch?v=so8sB25IL4o](http://www.youtube.com/watch?v=so8sB25IL4o).

This source is a YouTube video created by PBS Studio's *The Art Assignment* addressing the recent uproar surrounding the 2019 conceptual artwork "Comedian." I used this source to learn more about Conceptual Art today and how Marcel Duchamp's work influences modern pieces which was crucial to setting up the historical context the majority of my project aims to grapple with. Additionally, this source helped me understand the broader ramifications of conceptual artwork and the variety of commentaries it has been used to express throughout history. Sarah Urist Green is the former curator of contemporary art at the Indianapolis Museum of Art.

Green, Sarah Urist. *The Case for Conceptual Art. YouTube*, PBS Digital Studios, 26 July 2018, [www.youtube.com/watch?v=VHLs76HLon4](http://www.youtube.com/watch?v=VHLs76HLon4).

This source is a video created by PBS Digital Studios' *The Art Assignment* about Conceptual Art throughout history. I used this source as the initial inspiration for my project and as a baseline for the definition of Conceptual Art. This video helped me to understand the questions that Conceptual Art aims to ask and provided me with lots of examples of different types of Conceptual Art which assisted me when choosing what the focus of my project would be. Sarah Urist Green is the former curator of contemporary art at the Indianapolis Museum of Art.

Hustvedt, Siri. "When Will the Art World Recognise the Real Artist behind Duchamp's Fountain?" *The Guardian*, Guardian News and Media, 29 Mar. 2019, [www.theguardian.com/books/2019/mar/29/marcel-duchamp-fountain-women-art-history?fbclid=IwAR0iyf7FeON45SgKay8Rb7mDjUIPDI7WsfDQ8SVFtABjn8vJYBa2-Qluwdk](http://www.theguardian.com/books/2019/mar/29/marcel-duchamp-fountain-women-art-history?fbclid=IwAR0iyf7FeON45SgKay8Rb7mDjUIPDI7WsfDQ8SVFtABjn8vJYBa2-Qluwdk).

This source is an article about Baroness Elsa von Freytag-Loringhoven and the evidence to suggest that she might be the true artist behind "Fountain." I used this source to get more information on the various theories on the creation of "Fountain" and to learn more about Baroness Elsa as a historical figure in the Dadaist Movement. This source was also crucial to finding other sources on Baroness Elsa due to there being very little source material available about her. Siri Hustvedt is the author of several works of non-fiction essays on various topics in art history and received a B.A. in history from St. Olaf College and a P.H.D. in English from Columbia University.

Kosuth, Joseph, and MoMA. "Joseph Kosuth. One and Three Chairs." *The Museum of Modern Art*, 2019, [www.moma.org/collection/works/81435](http://www.moma.org/collection/works/81435).

This source is an article included in The Museum of Modern Art's digital archives about Joseph Kosuth's "One and Three Chairs." I used this source to gather quotes from Kosuth about the work and gain a better understanding of the questions the work aims to ask about what art is. Additionally, this source provided me with insight into the production of "One and Three Chairs" which enhanced my understanding of the purpose of the piece. MoMA Learning is a digital collection of some The Museum of Modern Art's collection that aims to educate about the different types of modern art, artists, and famous works.

Mann, Jon. "How Duchamp's Urinal Changed Art Forever." *Artsy*, 9 May 2017, [www.artsy.net/article/artsy-editorial-duchamps-urinal-changed-art-forever](http://www.artsy.net/article/artsy-editorial-duchamps-urinal-changed-art-forever).

This source is an article about the events surrounding the submission of "Fountain" to The Society of Independent Artists. I used this source to better understand the initial reactions to "Fountain" and Duchamp's actions after it was rejected. Additionally, this source provided more information on the theories behind the thought that "Fountain" was not Duchamp's work. Jon Mann is an Adjunct Lecturer at Lehman College, a Senior Contributor at *Artsy*, and a lecture contributor and editor at Art History Teaching Resources and Art History Pedagogy and Practice.

"Marcel Duchamp." *Metmuseum.org*, [www.metmuseum.org/art/collection/search/283275](http://www.metmuseum.org/art/collection/search/283275).

This source is an article about a portrait of Marcel Duchamp taken by the artist Man Ray. I used this source to learn more about the partnership between the two artists and the influence they had on each other work. Additionally, this source helped me better understand the network of Dadaists that grew in major east coast cities beginning in the



late 1910s. The Met Museum has an extensive digital collection, including articles on the pieces, aimed at making their galleries more accessible to the global public.

