

***On the Subject of the Ready-Made
or Using a Rembrandt as an Ironing Board***

Works from the Daimler Art Collection selected by Bethan Huws
on the occasion of 100 years of the ready-made

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Max Ackermann	John McLaughlin
Josef Albers	Albert Mertz
Ian Anüll	Gerold Miller
John M. Armleder	Olivier Mosset
Hans/Jean Arp	Horst Münch
Richard Artschwager	John Nixon
Willi Baumeister	Blinky Palermo
Bill Beckley	Patrick Fabian Panetta
Max Bill	Esteban Pastorino
Julius Heinrich Bissier	Lothar Quinte
Dieter Blum	Timm Rautert
Hartmut Böhm	Joseph Francis Charles Rock
Greg Bogin	Peter Roehr
Monika Brandmeier	Ulrike Rosenbach
Andreas Brandt	Tom Sachs
Sarah Browne	Kiyoshi Sakamoto
Max Burchartz	Pietro Sanguineti
Daniel Buren	Viviane Sassen
André Cadere	Jürgen Schadeberg
Siegfried Cremer	Andreas Schmid
Gia Edzgeradze	Leonhard Schmidt
Sergio Fermariello	Jan J. Schoonhoven
Roland Fischer	Dayanita Singh
Adolf Richard Fleischmann	Anton Stankowski
Günter Fruhtrunk	Elaine Sturtevant
Poul Gernes	Guy Tillim
Hermann Glöckner	Hayley Tompkins
David Goldblatt	Rosemarie Trockel
Camille Graeser	Timm Ulrichs
Konstantin Grcic	Dieter Villinger
George Grosz	Andy Warhol
Isabell Heimerdinger	Franz West
Jan Henderikse	Christa Winter
Adolf Hölzel	Zheng Guogu
Johannes Itten	Heimo Zobernig
Donald Judd	
Franklin Prince Knott	
Tadaaki Kuwayama	
Liu Zheng	
Robert Mapplethorpe	

FOREWORD

The exhibition *On the Subject of the Ready-Made or Using a Rembrandt as an Ironing Board* – featuring 130 works from the Daimler Art Collection selected by Welsh conceptual artist Bethan Huws – straddles the years 2016 and 2017, thus referencing the ‘double’ birthday of the ready-made as a concept and as an artistic praxis. In January 1916, Marcel Duchamp (1887–1968, FR) first formulated his concept of the ready-made (the translation/transference of everyday objects into an art context) in a letter. In 1917, he submitted a urinal to a New York exhibition as a sculpture entitled *Fountain* and signed ‘R. Mutt 1917’.

Bethan Huws’ curatorial concept takes as its starting point the combinatorial practice, inherent logic and analytical wealth of references seen in Duchamp’s thinking. She lends these a visual presence by creating surprising juxtapositions of artworks from across a hundred years of art history, which provide a commentary on one another. The title of the exhibition, which is a quote from Duchamp, is a play on words on the famous line from Lautréamont’s *Les Chants de Maldoror* (1869): “As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella.” This became a defining slogan of the Surrealists and also anticipated the ready-made in linguistic form.

Doors, glass panes or windows that simultaneously reveal and conceal are a theme that runs through the artwork of Duchamp. This prompts Bethan Huws to incorporate the bronze doors of the exhibition space into her curatorial concept: in their twinned or Janus-faced arrangement, we perceive these simultaneously as exit and entrance. In parallel with this, the artist has chosen numerous works from the collection with window/door motifs. Other recurring themes and motifs in Duchamp’s oeuvre and in Huws’ selection are: circles and targets, religious and political symbols, machines and bridges, but also colours (black/white, grey, orange, green), and the primary colours red, yellow and blue.

On another level, Marcel Duchamp’s artwork deals with more abstract concepts: nothingness and emptiness, word and image codes, reproduction and serial repetition, reality and imagination, nature and urbanism, humour and irony. Bethan Huws has discovered diverse visual references relating to all of these in the Daimler Art Collection.

The way in which Duchamp’s works are art-historically anchored in a territory between impressionism/cubism/dadaism and conceptual art is reflected in Bethan Huws’ artistic concept through the incorporation of images associated with early abstract art, surrealism, documentary realism and Pop art. Last but not least, another aspect of Huws’ selection relates to Duchamp’s favoured artistic media and materials: chalk, ink, wood, photography, painting including chance elements, printed graphics and object montages.

However, one can and should mentally step back a little from the phenomenality of motifs, concepts and materials. If one does this, concepts and attitudes come into view that are fundamental to the work of Marcel Duchamp and Bethan Huws alike: selection and translation, superimposition and commentary, precision and indifference, the curating of ideas, and the incongruence of work and meaning.

The gesture of selection is critical to Duchamp’s concept of the ready-made: from the acquisition of the first *Porte-Bouteilles* (*Bottle Rack*) in Paris in 1914 to the *Faux Vagin* licence plate, 1962. From the Daimler Art Collection, which totals 2,700 artworks, Huws selects 130 objects. She removes them from their art-historical context and their place in the collection, and shifts them into the context of ideas from the work of Duchamp.

Bethan Huws also incorporates an additional level of transfer and transfiguration of meaning by placing every work in a situation of juxtaposition that is quite alien to it – in terms of conventional academic art labelling. In this way she generates scenarios of commentary and counter-commentary, offering entirely new readings of the artworks. The artwork combinations developed by Huws within the space – and in the accompanying publication – are set up in a very precise way, but also play with a factor of indifference as far as the multiperspectival aspect of interpretational views is concerned. In other words: Bethan Huws’ curatorial commentary negates the standard interpretation pattern, and yet also prompts new definitions. The re-systematisation of schemata of art history and art-related materials are the precondition for a gesture of ‘setting’ qualitatively new readings. To put it differently again: like Duchamp, Bethan Huws dispenses with the classical media of painting and drawing – one might say that she uses images, photographs, drawings, objects from 100 years of art history and the words of her own commentaries – as can be seen in this publication – to create an ‘artwork’ that, as it were, makes a return to the physical artworks via the curating of ideas.

This artist's book on the exhibition *On the Subject of the Ready-Made or Using a Rembrandt as an Ironing Board* includes around 30 topics based around themes and motifs whose layers of meaning and significance overlap in reciprocal and associative ways. In her notes, Bethan Huws links Duchamp quotes with etymological and linguistic explications, commentaries of her own and elucidations of shifts of significance resulting from translation and wordplay.

The combined artworks of Poul Gernes, Andy Warhol, Timm Rautert and Heimo Zobernig in the first section of the exhibition explore the spectrum of mechanics/the machine/the motor (of central importance to Duchamp), but also explore the relationship of reality and aesthetic (image) construction. The artworks by Hayley Tompkins, Albert Mertz, Liu Zheng and André Cadere, grouped around photographs by the South African artist Guy Tillim, relate to the function of the 'hand', which is essential to Duchamp's conception of the ready-made: negating any artistic traces, whilst at the same time influencing the definition of the work of art by integrating handwritten marks and notes.

The following artwork groups that appear in the exhibition and the publication explore the significance of multiplication, serialisation and historic book printing, and also the colour symbolism that runs through Duchamp's work. For example, the colour red opens up a field of associative significances: 'reading', 'bed', 'cardinal virtues' and the (reddish) material copper as a synonym for *eros* and beauty deriving from antiquity.

In the juxtaposition of works by artists such as Willi Baumeister, Olivier Mosset and Daniel Buren, Bethan Huws explores the contrast of black and white, which is present in Duchamp's artwork in connection with the polarities of north/south and summer/winter. A personally composed text paragraph by Huws, related to two black-and white wastepaper baskets designed by Konstantin Grcic, is dedicated to a wordplay connected with 'belle Poubelle' and 'l'humour noir'. Duchamp's art makes reference in terms of colours, materials and vocabulary to the Catholic religion – the seven sacraments, etc. Huws finds parallel references in the artworks of Tadaaki Kuwayama (the cross, the colour purple), Hans/Jean Arp (the colour blue) and Bill Beckley (the triptych, the primary colours) and, in this publication, opens up layers of linguistic meaning that cut across cultural and historical modes of functioning.

Marcel Duchamp was active as a curator for decades, in various ways. In doing so, he had a decisive influence on developments in the history of art in his era, and also significantly controlled the reception of his own artworks. Curatorial gestures and concepts determine the staging, photographic documentation and opening of his various New York studios from 1915 onwards, followed by the themes, articles and layout designs for art magazines, and, additionally, his activities as an adviser, juror and a curator for exhibitions in the context of cubism, dada and surrealism, and, finally, his prominent influence on important private collections of his era. Through exhibitions, reproductions and multiplications of his own artwork, Duchamp shaped its perception and interpretation, making ambiguity and openness of readings the decisive factor in the constitution of the artwork.

Duchamp as curator: I return to this in closing for, as became immediately clear, it was important for Bethan Huws that she acts as curator for the exhibition *On the Subject of the Ready-made or Using a Rembrandt as an Ironing Board* without contributing works of her own – a conceptual approach she had been previously unable to realize with such rigor. Moreover, or, perhaps better said, subadjacently, Huws' work since the early 1990s has been essentially determined by curatorial gestures, with research conducted across various fields of knowledge including philosophy and linguistics, poetry and art history, film history, music and spiritual/religious traditions. In Huws' work, analytical positions and artistic practice greatly expand the horizons of the concept of the ready-made and of curatorial practice itself. In her Research Notes (2007–2014), comprised of many thousands of pages, she acted as curator of Marcel Duchamp's ideas; she has translated a historical artwork (Duchamp's painting *Nu descendant un escalier n° 2*, 1912) into a 'ready-made' text-image, objects with disparate cultural functions into *denkbilder* and a Bulgarian women's choir into a 'ready-made equivalent.' Bethan Huws has transposed definitions from a linguistic textbook into a graphic print (*From To*, 2000) and restructured museum collections into ready-mades that are unconcerned with aesthetic classifications, thereby creating new possibilities for their interpretation (Staatliche Kunsthalle Karlsruhe, 2015, and Kolumba Art museum of the Archdiocese of Cologne, 2016). Huws understands the ready-made not, as in its original understanding via Duchamp, as the removal of a mass-produced, pre-fabricated everyday object from its original environment into the context of art. For Huws, the ready-made, is, rather, a translation of objects, images and other elements into units of signification, units which, dislocated from their cultural and historical contexts, constantly provoke new readings of their given meanings.

READYMADE RÉCIPROQUE

Se servir d'un Rembrandt comme planche à repasser

RECIPROCAL READYMADE

Using a Rembrandt as an Ironing Board

Marcel Duchamp, a note from *La mariée mise à nu par ses célibataires, même (La Boîte verte) [The Bride Stripped Bare by Her Bachelors, Even (The Green Box)]*, 1934



2



1



3

- 1 ANDY WARHOL
1928 Pittsburgh, US – 1987 New York, US
Mercedes Benz 300 SL Coupé, 1954, 1986
Silkscreen, acrylic on canvas
102 x 153 cm
Acquired 1987
- 2 ANDY WARHOL
1928 Pittsburgh, US – 1987 New York, US
Mercedes Benz 300 SL Coupé, 1954, 1986
Silkscreen, acrylic on canvas
102 x 153 cm
Acquired 1987
- 3 DONALD JUDD
1928 Excelsior Springs, Missouri, US – 1994
New York, US
Table No. 10, RAL 9017, 1985/2002
Painted aluminium
75 x 100 x 100 cm
Acquired 2007

1-2 **MACHINE** n.f. **MACHINE** n.

The French term *machine* derives from the Latin *machina* 'invention', 'machination' and more specifically 'engine', in relation to a war machine or a device for lifting and moving heavyweight objects. The term also denotes the structure of the universe and a work composed with art.

FRENCH HOMOPHONES

N – the 14th letter of the Latin alphabet

AINE n.f. – 'groin'

HAINÉ n.f. – 'hate'

SCIENTIFIC SYMBOLS

~ is equivalent to

Ω ohm, a measurement of electric charge

N newton, a measurement of force

Marcel Duchamp

2 personnages et une auto (étude), 1912

Sanguine (red chalk) on paper

35 x 29 cm

Incorporated into the *Boîte-en-valise (Box in a Suitcase)*, 1941

Edition of 20, no. XIV/XX

The second work that Duchamp made after *Nu descendant un escalier n° 2 (Nude Descending a Staircase, No. 2)*, 1912, was *2 personnages et une auto (2 Fictional Characters and a Car)*, normally translated as *2 Characters and a Car*. The word *personnage* designates a fictitious character, as in a novel or play.

In the drawing we see 2 standing figures – in the foreground an abstracted female figure and in the background a more angular, male one. Two of the above-mentioned scientific symbols have been drawn on his face. Between the two figures is a diagonal line, made up of several circles, which we presume to be the car. The configuration as a whole draws out the letter N.

Auto – le même ('the same'), *lui même* ('himself')

When we add up the dimensions of this work we get 64 (equivalent to the number of squares on a chessboard).

