

**Evelyn Araluen** is a poet, educator and researcher working with Indigenous literatures at the University of Sydney. Her work has won the Nakata Brophy Prize for Young Indigenous Writers, the Judith Wright Poetry Prize, and a Wheeler Centre Next Chapter Fellowship. Born, raised and writing in Dharug country, she is a Bundjalung descendant.

**David Astle** is a crossword maker for the *Sydney Morning Herald* and a 'Wordplay' columnist with *Spectrum*. David is a full-time word nerd. He's written over 12 books, most recently *Rewording the brain* and *101 weird words (and three fakes)*. David hosts *Evenings* on ABC Melbourne and appears on ABC TV's *News breakfast* as their regular verbivore.

**Pascalie Burton** is a poet, sonic artist and performer with an interest in conceptual art and cultural theory. In 2018 she released her first collection of poems titled *About the author is dead*.

**Brian Fuata** works in performance through live and mediated forms. He employs various modes of presentation within the framework of structured improvisation. In Brian's works, the act of viewing is a reciprocating action between artist, audience and between audience members with each other.

**Allison Gallagher** is a writer and artist whose poetry and essays have appeared in *Overland*, *The Guardian*, *Southerly Journal* and *Potluck Magazine*, among others. Their debut poetry book *Parenthetical bodies* was released in 2017.

**David Stavanger** is a poet, performer, cultural producer and lapsed psychologist. In 2013 he won the Arts Queensland Thomas Shapcott Poetry Prize. In 2015 *The special*, his first full-length collection of poetry, was awarded the Wesley Michel Wright Poetry Prize. His prose-poem *The electric journal* was a 2016 Newcastle Poetry Prize finalist. These days he lives between the stage and the page.

# PUNCH LINES POETS PLAY DUCHAMP



# THE ESSENTIAL DUCHAMP

The essential Duchamp was organised by the Philadelphia Museum of Art. The international tour has been made possible by the Terra Foundation for American Art.

27 APR - 11 AUG 2019



Philadelphia Museum of Art **TERRA**  
FOUNDATION FOR AMERICAN ART

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Punch lines: poets play Duchamp partners



**‘Artists only eat their replicas  
when disturbed, fearing for the original’s life.’**

David Stavanger, in response to *Bottlerack* 1961 (replica of 1914 original)

**PUNCH LINES: POETS PLAY DUCHAMP**

*Punch lines* is a poetry project presented by the **Art Gallery of New South Wales** and **Red Room Poetry** in association with the exhibition *The essential Duchamp*. Six poets were invited to respond creatively to the work of Marcel Duchamp, an artistic giant of the 20th century who ushered in an age of conceptual art. The invited poets were Evelyn Araluen, David Astle, Pascale Burton, Brian Fuata, Allison Gallagher and David Stavanger.

Drawing on Duchamp’s witty subversion of ‘high art’ and his love of word play, their absurdist poetic interventions appeared in the guise of museum labels within the exhibition during the **Sydney Writers’ Festival 2019**.

This publication features a selection of the poems that were on display. A full collection of the *Punch lines* commissioned works can be found on the Red Room Poetry website: [redroomcompany.org](http://redroomcompany.org)

Evelyn Araluen

In response to:

**Marcel Duchamp**

**The bush 1910–11**

Soft other abreast gaiac omphalos

From and to which to wish the swell

Eternal recurval return

Beloved be love ed

Where from to which foamy

or forest shore can we or you or you or in you

Seek sweeter fruition

Hail or hoist cumuluscent curve

come, come

which come here

David Astle

In response to:

**Marcel Duchamp**

**Nude descending a staircase (no 2) 1912**

Stare and the cels coalesce

into streaming nudeness,

one staircascade

built of raw spilt, sprayed

into filmic chute, the fluming Muse,

kinetic, prophetic:

torso, gait, fluid gender

*en passant* as descender.

Pascalle Burton

looking augments itself (*On critique*  
by Dave Beech plus *Anémic Cinéma*)

In response to:

Heinrich Hoffman

Portrait of Marcel Duchamp 1912

g fragments re  
be an extended ne.  
n centred looking is a cu.  
certain kind of blindness. Vi  
works reveal themselves not  
n I start to put th pu  
techniques of re-looking in wh  
at was originally sber  
lements by what  
re-looked.

