

Fountain is a readymade sculpture produced by Marcel Duchamp in a porcelain urinal signed "blog.quintoapp.com". In April, an ordinary piece of plumbing chosen by Duchamp was rotated 90 degrees on its axis and submitted for an exhibition of the Society of Independent Artists, the first annual exhibition by the Society to be staged at The Grand Central Palace in New York.

The signature is reproduced in black paint. Duchamp later recalled that the idea for *Fountain* arose from a discussion with the collector Walter Arensberg and the artist Joseph Stella in New York. This was no small matter. The idea of having a jury-free exhibition of contemporary art had become invested with the aspirations of many in the art world for New York to become a dynamic artistic centre that would rival and even outstrip Paris. Responding to press interest in the affair, the board issued a statement defending its position: In he had submitted his important painting *Nude Descending a Staircase, No. 2*. He quietly did so, but he experienced this as an extraordinary betrayal and later described it as a turning-point in his life. The creation and submission of *Fountain* can thus be seen as in part as an experiment by Duchamp to replay this event, testing the commitment of the new American Society to freedom of expression and its tolerance of new conceptions of art. Within a day or so of the exhibition opening, Duchamp located the work, which had been stored in the exhibition space behind a partition, and took it to be photographed by the leading photographer and gallery owner Alfred Stieglitz. See Naumann, p. A slightly cropped version of the photograph was published in the *Blind Man* to illustrate an anonymous editorial that defended the urinal in clear and, in their implications, revolutionary terms: Whether Mr Mutt with his own hands made the fountain has no importance. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view created a new thought for that object. Duchamp later said that he shared and approved of the views expressed in the article, which Beatrice Wood claimed in her autobiography to have written. Importantly, Duchamp was not publicly known as the creator of *Fountain* at the time, although some of his closest friends such as Walter Arensberg must have known of, and many others suspected, his involvement. Mutt comes from Mott Works, the name of a large sanitary equipment manufacturer. Thus, from the start, there was an interplay of Mutt: I wanted any old name. And I added Richard [French slang for money-bags]. The opposite of poverty. But not even that much, just R. On other occasions Duchamp recalled that he bought the urinal at J. Mott Iron Works Company. Surviving records for the sanitary ware firm are incomplete but show models similar, if not entirely identical, to *Fountain* see Camfield, p. Duchamp was fascinated by the problems of representing spatially a fourth dimension, often demonstrated in mathematical texts through diagrams showing the rotation of solids. It is possible that the rotation of the urinal was linked to his broader interest in seeing things quite literally in a new perspective. The intimate nature of the function of the urinal, and its highly gendered character, also resonated strongly with the complex psycho-physical themes of the masterpiece he was working on at the time, *The Bride Stripped Bare by her Bachelors, Even* (also known as *The Large Glass*; see Tate T, although relatively few at the time knew of the unfinished work and, therefore, were able to make this association. It was possibly thrown out when Duchamp went to Buenos Aires in 1923, the year that the poet Guillaume Apollinaire wrote an article on the Richard Mutt affair for the *Mercure de France*. In the early 1920s Duchamp travelled frequently between America and France. He was thought to have abandoned making art, focusing instead on playing chess competitively even while remaining part of artistic circles. Since so little was published on Duchamp, the article seems to have been based on in-depth conversations with the artist. It was in this period that Duchamp felt the need to consolidate and make more accessible his otherwise dispersed and already partly lost oeuvre. Addressing the growing number of requests from gallerists and museums for works to show, Duchamp authorised a number of replicas of his original readymades, many of which had been lost. He authorised replicas of *Fountain* in 1923. In the *Galleria Schwarz* reproduced *Fountain*, along with other dada-period works by Duchamp, in an edition of eight, fabricating the objects on the basis on the Stieglitz photograph and working closely with Duchamp. Four further examples were also made at this time, one each for Duchamp and Arturo Schwarz, and two for museum exhibition. For