FRENCH HOMOPHONES

QUART n.m. – 'quarter'

CAR conj. – 'because, for'

CAR n.m. – 'coach, bus'

CARRE n.f. – the edge of a ski or ice skate

CARTE n.f. – 'card'

KART n.m. – 'go-kart'



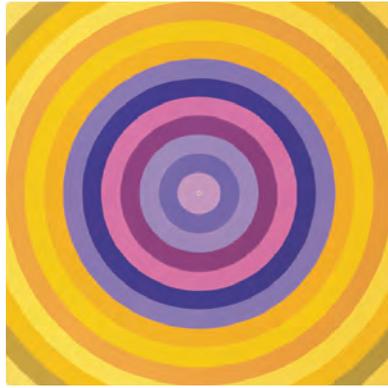
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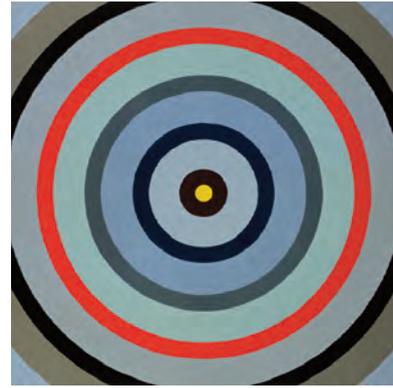
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6



8

4 TIMM RAUTERT
 b. 1941 in Tüchel, DE – lives in Essen and Leipzig, DE
Untitled (Walter de Maria), New York, 1971
 From a set of 12 b/w photographs
 Gelatin silver bromide print (vintage)
 23.9 x 18.2 cm
 Acquired 2015

5 POUL GERNES
 1925 Frederiksberg, DK – 1996 Copenhagen, DK
Untitled (Target B), 1966–68
 Enamel paint on Masonite
 122 x 122 cm
 Acquired 2004

6 POUL GERNES
 1925 Frederiksberg, DK – 1996 Copenhagen, DK
Untitled (Target A), 1966–68
 Enamel paint on Masonite
 122 x 122 cm
 Acquired 2004

7 POUL GERNES
 1925 Frederiksberg, DK – 1996 Copenhagen, DK
Untitled (Target C), 1966–68
 Enamel paint on Masonite
 122 x 122 cm
 Acquired 2004

8 POUL GERNES
 1925 Frederiksberg, DK – 1996 Copenhagen, DK
Untitled (Target D), 1966–68
 Enamel paint on Masonite
 122 x 122 cm
 Acquired 2004

Faire un tableau de fréquence

(Make a table or chart of frequency – of how many times something occurs)

Note from Marcel Duchamp's first box of notes: *Boîte de 1914 (Box of 1914)*, 1913–14. The note is normally translated as 'Make a painting of frequency'.

Tableau is a diminutive of *table*. From the beginning it designated a panel (of wood or metal) that was used as a target board and bore inscriptions or images. As a canvas stretched over a frame, the word *tableau* later came to mean a painting.

St Sebastian is celebrated on the 20th of January and is the patron saint of archers. In a photograph from 1942 we see Duchamp posing as St Sebastian. He is standing in front of a tree with his torso replacing the trunk. Six wine bottles nailed to the tree appear to protrude from his right arm, transforming him into a living 'bottle rack'. His hands are in his trouser pockets and a chequered scarf is knotted around his neck. A dark, 3-branched shadow is cast over his face and his eyes are looking upwards to the left.

St Sebastian is also known as the Christian Apollo. In this context it is difficult not to think of Guillaume Apollinaire. *Alcools* is the title of Apollinaire's second volume of poetry.

FRENCH IDIOMS

IL Y A UNE OMBRE AU TABLEAU – literally 'there is a shadow on the painting', which metaphorically means a negative element in a situation. The English equivalent is 'there is a fly in the ointment'.

In Duchamp's last oil painting *Tu m'*, 1918 we see 3 cast shadows of 3 ready-mades: *Roue de bicyclette (Bicycle Wheel)*; *Porte-bouteilles (Bottle Rack)* represented metonymically by a corkscrew; and *Porte-chapeaux (Hat Rack)*. Shadows are a recurrent theme in Duchamp's work, especially in relation to the ready-mades and the knight in chess.

VIEUX TABLEAU – literally 'old painting', which metaphorically means an older woman wearing too much make-up – 'a painted old hag':

Marcel Duchamp as *Belle Haleine*, 1921

Marcel Duchamp as *Rose Sélavy*, 1921

TABLEAU DE CHASSE (DE CHASSEUR) – literally 'table of hunt (of hunter)', which metaphorically means the list of conquests of a Don Juan, where women are compared to game or 'kills'.

Chess Score, 1965

RENDRE SON TABLIER – literally 'to give back one's apron', which metaphorically means to hand in one's notice.

Couple de tabliers (Couple of Aprons), 1959



9



10



11



12



13

9 TIMM RAUTERT
 b. 1941 in Tuchel, DE – lives in Essen and Leipzig, DE
Untitled (Walter de Maria), New York, 1971
 From a set of 12 b/w photographs
 Gelatin silver bromide print (vintage)
 23.9 x 18.2 cm
 Acquired 2015

10 TIMM RAUTERT
 b. 1941 in Tuchel, DE – lives in Essen and Leipzig, DE
Untitled (Walter de Maria), New York, 1971
 From a set of 12 b/w photographs
 Gelatin silver bromide print (vintage)
 18.2 x 23.9 cm
 Acquired 2015

11 LIU ZHENG
 b. 1969 in Wuqiang Hsien, CH – lives in Beijing, CH
Warrior on Donkey, Longxian, Shaanxi Province, 1999
 From the series: *The Chinese, 1994–2002*
 Inkjet print
 35 x 35 cm, ed. 18/20
 Acquired 2015

12 DIETER BLUM
 b. 1936 in Esslingen, DE – lives in Düsseldorf, DE
Saddle, 1992
 Carbon print
 70 x 46 cm
 Acquired 2016

13 HEIMO ZOBERNIG
 b. 1952 in Linz, AT – lives in Berlin, DE
Untitled (REAL), 1999
 Acrylic on canvas
 125 x 118 cm
 Acquired 2001

The knight (night) is the chess piece that is most often represented in Marcel Duchamp's work. Anyone who has looked at his work will tell you this.

In the 1918 wooden chess set designed by Duchamp during his stay in Buenos Aires, the knight has 7 rectangular knots spaced at regular intervals all the way down its mane. Where the bit would normally be, a tiny pinhole has been pierced all the way through the mouth. The knight stands on a white metal disc and its legs are 4 columns, each engraved with fine horizontal lines.

The knight is the only chess piece that is allowed to jump over other pieces. It moves 2 squares forward and 1 square to the side, drawing an L-shape as it goes. In geometrical terms it occupies a rectangle. There are many rectangles in Duchamp's work, all referring back to this.

In French, unlike English, you have 2 words for language: *la langue (elle)*, a feminine noun that designates both the organ of speech and the system of communication common to a people, and *le langage (il)*, a masculine noun that designates our inherent capacity for languages. All female figures in Duchamp's work refer to the former, and all male figures refer to the latter.

FRENCH HOMOPHONES

L – the 12th letter of the Latin alphabet

ELLE – the 3rd person singular, 'she'

AILE n.f. – 'wing'

ALE n.f. – 'ale', the light English beer

Conjugated forms of the verb *héler* 'to hail, to call'

SCIENTIFIC SYMBOLS

L – the symbol for 50 in Roman numerals

L – the symbol for a right angle in geometry

"Pierre Cabanne:

Comment en êtes-vous venu à choisir un objet série, un ready-made, pour en faire une oeuvre?

Marcel Duchamp:

Je ne voulais pas en faire une oeuvre, remarquez. Le mot de « ready-made » n'est apparu qu'en 1915 quand je suis allé aux États-Unis. Il m'a intéressé comme mot, mais quand j'ai mis une roue de bicyclette sur un tabouret, la fourche en bas, il n'y avait aucune idée de ready-made ni même de quelque chose d'autre, c'était simplement une distraction. Je n'avais pas de raison déterminée pour faire cela, ni d'intention d'exposition, de description. Non rien de tout cela..."

From an interview with Pierre Cabanne, published in *Marcel Duchamp entretiens avec Pierre Cabanne* (Paris: Somogy éditions d'art, 1995), p. 58.

"Pierre Cabanne:

How did you come to choose a mass-produced object, a 'ready-made', to make a work of art?

Marcel Duchamp:

Please note that I didn't want to make a work of art out of it. The word 'ready-made' did not appear

until 1915, when I went to the United States. It was an interesting word, but when I put a bicycle wheel on a stool, the fork down, there was no idea of a 'ready-made', or anything else. It was just a distraction. I didn't have any special reason to do it, or any intention of showing it, or describing anything. No, nothing like all that..."

From an interview with Pierre Cabanne, published in *Dialogues with Marcel Duchamp*, (New York: Da Capo Press, 1971), p. 47.

In *Ephemerides on and about Marcel Duchamp and Rose Sélavy 1887–1968*, Jennifer Gough-Cooper and Jacques Caumont pertinently observe that *roue* ('wheel') and *selle* ('saddle') together sound like Roussel, the last name of the poet and playwright Raymond Roussel. Duchamp often acknowledged Roussel and his play *Impressions d'Afrique* as having been the inspiration behind the *Large Glass*.

The word *selle* derives from the Latin *selle* 'seat', referring above all to the seat of an artisan. In popular Latin it was used to mean a horse's saddle. Much later, in the 17th century, it referred to a sculptor's stand with a revolving top. By the end of the 19th century it had come to mean the saddle of a bicycle.

Raymond is also the first name of Duchamp's eldest brother, Raymond Duchamp-Villon, who was a sculptor.

13 *RÉEL* adj. REAL adj.

ENGLISH HOMOPHONES

REAL – true, genuine; what exists independently of signs

REEL – a cylindrical, rotary device on which thread, yarn, paper, etc. can be wound

"Real. Having an existence in fact and not merely in appearance, thought, or language; having an absolute and necessary, not merely a contingent, existence. Sincere, straightforward, honest; loyal, true. Free from nonsense, affectation, or pretence; aware of or in touch with real life."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 2493.

À bruit secret (With Secret Noise), 1916, which is a ball (reel) of string sandwiched between 2 squares of brass and secured in the corners by 4 long screws. The object resembles an old-fashioned tennis racket press (a device to keep tennis rackets from buckling). Lawn tennis is derived from the racquet sport of real tennis.

In French, a film director is called *un réalisateur*, literally a 'realiser'.

Anémic Cinéma (Anemic Cinema), 1925–26

7-minute film made in collaboration with Man Ray and Marc Allégret

Anémic Cinéma consists of 9 disks inscribed with puns, alternated with 10 optical disks. Each disk is 30 cm in diameter. Since 1921 the French have referred to cinema as the 7th art.

In the series of 9 etchings from 1967 titled *Les amants (The Lovers)*, lettered from A to I, letter C is a drawing after Rodin's sculpture *Le baiser (The Kiss)*, ca. 1882. In Duchamp's version, the man's hand is between the woman's legs, whereas in the original it is placed on her outer thigh.

"Philippe Collin:

Je voudrais que vous me disiez ce que l'on entend par ready-made. C'est une expression anglaise, mais qui finalement n'est pas évidente pour tout le monde.

Marcel Duchamp:

Oui. Ça veut dire « tout fait ». Comme les vêtements de confection. Je suis simplement arrivé à une conclusion, il y a assez longtemps. Il y a toujours quelque chose de « tout fait » dans un tableau : vous ne faites pas les brosses, vous ne faites pas les couleurs, vous ne faites pas la toile. Alors, en allant plus loin, en enlevant tout, même la main, n'est-ce pas, on arrive au ready-made. Il n'y a plus rien qui soit fait : tout est « tout fait ». Ce que je fais, c'est que je signe, simplement, pour que ce soit moi qui les aie faits. Simplement, j'arrête là, c'est tout. C'est fini. Ça semble un peu drôle, mais c'est une conséquence naturelle, en allant au bout du raisonnement."

(Philippe Collin:

I would like you to tell me what you mean by ready-made. It's an English expression that is not obvious to everyone.

Marcel Duchamp:

Yes. It means 'tout fait', like off-the-peg clothing. I simply arrived at a conclusion quite a long time ago now. There is always something 'tout fait' in a painting: you don't make the brushes, you don't make the pigments, you don't make the canvas. So you see, if you push it a bit further, when you remove everything, even the hand, you arrive at the ready-made. There is nothing made: everything is 'tout fait'. What I do, simply, is sign them, so that it is me who has made them. Quite simply, I stop there, that's all. It might sound slightly odd, but it's a natural consequence of going right to the end of one's reasoning.)

From an interview with Philippe Collin, 21 June 1967, at Galerie Claude Givaudan, Paris. Published in *Marcel Duchamp parle des ready-made à Philippe Collin* (Paris: L'Échoppe, 2008), pp. 9–10.

"Marcel Duchamp:

Toujours pour démonétiser l'idée de la main. Pour effacer l'idée de l'original qui n'existe ni en musique, ni dans la poésie : on vend bien des manuscrits, mais ce n'est pas cela l'important. Même en sculpture : ce sont des moulages ou des œuvres exécutées par des praticiens, et ce n'est pas le dernier millimètre qui est de l'artiste. En peinture, on en est resté au culte de l'original."

