

Daimler Art Collection

Participants of the Symposium “Duchamp as Curator”

A Symposium presented by the Daimler Art Collection
Curated by Renate Wiehager and Katharina Neuburger

April 25 / 26, 2017
Daimler Contemporary Berlin

Bernhöft, Akiko



Photo: Jennifer Fey

Akiko Bernhöft studied Art History, Japanese Studies and Archaeology in Cologne. From 2004 to 2006 she was curatorial research assistant at both the Kölnischer Kunstverein (Art Association Cologne) and the *Project Migration* funded by the Kulturstiftung des Bundes (German Federal Cultural Foundation). She was co-founder, with Patrizia Dander, and director of the project space *white light* in Düsseldorf from 2006 to 2007. Moreover, in 2010, Bernhöft was the curatorial assistant to Kathrin Rhomberg during Berlin’s 6th Biennale for Contemporary Art, entitled *Was draußen wartet* (What Is Waiting Out There). In 2013 she curated the opening exhibition *Mit der Spur beginnen* (Start With the Traces) of the series *SEEN BY* at the Museum of Photography Berlin, including works from Berlin University of the Arts students. In her dissertation project *Critical Positions within the Material World*, sponsored by the Studienstiftung des deutschen Volkes (German Academic Scholarship Foundation), Bernhöft analyzes the use of materials in the work of On Kawara, Michael Asher, and Gustav Metzger. Since 2015 she has been research assistant at the Institute for Art Scholarship and Aesthetics, Berlin University of the Arts. For Skulptur Projekte Münster 2017, she is organizing On Kawara’s project *Pure Consciousness*.

D

A C

Daimler Art Collection

Fabbris, Eva Elisa



Eva Fabbris (PhD) is a curator and art historian based in Milan. She obtained her doctorate in Humanities from the Università degli Studi di Trento. Since February 2016, she has worked in the Research Department of Fondazione Prada in Milan. Since 2013, she has been curator of *Back to the Future* for Artissima, Turin. In 2014, she organized with Luca Cerizza a symposium on Brian O'Doherty at the Triennale di Milano. She curated solo and group exhibitions for international institutions, among them the Nouveau Musée National de Monaco in Monte Carlo, la galerie de l'erg in Brussels, Triennale di Milano and Fondazione Morra in Naples. Previously, she was assistant curator at Museion in Bolzano, adjunct curator at Galleria Civica in Trento, and co-curator at Kaleidoscope Project Space in Milan with Michele D'Aurizio. She contributes to Mousse, Domus, and Spike magazines. She has worked extensively with or addressed the work of Giorgio Andreotta Calò, Lupo Borgonovo, Marc Camille Chaimowicz, Anna Franceschini, Dora Garcia, Alberto Garutti, Yervant Gianikian and Angela Ricci Lucchi, Pierre Leguillon, Fausto Melotti, Alessandro Pessoli, Fabio Sandri, Paul Sietsema, and others.

D

A C

Daimler Art Collection

Filipovic, Elena

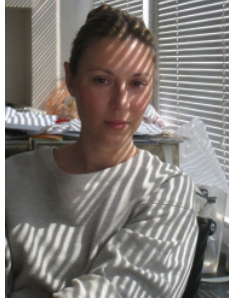


Photo: Danai Anesiadou

Elena Filipovic is director and curator of Kunsthalle Basel. She was senior curator at WIELS Contemporary Art Centre, Brussels from 2009–2014 and co-curated the 5th Berlin Biennale for Contemporary Art in 2008 with Adam Szymczyk. She has curated numerous solo exhibitions with emerging artists, from Yngve Holen and Anne Imhof to Andra Ursuta and Anicka Yi, in addition to organizing large-scale traveling projects devoted to Anne Teresa De Keersmaeker, Mark Leckey, Alina Szapocznikow, and Franz Erhard Walther. She has written extensively on art and is editor of *The Artist as Curator: An Anthology* (Mousse Publications, 2017) and *Felix Gonzalez-Torres: Specific Objects Without Specific Form* (König Books, 2016). She curated the first retrospective on Marcel Duchamp in Latin America in 2008 and the culmination of her research on the artist was recently published in her *The Apparently Marginal Activities of Marcel Duchamp* (MIT Press, 2016).

