

## **From DADA to TA-DA!**

### **Group Exhibition curated by Max Wolf**

June 23 - August 20, 2017

Opening reception June 23, 2017, 7-10pm

Fisher Parrish Gallery is pleased to present our second exhibition *From DADA to TA-DA!*, a group exhibition curated by Max Wolf including works by,

**Atelier Van Lieshout – Casey Jane Ellison – Daniel Klaas Beckwith – Eric Wesley  
George Henry Longly – Jack Chiles – Justin Lowe & Jonah Freeman – Jes Fan – Joe Kay  
Kenneth Goldsmith – Kyla Chevrier – Lloyd Corporation – Lucas Zallmann – MarieVic  
Nathaniel deLarge – Nick Van Woert – Sarah Meyohas – Tschabalala Self**

100 years ago, Duchamp debuted his iconoclastic Readymade, *Fountain*, challenging the art world's pious definition of high art, and effectively paving the way for conceptual art. Conversely, his idea of a "Reciprocal Readymade: Turn a Rembrandt into an ironing board", was never realized and existed only as a theoretical concept.

But can art be recycled? Is contemporary art a first-world indulgence? Is anything really void of symbolism? In 2017, the urgency to draw a line in the sand between form and function seems less dire, but also more complicated. For this exhibition, a group of artists and thinkers have been challenged to determine if a Reciprocal Readymade or "Nevermade" can be realized, and explore what further complications this exercise could elicit. As we careen towards hyperreality, with artwork becoming more immaterial and artist's embracing new technologies, will the difference between artwork and utility— like reality and simulation — become equally indistinguishable?

**NEVERMADE:** (*neh'fer-maid*) n. **It:** *No Gracie fare!* **Fr.** *Jamais réalisé* **1.** To repurpose or recycle an existing artwork (object, concept, ornament, decoration) as a unique consumer product - one that performs a particular operative function or purpose, void of any symbolism, resisting interpretation, and abandoning any former inherent significance or greater meaning. **2.** The act of extracting meaning and designating utility. **3.** The result of revoking/demoting/upgrading/cartwheeling the status of an existing artwork, and reincarnating in the form of an object/product/tool with use value. **4.** A conceptual exercise in language and appropriation meant to explore the concept of art as commodity. **5.** Converting SIGN into THING.

**Synonym:** Reciprocal Readymade

**Antonym:** Readymade - a functional, household item rendered useless in the context of an "artwork".

**Examples:** **1.** "This exhibition of *Nevermades* is literally full of one liners." **2.** "Thanks to my brand new *Nevermade*, never again will I have to tolerate that useless Cady Noland sculpture that just stares back at me disapprovingly."

**1917:**

Duchamp debuts Fountain, his iconoclastic readymade, challenging the art world's sanctimonious definition of high art. Conversely, his concept of repurposing an existing artwork as a functional product, or what he referred to as a "Reciprocal Readymade: Use a Rembrandt as an ironing board," was never made, and existed only as a theoretical concept.

**READYMADE:  
THING → SIGN**

**2017:**

Provoked by the exercise of creating a Reciprocal Readymade, a veritable sampler platter of thinkers have presented an array of post-truth era solutions that confuse or spin the binary of artwork and consumer good, entertainment and utility, greater meaning and operative function.

some other things happened

**NEVERMADE:  
SIGN → THING?**

### **About Max Wolf**

Max Wolf founded the Red Bull Arts program in late 2013 and has since organized large-scale presentations with artists such as DIS and Agatha Wara, Peter Coffin, Justin Lowe and Jonah Freeman, Hayden Dunham, George Henry Longly, and Mel Chin's GALA Committee, among others. Prior to Red Bull Arts, Wolf worked as an art advisor and independent curator for over 10 years, in which he presented solo and group exhibitions with both emerging and established artists. Wolf was a Senior Contemporary Specialist at Artnet for over 5 years, where he worked with art world luminaries like Gracie Mansion and Walter Robinson. Wolf spent his formative years in New York working closely with collectors, estates and dealers, organizing secondary market sales of modern design, fine arts and antiques. He comes from a long line of mid-western hustlers.

### **About Fisher Parrish Gallery**

Fisher Parrish Gallery is a collaboration between Zoe Fisher of the former 99¢ Plus Gallery and HANDJOB Gallery/Store, and Patrick Parrish of Patrick Parrish Gallery. Fisher Parrish Gallery is located in the former 99¢ Plus Gallery space in Bushwick, Brooklyn (238 Wilson Ave, Brooklyn, NY 11237). The Fisher Parrish Gallery program focuses on exhibiting young and emerging artists and designers.

Please contact [info@fisherparrish.com](mailto:info@fisherparrish.com) for more information.