(Always to demonetise the idea of the hand, to erase the idea of the original, which does not exist either in music or in poetry. We also sell manuscripts, but that is not what is important. Even in sculpture, the casts and the artworks are produced by craftsmen; not even the tiniest bit is done by the artist. In painting, we still have the cult of the original.)

'Otto Hahn. Entretien avec Marcel Duchamp 2', *Étant donné Marcel Duchamp*, no. 3 (Baby: Association pour l'Étude de Marcel Duchamp, 2001), p. 120.

"Marcel Duchamp:

Le « ready-made » est la conséquence du refus qui faisait dire : « Il y a tellement de gens qui font des tableaux à la main, qu'il faudrait aboutir à ne pas se servir de la main »."

(The ready-made is the consequence of the refusal which made me say: there are so many people who make paintings with their hands that one should end up not using the hand.)

From an interview with Otto Hahn, published in the newspaper *Paris-Express*, no. 684 (23 July 1964), pp. 22–3.

JE – the personal pronoun 'I'

JEU n.m. – the 'game'

SCIENTIFIC SYMBOLS

J – the symbol for 'joule', a measurement of energy



22



23



24



25



26

22 DAYANITA SINGH
 b. 1961 in New Delhi, IN – lives in New Delhi
 and Goa, IN
 From the series: *Go Away Closer*, 2001–2006
 Gelatin silver selenium-toned print
 25 x 25 cm, ed. 3/7
 Acquired 2007

23 PETER ROEHR
 1944 Lauenburg, Pomerania, PL – 1968
 Frankfurt/Main, DE
Untitled (FO-72), 1966
 Photomontage, paper on cardboard
 29.5 x 29.5 cm
 Acquired 1996

24 PETER ROEHR
 1944 Lauenburg, Pomerania, PL – 1968
 Frankfurt/Main, DE
Untitled (FO-96), 1966
 Photomontage, paper on cardboard
 44.5 x 44.5 cm
 Acquired 1994

25 PETER ROEHR
 1944 Lauenburg, Pomerania, PL – 1968
 Frankfurt/Main, DE
Untitled (FO-60), 1966
 Photomontage, paper on cardboard
 43 x 43 cm
 Acquired 1996

26 PETER ROEHR
 1944 Lauenburg, Pomerania, PL – 1968
 Frankfurt/Main, DE
Untitled (GR-8), 1963
 Hectograph
 13 x 13 cm, ed. 25/30
 Acquired 2006

The serial nature of the ready-mades – the fact that they were mass-produced rather than unique objects – is, I would argue, in relation to the printed book, which was invented in Germany in the 15th century. Anyone who has ever studied Duchamp's work will have noticed the strong presence of books and book-related themes.

Duchamp's own statements about the ready-mades also contradict the 'industrially produced object' theory. In a letter to his sister Suzanne from 1954, he writes:

"Je suis marié depuis le 16 Janvier avec Teeny Matisse; pas encore d'enfants__sauf les 3 ready made.

(I have been married, since 16th January, to Teeny Matisse. No children yet, except for the three ready made.)"

Francis M. Naumann and Hector Obalk (eds.), *Affect* Marcel – The Selected Correspondence of Marcel Duchamp* (London: Thames & Hudson, 2000), p. 337.

And again in the 1960 interview with Katharine Kuh:

"So man can never expect to start from scratch; he must start from ready-made things like even his own mother and father."

Katharine Kuh, *The Artist's Voice. Talks With Seventeen Modern Artists* (Cambridge, MA: Da Capo Press, 2000 [1960]), p. 90.

FRENCH HOMOPHONES

M – the 13th letter of the Latin alphabet

Conjugated forms of the verb *aimer* 'to love, to appreciate'

HÈME n.m. – 'haem', a biochemical compound forming the red non-protein constituent of haemoglobin

On the front cover of the deluxe edition of Duchamp's *La Boîte verte* (*The Green Box*) from 1934, the capital **M** is drawn out with 4 strips of copper and is lying on its side.

In the *Boîte-en-valise* (*Box in a Suitcase*), 1935–41, the **M** is drawn out with 4 grooved wooden slats (of the type once used in French homes to cover electrical wires). When you open the lid of the box, it's the first thing you encounter. To open the box out, you need to lift the **M** up, which makes it flip over into a **W** when viewed from the back. Guillaume Apollinaire was known to his family as Wilhelm.

C – the 3rd letter of the Latin alphabet

CES – 'these'

SES – 'his', 'her', 'one's'

H – the 8th letter of the Latin alphabet

HACHE n.f. – 'axe'

ACHE n.f. – a plant used for its ornamental leaves

HASCH n.m. – 'hashish'

T – the 20th letter of the Latin alphabet

TÉ n.m. – 'T-square'

TES – 'your'

THÉ n.m. – 'tea'

In *Four Readymades*, a lithograph by Duchamp from 1964, the 4 sketched images of the ready-mades are set out in the shape of a square. When read chronologically, they draw out the letter Z.

Z is the last letter of the Latin alphabet and forms a homophone with the English word 'said'.

See the letters N (figs. 1–2), L (fig. 12), O (figs. 36/39), E (fig. 126), R (figs. 64–67) and D (fig. 27).



28



29



27



30

27 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in
Beijing, CH
*A Rural Fortune-Telling Man, Pingyao, Shanxi
Province, 1998*
From the series: *The Chinese, 1994–2002*
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

28 DAVID GOLDBLATT
b. 1930 in Randfontein, ZA – lives in
Johannesburg, ZA
*Bungee jumper, Bloukrans, Eastern and
Western Cape, 25 April 2006, 2006*
Inkjet print on cotton rag paper
112 x 137.5 cm, ed. 1/10
Acquired 2008

29 DAVID GOLDBLATT
b. 1930 in Randfontein, ZA – lives in
Johannesburg, ZA
*Kite-flying near Phuthaditjhaba in the
QwaQwa bantustan, now the Free State.
1 May 1989, 1989*
Gelatin silver print on fibre-based paper
54 x 66 cm, unlimited edition
Acquired 2008

30 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in
Beijing, CH
*Buddha in Cage, Wutai Mountain, Shanxi
Province, 1998*
From the series: *The Chinese, 1994–2002*
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

27 *HASARD* n.m. CHANCE n.

"Faire un tableau de hasard heureux ou malheureux (veine ou déveine)"

(Make a painting of chance, happy or unhappy [lucky or unlucky])

Boîte de 1914 (Box of 1914), 1913–14

FRENCH HOMOPHONES

D – the 4th letter of the Latin alphabet

DÉ n.m. – 'dice'

DES – the plural of *un, une* – *manger des pommes*; to eat (some) apples

FRENCH IDIOMS

Old. *COMME IL PLAÎT À DIEU*, literally 'as it pleases God', which metaphorically means to leave something to chance

ÊTRE L'ARTISAN DE SA FORTUNE, literally 'to be the artisan of one's fortune', which metaphorically means to be responsible for one's lot

AVOIR DU BOL, literally 'to have the bowl', which metaphorically means to be lucky.

Dice are one of the symbols of the Passion of Christ. In the preparations for the crucifixion, Christ's clothes are removed and distributed among the soldiers by throwing a dice.

To decide who moves first in chess (an advantage), you throw a dice.

The first of Duchamp's works to incorporate chance was *Erratum Musical*, 1913. Together with two of his sisters, he used a dictionary to compose a musical score for 3 voices: "Each one of us drew as many notes out of a hat as there were syllables in the dictionary definition of the word *imprimer* (*empreinte*), picked by chance."

The melody may change but the words stay the same.

The second work to incorporate chance was *3 stoppages étalon* (*3 Standard Stoppages*), 1913–14, where he dropped 3 separate pieces of string, all measuring 1 metre in length, from a height of 1 metre.

28–29 "THE RICHARD MUTT CASE

(...) As for plumbing, that is absurd. The only works of art America has given are her plumbing and bridges."

'The Richard Mutt Case', *The Blind Man*, no. 2 (May 1917), n.p.

This is how the article in defence of *Fountain*, 1917, ends. A bridge is a means of access, a form of communication and also a card game.

FRENCH HOMOPHONES

ENTRE prep. – 'between'

ANTRE n.m. – 'cave, den, lair'

Conjugated forms of the verb *entrer* 'to enter'

30 BUDDHA OF THE BATHROOM

BUDDHA – a statue or picture of the Buddha

BOUDA – a conjugated form of the verb *bouder* 'to sulk'

PROPRE – 'clean'

PROPRE – 'literal' (in the literal as opposed to the figurative sense)

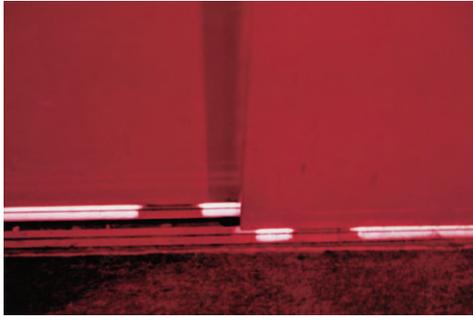
"(...) Yet to any 'innocent' eye how pleasant is its chaste simplicity of line and color! Someone said, 'Like a lovely Buddha!'"

Louise Norton, 'Buddha of the Bathroom', *The Blind Man*, no. 2 (May 1917), n.p.

An "innocent" eye is an eye that is free of prejudgements. *Fountain* was rejected because it went against conventions. The selection committee saw only a urinal, not a new form.

FRENCH IDIOMS

CLAIR COMME DE L'EAU DE ROCHE – literally 'as clear as rock water', which means limpid, pure or almost uncoloured liquid.



34



35



32



33



31

31 FRANZ WEST
1947 – 2012 Vienna, AT
Ottomane (Ottoman), 2005
Steel, foam, linen, punched
46 x 85 x 85 cm, ed. 42/100
Acquired 2007

32 FRANZ WEST
1947 – 2012 Vienna, AT
2 x 20 JAHRE PARKETT (2 x 20 YEARS OF PARKETT), 2004
Bookshelf, reinforcing steel, Perspex,
4 wheels
120 x 62 x 30 cm, ed. 56/99
Acquired 2007

33 MAX BILL
1908 Winterthur, CH – 1944 Berlin, DE
Ulmer Hocker (Ulm Stool), 1954
Pine, beech, untreated
Re-edition Vitra Design
44 x 39.5 x 29.5 cm
Acquired 2007

34 ANDREAS SCHMID
b. 1955 in Stuttgart, DE – lives in Berlin, DE
Shanghai Red, 1998/2002
C-print on aluminium
100 x 150 cm, unique object
Acquired 2013

35 GUY TILLIM
b. 1962 in Johannesburg, ZA – lives in Cape
Town, ZA
*Emily, Alefa, Gloria Banda and Muyeso
Makawa*, from the series: *Petros Village,
Malawi*, 2006
Inkjet print on cotton rag paper
55.5 x 83 cm, ed. 3/5
Acquired 2007

34 *ROUGE* adj. *RED* adj.

The importance of the colour red in Duchamp's work.
Red is one of the 3 primary colours.

ENGLISH HOMOPHONES

RED adj. – the colour

READ v. – I read the papers this morning

FRENCH HOMOPHONES

LIRE v. – 'to read'

LYRE n.f. – 'lyre', the stringed musical instrument

The lyre is the principal attribute of Apollo, the Greek god of poetry and music (alias Guillaume Apollinaire in the context of Duchamp's work)

LIRE n.f. – 'lira', the old Italian currency

LIT n.m. – 'bed'

Conjugated forms of the verb *lier* 'to tie, to attach'

LIE n.f. – 'dregs or lees', the sediment of wine or some other liquid

LI n.m. – a Chinese unit of distance, equal to about 0.6 km

CARDINAL derives from the Latin *cardinalis*, from *cardo*, *cardin-* 'hinge'

CARDINAL RED

CARDINAL NUMBER (cardinal/ordinal)

CARDINAL POINTS (north, south, east, west)

CARDINAL VIRTUES (prudence, justice, temperance, force)

35 *ROSE* adj. *PINK* adj.

The importance of the colour pink in Duchamp's work.

FRENCH HOMOPHONES

CHAIR n.f. – 'flesh'

CHAIR adj. – the colour of the skin

CHAIRE n.f. – 'pulpit'

CHER adv. – 'expensive'

CHER, CHÈRE adj. – 'dear, beloved'

CHÈRE n.f. – 'food, fare'

Duchamp exploits each of these possibilities in turn, plus their English relatives:

CHAIR/CHER/CHÈRE/DEAR/DEER/FLÈCHE/FLESH

Forty-five percent of English words are said to have a French origin.

FLÈCHE n.f. – 'arrow'

FLÈCHE n.m. – a type of sail

Conjugated forms of the verb *flécher*, 'to signpost, mark out'

COEUR n.m. – 'heart'

CHOEUR n.m. – 'choir'

ROSE SÉLAVY – The name of Duchamp's female alter ego

ROSE adj. – the colour pink

ROSE n.f. – the flower

In the 7 metals of antiquity, Venus is associated with copper. Most of the 1964 editions of Duchamp's early ready-mades have copper labels attached to them. Venus is the Roman goddess of love, beauty and sexual desire (her Greek counterpart is Aphrodite). She was the wife of Vulcan, the god of fire, and the mother of Cupid (Greek Eros). She had many love affairs, notably with Mars.

