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Marcel Duchamp - Some Debatable Readymades - Turquoise - \*\*\*\*

The exhibition consists of five replicas of Duchamp's more obscure readymades: *Bilboquet*, a ball and peg toy (Duchamp gave the original to a friend in 1910, three years before *Bicycle Wheel*), *Unhappy Readymade*, a geometry textbook hung outside on the fire escape and left exposed to the elements, *Waistcoat*, a waistcoat with custom buttons that spell out the name of the gallerist's mother (Duchamp's spelled out his wife's name), *The Locking Spoon*, a spoon attached to a door lock, and *Faux-Vagin*, a temporary tag license plate. I don't need to go into more detail, I'd just be repeating the gallery's texts. You can also try your hand at navigating [this resource](#) on the readymades if you're not afraid of wonky vintage web design. There's no point in critiquing the readymades, of course, unless you're an anti-Duchamp reactionary, and I am not. Aside from the works themselves, which are great, the appeal of the exhibition is that it's an ideal employment of the leeway afforded to apartment galleries. Few commercial galleries have the time, space, or inclination to do shows this rigorously researched on a tight schedule with the art market's economic pressures, and it's loose and playful with the material in a way that wouldn't fly in an institution. Destroying a book is too controversial for anyone in the "real" art world to dare, for some reason. The gallerist-cum-fabricator/artist put the effort (and however much money) into acquiring antique French versions of the toy, textbook, and license plate for historical accuracy, there's a generous collection of related reading materials on the desk, and the whole presentation is polished and well-thought-out. It's a labor of love, basically, and the polish is driven by a real care for the results instead of de rigueur professionalism. Just goes to show that giving a shit goes a long way.