Masheck, Joseph. *Marcel Duchamp in Perspective*. Prentice-Hall, 1975.

This source is a collection of essays analyzing different aspects of Marcel Duchamp's art and career. I used this source to gather a variety of opinions on Duchamp which was very important when making sure my research was well rounded. Joseph Masheck is an art historian and critic. He was educated at Columbia University.

Meyer, Ursula. "Introduction." *Conceptual Art*, Dutton, 1972, pp. 10–20.

This source is an introduction to a book of collected works on conceptual art. I used this source to learn about Duchamp's influence on a variety of forms of conceptual art and what art looked like in the post "Fountain" world. Ursula Meyer is a sculptor and writer. She is an Associate Professor of Art at Herbert H. Lehman College of the City University of New York. Her artistic criticism has appeared in numerous art magazines.

Moore, Luke. "The Eye." *Fineartamerica*, 14 Sept. 2011, [fineartamerica.com/featured/the-eye-luke-moore.html](http://fineartamerica.com/featured/the-eye-luke-moore.html).

This source is the image I used to re-create Emmanuel Radnitzky's "Indestructible Object (or Object to Be Destroyed)" as a part of my set. This source was important to my project because by being able to recreate an actual piece of Dada I gained a deeper understanding of the effectiveness of art that can be recreated by any person at any time. Additionally, being able to create a version of "Indestructible Object (or Object to Be Destroyed)" I was able to better understand this particular piece and its emotional impact on audiences.

Nauman, Francis M., et al. *Duchamp, Man Ray, Picabia*. Edited by Jennifer Mundy, Tate Publishing, 2008.

This source is a book about the friendship between Duchamp Picabia and Man Ray. I used this source to learn more about the influence Duchamp had on Man Ray (and vice versa). Additionally, this source helped me better understand just how new the ideas that inspired "Fountain" really were. The authors of the essays included in this book are widely regarded as leading international writers on art. Jennifer Mundy, the editor of this collection, is Head of Collections Research at Tate Publishing.

Newman, Michael, et al. *Rewriting Conceptual Art*. Reaktion Books, 1999.

This source is a book that examines Marcel Duchamp's influence on the American conceptual art movement, the parallel to the European conceptual art movement, and the different aspects of conceptual art that were defined by Duchamp's early works. I used this source to better understand the aspects of conceptual art that became the center of my project. The author's in this collection are art historians,

scholars, lecturers, professors, artists and writers from around the globe with a variety of specialties concerning Conceptual Art and Dada.

Phillips, Renée. "Marcel Duchamp Stirred Controversy and Influence." *Manhattan Arts International*, 12 Oct. 2019, [manhattanarts.com/marcel-duchamp-stirred-controversy-and-influence/](http://manhattanarts.com/marcel-duchamp-stirred-controversy-and-influence/).

This source is an article about Marcel Duchamp's biggest contributions to art history. I used this source to learn more about his broader collection of work and also to gather quotes from Duchamp about his work and art in general. This source helped me better understand Duchamp's perspective on his impact on art and the barriers he broke down around the idea of what art is. Renée Phillips is the founder of Manhattan Arts International and is a member of the prestigious International Association of Art Critics.

Ray, Man. "Indestructible Object (or Object to Be Destroyed)." *MoMA*, The Museum of Modern Art, [www.moma.org/collection/works/81209](http://www.moma.org/collection/works/81209).

This source is an article from The Museum of Modern Art's digital collection about the DADA work "Indestructible Object (or Object to Be Destroyed)" by Man Ray (Emmanuel Radnitzky). I used this source to gather information about the work and how it represents changes in art after "Fountain." This article was an important part of the development of my project because it was the catalyst for deciding to include "Indestructible Object (or Object to Be Destroyed)" in my project an example of Dada. MoMA Learning is a digital collection of some The Museum of Modern Art's collection that aims to educate about the different types of modern art, artists, and famous works.

"Readymade." *MoMA*, [www.moma.org/collection/terms/88](http://www.moma.org/collection/terms/88).

This source is the Museum of Modern Art's article on ready-mades and the definition of the term. I used this source to better understand the term and the types of art that fit its definition. This source also helped me gather information and examples on the other ready-mades Duchamp created. MoMa is a museum that specializes in teaching about and displaying modern art.