- 31 The *Boîte-en-valise* (*Box in a Suitcase*), 1935–41, is edited in 3 colours: red, green and ivory. In liturgy, the vestments of the priest are symbolically ordered by colour: red is worn on days such as Pentecost and Good Friday; green is for everyday services; and white is used for occasions of victory such as Christmas and Easter.

3 kingdoms: the animal (red), vegetable (green) and mineral (white).

- 33 No. 5

The importance of the number 5 in Duchamp's work.

The allegory of the 5 senses: sight, hearing, taste, smell and touch.

The 5th of the 7 sacraments is the Anointing of the Sick.

Jupiter is the 5th planet from the sun and the largest in the solar system.

In the 7 metals of antiquity, Jupiter is associated with tin.

Portrait multiple de Marcel Duchamp (*Five-way Portrait of Marcel Duchamp*), 1917

In this photographic portrait we see Duchamp multiplied by 5 (a mirror trick). The 5 figures are arranged in a circle, as if around a table. Duchamp is wearing a dark suit, white shirt and tie. He is holding a pipe up to his mouth between the thumb and index finger of his right hand, while his left hand is flat on the table. In this context it is difficult not to think of Lorenzo Lotto's *Portrait of a Goldsmith in Three Views*, ca. 1525–35 (Kunsthistorisches Museum, Vienna).



36



37



38



39



40



49



50

36 OLIVIER MOSSET
b. 1944 in Bern, CH – lives in Tucson, US
Untitled, 1974
Acrylic on canvas
100 x 100 cm
Acquired 2002

37 LEONHARD SCHMIDT
1892 Backnang, DE – 1978 Stuttgart, DE
Winterlandschaft (Winter Landscape), 1932
Oil on wood
77 x 71 cm
Acquired 1986

38 WILLI BAUMEISTER
1889 – 1955 Stuttgart, DE
Apoll II, 1921/22
Lithograph
52 x 35 cm
Acquired 1979

39 JAN HENDERIKSE
b. 1937 in Delft, NL – lives in Antwerp, BE
Zero, 2010
Neon, wood
37 x 22 x 12.5 cm
Acquired 2011

40 DANIEL BUREN
b. 1938 in Boulogne-Billancourt, FR – lives
in Paris, FR
Zu Unterstreichen (To Be Underlined), 1989
4 paintings on canvas, partly white oil paint
Each 96.5 x 96.5 cm
Acquired 2003

49 KONSTANTIN GRICIC
b. 1965 in Munich, DE – lives in Munich, DE
Maxi Square (black), 1995
Polypropylene
41.5 x 31.5 x 28.5 cm
Acquired 2007

50 KONSTANTIN GRICIC
b. 1965 in Munich, DE – lives in Munich, DE
Maxi Square (grey), 1995
Polypropylene
41.5 x 31.5 x 28.5 cm
Acquired 2007

36–39 FRENCH HOMOPHONES

O – the 15th letter of the Latin alphabet

EAU n.f. – 'water'

AULX – the plural of *ail* 'garlic'

HAUT n.m. – 'high'

OS n.m. – 'bone'

OH! – expressing surprise or indignation

Ô – *O!*, an expression of lament or surprise

HO – 'ooh', to express admiration

SCIENTIFIC SYMBOLS

0 – the figure zero in mathematics (zero is an even, not an odd number)

° – the degree symbol in geometry

O – the circle in geometry

0° Celsius or 32° Fahrenheit, freezing point (there are 32 pieces in chess)

36–40 *NOIR ET BLANC* adj. BLACK AND WHITE adj.

"From my close contact with artists and chess players I have come to the personal conclusion that while all artists are not chess players, all chess players are artists."

Marcel Duchamp, quoted in Francis M. Naumann and Bradley Bailey, *Marcel Duchamp. The Art of Chess* (New York: Readymade Press, 2009), p. 34.

NORMAND – literally means 'man of the north'. Duchamp's mother, Marie-Caroline-Lucie Nicolle, was a native of Normandy, and Duchamp was born and brought up there.

The northern hemisphere

The northern school of painting

The artist's studio faces north

High light energy

Day

White

Cold

Winter

Reason (the left side of the cerebral hemisphere)

The southern hemisphere

The southern school of painting

Low light energy

Night

Black

Hot

Summer

Sense (the right side of the cerebral hemisphere)

(The world's most beautiful dustbin in a current of art.)

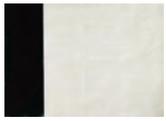
Jeux de mots – Note 256 from *Marcel Duchamp, Duchamp du signe suivi de Notes*, edited by Michel Sanouillet and Paul Matisse (Paris: Flammarion, 2008), p. 390.

Eugène-René Poubelle (1831–1907) was a jurist and administrator who – in his role as *préfet* (prefect) of the Seine region – gave his name to the *poubelle* (dustbin).

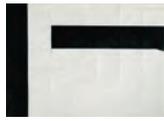
Paris: the most beautiful *plus belle* dustbin in the world

La belle époque (literally 'the beautiful era')

The Belle Époque began in 1890 following the long period of peacetime after the Franco-Prussian war (1870-1871) and it was characterised by optimism, economic prosperity and both scientific and cultural innovation. The arts flourished in the climate of this period, especially in Paris.



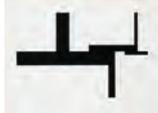
41



44



42



43



45



46



47



48

41 HERMANN GLÖCKNER
1889 Cotta, DE – 1987 Berlin, DE
Vertikal (Vertical), ca. 1972
Paper, tempera over fold
36 x 50 cm
Acquired 2003

42 SIEGFRIED CREMER
1929 Dortmund, DE – 2015 Stuttgart, DE
Untitled (static object), 1959
Wood, paint
25 x 50 x 5.4 cm
Acquired 2010

43 CAMILLE GRAESER
1925 Frederiksberg, DK – 1996 Copenhagen, DK
Synthetische Konstruktion (Synthetical Construction), 1946
Ink on paper
36 x 49 cm
Acquired 1986

44 HERMANN GLÖCKNER
1889 Cotta, DE – 1987 Berlin, DE
Vertikal und Horizontal (Vertical and Horizontal), ca. 1972
Paper, tempera over fold
36 x 50 cm
Acquired 2003

45 SIEGFRIED CREMER
1929 Dortmund, DE – 2015 Stuttgart, DE
Untitled (white painting), 1959
Wood, paint, canvas
90 x 40.5 x 4 cm
Acquired 2010

46 ANDREAS BRANDT
1935 Halle/Saale, DE – 2016 Niebüll, DE
Weiß und Schwarz (White and Black), 1989
Oil, acrylic on canvas
81 x 135 cm
Acquired 1994

47 ELAINE STURTEVANT
1930 Lakewood, US – 2014 Paris, FR
Stella Arundel Castle (Study), 1990
Black enamel on canvas
157 x 96.5 x 3.7 cm
Acquired 2001

48 LEONHARD SCHMIDT
1892 Backnang, DE – 1978 Stuttgart, DE
Parklandschaft mit Figuren (Park Landscape with Figures), 1937
Oil on wood
45 x 36 cm
Acquired 1984

"Guy Viau: Et en quoi l'humour est-il noir ?

Marcel Duchamp: Noir, c'est une façon de parler, puisqu'il fallait donner une couleur. Évidemment il n'y avait pas de couleur plus explicative, parce que noir est le sombre, le sombre de cet humour en fait une chose presque méchante au lieu d'être aimable et dangereuse. C'est presque comme une sorte de dynamite, n'est-ce pas, de l'esprit. Et c'est pour ça qu'on l'a appelé noir. Noir n'a aucun sens, mais c'est un peu comme le drapeau noir de l'anarchie, si vous voulez, des choses comme ça. Le noir généralement a pris ce côté sombre et enterrement qu'on est obligé d'accepter, puis voilà tout."

(Guy Viau: In what sense is humour black?)

Marcel Duchamp: Black, it's a way of speaking, since it had to be given a colour. Evidently there wasn't a more descriptive colour, because black is darkness; the darkness of this humour makes it into something that is almost nasty instead of being pleasing and dangerous. It's almost like a kind of dynamite, isn't it? A dynamite of the mind. And that's why it was called black. Black has no meaning whatsoever, but it's a bit like the black flag of anarchy, if you will, things like that. Generally, black has taken on this dark and funereal aspect that we just have to accept, and that's all there is to it.)

From an interview with Marcel Duchamp at Canadian Radio Television, 17 July 1960. Published online at «http://www.toutfait.com/issues/volume2/issue_4/interviews/md_guy/md_guy_f.html» Sourced 7 November 2016.

41–47 **NOIR ET BLANC** adj. **BLACK AND WHITE** adj.

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The northern hemisphere

The northern school of painting

The artist's studio faces north

The church faces north

High light energy

Day

White

Cold

Winter

Reason (the left side of the cerebral hemisphere)

The southern hemisphere

The southern school of painting

Low light energy

Night

Black

Hot

Summer

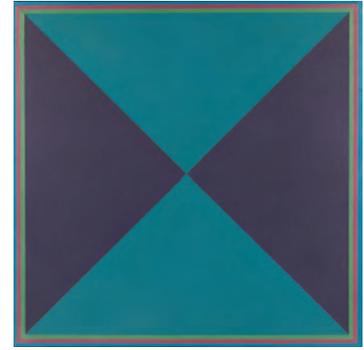
Sense (the right side of the cerebral hemisphere)



53



52



51



54

- 51 TADAAKI KUWAYAMA
 b. 1932 in Nagoya, JP – lives in New York, US
Untitled, 1965
 Metallic paint on canvas
 110 x 110 cm
 Acquired 2004
- 52 DIETER BLUM
 b. 1936 in Esslingen, DE – lives in Düsseldorf, DE
Red Light, 1992
 Carbon print
 150 x 100 cm
 Acquired 2016
- 53 Door, Daimler Art Collection, Berlin
 1911/12
 Bronze, 265 x 170 x 5 cm
- 54 SARAH BROWNE
 b. 1981 in Dublin, IE – lives in Dublin, IE
Doorstops (Eileen Gray), 2010
 Stainless steel
 3 parts: Type A 2.9 x 15.9 x 2.9 cm;
 Type B 2.5 x 15.2 x 4.5 cm;
 Type C 2.6 x 13.5 x 5.9 cm
 Acquired 2010

Janus is an exclusively Roman god and is the guardian of gates and doorways. There are many doors, doorways and door-related items in Duchamp's work, most notably:

Fresh Widow, 1920
11, rue Larrey, 1927
Door for Gradiva, 1937
Étant donnés, 1946–66

Janus has 2 faces: one is directed towards the past and the other towards the future. He is a god of beginnings, endings, transitions and the passing of time. He is celebrated on the 1st of January and the month is named after him. Many of Duchamp's works refer to January, for example:

Nu descendant un escalier, 1912
Avoir l'apprenti dans le soleil, 1914
Pharmacie, 1914
Onion and Garlic for Kay, 1961
Portrait of Duchamp's family (1899), 1964
Les amants, 1968 – a set of 9 etchings, 3 of which mention January

There are also 2 chess-related works that refer to the month of January: *Czeck Check*, 1965 and *Hommage à Caissa*, 1966, which is simply a chessboard.

The door of Janus's temple was open in time of war and closed in time of peace. The door of *Étant donnés* is closed. Duchamp started to work on this piece in 1946, one year after the end of the Second World War.

The most minimal representation of Janus in Duchamp's oeuvre are the initials R and S on the perfume bottle *in Belle Haleine*. The R is written in reverse and faces the past (= art), while the S faces the front or future (= life).

FRENCH HOMOPHONES

PORTE n.f. – 'door'

PORTE adj. – 'portal'; the portal veins carry blood from the intestinal tract to the liver

Conjugated forms of the verb *porter* 'to carry'

1914	<i>porte-bouteilles</i> – bottle rack
1916	<i>porte-parapluies</i> – umbrella stand
1917	<i>portemanteau</i> – coat rack
	<i>porte-chapeaux</i> – hat stand
1920	<i>porte-fenêtre</i> – French window
1935	<i>porte-documents</i> – briefcase, attaché case
1943	<i>porte-cigarettes</i> – cigarette case
	<i>porte-aiguilles</i> – needle case
	<i>portefeuille</i> – wallet
1945	<i>porte-plume</i> – pen holder/inkwell
1952	<i>porte-voix</i> – megaphone

Door, bronze, 265 x 170 x 5 cm

Haus Huth was built in 1912, based on plans drawn up by the architects Conrad Heidenreich and Paul Michel for the Huth family. It is the only Imperial-era building on Potsdamer Platz to have survived the Second World War and the subsequent division of Berlin almost unscathed. Steel skeleton construction, which was a very new method at that time, was chosen in order to accommodate a wine store on the second and third floors. This was also the reason why the building was able to withstand the air raids. It originally housed a restaurant, wine merchant's and wine bar, and later became a home and a warehouse. In 1990, the building came into the possession of Daimler-Benz (now Daimler). Great care was needed to restore and convert Haus Huth: the steel skeleton, the Kirchheim shell limestone façade, the marble staircases and the heraldry room on the first floor of the building are all listed.

