

## PRESS INFORMATION

### **The Duchamp effect. Ready-made** Works from the Daimler Art Collection

December 12, 2016 – February 26, 2017  
**Kunsthalle Göppingen**

#### **Opening: December 11, 2016, 6 pm**

Welcome: Werner Meyer, Kunsthalle Göppingen  
About the exhibition: Katharina Neuburger

In 1913, Marcel Duchamp mounted the front wheel of a bicycle on a stool and in the process made a fundamental addition to the history of modern sculpture while also redefining the notion of what constitutes a work of art. With his "ready-mades" as he called them, he brought everyday objects and industrial products into the artistic arena. Placed upon a pedestal, a bottle drying rack, a bicycle frame and a urinal were all transformed into works of art. The very creation of art underwent a radical reassessment and could now consist of the simple act of selecting an object. This is illustrated by one of Marcel Duchamp's most famous works from 1917: a standard urinal turned through an angle of 90 degrees, signed with the pseudonym R. Mutt and entitled "Fountain". This composition boldly challenged people's ideas of what is expected from the artist as a creator as well as the aura surrounding a work of art: What is a work of art? What makes an artist an artist? What role does the observer play?

The exhibition "The Duchamp effect. Ready-made. Works from the Daimler Art Collection" traces the historical significance of the ready-made concept. A first-class selection of 30 artists from the Daimler Art Collection provides the setting for a critical look at the history of the ready-made's reception and its significance today. All the pieces in the exhibition are connected in some way with perhaps the most important and far-reaching innovation in 20th century art – Marcel Duchamp's ready-mades. And they explore the different ways in which an industrial product gains recognition as a work of art in the context of an art exhibition.

The French artist **Saadane Afif** fuses both his own works and concepts as well as pieces from other artists into a constant flux of deconstruction, interpretation, transformation and recreation. Afif makes direct reference to the works of other famous artists – his racing bicycle "L'André", for example, features a sequence of colors in the center of the frame assembly that takes its cue from the conceptual artist André Cadere. **John M Armleder's** installation "Don't do it" combines the most famous ready-mades, from Marcel Duchamp's urinal to Andy Warhol's soap powder boxes and Joseph

Beuys' felt rolls to Rikrit Tiravanija's teabag. All the objects are presented both as goods that are up for sale and as an artistic installation. The art of **Sylvie Fleury** features goods, luxury articles and status symbols from mass and high culture. By employing designer objects and acquired consumer items, such as shopping bags with goods in their original packaging, she draws on the ready-made concept and presents the male dominated history of art with a world of objects with feminine connotations. **Jan Henderikse** combines everyday materials into assemblages with a serial composition. In 1962, he piled up empty fruit crates to form a fragile ready-made. Coincidence and concept, order and disorder come together as one. **Alicja Kwade's** wall clock with an analogue face follows a bizarre logic all of its own – while the second hand advances a second, the entire face rotates backwards in a counter-clockwise direction, yet it still tells the right time. The ticking of the second hand makes it possible to sense the passing of time. Kwade's portrayal of the clock as a time machine is an allusion to the absurd way in which people are sometimes obsessed by time. **Lasse Schmidt Hansen** is preoccupied with standardization, normalization and deviating from the norm. By modifying specifications he manages to subvert the rules and regulations of industrial production. "3107/3107" consists of two Arne Jacobsen chairs, one of which is slightly larger than its apparently identical counterpart. Hansen plays on the barely perceptible variation and deviation in rigidly defined systems.

All the works of art revolve around ready-mades in Duchamp's style. How do they become art? It is a result of their relocation into an artistic arena, being selected by an artist and how they present the object, the allusions to other works of art, other and new meanings that manifest themselves as possible interpretations ... works of art like to purport to give answers. If they raise questions too, their value and interest increase many times over and they become great attractions.

#### **Artists:**

Saâdane Afif (\* 1970, F), Ian Anüll (\* 1948, CH), John M(ichael) Armleder (\* 1948, CH), Jérôme Saint-Loubert Bié (\* 1970, F), Guillaume Bijl (\* 1946, B), Jacob Dahlgren (\* 1970, S), Cor Dera (\* 1956, NL), Henning Fehr and Philipp Rühr (\* 1985, D), Sylvie Fleury (\* 1961, CH), Guan Xiao (\* 1983, CHN), Jan Henderikse (\* 1937, NL), Bethan Huws (\* 1961, GB), Alicja Kwade (\* 1979, PL), George Henry Longly (\* 1978, GB), Marcellvs L (\* 1980, BR), Mathieu Mercier (\* 1970, F), Albert Mertz (\* 1920, DK), Rupert Norfolk (\* 1974, GB), Anselm Reyle (\* 1970, D), Peter Roehr (1944, PL), Pietro Sanguineti (\* 1965, D), Lasse Schmidt Hansen (\* 1978, DK), Monika Sosnowska (\* 1972, PL), Natalia Stachon (\* 1976, PL), Haim Steinbach (\* 1944, IL), Eva Teppe (\* 1973, D), Michel Verjux (\* 1956, F), Albert Weis (\* 1969, D), Heimo Zobernig (\* 1958, A)

Kunsthalle Göppingen, December 12, 2016 – February 26, 2017, opening times: Tu – Fr 1 pm – 7 pm, Sa and Su 11 am – 7 pm and by appointment. [www.kunsthalle-goeppingen.de](http://www.kunsthalle-goeppingen.de)