D

A C

Daimler Art Collection

Kaufmann, Susanne M. I.

The Marcel Duchamp Inventory and the Serge Stauffer Archive of the Staatsgalerie Stuttgart



The Marcel Duchamp Inventory and the Serge Stauffer Archive of the Staatsgalerie Stuttgart, photo: Staatsgalerie Stuttgart

In the context of a research project, the Marcel Duchamp inventory of the Staatsgalerie Stuttgart will be scholarly processed and made accessible to the public for the first time. A comprehensive exhibition and accompanying publication is planned for 2018. The collection belongs to one of the largest and most important in the German-speaking area and includes, along with the legendary *Bottlerack*, numerous objects, drawings, graphic prints and editions, amongst them the window-object *La Bagarre d'Austerlitz* and the drawing *Tamis grandeur définitive. Sieves, or Parasols*, designed by Duchamp as a study for the *Large Glass*. The holdings are supplemented by a unique archive compiled by Duchamp's companion and translator Serge Stauffer. Along with a comprehensive library, it contains source and image materials, amongst them Stauffer's compiled German translation of the artist's 'posthumous notes.' Essential to the project is the close scholarly exchange with various national and international archives and collections. The research project is supported by the Volkswagen Foundation.

D

A C

Daimler Art Collection

Kraus, Eva



Since 2014, Eva Kraus (PhD) has acted as Director of the New Museum – State Museum for Art and Design Nuremberg. She studied Industrial Design and Art Education at the University of Applied Arts Vienna. In her doctoral thesis she analyzed display strategies and curatorial practices. Before coming to Nuremberg, Kraus worked as a freelance curator, organizing international exhibitions (for example at the Cooper-Hewitt National Design Museum in New York or the MAK – Museum of Applied Arts, Vienna). In 2013, she was project manager for *A Space Called Public/Hoffentlich Öffentlich*, a temporary exhibition curated by Elmgreen & Dragset. She also was co-curator for the Espace Louis Vuitton in Tokyo in 2014. The same year she curated the exhibition *Tomorrow Is...* at the MAK. In 2010, she founded the architecture platform Q+A Panels. Kraus also acted as gallerist for Galerie Steinle Contemporary in Munich and, in Vienna, initiated the Friedrich and Lillian Kiesler Private Foundation for which she acted as director from 1998 to 2003.

D

A C

Daimler Art Collection

Neuburger, Katharina



Katharina Neuburger (PhD) studied Aesthetic and Media Theory at Karlsruhe University of Arts and Design, Curatorial Studies at the CCS, Bard College, New York, and Art History at the University of Cologne. In the context of her research activity, she taught at Tufts University, Boston and worked for institutions such as ZADIK (Central Archive of the International Art Trade) and the Kunsthalle Göppingen. Neuburger's research has been supported by the Landesstiftung Baden Württemberg, DAAD – German Academic Exchange Service, the Max Weber Foundation and the Duchamp Research Centre, Schwerin. Her essays and texts on modern and contemporary art have been published in numerous monographs, exhibition catalogues and magazines. In January 2017, her dissertation *Die amerikanische Erfahrung, oder: Weshalb Duchamp in New York Werke ausstellen konnte, die keine Kunst sind* (The American Experience, or: Why Duchamp Could Exhibit in New York Works That Are Not Art) was published by Verlag Walther König, Cologne.

D

A C

Daimler Art Collection

Röder, Kornelia and Graulich, Gerhard
Duchamp-Forschungszentrum, Schwerin



Photo: Johanna Müller

In 1995 the Staatliche Museum Schwerin / Ludwigslust / Güstrow realigned its collecting activities with the acquisition of 90 works by Marcel Duchamp. The Duchamp complex served as an impetus for the formation of a collection of contemporary art. To intensify research further, in 2009 the Duchamp Research Centre was founded. To support scholarly newcomers, the Friends of the Staatliches Museum Schwerin e.V. have provided an international Duchamp research stipend. The Duchamp Research Centre edits two publication series: *Poiesis*, with contributions from renowned Duchamp experts, and *Lecture notes*, in which the research of the scholarship holders is published. In 2018, in the context of the 50th anniversary of Marcel Duchamp's death, the Staatliche Museum Schwerin will host the exhibition *Renaissance of the Modern: Duchamp, Leonardo, Beuys*, curated by the two directors of Schwerin's Duchamp Research Centre, Dr. Gerhard Graulich and Dr. Kornelia Röder.