54 Marcel Duchamp's *Coin de chasteté* (literally 'corner of chastity', usually translated as *Wedge of Chastity*) is a 3-dimensional object made of 2 interlocking L-shaped parts, one on top of the other. The top part is made of galvanised plaster and the bottom part is made of pink dental plastic. The original *Coin de chasteté* was a wedding gift from Marcel Duchamp to his second wife Alexina (Teeny) Matisse. Incised lengthwise on the top part, in Duchamp's hand, is the text: *Pour Teeny / 16 Jan. / 1954 / Marcel*. The title of the work is incised across its breadth at one end. In a Catholic country such as France, each day is dedicated to a saint, and the 16th of January celebrates Saint Marcel. Duchamp's work is full of references to saints.

Saint Marcel was elected pope in 307, under the rule of the Roman Emperor Maxentius. Marcel decided to reorganise the church and showed great severity towards unbelievers (apostates). With the help of a pious Roman woman called Priscilla, he established new catacombs where Christians could practise their faith and be sheltered from persecution. Maxentius had Marcel arrested and sent him to work as a slave in the imperial stables. The pope escaped and found refuge with a woman called Lucine, whose home he turned into one of the parishes of Rome. He was subsequently rearrested by Maxentius and again made to work as a groom. He died amongst the horses in 309 and was buried by Lucine in the Catacombs of Priscilla. Marcel was the last pope to be persecuted.

Saint Marcel is the patron saint of seed merchants. His name comes from the Latin *Marcellus*. Duchamp's *Paysage fautif* (literally 'landscape at fault', usually translated as *Faulty Landscape*) from 1946 features an irregularly shaped pool of liquid that looks like a lake from above. The liquid was tested and proven to be Duchamp's semen. *Paysage fautif* could be regarded as a modern-day interpretation of the Parable of the Sower. Duchamp's 'lake' also corresponds to the body of water in *Parable of the Sower* by Pieter Bruegel the Elder from 1557 (Timken Museum of Art, San Diego, US).

51 **FOU** n.m. **BISHOP** n.

In chess, the bishop moves along the diagonals. The nearer the centre it is, the more scope it has.

X – the sign for capture (*prise*) in chess

X – the multiplication sign in mathematics

X – the number 10 in Roman numerals

X – the diagonal cross or the St Andrew's Cross

X – the symbol for a kiss

Ex – a person who once occupied a particular position, especially a former husband or wife

Holy Orders is the sacrament by which a man is made a bishop or priest. It is the 6th of the 7 sacraments of the Catholic Church and is part of the sacraments of service, along with Matrimony.

FRENCH HOMOPHONES

CROIX n.f. – 'cross'; marked with a cross

Conjugated forms of the verb *croire* 'to believe'

Conjugated forms of the verb *croître* 'to grow'

CROÎT n.m. – 'growth, increase'



55



56



57

59



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61

62



55 KİYOSHI SAKAMOTO
Late 19th century – mid-20th century
Swimming Lessons, Japan, ca. 1927
C-print, printed 2010
22.5 x 32.5 cm, ed. 1/25
Acquired 2010

56 HANS/JEAN ARP
1986 Strasbourg, FR – 1966 Basel, CH
Lèvres et glace à main (Lips and Hand Mirror), 1927
Oil on wood
68 x 112.5 cm
Acquired 1986

57 ISABELL HEIMERDINGER
b. 1963 in Stuttgart, DE – lives in Berlin, DE
Thomas (aufgeregt/excited), 2005
C-print, ed. 3/10
29.5 x 23.5 cm
Acquired 2006

58 ISABELL HEIMERDINGER
b. 1963 in Stuttgart, DE – lives in Berlin, DE
Thomas (gut gelaunt/cheerful), 2005
C-print, ed. 4/10
29.5 x 23.5 cm
Acquired 2006

59 ISABELL HEIMERDINGER
b. 1963 in Stuttgart, DE – lives in Berlin, DE
Thomas (zögernd/hesitant), 2005
C-print, ed. 5/10
29.5 x 23.5 cm
Acquired 2006

60 ISABELL HEIMERDINGER
b. 1963 in Stuttgart, DE – lives in Berlin, DE
Thomas (melancholisch/melancholy), 2005
C-print, ed. 7/10
29.5 x 23.5 cm
Acquired 2006

61 WILLI BAUMEISTER
1889 – 1955 Stuttgart, DE
Ruhe und Bewegung II (Repose and Movement II), 1948
Oil with artificial resin on hardboard
84.5 x 135 cm
Acquired 1978

62 DONALD JUDD
1928 Excelsior Springs, Missouri, US – 1994
New York, US
Table No. 10, RAL 5002, 1985/2002
Painted aluminium
75 x 100 x 100 cm
Acquired 2007

55-62 **BLEU** adj. **BLUE** adj.

The importance of the colour blue in Duchamp's work.
Blue is one of the 3 primary colours.

In the colour-coded chess set designed by Duchamp in 1920, the rook or *tour*, literally 'tower', is blue.

"De 1902 à 1910 j'ai pas mal nagé. J'ai eu huit ans d'exercices de natation."

(From 1902 to 1910 I swam quite a lot. I had 8 years of swimming lessons.)

Marcel Duchamp. Entretiens avec Pierre Cabanne (Paris: Somogy éditions d'art, 1995), p. 33.

FRENCH HOMOPHONES

MER n.f. – 'sea'

MÈRE n.f. – 'mother'

MAIRE n.m. et n.f. – 'mayor'

Duchamp's father was the mayor of Blainville-Crevon. There are many biographical details in Duchamp's works.

MARIE – Mary. The name of the mother of Jesus, also called the (Blessed) Virgin Mary or Saint Mary

MARI n.m. – 'husband'

Conjugated forms of the verb *marier* 'to marry'

MARRI / MARRIE adj. – 'saddened, aggrieved'



63



64



67



65



66

63 JÜRGEN SCHADEBERG
 b. 1931 in Berlin, DE – lives in Valencia, ES
Haircuts Everywhere, Sophiatown, 1958
 Gelatin silver print (vintage)
 37 x 56.5 cm, unlimited edition
 Acquired 2007

64 ANDREAS SCHMID
 b. 1955 in Stuttgart, DE – lives in Berlin, DE
Mauerflug (Wall Flight), 1984/2013
 C-print on Dibond
 105 x 150 cm, ed. 1/3
 Acquired 2014

65 GUY TILLIM
 b. 1962 in Johannesburg, ZA – lives in Cape Town, ZA
Chimombo Chikwahira, from the series:
Petros Village, Malawi, 2006
 Inkjet print on cotton rag paper
 55.5 x 83 cm, ed. 3/5
 Acquired 2007

66 JÜRGEN SCHADEBERG
 b. 1931 in Berlin, DE – lives in Valencia, ES
The Gambling Quartet, Sophiatown, 1958
 Gelatin silver print (vintage)
 43 x 56.5 cm, unlimited edition
 Acquired 2007

67 DIETER BLUM
 b. 1936 in Esslingen, DE – lives in Düsseldorf, DE
Train (46), 1992
 Carbon print
 70 x 46 cm
 Acquired 2016

There are many instances in Duchamp's work where we see 3 figures accompanied by a 4th.

The 7 liberal arts of the medieval school were divided into 2 parts: the trivium (where pupils studied grammar, rhetoric and logic) and the quadrivium (arithmetic, geometry, astronomy and music).

$\frac{3}{4}$ of the earth's surface are covered by water.

The Virgin Mary is the quaternary principle that completes the Holy Trinity.

In the chess set that Duchamp designed during his time in Buenos Aires in 1918–19, the king has 3 rings of diminishing diameter around its neck, while the queen has 4.

FRENCH IDIOMS

DE TROIS QUARTS – 'three-quarter view'

In portraiture, an intermediary position between full-face and profile. Voltaire used the expression metaphorically to mean 'in an indirect, biased manner'.

LES TROIS QUARTS DU TEMPS – literally 'three quarters of the time', which means practically all the time.

Peigne (Comb), 1916/1964

Grey steel dog grooming comb, inscribed along the edge in white paint:

"3 OU 4 GOUTTES DE HAUTEUR N'ONT RIEN À FAIRE AVEC LA SAUVAGERIE"

(3 OR 4 DROPS OF HEIGHT HAVE NOTHING TO DO WITH SAVAGERY)

FRENCH HOMOPHONES

HAUTEUR n.f. – 'height'

AUTEUR n.m. – 'author'

"3 or 4 drops of the author have nothing to do with the animal"

The Crab, 1949

In this design for the pennant of a ship we see a crab represented from above and facing away from us. Its 3 left legs are clearly separated, while its right claw is grossly oversized.

When asked whether he still considered himself to be an artist (there were rumours he had given up art in favour of chess), Duchamp was fond of saying:

"*Un homme, tout simplement, un respirateur.*"

(A man, quite simply, a respirator.)

Most people – including myself for many years – translate the last word of his statement as 'breather', which is not quite correct. Duchamp is very precise with his words. A *respirateur* ('respirator') is a breathing apparatus, either to prevent the inhalation of noxious substances or to induce artificial respiration.

There are innumerable photographs of Duchamp looking directly at us while he draws on a cigar or pipe, often with smoke billowing all around him. Many of his works also incorporate cigarettes, cigars, smoke or air:

Jaquette (Jacket), 1956

A book cover (recto-verso) showing a dinner jacket/tuxedo drawn in ink. A dinner jacket is called *un smoking* in Franglais.

Surrealist Intrusion in the Enchanters' Domain, 1960

A book cover (recto-verso) with a bright orange "Carotte de tabac" sign (for a tobacconist's) on the front cover.

Pipe for Donati, 1946

A carved pipe with a standard mouthpiece. The pipe has 9 irregular planes (Cubist pipe) with a 10th hole (whole) for the mouth.

La septième face du dé (The Seventh Face of the Dice), 1936

The book cover (recto-verso) for the deluxe version features 2 'hand-made' cigarettes – one is in light Virginia tobacco (*blond*) and the other is in dark tobacco (*brun*).

FRENCH IDIOMS

PAR L'OPÉRATION DU SAINT-ESPRIT – literally 'by the operation of the Holy Spirit', which metaphorically means 'by some miracle'. In a religious context it designates the intervention of the Holy Spirit in the conception of Christ.

The expression is used ironically, such as when a parent asks a child that hasn't done its homework: "Who do you think is going to do it for you, the Holy Spirit?"

The French term *esprit* is a borrowing, adapted from classical Latin *spiritus* 'breath, air', 'respiration'.

FRENCH HOMOPHONES

R – the 18th letter of the Latin alphabet

AIR n.m. – 'air'

AIRE n.f. – 'sphere, area'

ÈRE n.m. – 'era'

Conjugated forms of the verb *errer* 'to wander'

ERS n.m. – a type of lentil

HAIRE n.f. – 'hair shirt'

HÈRE n.m. – 'wretch'



68



70



69



71

- 68 GÜNTER FRUHTRUNK
1923 – 1982 Munich, DE
Jardin de Monastère, Étude No. 6
(*Monastery Garden, Study No. 6*), 1962
Vinyl on canvas
186 x 201 cm
Acquired 1989
- 69 BLINKY PALERMO
1943 Leipzig, DE – 1977 Kurumba, MV
Untitled (Flipper), 1970
Silkscreen
85 x 66 cm, ed. 39/90
Acquired 1991
- 70 JOHN NIXON
b. 1949 in Sydney, AU – lives in Sydney, AU
Untitled, 2004
Silkscreen on Rives paper
53 x 75 cm, ed. 20
Acquired 2005
- 71 MAX ACKERMANN
1887 Berlin, DE – 1975 Bad Liebenzell, DE
Kurven in Rot (Curves in Red), 1962
Oil on canvas
100 x 90 cm
Acquired 1976

68-71 **ORANGE** adj. **ORANGE** adj.

The importance of the colour orange in Duchamp's works.
Orange is a secondary colour.

"Je me refusai à la couleur : le minium est une couleur sans en être une."

(I denied myself the use of colour: minium (red lead) is a colour without being one.)

Marcel Duchamp, quoted in Bernard Marcadé, *Marcel Duchamp* (Paris: Flammarion, 2007), p. 105.

MARS n. – the month of March

MARS n. – The Roman god of war (his Greek counterpart is Ares). Both the month and the planet are named after him.

In the 7 metals of antiquity, Mars is associated with iron.

FRENCH HOMOPHONES

FER n.m. – 'iron'

"Iron. A malleable, magnetic, readily oxidizable metal which is a chemical element of the transition series (atomic no. 26), occurs abundantly in certain ores and in meteorites, and is widely used, chiefly in alloys such as steel, for tools, implements, structures, machinery, etc."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 1416.

