

What Makes the *Bicycle Wheel* a Readymade?

Dear *Tout-Fait*,

This question is in my mind and it drives me crazy...

Is the *Bicycle Wheel* a readymade?

One of my first contacts with the work of Marcel Duchamp was an interview he gave (in French) in the late 60s. He explained very well what the idea behind a readymade is. He also explained the process that led to the *Bicycle Wheel*.

I remember that he said he used to live in a small apartment in Paris and he wanted to have a fire to warm the place, and also because it would have been nice to have a fire in this small apartment. As he didn't have any "cheminee de coin," he couldn't have any fire. He came up with the *Bicycle Wheel* on the "tabouret" because moving the wheel reminded him of the movement and sound of a fire. Knowing that, I was a bit confused, as that could mean that the *Bicycle Wheel's* purpose is to "imitate" a fire.

When Miro takes two plates, a rock and a rack and places them together so that they look like a strange personage, no one says it is a readymade. And I agree. Its purpose is to imitate or give birth to a poetic living form. It is on purpose that this living form looks human in some way (to make it easier for us to understand, maybe).

Anyway, I don't see so many differences between Miro and his plates and rocks, and Marcel Duchamp and his *Bicycle Wheel* (I am only talking about the *Bicycle Wheel*, I understand why the *Bottlerack*, for example, is a readymade).

I know you might be wondering why I am sending this question

to *Tout-Fait*. Well, you are actually the only person I know who might be able to correct me, and also, it is an opportunity to thank you for the journal. I was very happy to read all of the articles, and really stoned by the news concerning the copies and the *3 Standard Stoppages* (!!).

Thanks for the help, and I can't wait to read the second edition of *Tout-Fait*.