Thill, Vanessa. "The Dada Baroness Who Invented the Readymade—before Duchamp." *Artsy*, 18 Sept. 2018, [www.artsy.net/article/artsy-editorial-elsa-von-freytag-loringhoven-Dada-baroness-invented-readymade](http://www.artsy.net/article/artsy-editorial-elsa-von-freytag-loringhoven-Dada-baroness-invented-readymade).

This source is an online article about the evidence to suggest that Baroness Elsa was the true creator of "Fountain." I used this source to gather more information about other perspectives on the history behind "Fountain" and how that may affect interpretations of the piece. This source also helped me better understand another Dadaist and the kind of work they were doing contemporary to "Fountain." Vanessa Thill is an artist in her own right and writes about modern art for *Artsy*.

Trachtman, Paul. "A Brief History of Dada." *Smithsonian.com*, Smithsonian Institution, 1 May 2006, [www.smithsonianmag.com/arts-culture/dada-115169154/](http://www.smithsonianmag.com/arts-culture/dada-115169154/).

This source is an article about the history of the dada movement. I used this source to learn more about the historical context surrounding the movement and the way dada not only came to America but also the way it affected the American art scene. Additionally, this source helped me understand how dada thought and practice took hold of other artistic mediums and its influence on other art movements like pop art. Paul Trachtman is an artist in his own right and writes about significant pieces of art and art movements for *Smithsonian* magazine.

## Music

Glass, Phillip. "Metamorphosis One." *Glass: Metamorphosis One*, Decca Music Group Limited, 2015.

This source is one of the songs used for background music during my performance. This source is important to my project because it enhances the efficiency of the set's ability to transport the audience into an art gallery and assists in making the transitions throughout the performance easier for the audience to follow.

Lynch, Ray. "Celestial Soda Pop." *Deep Breakfast*, 1984.

This source is one of the pieces used for background music during my performance. This source is important to the project because it helps to make the set feel like a completely different room—an art gallery the audience is encouraged to step into.

Williams, Mason. "Classical Gas." *The Mason Williams Phonographic Record*, 1968.

This source is one of the songs used for background music for my presentation. This source is an important part of my project because I wanted to make sure the audience felt like they were in an art gallery and having music assists in the transportation of the audience into the world of the project.

## NHD PERFORMANCE SCRIPT COVER PAGE

**Please Note:** All text in this template must be in 12 point font.  
 Times New Roman, Arial, or Calibri fonts accepted.

PLEASE make a copy of this template before editing.

PERFORMANCE INFORMATION	
<b>Project Title</b>	Breaking Barriers: Concept Over Craft — Or — What The Mutt?
<b>Student Name(s)</b>	Jessica Cline
<b>Division</b>	Senior Individual Performance
<b>Performance Runtime</b>	9 minutes and 44 seconds
<b>Thesis</b>	<p>For centuries, when people discussed art they meant works of incredible craftsmanship: Girl With A Pearl Earring, Starry Night, The Mona Lisa... You get the picture.</p> <p>But what if art doesn't have to be about incredible craftsmanship?</p> <p>What happens if we flush all the barriers to the definition of art down the drain? What happens if the art is in the idea—the concept and not the craft? What if the art is...well...conceptual?</p> <p>We're about to find out.</p>

PERFORMANCE OVERALL SCENARIO	
<b>Story Setting(s)</b>	<b>Timeframe</b>
An art gallery	Present, representing artwork from the early 1900s to today
<b>Story Synopsis</b>	
<p>An enthusiastic docent traces the history of conceptual art from Duchamp's early work "Fountain" through "Comedian," a present day descendant of Duchamp's barrier breaking work. Along the way, the docent identifies the defining features of conceptual art while interacting with, analyzing, and recreating significant conceptual works.</p>	

CHARACTERS		
Character	Performer	Description/background for the character
Docent	Jessica Cline	The Docent is the narrator of the project—an enthusiastic expert in the history of conceptual art eager to provide



