The concept of the ready-made was ‘born’ in 1916 when Marcel Duchamp, in New York, defined it in a letter to his sister in Paris. The aim of the ready-made is to achieve a radical revaluation of artistic production: this consists principally of an act of selection and reduction applied to already existing elements, with the focus on ‘exhibition-immanent’ aspects such as presentation, communication, documentation, and dissemination. Furthermore, the readymade redefines the reality character and the reproduction function of the artwork as well as the role of observers as ‘interpreters’. The exhibition ‘The Duchamp-Effect. Ready-Made’ explores the historical and contemporary significance of the ready-made, using artworks from the collection. The intention is that the aspects of art theory and art criticism should be incorporated as critical factors in the history of the reception of ready-mades.

Curators: Renate Wiehager / Werner Meyer
Daimler
Art Collection

Artists:


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Opening Hours:
Tuesday-Friday, 1pm–7pm
Saturday, Sunday und Holidays, 11am-7pm