

Foreword

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Since 2001 the Daimler Art Collection has been continuously extending its former collection focus on painting and graphic works to include pieces from 1960 onward, many of which engage with and develop further Marcel Duchamp's 1916/17 conceptualization of the ready-made.

This group of works consisting of nearly 100 pieces by around 50 artists was presented for the first time in the context of the Daimler Art Collection's exhibition 'Is It Tomorrow Yet?' at the Singapore Art Museum (November 27, 2008 — March 1, 2009) and 'Novecento mai visto: From Albers to Warhol to (Now)' at the Museo di Santa Giulia Brescia (March 8 — June 30, 2013).

100 years of the ready-made: Duchamp's first written mention of the term 'ready-made' in 1916 and the first display of *Fountain* in New York in 1917 occasioned the Daimler Art Collection to give its already growing complex of works relating to the concept of the ready-made a further grounding in theory and exhibition.

'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' was the title of an exhibition at Daimler Contemporary Berlin (November 25 – May 14, 2017), for which the Welsh conceptual artist Bethan Huws conceived a site-specific project, consisting of artworks from the Collection. Her curatorial concept began from the combinatorial practice, intrinsic logic and abundance of analytical allusions found in Duchamp's conceptual approach. She transferred these aspects startlingly into the visual present, creating an environment of works which commented on each other across a hundred years of art history. The exhibition's title – a Duchamp quotation – was a play on the famous quote by Lautréamont: 'As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella' (1874), which became a defining slogan for the Surrealists as well as a linguistic anticipation of the ready-made as a meeting of object and artist by mere chance. As a next step, the exhibition 'The Duchamp Effect: Ready-made – Works from the Daimler Art Collection' (December 11, 2016 – February 26, 2017) tracked the historical significance of the 'ready-made concept.' Via a selection of 30 renowned artists represented in the Daimler Art Collection, the reception history of the ready-made and its functional significance were traced in a new discourse. All of the pieces featured in this exhibition were connected in various ways to what was perhaps the most important and far-reaching innovation in 20th century art. Moreover, they explored the different ways in which an industrial product acquires a qualitatively new interpretation as a work of art in the context of an art exhibition.

Over the course of work on these exhibitions and the research accompanying them, a missing link became clear: a comprehensive representation of Duchamp's curatorial activities and their significance within his oeuvre. The recognition of this gap led to the conception of the symposium 'Duchamp as

Curator' which took place on April 25/26, 2017 at Daimler Contemporary in Berlin. Here, new questions were posed and current scholarship on the topic was presented and compiled.

The success of this project – the exhibitions, the Symposium and its accompanying publication – is owed to many people. I thank my outstanding team for their meticulous work. My special thanks to Katharina Neuburger for the joint work on the conception and realization of the Symposium and this publication. In it, all the contributions to 'Duchamp as Curator' are collected.