## OVERALL STAGE SETTING

Describe the Stage(s) of the Performance Add Photo of Stage (if possible)	Color Use Scheme	
<p>The stage is set to suggest an art gallery with white walls. Some artworks and descriptions hang on the walls. Others are positioned on various pedestals; of these, two are concealed beneath cloth. A table with a small easel and several props stands stage right and a wooden chair sits next to it. Also stage right is a large easel that is empty at the beginning of the performance. Some materials for the creation of an artwork are positioned on the floor.</p>	<b>Background Design</b>	In order to represent the walls of a gallery, the background is white.
	<b>Props</b>	<ul style="list-style-type: none"> <li>● Small copy of the Mona Lisa</li> <li>● A replica of Fountain (a urinal), covered at the beginning of the performance</li> <li>● A large chess piece</li> <li>● An image of “The Baroness” and a large X (both hidden in the urinal when the performance begins)</li> <li>● A piece of paper representing a letter</li> <li>● A second small copy of the Mona Lisa which is transformed into LHOOQ--a work by Duchamp</li> <li>● A wooden chair, a large photograph of the same chair, and a poster defining a chair -- all part of the work known as One And Three Chairs</li> <li>● A metronome with an image of an eyeball attached -- a replica of Object to be Destroyed - - which is covered at the beginning of the performance</li> <li>● Two hanging light bulbs -- a replica of Untitled (March 5) #2</li> <li>● The instructions and materials to complete Untitled 1997 -- an instructable involving a newspaper, a pair of scissors, a picture frame, and two vases with flowers</li> </ul>

		<ul style="list-style-type: none"> <li>• A replica of Comedian -- a banana duct taped to a wall</li> </ul>
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### COSTUMES & PROPS BY SCENE

Please add or remove costume & props by scene as needed. This is only a template.

Scene #1	0:00 to 0:45 intro and thesis	
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props	
The Docent wears a dress and leggings. The blue dress is covered in images of eyes with long eyelashes. She wears mock gogo boots. The overall effect is of a hip and fashionable young woman who appreciates the sometimes cheeky tone of conceptual art.	Background Design	As described above
	Props	Small copy of the Mona Lisa

### COSTUMES & PROPS BY SCENE

Scene #2	0:46 to 3:00 Origins of Dada, story of Duchamp, competing origins for Fountain	
Costume(s) Visual(s) or Costume(s) Description(s) If costumes and props remain the same, write "same as scene # in the boxes below"	Set Design & Props	
Same as above	Background Design	As described above
	Props	<ul style="list-style-type: none"> <li>• A replica of Fountain (a urinal), covered at the beginning of the performance</li> <li>• A large chess piece</li> <li>• An image of "The Baroness" and a large X (both hidden in the urinal when the performance begins)</li> <li>• A piece of paper representing a letter</li> </ul>

### COSTUMES & PROPS BY SCENE

Scene #3	3:01 to 8:47 Ducamp's LHOOQ and the four defining features of conceptual art with examples of how they permanently broke barriers related to our understanding of art
Costume(s) Visual(s) or Costume(s) Description(s)	Set Design & Props

If costumes and props remain the same, write "same as scene # in the boxes below"		
Same as above	<b>Background Design</b>	As described above
	<b>Props</b>	<ul style="list-style-type: none"> <li>• A second small copy of the Mona Lisa which is transformed into LHOOQ--a work by Duchamp</li> <li>• A wooden chair, a large photograph of the same chair, and a poster defining a chair -- all part of the work known as One And Three Chairs</li> <li>• A metronome with an image of an eyeball attached -- a replica of Object to be Destroyed - - which is covered at the beginning of the performance</li> <li>• Two hanging light bulbs -- a replica of Untitled (March 5) #2</li> <li>• The instructions and materials to complete Untitled 1997 -- an intractable involving a newspaper, a pair of scissors, a picture frame, and two vases with flowers</li> </ul>

## COSTUMES & PROPS BY SCENE

Scene #4	8:48 to 9:44 Comedian as a contemporary descendant of Fountain and wrap up.	
Costume(s) Visual(s) or Costume(s) Description(s) If costumes and props remain the same, write "same as scene # in the boxes below"	Set Design & Props	
Same as above	<b>Background Design</b>	As described above
	<b>Props</b>	<ul style="list-style-type: none"> <li>• A replica of Comedian -- a banana duct taped to a wall</li> </ul>



		<ul style="list-style-type: none"><li>• Metronome and light bulbs are also used in the closing the moments</li></ul>
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# PERFORMANCE SCRIPT BY SCENES

Please add or remove scene pages as needed. This is only a template.

