

R O E A

“BACHELOR MACHINES”
5 January - 2 February

A century ago, Marcel Duchamp coined the term “bachelor machine” in reference to the lower half of his Large Glass (1915-23). In conceiving this work of art he developed a vast, enigmatic creation myth whose tenets remain open to interpretation. His hand-written notes, the precursor and companion text of his vitreous masterpiece, were later type-set and translated:

O M S T

the Bride stripped bare by the bachelors

2 principal elements: 1. Bride
2. Bachelors

Graphic arrangement.
a long canvas, upright
Bride above--
bachelors below.

The bachelors serving as an
architectonic base for the Bride
the latter becomes a sort of
apotheosis of virginity.

--Steam engine
on a masonry substructure
on this brick base. a solid foundation,
the Bachelor-Machine fat
lubricious--(to develop.)
At the place (still ascending)
where this eroticism is revealed (which should
be one of the principal cogs in the
Bachelor Machine.

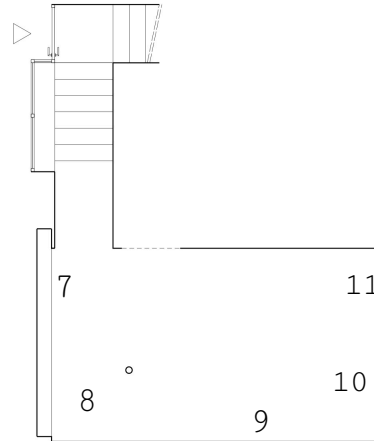
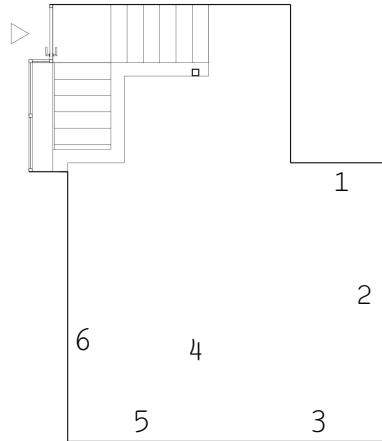
In 1975, Harald Szeemann curated “Le Macchine Celibi / The Bachelor Machines” a traveling exhibition that placed Duchamp at its center while discussing sources as diverse as Franz Kafka, Raymond Roussel and Alfred Jarry, in whose work Szeemann wrote that machines stand for “the omnipotence of eroticism and its negation, for death and immortality, for torture and Disneyland, for fall and resurrection.”

Continuing this discussion, Bachelor Machines is an exhibition about the artist as machine insofar as the artist is a mechanical reproducer, concept generator, sign maker, precision fabricator, scene painter, bean counter, code breaker et al., and yet, an artist is nothing of the sort. An opening reception will be held Sunday 5 January from 6-8pm at 41 Orchard Street.

JUSTIN BEAL / MARC GANZGLASS / JAMES HOFF / ROSS IANNATTI /
ISRAEL LUND / SHANA LUTKER / CARISSA RODRIGUEZ / BRAD
TROEMEL / G. WILLIAM WEBB

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Upstairs:

- (1) CARISSA RODRIGUEZ
La Collectionneuse (Brown) 2013
ceramic and razor blades
4.5 x 6 x 6 inches
- (2) MARC GANZGLASS
Chicken/Egg 2013
vacuum formed acrylic
17.5 x 32 x 1 inches
- (3) JAMES HOFF
Alien Hand Syndrome 2013
liquid rubber and acrylic on canvas
60 x 40 inches
- (4) JUSTIN BEAL
Untitled (Turntable with Murmansk Fruit Dish) 2012
steel, silver, glass, rubber, tempera and cantaloupe residue
dimensions variable
- (5) BRAD TROEMEL
Vacuum Sealed Gerald Raunig - 'Factories of Knowledge Industries of Creativity' with Crypto Vest 1 Litecoin 2014
10 x 8 inches
- (6) ROSS IANNATTI
Hysteresis no 74 2013
silicone coated nylon fabric, sodium azide residue, wood
47 x 35 inches

Window:

- BRAD TROEMEL
Vacuum Sealed Gerald Raunig - 'Factories of Knowledge Industries of Creativity' with AOCS .999 Copper 1f 300 Stand Coin 2014
10 x 8 inches
- Vacuum Sealed Bifo - 'The Uprising' with Casascius 1 Bitcoin Gold-Plated Fine .999 Silver Round 2014
10 x 8 inches
- Vacuum Sealed Tiqqun - 'Theory of a Young Girl' with AOCS .999 Copper Live Free or Die Coin 2014
10 x 8 inches

Downstairs:

- (7) ISRAEL LUND
Untitled 2014
acrylic on raw canvas
11 x 8.5 inches
- (8) SHANA LUTKER
Cane 1 2013
steel
44 x 4.5 x 1 inches
Cane 2 2013
steel
48.5 x 10 x 1 inches
Cane 3 2013
steel
74 x 11 x 1 inches
- (9) JAMES HOFF
Photographing the Ruins of Detroit Syndrome 2013
oil and acrylic on canvas
36 x 48 inches
- (10) G. WILLIAM WEBB
Quantity 2014
terracotta, brick dust
7.5 x 14 x 14 inches
- (11) ISRAEL LUND
Untitled 2014
acrylic on raw canvas
11 x 8.5 inches