FAIRE v. – 'to make'

"Make. Produce by combination of parts or ingredients, by giving a certain form to matter, by extraction, or by modification of some other substance; construct, frame, fashion."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 1671.

FAIRE n.m. – 'make'

"Make. The manner in which a thing (natural or manufactured) is made; style of construction, kind of composition; build of body; (particular) origin or type of manufacture, a brand."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 1671.



72



73



74



75

- 72 LOTHAR QUINTE
1923 Neiße, DE – 2000 Wintzenbach, FR
Doppel V – Gelb (Double V – Yellow), 1969
Oil on canvas
130 x 95 cm
Acquired 1980
- 73 JOHANNES ITTEN
1888 Süderen-Linden, CH – 1967 Zurich, CH
Jüngling (Youngling), 1949
Oil on canvas
60 x 50 cm
Acquired 1989
- 74 JOHN M. ARMLEDER
b. 1948 in Geneva, CH – lives in Geneva, CH
Untitled, 1985
Oil on canvas
61 x 50 cm
Acquired 2001
- 75 DIETER VILLINGER
b. 1947 in Bad Bergzabern, DE – lives in
Munich, DE
Hansgelb dunkel (Hansa Yellow Dark), 1991
Acrylic and pigment on canvas
124 x 133 cm
Acquired 1991

The importance of the colour yellow in Duchamp's work.
Yellow is one of the 3 primary colours.

JEUNE adj. – 'young'; Duchamp was a young artist in 1912
JAUNE adj. – 'yellow'
These 2 words look and sound similar.

HENRI-ROBERT-MARCEL DUCHAMP was born on 28 July 1887. July is the 7th month of the year and belongs to the 2nd season – summer. Duchamp's astrological sign is Leo.

Nous nous cajolions, c. 1925
Nous nous cajolions, 1943

In the Polaroid by Man Ray from around 1955, Duchamp is wearing a shoulder-length, wavy blond wig.
The mannequin in *Étant donnés* (1946–66) also wears a wavy blond wig.

"*Riding between the lions* –"

Jeux de mots – Note 261 from *Marcel Duchamp, Duchamp du signe suivi de Notes*, edited by Michel Sanouillet and Paul Matisse (Paris: Flammarion, 2008), p. 391.

In the 7 metals of antiquity, the sun is associated with gold (and yellow metals generally).

The bishop (*le fou*) in the colour-coded chess set designed by Duchamp in 1920 is yellow.

In classical painting, the figure of Judas (who famously betrayed Jesus) is often dressed in yellow. Duchamp was betrayed by his two older brothers in 1912. A peephole is called *un judas* in French; the door of *Étant donnés* has 2 peepholes.

From 1938 onwards, the National Socialists forced all Jewish people to display a yellow Star of David.

CARTON JAUNE – 'yellow card'

"In soccer, a card shown by the referee to a player being cautioned."

MAILLOT JAUNE – 'yellow jersey'

"A cycling jersey worn by the overall leader in a cycling race, especially in the Tour de France, at the end of any one day, and ultimately presented to the winner."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 2 (Oxford: Clarendon Press, 1993), p. 3746.

FRENCH IDIOMS

RIRE JAUNE – literally 'to laugh yellow'. The English equivalent is 'to force a laugh'.

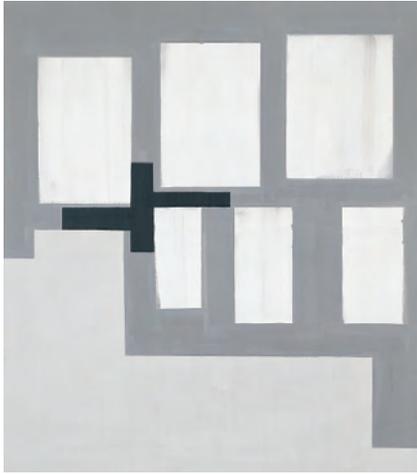
Avoir l'apprenti dans le soleil (*To Have the Apprentice in the Sun*), January 1914

This small drawing on music paper of a cyclist struggling hard uphill is reproduced photographically in the *Boîte de 1914* (*Box of 1914*), 1913–14. The box also contains the note:

"*Un monde en jaune*
Le pont des volumes
Au-dessus, au-dessous des volumes,
Pour voir passer les bateaux-mouches."

(A world in yellow
The bridge of volumes
From above, from below the volumes
To see the "*bateaux-mouches*" pass by.)

Before the Paris metro was built, the *bateaux-mouches* boats were a form of public transport.



76



77



78



79



80a



80b

- 76 HORST MÜNCH
 b. 1951 in Nuremberg, DE – lives in Cologne, DE
Untitled, 1990
 Acrylic on canvas
 150 x 129 cm
 Acquired 2003
- 77 JOHN MCLAUGHLIN
 1898 Sharon, US – 1976 Dana Point, US
#1 – 1962, 1962
 Oil on canvas
 83.5 x 123 cm
 Acquired 2003
- 78 MONIKA BRANDMEIER
 b. 1959 in Kamen, DE – lives in Berlin, DE
Untitled, 1992
 Sheet steel, wire, ring hook screw
 83 x 124 x 10 cm
 Acquired 1996
- 79 MARCEL DUCHAMP
 1887 Blainville-Crevon, FR – 1968 Neuilly-sur-Seine, FR
 Ready-made: *Porte-Bouteilles (Bottle Rack)*, 1914/1964
 Galvanised iron, riveted and welded
 64.2 x 37 cm, ed. 1/8
 Marcel Duchamp-Cabinet of the Staats-galerie Stuttgart

- 80a MARCEL DUCHAMP
 1887 Blainville-Crevon, FR – 1968 Neuilly-sur-Seine, FR
Possible, 1934/1959
 Facsimile autograph on paper
 15.3 x 10 cm
 Marcel Duchamp-Cabinet of the Staats-galerie Stuttgart
- 80b MARCEL DUCHAMP
 1887 Blainville-Crevon, FR – 1968 Neuilly-sur-Seine, FR
Ombres portées (Shadows), 1918
 Gelatin silver print (vintage)
 8.2 x 6.1 cm
 Marcel Duchamp-Cabinet of the Staats-galerie Stuttgart

“Philippe Collin:

Est-ce que la possession chez soi d'un porte-bouteilles non signé par vous ne peut pas avoir un sens majeur?

Marcel Duchamp:

C'est ce que je vous disais tout à l'heure : ce n'est pas la question visuelle du ready-made qui compte, c'est le fait qu'il existe même. Il peut exister dans votre mémoire. Vous n'avez pas besoin de le regarder pour entrer dans le domaine des ready-made. Comprenez-vous ce que je veux dire ? Il n'y a plus de question de visibilité. L'oeuvre d'art n'est plus visible, pour ainsi dire. Elle est complètement matière grise. Elle n'est plus rétinienne.”

(Philippe Collin:

Could the possession of a *Porte-bouteilles (Bottle Rack)* that is not signed by you not be of major significance?”

Marcel Duchamp:

“It is what I was telling you earlier: it's not the visual aspect that counts in the ready-made, it's just the fact that it exists. It could exist in your memory. You don't need to look at it to enter the realm of the ready-made. Do you understand what I'm saying? It's no longer a question of visibility. The work of art is no longer visible, in other words. It's entirely grey matter. It's no longer retinal.)

From an interview with Philippe Collin, 21 June 1967, at Galerie Claude Givaudan, Paris. Published in *Marcel Duchamp parle des ready-made à Philippe Collin* (Paris: L'Échoppe, 2008), p. 18.

78

“Un cadre is literally *the frame of a painting*. In a business context, un cadre is broadly speaking a member of middle management. The cadre system is fairly complex, so suffice it to say that the word is used in opposition to a manual or clerical worker.”

“Monsieur Duclos est cadre dans une grande société pétrolière.

Mr Duclos is (an) executive in a large oil firm.”

New French with Ease, edited by Anthony Bulger; Jean-Loup Chérel (Chennevières-sur-Marne: Assimil, 2013), pp. 44–5.

In Duchamp's *Boîte-en-valise (Box in a Suitcase)*, 1935–41, 9 works are surrounded by a thin balsa wood frame, 8 of which are Duchamp's early paintings on canvas and the 9th is *9 Moules mâlic (9 Malic Moulds)*, 1914–15, originally a work in glass that is here reproduced on celluloid.

80a–80b

For conservation reasons, the following works from the Marcel Duchamp-Cabinet of the Staatsgalerie Stuttgart will be displayed for a limited period only:

Possible, 1934/1959: 25 November 2016 – 17 February 2017

Ombres portées (Shadows), 1918: 18 February – 14 May 2017

Possible

La figuration d'un possible

(pas comme contraire d'impossible

ni comme relatif à probable

ni comme subordonné à vraisemblable)

le possible est seulement

un « mordant » physique [genre vitriol]

brûlant toute esthétique ou callistique

Marcel Duchamp, Duchamp du signe suivi de Notes, edited by Michel Sanouillet and Paul Matisse (Paris: Flammarion, 2008), p. 109.

Possible

The figuration of a possible

(not as the opposite of impossible

nor as related to probable

nor as subordinated to likely)

the possible is only

a physical 'caustic' [vitriol type]

burning up all aesthetics or callistics

The Writings of Marcel Duchamp, edited by Michel Sanouillet and Elmer Peterson (New York: Da Capo Press, 1989), p. 73.



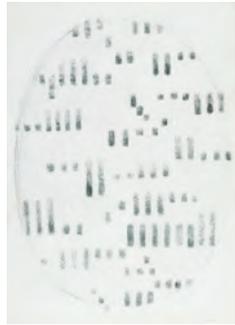
81



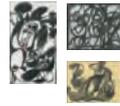
83



85



82



84



86



87



88

81 DIETER BLUM
b. 1936 in Esslingen, DE – lives in Düsseldorf, DE
Oil (12), 1992
Carbon print
46 x 70 cm
Acquired 2016

82 ADOLF RICHARD FLEISCHMANN
1892 Esslingen, DE – 1968 Stuttgart, DE
Untitled, 1963
Charcoal on paper
100 x 72 cm
Acquired 2011

83 ANTON STANKOWSKI
1906 Gelsenkirchen, DE – 1998 Esslingen, DE
Pfeile (Arrows), 1957
Charcoal on paper
48 x 34.5 cm
Acquired 1987

84 ADOLF HÖLZEL
1853 Olomouc/Moravia, CZ – 1934 Stuttgart, DE
3 Zeichnungen (3 Drawings), ca. 1930
Charcoal and graphite on paper
23.5 x 13.5 cm; 13.5 x 16.5 cm; 12 x 15 cm
Acquired 1978

85 ANTON STANKOWSKI
1906 Gelsenkirchen, DE – 1998 Esslingen, DE
Stämme (Trunks), 1957
Charcoal on paper
64 x 49.5 cm
Acquired 1987

86 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in Beijing, CH
Two Miners in Public Bathhouse, Datong, Shanxi Province, 1998
From the series: *The Chinese*, 1994–2002
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

87 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in Beijing, CH
Lab Specimens, Zhengzhou, Henan Province, 1999
From the series: *The Chinese*, 1994–2002
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

88 CHRISTA WINTER
b. 1952 in Duisburg, DE – lives in Stuttgart, DE
Purchi, 1998
Lacquer on alder
90 x 37 x 8 cm
Acquired 2006

The 5th of the 7 sacraments of the Catholic Church is the Anointing of the Sick (*L'onction des malades*). Along with Penance, it forms part of the sacrament of healing. It is administered by a priest to those whose lives are endangered by illness or old age. The priest anoints them with oil blessed specifically for this purpose, accompanied by prayers.

"Faire un tableau malade ou un Readymade malade."

(Make a sick painting or a sick Readymade.)

A note from *La mariée mise à nu par ses célibataires, même (La Boîte verte)* [*The Bride Stripped Bare by Her Bachelors, Even (The Green Box)*], 1934

The viscous stain of encrusted liquid in Duchamp's *Paysage fautif* (literally 'landscape at fault', usually translated as *Faulty Landscape*) from 1946 brings to mind the French idiom: *faire tâche d'huile* – literally 'to make an oil stain', which metaphorically means to spread in an imperceptible and continuous manner. The English equivalent is to spread like wildfire.

Cupid and Psyche

In the tale from Apuleius' *Metamorphoses* (also called *The Golden Ass*), Psyche is identified by a drop of oil that falls from her lamp onto the bed where Cupid lies. The female mannequin in Duchamp's *Étant donnés* also lies on a bed (of twigs) and holds an oil lamp in her hand.

The Veil of Veronica

The grease mark left behind by visitors pressing their faces against the door of *Étant donnés* recalls the Veil of Veronica. In Christian tradition, Veronica offered Christ her veil to wipe his forehead when he was carrying his cross to Golgotha. When he returned it to her, his face was imprinted on it.

"Charcoal. The black porous residue of partly burnt wood, bones, etc., a form of carbon. A charcoal pencil or crayon; a drawing in this medium."

"Carbon is a non-metallic chemical element, atomic no. 6, which occurs in crystalline form as diamond and graphite, in amorphous form as coal and charcoal, and is the basis of all organic compounds. (Symbol C.)"