Brian Fuata

In response to:

Marcel Duchamp

Church at Blainville 1902

Y y y y y yy yy yy yy YYYYYY Y yyyyy YYYYY \*

my first machine for kissing \*\*

Y y y y y yy yy yy yy YYYYYY Y yyyyy YYYYY \*

\*  
simple hedges in Logan City lined with vacant spaces for Dads and 2L ex-milk bottles of water to scare  
roaming dogs


\*\*  
- Hello  
- (you knew nothing about this non-event. From this one on one theatre I imagined us in  
repertoire with a scene of my kissing of your rough face, even now into my forties) Hi

## David Astle

In response to:

**Marcel Duchamp**

**Portrait of chess players 1911**

D	A	D	A	T	I	N	A
A	D	D	D	N	R	A	M
	A	N	G	E	C	E	S
D	Y	A	R	L	E	D	A
A	I	N	A	S	I	P	R
H	S	A	W	♥	D	A	E
E	D	E	N	T	D	A	T
L	L	B	A	O	M	A	S

## David Stavanger

In response to:

**Marcel Duchamp**

**Bottlerack 1961 (replica of 1914 original)**

Artists only eat their replicas  
when disturbed, fearing for the original's life.  
Courtship rituals are prolonged during which  
artist and object circle one another.  
There's no evidence to support Aristotle's report  
that conceptual artists mate facing spine-to-spine.  
The art itself does not occur for quite some time.  
Soon after birth, quills harden, becoming stiffer,  
sharper and longer. This is a personal experiment.  
Let us say no more about it. [He never could find the receipt]

Pascalie Burton

miuəzum əldstɒq maintenance hinge

In response to:

**Marcel Duchamp**

**The box of 1914** 1913–14

this box is an escape artist you can borrow.  
pry open the original copy of the arch-individualist.  
do not look with aesthetic eyes.  
create a new thought for this object.  
unmoor the artistic mission from its normal usage.

work and leisure penetrate each other.  
small scale replicas occupy the space.  
the representation of labour becomes a form of labour.  
nonwork becomes work. how terribly difficult it is not to work!

Brian Fuata

In response to:

**Marcel Duchamp**

**Bicycle wheel** 1964 (replica of 1913 original)

U E W W H

W H  
W H  
E W

W H E  
W H

W H  
E W E

W H  
W H  
O  
O

O O O  
O O O

## David Stavanger

In response to:

**Arnold Newman**

**Marcel Duchamp with 'Sixteen miles of string' installation 1942**

billyidol--catcradle--riflegartridge--composite--taut--evensquare  
ficelle--learnerpermit--johnhughes--buddy--thepoweroftwo--onemile  
ageofconsent--igaveitaway--prickafinger--caughtfire--donatebloods  
chesspawns--wholeballroom--myersbriggs--wakinghours--thetowercard  
cheapestmaterials--christopherguest--paynoattention--sendthetaxis  
fighterjet--guncotton--abrahamlincoln--dontattend--playallevening

## Evelyn Araluen

In response to:

**Marcel Duchamp and Vitaly Halberstadt**

**Opposition and sister squares are reconciled** published by L'Echiquier/  
Edmond Lancel, Brussels, 1932

I say I won't go  
and you say you won't choose  
We make games of blocking and correspondence  
but cannot sustain the play  
I evade, so you triangulate reciprocity  
we here both meet and face the inversion  
You say to win is not always the end  
but I say that if you push  
she'll take you from the kingside  
and bleed you cross the board

## Allison Gallagher

In response to:

**Victor Obsatz**

**Portrait no 29 (Double exposure:  
full face and profile) 1953**

To crack a smile is an admission of guilt  
to that very serious crime of being alive  
captured and preserved, collision spills into coalescence  
a single pair of double negatives left exposed  
dissolves the distance between our best sides;  
the most honest aesthetic one can affect  
a picture-perfect profile to repeat on command  
until all that's left is to confess:

I am not a singular instrument

## Allison Gallagher

In response to:

**Marcel Duchamp**

**A poster within a poster for  
'By or of Marcel Duchamp or  
Rose Sélavy' exhibition 1963**

What seems obvious now  
is that most artists would make better conmen —  
to make art is no different from running  
a complex pyramid scheme  
staging an elaborate hoax  
or faking one's own mysterious death

No grand swindle on earth could be more brazen  
than an act of fraudulence framed for public display  
each perfect crime signed off by an airtight alibi  
and a half-dozen aliases for good measure