SCENE 1 - SCENARIO		
Purpose of the Scene	Key Elements	
This scene introduces the performance and provides the thesis	<b>Setting</b>	The art gallery
	<b>Timeframe</b>	The present for purposes of intro
	<b>Characters</b>	The Docent
Summary of the Scene		
The title and thesis for the performance are presented.		

DIALOGUE - SCENE 1	
Character & Action	Dialogue
<p><b>Character (Actor Name)</b> The Docent (Jessica Cline)</p> <p>During this introduction, The Docent turns to the side to represent Girl with a Pearl Earring, holds the Mona Lisa in front of her own face, and smirks when making the pun about “getting the picture.”</p> <p>Her gestures are broad and her smile is wide--she’s an enthusiastic and knowledgeable guide. This tone and style will persist throughout the performance.</p>	<p>Hello. My name is Jessica Cline and today I’ll be performing for you <i>Breaking Barriers: Concept Over Craft — Or — What The Mutt?</i></p> <p>For centuries, when people discussed art they meant works of incredible craftsmanship: Girl With A Pearl Earring, Starry Night, The Mona Lisa...You get the picture.</p> <p>But what if art doesn’t have to be about incredible craftsmanship?</p> <p>What happens if we flush all the barriers to the definition of art down the drain? What happens if the art is in the idea—the concept and not the craft? What if the art is...well...conceptual?</p> <p>We’re about to find out.</p>

## SCENE 2 - SCENARIO

Purpose of the Scene	Key Elements	
To set the context for the origins of Dada and conceptual art and to introduce the movement's defining work.	<b>Setting</b>	The art gallery
	<b>Timeframe</b>	Reflections on the early 20th century
	<b>Characters</b>	The Docent
Summary of the Scene		
The Docent introduces us to Marcel Duchamp and his seminal work Fountain. She also reveals that some scholars and historians believe "The Baroness" was the actual artist who created the work. Either way, the foundation for conceptual art has been laid.		

## DIALOGUE - SCENE 2

Character & Action	Dialogue
<p><b>Character (Actor Name)</b> The Docent (Jessica Cline)</p> <p>The Docent reveals a large chess piece that has been hidden on the pedestal that will soon be revealed to hold Fountain.</p> <p>As she mentions the "chess experts" journey from France to the US, she tosses the chess piece from her left to her right hand, symbolizing Duchamp's journey--a journey further suggested by The Docent's crossing of the set to place the chess piece on the table stage right. She snaps as though performing a magic trick just before she says "simply because he declared they were."</p>	<p>At the beginning of the twentieth century, as World War 1 raged across Europe a new type of art began to emerge. In the movement called Dada—a nonsense word for a seemingly nonsensical type of art—artists in Europe were creating satirical works in response to the disasters of the war. These same tragedies would inspire French painter and chess expert Marcel Duchamp to move to New York City in 1915.</p> <p>Once in America, Duchamp coined the phrase ready-mades as a description of the type of art he was then creating--sculpture with mass produced objects that he dislocated from their usual purpose and elevated to pieces of art simply because he declared they were. His groundbreaking ideas were about to change the course of art history.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>The Docent reveals Fountain with a flourish and draws the viewer's attention to the R. Mutt signature and date. When she notes that</p>	<p>The most famous ready-made is "Fountain" a standard urinal of the time turned on its side, signed R. Mutt, and dated the year of its creation: 1917.</p> <p>Duchamp submitted Fountain to the newly established Society of Independent Artists. Famously, when the board of directors saw</p>

<p>the artwork was rejected, she removes a large X that has been hidden inside the urinal and affixes it to the side.</p>	<p>"Fountain," they rejected it from the inclusive collection, citing its supposed indecency.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>Here, The Docent introduces the viewer to the idea that Duchamp may not be the creator of Fountain, an idea that can reshape the way that artwork is thought of. She removes a photo of The Baroness from the urinal and crosses to the easel on the stage right table and places it there. She picks up a folded sheet of paper and "reads" Duchamp's words to his sister before returning the letter to the table. She returns to center stage.</p>	<p>I should note here that it is possible Duchamp wasn't the barrier breaker.</p> <p>The Baroness Elsa von Freytag-Loringhoven known to most simply as the Baroness is thought to possibly be the true artist behind "Fountain."</p> <p>The evidence is compelling:</p> <p>In a 1917 letter, Duchamp writes to his sister, Suzanne Duchamp: "One of my female friends under a masculine pseudonym Richard Mutt sent in a porcelain urinal as a sculpture."</p> <p>Additionally, contemporary newspaper accounts reported that Richard Mutt was from Philadelphia, where the Baroness was living in 1917. Thought, Duchamp claimed he purchased the urinal from J.L. Mott Iron Works, a plumbing store on 5th Avenue in New York. However, the specific model used for the piece does not appear in catalogs contemporary to "Fountain."</p>