some, such replicas seemed to undermine cardinal qualities of readymades, namely, that they should be mass-produced items and ones chosen by an artist at a particular moment and time. Duchamp, however, was happy to remove the aura of uniqueness surrounding the original readymades, while the production of replicas ensured that more people would see the works and increased the likelihood that the ideas they represented would survive. Simple in form but rich in metaphor, the work has generated many interpretations over the years, and continues to be seen as a work that challenges – or, at the least, complicates – conventional definitions of art. We are not even able to consult the object itself, since it disappeared early on, and we have no idea what happened to it. We do not even know with absolute certainty that Duchamp was the artist – he once attributed it to a female friend – and some of his comments raise fundamental questions regarding his intentions in this readymade. It included the following comment: The committee has decided to refuse to show this thing. I have handed in my resignation and it will be a bit of gossip of some value in New York. Camfield commented on this reference to a woman: Even if we grant that he did not want his test of the Independents compromised by knowledge that Fountain had been submitted by a director of the organization, why did he mislead his sister in Paris? Was Fountain actually submitted by a female friend? And if, indeed, a female friend sent Fountain to the Independents, must that mean that she and not Duchamp was the artist who conceived, selected, and altered the urinal – or might she have acted merely as the shipping agent whose participation kept Duchamp out of sight? The last possibility seems most plausible, but this point remains a mystery. Unfortunately, the records of the Society of Independent Artists are of no help here, as most were lost in a fire. In literary historian Irene Gammel claimed that, if a woman was involved in the submission of Fountain, that woman might have Baroness Elsa von Freytag-Loringhoven, an eccentric German poet and artist who loved Duchamp and was in turn jealous of him and mildly contemptuous of what she saw as his absorption in fashionable circles see Irene Gammel, *Baroness Elsa: Gender, Dada, and Everyday Modernity. A Cultural Biography*, Cambridge, Massachusetts This unsigned work, now in the Philadelphia Museum of Art, was originally thought to be by the painter Morton Schamberg on the basis of his photograph of it, but was reattributed by the scholar Francis M. As Gammel acknowledged, however, there is no contemporary documentary evidence or testimony that points to the involvement of von Freytag-Loringhoven in Fountain. It perhaps should be noted that Duchamp spent much of his life quietly helping many other artists, and any suggestion that he would claim the work of another as his own runs completely counter to the high esteem in which he was held by artist friends. When he discussed his work with Breton in , it seems improbable that he would have risked claiming Fountain to be part of his oeuvre at a time when so many who had been in New York in and who also knew von Freytag-Loringhoven would have been able to contradict him, had his authorship been in doubt in any way. One such person was Man Ray, who had been on the organising committee of the Society of Independent Artists in and knew von Freytag-Loringhoven. In , however, Man Ray referred in print to the story of Fountain without any qualification in an article he published in *View* magazine about his long friendship with Duchamp. Remembering how in Duchamp recovered Fountain from the Grand Central Palace where it had been temporarily stored behind a partition, he wrote: The very independent Richard Mutt robbed the vestals of their vespasienne in broad daylight and called it another day. To reflect the playful, transatlantic nature of their friendship, Man Ray used enigmatic phrasing that mixed French and English throughout the text. Having found where the piece was hidden, Duchamp had presumably been able to walk out of the Grand Central Palace with Fountain because none of the guards thought it an artwork. Mutt since a plumber made it? Is it not possible? The telephone number given for the misspelt Richard Mutt was again that of Louise Norton. Fountain tested beliefs about art and the role of taste in the art world. Interviewed in , Duchamp said he had chosen a urinal in part because he thought it had the least chance of being liked although many at the time did find it aesthetically pleasing. A mirage, exactly like an oasis appears in the desert. It is very beautiful until, of course, you are dying of thirst. The mirage is solid. Extensively studied and the subject of various interpretations, Fountain has continued to exert an extraordinary power over narratives of twentieth-century art in large part because of its piercing – if also humorous – questioning of the structures of belief and value associated with the concept of art. Further reading William Camfield, *Marcel Duchamp: Naumann, The Recurrent, Haunting Ghost*: Sophie Howarth Revised Jennifer

Mundy August Does this text contain inaccurate information or language that you feel we should improve or change? We would like to hear from you. It epitomises the assault on convention and accepted notions of art for which Duchamp became known. This work is one of a small number of replicas which Duchamp authorised in , based on a photograph of the original by Alfred Stieglitz. Gallery label, January Does this text contain inaccurate information or language that you feel we should improve or change? The prototype for the replica was developed from technical drawings and modelled in clay drawings and model are owned by the Philadelphia Museum of Art. The replicas were probably manufactured in Europe by a sanitary ware manufacturer using a conventional slip-cast technique. The sculpture appears to be a hollow fired clay construction with a bluish white glaze typical of mass produced urinals. However the glaze does not appear to have been satisfactory and all the replicas were painted a dense white. Subsequent investigation showed that original paint layers, including a grey alkyd primer and titanium white alkyd top coat, were still present under several alternating layers of nitrocellulose paints and varnishes. The underside of the sculpture is signed by the artist across the broken wing. A lacquered copper plate with engraved edition details is adhered to the centre of the underside. A similar plate was fixed to all replicas editioned at this time.

The story is legend. Duchamp, wanting to submit an artwork to the "unjuried" Society of Independent Artists' salon in New York—which claimed that they would accept any work of art, so long as the artist paid the application fee—presented an upside-down urinal signed and dated with the appellation "R. Mutt, ," and titled *Fountain*.