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 374; 336.

FRENCH IDIOMS

(slang) *ALLER AU CHARBON* – literally 'to go to the coal', which metaphorically means to work to earn one's living, but also to perform a disagreeable task or chore.

(informal) *SAC À CHARBON* – literally 'sack of coal', which metaphorically means a priest in a cassock.

(old) *AMASSER DES CHARBONS ARDENTS SUR LA TÊTE DE SON ENNEMI* – literally 'to accumulate hot coals on the head of one's enemy', which metaphorically means to take merciless revenge. The idiom has been diverted from its original biblical meaning: in the Epistle to the Romans (Romans 12:20), Saint Paul recommends sparing one's enemies because in so doing one heaps coals of fire on their heads.

MARCHER SUR DES CHARBONS ARDENTS – literally 'to walk on hot coals', which metaphorically means to find oneself in a dangerous or delicate situation. The famous literary figure Madame de Sévigné used this expression with the variation "on razors".

Twelve Hundred Coal Bags Suspended from the Ceiling over a Stove, January–February 1938

An environment by Duchamp for the *Exposition Internationale du Surréalisme* at the Galerie Beaux-Arts in Paris in 1938. In this installation, 1,200 empty coal sacks lined the ceiling of the exhibition space and coal dust drifted down upon the visitors below. The brazier was electrically lit, while the paintings in the same room could be viewed by the light of a torch supplied at the door.

AVOIR UNE FOI DE CHARBONNIER – literally 'to have the faith of a coalman/charcoal burner/coal miner/collier', which metaphorically means to have a simple faith.

CHARBONNIER EST MAÎTRE CHEZ SOI – literally 'a coalman is master in his own home'. The English equivalent: an Englishman's home is his castle.

In Duchamp's work *Étant donnés*, 1944–64, a life-sized, naked female mannequin lies on a bed of twigs in a woodland scene.

Témoins oculistes (Oculist Witnesses), 1920

This drawing in pencil on carbon paper is a study for Duchamp's *Témoins oculistes* (literally 'oculist witnesses', it is the French term for 'eyewitnesses'). He used this sheet of carbon paper to transfer the design to a silvered section of the *Large Glass*, 1915–23. It is the last detail for the Bachelor Apparatus.

ENGLISH IDIOMS

A CARBON COPY

"If you say that one person or thing is a carbon copy of another, you mean that the two people or things seem to be identical, or very similar."

Collins COBUILD Idioms Dictionary, 2nd edition (Glasgow: HarperCollins, 2002), p. 56.

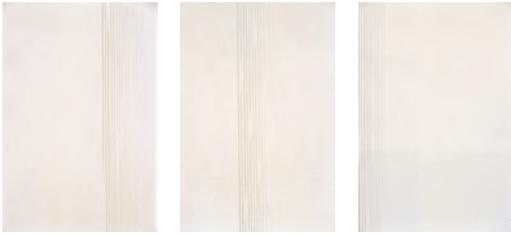
In *Témoins oculistes* we see 3 wheel-like structures suspended in 3-dimensional space, not unlike helicopter propellers, and a 4th, much smaller 2-dimensional circular figure. When I look at this drawing I am reminded of the resurrection of Christ in the Isenheim altarpiece (1512–16) by Matthias Grünewald.

Fresh Widow, 1920/1964

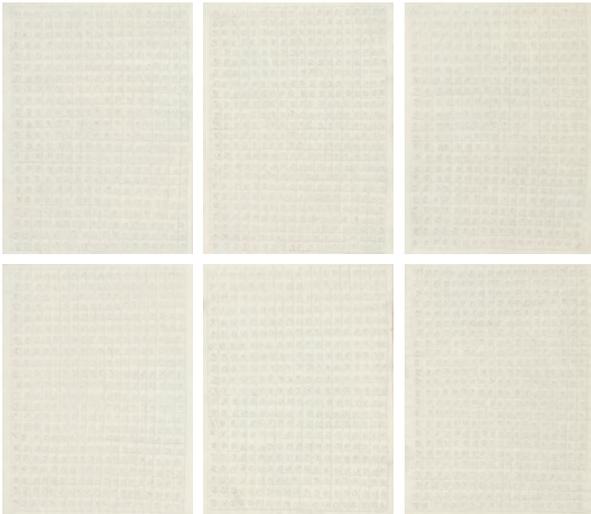
The sea-green French window has 2 small glass ('diamond') handles between the 3rd panes from the bottom.

une poignée de diamants – 'a handful (fistful) of diamonds'

poignée – 'handle'



89



90



91



92



93



94



95



98



96



97



99

89 HARMUT BÖHM
b. 1938 in Kassel, DE – lives in Berlin and Lünen, DE
Bleistiftlinienprogramme (Pencil-line programs), 1974
20 pencil lines, 10H – 8B (I–III)
3 parts, each 73 x 51 cm
Acquired 2004

90 GIA EDZGERADZE
b. 1953 in Tbilisi, GE – lives in Düsseldorf, DE
Untitled, 1997
Graphite on paper and wood
6 parts, each 80 x 60 cm
Acquired 1998

91 JAN J. SCHOONHOVEN
1914 – 1994 Delft, NL
T 62–68, 1962
Chinese ink on paper
50 x 37.5 cm
Acquired 2002

92 JAN J. SCHOONHOVEN
1914 – 1994 Delft, NL
T 62–105, 1962
Chinese ink on paper
50 x 37.5 cm
Acquired 2002

93 JULIUS HEINRICH BISSIER
1893 Freiburg/Breisgau, DE – 1965 Ascona, CH
4.1.63.8, 1963
Ink on paper
70 x 100 cm
Acquired 1994

94 ANTON STANKOWSKI
1906 Gelsenkirchen, DE – 1998 Esslingen, DE
Untitled, 1959
Ink on paper
60 x 48 cm
Acquired 2008

95 HERMANN GLÖCKNER
1889 Cotta, DE – 1987 Berlin, DE
Ohne Titel (Konstruktion mit 8 Zacken) [Untitled (Construction with 8 Points)], ca. 1930
Tempera, ink on paper
34.2 x 23.1 cm
Acquired 2007

96 FRANKLIN PRINCE KNOTT
1854 Ohio, US – 1930 Paris, FR
Balinese Women Carry Temple Offerings, Bali, Indonesia, 1926
C-print, printed 2010
33 x 22 cm, ed. 1/25
Acquired 2010

97 GEORGE GROSZ
1893 – 1959 Berlin, DE
Untitled, 1923
Black ink on paper
63 x 48 cm
Acquired 1998

98 ROBERT MAPPLETHORPE
1946 Floral Park, New York, US – 1989 Boston, US
Tunnel, 1983/2012
Gelatin silver print
37 x 37 cm, ed. 4/10
Acquired 2013

99 JOSEPH FRANCIS CHARLES ROCK
1884 Vienna, AT – 1962 Honolulu, US
A Naxi Leader, Tibet, China, ca. 1927
C-print, printed 2010
35.5 x 28 cm, ed. 1/25
Acquired 2010

"Lead. A soft, heavy, malleable, bluish-grey metal that is a chemical element, atomic no. 82, occurring in gallena and other minerals. (Symbol Pb.)"

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 1549.

In the 7 metals of antiquity, Saturn (whose Greek counterpart is Cronos) is associated with lead.

In mythology, Saturn is the Roman god of time and is also linked to agriculture. He is represented as a bearded man, scythe in hand, who devours his own children.

FRENCH HOMOPHONES

LOURD adj. – 'heavy'

LOURE n.f. – a type of ancient bagpipe used in Brittany and Normandy

Conjugated forms of the verb *lourder* 'to kick out'

LOURDE n.f. – an alternative word for 'door'

LOURDES – a French town and place of Roman Catholic pilgrimage

ENGLISH HOMOPHONES

LEAD – the heavy metal

LED – conjugated form of the verb 'to lead': she led him up the garden path

FRENCH HOMOPHONES

FAUX adj. – 'false'

FAU n.m. – a French regional name for a beech tree

FAUX n.f. – 'scythe'

(ii) **FAUT** – conjugated form of *falloir* 'to need'

Conjugated forms of the verb *fausser* 'to fake, falsify'

The, 1915

The lead pencil 'corrections'

Why Not Sneeze Rose Sélavy?, 1921

The deleted letters and question mark on the underside of the birdcage

Rendez vous du Dimanche 6 Février 1916 à 1 h. $\frac{3}{4}$ après midi (*Rendezvous of Sunday 6 February 1916 at 1:45 p.m.*), 1916

The ink 'corrections'

Wanted: \$2,000 Reward, 1923

Although this work has been described as Duchamp's modification of a spoof wanted poster, this seems unlikely, as every aspect of it corresponds to his way of thinking. For example: "*under name HOOKE, LYON and CINQUER*" – the English idiom 'hook, line and sinker' is used to emphasise that someone has been completely deceived or tricked.

91–95 *ENCRE* n.f. INK n.
97

FRENCH HOMOPHONES

ENCRE n.f. – 'ink'

ANCRE n.f. – 'anchor'

ENCRER v. – 'to ink'

ANCER v. – 'to anchor'; the ship is lying at anchor; to fix an idea in a person's mind

FRENCH IDIOMS

JETER L'ANCRE ET LEVER L'ANCRE – 'to cast anchor' and 'to weigh anchor': These maritime expressions are used metaphorically in the sense of stopping somewhere for a time and then moving on.

French Military Papers, 1918

Typewritten note with black and red ink on paper

Avoir l'apprenti dans le soleil (To Have the Apprentice in the Sun), January 1914

Indian ink and pencil on music paper

Rendez vous du Dimanche 6 Février 1916 à 1 h. $\frac{3}{4}$ après midi (Rendezvous of Sunday 6 February 1916 at 1:45 p.m.), 1916

Typewritten text with black ink corrections on 4 postcards taped together

The, 1915

Manuscript in ink with pencil on paper

Recette (Recipe), 1918

Pen and ink on photograph

Eros c'est la vie (Eros, That's Life), 1968

Blue ink on paper

Why Not Sneeze Rose Sélavy?, 1921

152 marble cubes, thermometer and a cuttlebone in a birdcage
(Cuttlefish squirt black ink.)

Lazy Hardware, April 1945

A window display for André Breton's *Arcane 17*.

In the foreground we see an inkwell (*porte-plumes*) in the shape of a starfish.

Moonlight on the Bay at Basswood, 21 August 1953

The drawing is made on blue blotting paper.

LE BOUT DU TUNNEL – literally 'the end of the tunnel', which metaphorically means the end of a difficult, dark period. The English equivalent: to see (the) light at the end of the tunnel.



101



102



100



103



104



105



106

100 RICHARD ARTSCHWAGER
1923 Washington D.C., US – 2013 Albany, US
Corner, 1992
Painted wood, Resopal, chromed steel
90.2 x 38.1 x 11.4 cm, ed. 18/30
Acquired 1998

101 ESTEBAN PASTORINO
b. 1972 in Buenos Aires, AR – lives in
Madrid, ES
Nikko, 2005
C-print
79 x 106 cm, ed. 4/5
Acquired 2015

102 IAN ANÜLL
b. 1948 in Sempach, CH – lives in Zurich, CH
Untitled, 1985/86
Oil on canvas
7 parts, each 22 x 33 x 1.5 cm,
overall 112 x 100.3 cm
Acquired 2003

103 MAX BILL
1908 Winterthur, CH – 1944 Berlin, DE
Ulmer Hocker (Ulm Stool), 1954
Pine, beech, untreated
Re-edition Vitra Design
44 x 39.5 x 29.5 cm
Acquired 2007

104 TIMM ULRICHS
b. 1940 in Berlin, DE – lives in Berlin,
Hanover and Münster, DE
Bild (Picture), 1966
Coated canvas, silkscreen, wooden frame
100 x 100 cm, ed. 5/11
Acquired 2010

105 ROSEMARIE TROCKEL
b. 1952 in Schwerte, DE – lives in Cologne, DE
Revox, 2003
Heliogravure, ed. 31/111
29 x 39 cm
Acquired 2003

106 MAX BURCHARTZ
1887 Wuppertal-Elberfeld, DE – 1961
Essen, DE
Lotte (Auge) [Lotte (Eye)], 1928/1980
Gelatin silver print
30 x 39.4 cm, ed. 1/100
Acquired 2008

103 No. 5

The importance of the number 5 in Duchamp's work.

The allegory of the 5 senses: sight, hearing, taste, smell and touch.

The 5th of the 7 sacraments is the Anointing of the Sick.

Jupiter is the 5th planet from the sun and the largest in the solar system.

In the 7 metals of antiquity, Jupiter is associated with tin.

Portrait multiple de Marcel Duchamp (Five-way Portrait of Marcel Duchamp), 1917

In this photographic portrait we see Duchamp multiplied by 5 (a mirror trick). The 5 figures are arranged in a circle, as if around a table. Duchamp is wearing a dark suit, white shirt and tie. He is holding a pipe up to his mouth between the thumb and index finger of his right hand, while his left hand is flat on the table. In this context it is difficult not to think of Lorenzo Lotto's *Portrait of a Goldsmith in Three Views*, c. 1530 (Kunst-historisches Museum, Vienna).