## SCENE 3 - SCENARIO

Purpose of the Scene	Key Elements	
To give a second example of Duchamp's influence and then discuss the four defining features of conceptual art--providing an example of a work for each feature.	<b>Setting</b>	The art gallery
	<b>Timeframe</b>	Reflections on the conceptual art movement from 1919 to the 1990s
	<b>Characters</b>	The Docent
Summary of the Scene		
<p>The Docent recreates Duchamp's LHOQQ and then explains and considers examples of the four elements of conceptual art:</p> <ul style="list-style-type: none"> <li>● The dematerialization of art (Object to be Destroyed)</li> <li>● Anti-definition (Three and One Chair)</li> <li>● Irony (Untitled [March 5] #2)</li> <li>● Anti-medium (Untitled 1997)</li> </ul>		

## DIALOGUE - SCENE 3

Character & Action	Dialogue
<p><b>Character (Actor Name)</b> The Docent (Jessica Cline)</p> <p>After "perfunctory affair," The Docent sits in the chair positioned by the stage right table. She takes the second Mona Lisa image and draws the beard and mustache that transforms the image into LHOQQ. She places the new artwork on the easel over the photo of The Baroness.</p> <p>The Docent carefully emphasizes this barrier breaking moment as she highlights the juxtaposition inherent in LHOQQ.</p>	<p>Regardless of the true artist behind the work, "Fountain" and the uproar that it caused birthed what would come to be called "conceptual art" in the 1950s. In 1967, artist Sol LeWitt described the style simply: "In Conceptual art the idea or concept is the most important aspect of the work...It means that all the planning and decisions are made beforehand and the execution is a perfunctory affair."</p> <p>The barrier around the definition of art had fallen and with it a flood of ideas entered the art scene. But Duchamp wasn't done making waves.</p> <p>In 1919, Duchamp took a postcard reproduction of Leonardo da Vinci's Mona Lisa, drew a mustache and goatee on her face, and added the letters "L.H.O.O.Q."</p> <p>The caption which is meant to sound like "Elle a chaud au cul" when pronounced in French ("She is hot in the arse") made it among his most famous ready-mades and a symbol for the international Dada movement. In fact, this piece remains the standard for the avant-garde nature of dada art. In this barrier breaking work, he directly juxtaposed his conceptual approach with a masterwork of traditional craft.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p>	<p>Conceptual art would come to be known by four defining features, seen for the first time in "Fountain." Remember: Up until "Fountain" broke the traditional barriers, what we meant when we talked about art</p>

<p>The Docent stands and returns to center stage for this important moment. Here, she emphasizes the way in which art connects to the wider world. She pauses a beat.</p>	<p>was nearly universally understood. The four defining features of conceptual art, however, make it clear that the obvious barrier between what is art and what isn't is no longer obvious at all. And a change in the way we think about art is, in the long run, a change in the way we think about most everything.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>The Docent reveals Object to Be Destroyed with a flourish (the removal of the covering set the metronome ticking). This is upstage, center-right. She emphasizes the final word of this section to make the connection back to the title of the work.</p>	<p>So, the first aspect of conceptual art is the dematerialization of art, which is embodied by Object to be Destroyed; a piece created by the artist Man Ray in 1923.</p> <p>In 1957 the piece was destroyed by angry viewers—who failed to see that Ray was trying to drive them crazy with the ticking. This suggests the barrier that had been broken in the minds of the artists had not been broken in the minds of art patrons—yet. Undeterred, he created a second version named Indestructible Object. In the process he proved that the art isn't in the wood of the specific metronome or in the drain of the specific urinal. Because of the barriers broken by Fountain, you could smash it as many times as you wanted but you couldn't take his idea away—the materials don't matter. In other words, the barriers setup by questions of craftsmanship in art, like the importance of brush strokes in a painting, were, well, destroyed.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>Back at center stage, The Docent literally jumps forward during the first line. She then repositions the chair she was previously sitting in to its spot upstage center as part of One and Three Chairs. She points to each aspect of the work (the photo, the definition, the chair) as she speaks about them. She lowers herself as though she is going to sit in the chair, but stops herself as she speaks about the new artistic context of the object. She emphasizes “set upon it” as a reference to the chairs.</p>	<p>Let's jump forward to the 1960s and consider: What is a chair?</p> <p>Perhaps, all three of these are chairs, or rather codes for one: a visual code, a verbal code, and a code in the language of objects, that is, a chair of wood.</p> <p>This chair will never be sat in again because we have placed it in an artistic context. Is it still a chair?</p> <p>One and Three Chairs, a piece of conceptual art created by Joseph Kosuth in 1966, aims to ask its audience all of these questions and to point out the precariousness of definition.</p> <p>This is the second aspect of conceptual art: Conceptual art is anti-definition as it aims to question every definition set upon it.</p>