Origin[edit] Marcel Duchamp arrived in the United States less than two years prior to the creation of *Fountain* and had become involved with Francis Picabia , Man Ray , Beatrice Wood amongst others in the creation of an anti-rational, anti-art , proto- Dada cultural movement in New York City. Mott Iron Works , Fifth Avenue. The artist brought the urinal to his studio at 33 West 67th Street, reoriented it to a position 90 degrees from its normal position of use, and wrote on it, "R. After much debate by the board members most of whom did not know Duchamp had submitted it about whether the piece was or was not art, *Fountain* was hidden from view during the show. It was simply suppressed. No one dared mention it. I had a falling out with them, and retired from the organization. After the exhibition, we found the "Fountain" again, behind a partition, and I retrieved it! The article included a photo of the piece and a letter by Alfred Stieglitz , and writings by Beatrice Wood and Arensberg [17] The New York Dadaists stirred controversy about *Fountain* and its being rejected in the second issue of *The Blind Man* which included a photo of the piece and a letter by Alfred Stieglitz , and writings by Beatrice Wood and Arensberg. Whether Mr Mutt with his own hands made the fountain or not has no importance. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view — created a new thought for that object. In , *Mercure de France* published an article attributed to Guillaume Apollinaire stating *Fountain*, originally titled "le Bouddha de la salle de bain" Buddha of the bathroom , represented a sitting Buddha. Mutt responded, according to Apollinaire, that the work was not immoral since similar pieces could be seen every day exposed in plumbing and bath supply stores. Mutt pointed out that the fact *Fountain* was not made by the hand of the artist was unimportant. The importance was in the choice made by the artist. In a letter dated 11 April Duchamp wrote to his sister Suzanne: An article was published in Boston on 25 April A Philadelphian, Richard Mutt, member of the society, and not related to our friend of the "Mutt and Jeff" cartoons, submitted a bathroom fixture as a "work of art. Other directors maintained that it was indecent at a meeting and the majority voted it down. As a result of this Marcel Duchamp retired from the Board. Mutt now wants more than his dues returned. The edition of eight was manufactured from glazed earthenware painted to resemble the original porcelain, with a signature reproduced in black paint. The artist is a not great creator—Duchamp went shopping at a plumbing store. The artwork is not a special object—it was mass-produced in a factory. The experience of art is not exciting and ennobling—at best it is puzzling and mostly leaves one with a sense of distaste. But over and above that, Duchamp did not select just any ready-made object to display. In selecting the urinal, his message was clear: Art is something you piss on. Mutt", are difficult to pin down precisely. Mutt could also be a play on its commercial origins or on the famous comic strip of the time, Mutt and Jeff making the urinal perhaps the first work of art based on a comic. Duchamp adamantly asserted that he wanted to "de-deify" the artist. The readymades provide a way around inflexible either-or aesthetic propositions. They represent a Copernican shift in art. *Fountain* brings us into contact with an original that is still an original but that also exists in an altered philosophical and metaphysical state. It is a manifestation of the Kantian sublime: A work of art that transcends a form but that is also intelligible, an object that strikes down an idea while allowing it to spring up stronger. Several performance artists have attempted to "contribute" to the piece by urinating in it. South African born artist Kendell Geers rose to international notoriety in when, at a show in Venice, he urinated into *Fountain*. He admitted that it was only a technical triumph because he needed to urinate in a tube in advance so he could convey the fluid through a gap between the protective glass. However, they were prevented from soiling the sculpture directly by its Perspex case. The Tate, which denied that the duo had succeeded in urinating into the sculpture itself, [41] banned them from the premises stating that they were threatening "works of art and our staff. He chooses what is art. We just added to it. Pinoncelli, who was arrested, said the attack was a work of performance art that Marcel Duchamp

himself would have appreciated. When I discovered the ready-mades I sought to discourage aesthetics. In Neo-Dada they have taken my readymades and found aesthetic beauty in them, I threw the bottle-rack and the urinal into their faces as a challenge and now they admire them for their aesthetic beauty. Richter had sent Duchamp this paragraph for comment, writing: Pop Art is a return to "conceptual" painting, virtually abandoned, except by the Surrealists, since Courbet, in favor of retinal painting! If you take a Campbell soup can and repeat it 50 times, you are not interested in the retinal image. What interests you is the concept that wants to put 50 Campbell soup cans on a canvas.

Chapter 3 : How Duchamp's Urinal Changed Art Forever - Artsy

Fountain was a urinal turned upside down. "They took ordinary objects, and they said, 'That's art.' It was the destruction of art. It was the destruction of.

Chapter 4 : Upside down dream meaning - DreamMean

Fountain is one of Duchamp's most famous works and is widely seen as an icon of twentieth-century art. The original, which is lost, consisted of a standard urinal, usually presented on its back for exhibition purposes rather than upright, and was signed and dated 'R. Mutt'.

Chapter 5 : A Brief History of The Male Urinal | The British Association of Urological Surgeons Limited

Duchamp, Fountain (), USA, Dada Duchamp turned a urinal upside down, signed and dated it, and called it a fountain. Readymade=something taken from a non-artistic context, but identified by an artist as a work of art by the act of placing it in an exhibition.

Chapter 6 : Film Review: "Upside Down" "Variety

Art (Other) STUDY. PLAY. Marcel Duchamp's Fountain is a readymade, produced from an upside-down __ urinal. Context has a profound influence on style. Artworks are.

Chapter 7 : "Fountain", Marcel Duchamp, , replica | Tate

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Chapter 8 : Fountain (Duchamp) - Wikipedia

Marcel Duchamp's Fountain is a readymade, produced from an upside-down ____ urinal. The word art encompasses many meanings, including process. Which of the following.