100 Baptism is the first of the 7 sacraments of the Catholic Church and is part of the sacraments of initiation, along with Confirmation and the Eucharist.

The animal, vegetable and mineral kingdoms.

The 4 elements: earth, air, water and fire.

FRENCH HOMONYMS

BOIS n.m. – 'wood'

BOIS – conjugated forms of the verb *boire* 'to drink', 'to swallow'

BOIS n.m. – the antlers of a deer, an animal traditionally associated with the sense of hearing.

In the plans for the 1964 editions of Marcel Duchamp's *Trébuchet* (a coat rack nailed to the floor) and *Porte-chapeaux (Hat Rack)*, both objects are to be made of walnut wood.

NOYER n.m. – 'walnut tree'

NOYER v. – 'to drown'

NOYÉ, NOYÉE n.m., f. – a drowned person

104–106 " *voir*
On peut regarder voir;
On ne peut pas entendre entendre."

(*seeing*
We can look at seeing;
We cannot hear hearing.)

Note from Marcel Duchamp's first box of notes: *Boîte de 1914 (Box of 1914), 1913–14*



108



109



107



110



111



112

107 ZHENG GUOGU
 b. 1970 in Yangjiang, CH – lives in Yangjiang, CH
Me and my teacher, 1993
 C-print
 176 x 266 cm, ed. 10
 Acquired 2015

108 PIETRO SANGUINETI
 b. 1965 in Stuttgart, DE – lives in Berlin, DE
krnk, from the series: *back to reality*, 1995
 Cibachrome on pressboard
 43 x 21 cm
 Acquired 1995

109 PIETRO SANGUINETI
 b. 1965 in Stuttgart, DE – lives in Berlin, DE
Whoosh, 1995
 Cibachrome on pressboard
 27 x 51 x 2 cm
 Acquired 1995

110 DAVID GOLDBLATT
 b. 1930 in Randfontein, ZA – lives in Johannesburg, ZA
On Steenkamp Street, Northern Cape. 4 June 2004, 2004
 Inkjet print on cotton rag paper
 112 x 137.5 cm, ed. 1/10
 Acquired 2010

111 DAVID GOLDBLATT
 b. 1930 in Randfontein, ZA – lives in Johannesburg, ZA
'Spec' housing in 'authentic' Cape Dutch style by a property developer on a rural 'viewsite', Agatha, Tzaneen, Limpopo. 10.4.1989, 1989
 Gelatin silver print on fibre-based paper
 54 x 66 cm, unlimited edition
 Acquired 2010

112 DONALD JUDD
 1928 Excelsior Springs, Missouri, US – 1994 New York, US
Table No. 10, RAL 2002, 1985/2002
 Painted aluminium
 75 x 100 x 100 cm
 Acquired 2007

108-109 **ARBITRARINESS**

"Arbitrariness: some signs in language are directly linked to or 'motivated by' the things they stand for, e.g. *coucou*, *cocorico*, *chuchoter*. These are onomatopoeic words which stand in *iconic* relationship with what they refer to, i.e. they reproduce in their sound the sounds they stand for. However, onomatopoeic words are the exception rather than the rule in human languages. Most words are conventional and arbitrary, that is to say that there is no natural connection between the sounds of a word and the thing it stands for. This quality of arbitrariness endows human languages with great flexibility, but it also leads to the great diversity which exists between the languages of the world."

R. Anthony Lodge, Nigel Armstrong, Yvette M. L. Ellis and Jane F. Shelton, *Exploring the French Language* (London: Hodder Arnold, 1997), pp. 7-8.

107 **IRONY**

"Dissimulation, pretence; especially the pretence of ignorance practised by Socrates as a step towards confuting an adversary. (...) The use of language with one meaning for a privileged audience and another for those addressed or concerned."

The New Shorter Oxford English Dictionary, edited by Lesley Brown, vol. 1 (Oxford: Clarendon Press, 1993), p. 1417.



113



114



117



115



116

113 ULRIKE ROSENBACH
 b. 1943 in Bad Salzdetfurth, DE – lives in Roderath/Nettersheim, DE
Art is a Criminal Action, 1972/96
 C-print mounted on Diasec
 171 x 150.5 cm, ed. 3/6
 Acquired 2005

114 BILL BECKLEY
 b. 1946 in Hamburg, Pennsylvania, US – lives in New York, US
Hot and Cold Faucets, 1975
 Cibachrome
 102 x 226 x 6 cm
 Acquired 1994

115 TIMM RAUTERT
 b. 1941 in Tüchel, DE – lives in Essen and Leipzig, DE
Untitled (Walter de Maria), New York, 1971
 From a set of 12 b/w photographs
 Gelatin silver bromide print (vintage)
 18.2 x 23.9 cm
 Acquired 2015

116 ROLAND FISCHER
 b. 1958 in Saarbrücken, DE – lives in Munich, DE and Beijing, CH
Pudong, Shanghai (façade) No. 2, 1998
 C-print
 180 x 125 cm, ed. 2/3
 Acquired 1998

117 JOSEF ALBERS
 1888 Bottrop, DE – 1976 New Haven, US
Nesting Tables, Design 1926/1927
 Re-edition Vitra 2005
 Wood, painted glass
 4 tables: 62.8 x 59.5 x 40 cm;
 55 x 54 x 40 cm; 47.5 x 48 x 40 cm;
 40 x 42 x 40 cm
 Acquired 2005

113 *FACE – Â – FACE*

Marcel Duchamp was face to face with himself, with his own reflection. The model of the adversary in his work is of course chess. He referred to his practice as a little game between 'I' (the soul or immaterial spirit – *elle*/reason – up above) and 'me' (the material body – *il*/the bachelor/sense – down below).

114–117 **The 3 primary colours: red, yellow and blue**

The 4 elements: earth, air, water and fire

"Parmi nos articles de quincaillerie paresseuse, nous recommandons le robinet qui s'arrête de couler quand on ne l'écoute pas."

(Among our lazy ironmongers' articles, we recommend the tap that stops running when we are not listening to it.)

Marcel Duchamp, *Anémic cinéma (Anemic Cinema)*, 1925–26



118



119



120



121



122



123



124

118 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in Beijing, CH
Two Monks under the White Tower, Wutai Mountain, Shanxi Province, 1998
From the series: *The Chinese, 1994–2002*
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

119 FRANKLIN PRINCE KNOTT
1854 Ohio, US – 1930 Paris, FR
The Gathering, M'sila, Algeria, ca. 1927
C-print, printed 2010
22 x 32.5 cm, ed. 1/25
Acquired 2010

120 HANS/JEAN ARP
1986 Strasbourg, FR – 1966 Basel, CH
Chapeau-nombril (Navel Hat), 1924
Oil on canvas
58 x 43 cm
Acquired 1986

121 LIU ZHENG
b. 1969 in Wuqiang Hsien, CH – lives in Beijing, CH
Burn Patients, Beijing, 1999
From the series: *The Chinese, 1994–2002*
Inkjet print
35 x 35 cm, ed. 18/20
Acquired 2015

122 VIVIANE SASSEN
b. 1972 in Amsterdam, NL – lives in Amsterdam, NL
Cyano, from the series: Pikin-Slee, 2013
C-print
45 x 30 cm, ed. 4/5
Acquired 2015

123 GREG BOGIN
b. 1965 in New York, US – lives in New York, US
Wonderful and Colourful, 1995
Acrylic and enamel on canvas
78 x 66 x 2 cm
Acquired 1997

124 TOM SACHS
b. 1966 in New York, US – lives in New York, US
Brillo Box, 2003
Foamcore, ink, Bristol board, thermal adhesive
3 parts, each 43 x 43 x 37 cm
Acquired 2005

TÉLÉPHONE ARABE – literally '(the) Arab telephone', which metaphorically means the rapid transmission of information by word of mouth. The expression comes from contact with a culture where information circulates rapidly without elaborate technology.

120–121 *BOXE* n.f. *BOXING* n.
124

Boîte de 1914 (Box of 1914), 1913–14
Photographic supply boxes
Edition of 5

La Boîte verte (The Green Box), 1934
Edition of 300 + deluxe edition of 20

Boîte-en-valise (Box in a Suitcase), 1935–41
Miniature replicas and colour reproductions of works by Duchamp, his "miniature museum"
Series of 7 (A–G) + deluxe edition of 20

Boîte de cigarettes (Cigarette Box), February 1943
Box of Lucky Strike cigarettes with 10 reproductions of manuscript notes and 2 postcards

La Boîte alerte, 1959–60. *Boîte alerte* literally means (and is usually translated as) *Alert Box*. It sounds like *boîte à lettre* 'letter box', which is in fact what it resembles.
Edition of 20 (I–XX)

Dom Perignon Box, c. 1965

À l'infinif (La Boîte blanche) [In the infinitive (The White Box)], 1966
79 facsimile notes in 7 portfolios
Edition of 150

FRENCH IDIOMS

LE NOBLE ART «la boxe» – the 'noble art' of boxing, in reference to the moral qualities required by the fighters, the equality created by weight categories and the fact that punches are restricted to the 'noble' parts of the body.

Combat de boxe (Boxing Match), 1913
An unrealised part of Duchamp's *Large Glass*

FRENCH HOMOPHONES

BOX n.m. – 'stall, cubicle, dock'

BOXE n.f. – 'boxing' as a sport

Conjugated forms of the verb *boxer* 'to punch, box'

BOÎTE n.f. – 'box' n.

BOITTE n.f. – a type of fishing bait

Conjugated forms of the verb *boiter* 'to limp'
(Vulcan, the husband of Venus, has a limp.)

FRENCH HOMOPHONES

LUTH n.m. – 'lute', the musical instrument

LUT – a conjugated form of the verb *lire* 'to read'

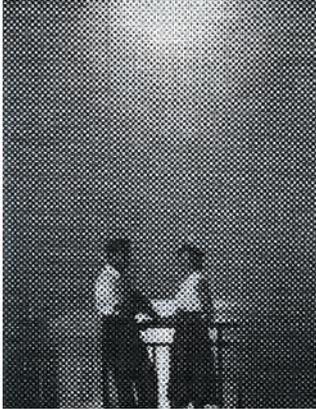
LUTTE n.f. – 'struggle'

LUT n.m. – a type of filler

Les amants (*The Lovers*), Duchamp's series of 9 etchings from 1968, is lettered from A to I. In the work lettered E (the 5th) we see a man touching the neck of a lute being played by a woman.



126



125



127

- 125 SERGIO FERMARIELLO
b. 1961 in Naples, IT – lives in Naples, IT
Vietri sul Mare, 1992
Acrylic on canvas
130 x 100 cm
Acquired 1995
- 126 ADOLF HÖLZEL
1853 Olomouc/Moravia, CZ – 1934
Stuttgart, DE
Komposition (Glasfensterentwurf)
[*Composition (Design for a stained-glass window)*], ca. 1932
Pastel on paper
48 x 27.8 cm
Acquired 1994
- 127 PATRICK FABIAN PANETTA
b. 1977 in Stuttgart, DE – lives in Berlin, DE
Proxy Affairs (Gladly in here), 2007
Plastic film, acrylic on canvas, microphone,
microphone stand
Overall 210 x 50 x 100 cm
Acquired 2008

125 The beginning of the world is between a woman and a man, in opposition to *L'origine du monde* (*The Origin of the World*), 1866 by Gustave Courbet.

126 "*Église exil l'église en exil*"

(Church exile the church in exile / the church we exile)

Jeux de mots – Note 211 from Marcel Duchamp, *Duchamp du signe suivi de Notes*, edited by Michel Sanouillet and Paul Matisse (Paris: Flammarion, 2008), p. 376.

FRENCH HOMOPHONES

E – the 5th letter of the Latin alphabet

EUH! – expressing doubt, embarrassment

EUX – designates the 3rd person plural, 'them'

HEU! – expressing doubt

OEUFS – 'eggs'

127 The painting may not speak, but the author of the painting does.



128



129

128 GEROLD MILLER
 b. 1961 in Althausen, DE – lives in Berlin, DE
total object 30, 2004
 Enamelled aluminium
 202 x 169 x 12 cm
 Acquired 2005

129 DIETER BLUM
 b. 1936 in Esslingen, DE – lives in Düsseldorf, DE
American Flag, 1992
 Carbon print
 150 x 100 cm
 Acquired 2016

129 In 1955, after going back and forth between the old world and the new for 45 years, Duchamp became an American citizen – based on the principle, one would suppose, that if you can change your name (as he did numerous times) without changing your identity, you can equally change your nationality. He had 'died' metaphorically when he took down *Nu descendant un escalier n° 2* (*Nude Descending a Staircase, No. 2*) in Paris in 1912, and was resurrected in America in 1913 when this same painting became a *succès de scandale* (a success due to its notoriety). The son gets up/sun goes up in the east and goes down in the west.

128 "0"



COLOPHON

*On the Subject of the Ready-Made
or Using a Rembrandt as an Ironing Board*

Daimler Contemporary, Berlin
25 November 2016 – 14 May 2017

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