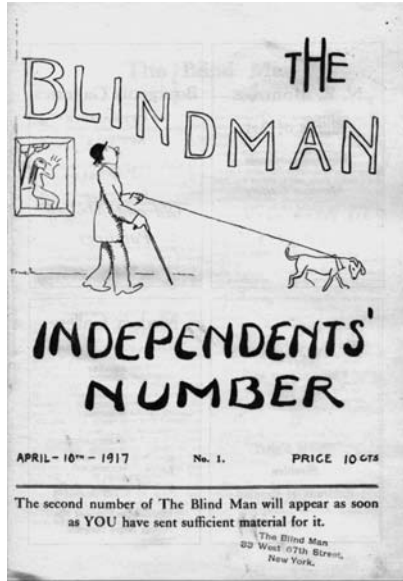


that isn't there.

SARAH CROWNER



In 1917, Marcel Duchamp famously submitted a urinal to the Armory Show as a “readymade” sculpture, signing it “R. Mutt.” After the jury rejected it, Duchamp chose not to protest, but instead to co-publish, along with artist Beatrice Wood and writer Henri-Pierre Roche, two issues of a small satirical magazine called *The Blind Man*—a pointed critique of the short-sightedness of the critical establishment and of the viewing public’s attitude towards modern art. The second issue included a contribution—left anonymous, signed only by the editor—titled “The Richard Mutt Case.” Almost a century later, on the occasion of the 2008 *Whitney Biennial*, Sarah Crowner, and co-conspiring publishing collective Dexter Sinister, re-released both issues of *The Blind Man*, launching them into circulation again and placing them on sale here at the Contemporary for the original price printed on the magazine’s front cover: 10 and 15 cents.

(Sept. 11, 2009 –Jan. 3, 2010)

Sarah Crowner was born in 1974 in Philadelphia. She lives and works in New York. Her work has been exhibited throughout the U.S. and Europe including DAAD Galerie, Berlin; Dieu Donne, New York; White Columns, New York (group project with North Drive Press); Orchard Gallery for North Drive Press, New York; Printed Matter, New York; and a public project for the Luxembourg Gardens, Paris.

Image:

The Blind Man, No. 1, 2009

Ink on newsprint, 8 pages, 8 x 11 inches each

Courtesy of the artist and Nicelle Beauchene
Gallery, New York