D

A C

Daimler Art Collection

Tosin, Gesine



Photo: Annette Koroll FOTOS

Gesine Tosin (PhD) received her doctorate in 2007 from HBK Braunschweig under Prof. Hannes Böhringer with a thesis on Richard Hamilton's work of the seventies. From 2007 to 2009 she was responsible for building the collection of the Museion, Bolzano. She oversaw the Berlin-based collection Onnasch from 2009 to 2014 and curated museum exhibitions of the collection internationally. In 2009, for the text series *Lectures Maison Rouge* (Paris), she co-authored *Le Grand Déchiffreur. Richard Hamilton sur Marcel Duchamp*, a selection of letters, texts and interviews. In 2014, her book *139 Spring Street, NYC, 1973-1975. The Onnasch Galerie, 561 Days in SoHo* was published. Since 2016 she has supervised Saâdane Afif's *Fountain Archives* (www.thefountainarchives.com) and acted as co-curator for a series of this project's museum exhibitions, including the current exhibition at the Centre Pompidou in Paris.

D

A C

Daimler Art Collection

Wiehager, Renate



Photo: Jürgen Altmann

Renate Wiehager (PhD) studied Art History, Theology, Literature, and Philosophy. In 1988, she received her doctorate with a monograph on Richard Oelze. Following her dissertation, she worked on the academic staff at Kiel City Art Gallery (1988–91). In 1991, she became director of the museum Villa Merkel, in Esslingen, Germany. Since January 2001, Wiehager is head of the Daimler Art Collection (Stuttgart/Berlin) and of the exhibition space Daimler Contemporary in Berlin. Since 1989, she has conceptualized and organized many significant single artist exhibitions by international artists such as Joseph Kosuth, Franz Erhard Walther, Adolf Fleischmann, Rolf Nesch, Marcel Odenbach, Gia Edzgeradze, Roman Signer, Christian Marclay, Georg Herold, Martin Kippenberger, Heimo Zobernig, Gerold Miller, Simone Westerwinter, Georg Winter, Sylvie Fleury, John M. Armleder, Guy Tillim, Bernie Searle, Jane Alexander, and Bethan Huws. She curated numerous important group exhibitions internationally, published around 200 artists monographs and exhibition catalogues on international contemporary art as well as essays in specialist periodicals and anthologies.

D

A C

Daimler Art Collection

Zanetti, Sandro



Since 2011, Sandro Zanetti (PhD) has been program director and department head of General and Comparative Literature at the University of Zurich. Before that, he studied German, History and Philosophy in Basel, Freiburg im Breisgau, and Tübingen. He was a scholarship holder at the DFG Graduate College *Zeiterfahrung und ästhetische Wahrnehmung* (The Experience of Time and Aesthetic Perception) at the Johann Wolfgang Goethe University, Frankfurt am Main. Zanetti was a research fellow for the SNF-project *Zur Genealogie des Schreibens. Die Literaturgeschichte der Schreibszenen von der Frühen Neuzeit bis zur Gegenwart* (On the Genealogy of Writing: A Literary History of Writing Scenes from 1600 to the Present) at the University of Basel (PhD 2005), and an associated member of the Zentrum für Literatur- und Kulturforschung Berlin (Centre for Literary and Cultural Studies, Berlin). He was then Junior Professor at the University of Hildesheim and head of the DFG network *Improvisation und Invention*. Since 2011, Zanetti also has been coordinator of the Zurich branch of *Litradio*, a member of the curatorium for the Master Program of Kulturanalyse (Cultural Analysis) at the University of Zurich as well as a member of the university's executive committee at the Zentrum *Künste und Kulturtheorie* (Centre for the Arts and Cultural Theory), and co-editor of the internet platform *Geschichte der Gegenwart* (History of the Present Day).

D

A C