<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>During this section, The Docent turns on the lightbulbs hanging upstage center left (behind Fountain).</p>	<p>The third aspect of conceptual art, irony, is embodied by a work from 1991 entitled “Untitled (March 5th) #2” by Felix Gonzalez-Torres. There is no definitive way to present it because the artist provided no specifications. The art isn’t in its set up—or confined by a golden picture frame. This is ironic in tone because you expect the art to demand something specific from you, but it doesn’t.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>During this section, The Docent reads the instructable from a sheet of paper and performs the actions specified on it. She begins by kneeling to cut out the newspaper picture. She stands at “Mount this picture” and affixes the picture to a picture frame attached to the back wall stage right. She picks up flowers from the nearby table and puts them in the vases. She then holds up the instructions to emphasize that they are the art.</p>	<p>The fourth aspect of conceptual art is anti-medium. This is embodied particularly well by an instructable written by artist Hans-Peter Fledmann entitled “Untitled 1997.” The piece itself is as follows:</p> <p><i>Cut out the picture of a single person from a major daily paper published in the area four weeks prior to the opening of the exhibition. It can be a picture featuring the whole person or merely a part of a person—the torso or the head—for instance. The picture should feature only one person, alive, not dead. The person portrayed should be neither a politician nor a criminal. If there is no issue from that day, or no appropriate picture, buy the following day’s paper, and if necessary, continue this procedure until an appropriate picture is found.</i></p> <p><i>Mount this picture in a simple frame. Place the framed picture on a plinth or hang it on the wall.</i></p> <p><i>Depending on how the picture is displayed or hung, put two potted plants or vases of flowers to the left and right in front of, or beside the picture. The plants/flowers should be looked after during the exhibition but should not be renewed.</i></p> <p>The art is those instructions. That’s all Fledmann created and by doing so he proved to audiences that conceptual art can take many forms—no medium specificity is required.</p>

## SCENE 4 - SCENARIO

Purpose of the Scene	Key Elements	
To demonstrate the ongoing creation of and interest in conceptual art (as represented by Comedian) and to wrap up the performance.	<b>Setting</b>	The art gallery
	<b>Timeframe</b>	Comedian was created in 2019
	<b>Characters</b>	The Docent
Summary of the Scene		

## DIALOGUE - SCENE 4

Character & Action	Dialogue
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>As she speaks about Comedian, The Docent picks up a poster board (meant to suggest a wall) with a banana duct taped to it and sets it on the large easel stage right. This replica of Comedian has been behind the table throughout the performance. She lands hard on “composted,” recalling the “you get the picture” moment from earlier in the performance.</p>	<p>In 2019 a work of conceptual art similar to “Fountain,” called Comedian captured the attention of audiences everywhere after it sold for \$120,000. Comedian was a banana duct taped to the wall. As a direct descendent of “Fountain,” Comedian occupies a space so far outside of the standard definition of art that one can only conclude that the barriers to what art can be have been shattered or in the case of Comedian...composted.</p>
<p><b>Character (Actor)</b> The Docent (Jessica Cline)</p> <p>The Docent returns to center stage for this wrap up. She delivers the final line with a look of comic puzzlement. She then sets the metronome ticking and turns off the light bulbs to bring the performance to a close.</p>	<p>The four defining features of conceptual art: the dematerialization of art, anti-definition, irony and anti-medium show us that thanks to “Fountain” the barriers to modes of artistic expression have been broken, or perhaps, flushed down the drain. Now the only question is What the Mutt will come next?</p>



