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## Prof. Dr. Sandro Zanetti

*Rendez-vous with the present*  
*Marcel Duchamp's Art of Time*

How is it possible to connect with what is happening right now? In the course of his engagement with the concept of the readymade, Marcel Duchamp looked for ways to turn towards the present which would diverge from regularities of 'taste'. With the term 'rendez-vous', he envisaged the possibility of turning, within a present to come, to what is given in that present, in such a way that this given could become the subject of an enquiry that is almost completely free of prejudices. Professor Zanetti's talk will develop this thought in relation to several of Duchamp's works, and consider its possible contemporary relevance.

### Biography

Sandro Zanetti is Professor for *Allgemeine und Vergleichende Literaturwissenschaft* (general and comparative literature, AVL) at the University of Zurich (UZH). After studies in German philology, history and philosophy in Basel, Freiburg im Breisgau and Tübingen (1993–1999), Zanetti engaged in further study and teaching in comparative literature in Frankfurt am Main (1999–2001), Basel (2001–2007, completing his PhD in 2005), Berlin (2006–2008) und Hildesheim (Junior Professor 2008–2011, habilitation 2010). Since 2011 he has directed the AVL programme at the UZH, where he later became head of seminar and then (in 2015) head of the division for AVL. He is a member of the Zentrum

Künste und Kulturtheorie (Centre for the Arts and Art Theory), the Zentrum Geschichte des Wissens (Centre for the History of Knowledge) and of the curatorium of the master's programme in cultural analysis. His research focuses include the literature and art of the avant-garde.

## **Dr. Paul B. Franklin**

### *Duchamp in Detail*

How does one conduct research on Marcel Duchamp? This deceptively simple question is fundamental to any art historian interested in contributing to the vast and rich scholarly conversation surrounding the life and work of one of the most innovative artists of the twentieth century. Given the complexities and peculiarities of Duchamp's work, not to mention his notorious refusal to explain his creative intentions, scholars continually fall into an interpretative trap when faced with his art, desperately searching for the key – there is always only one – in order to unlock its hidden meaning(s). In this lecture, I will focus specific attention on several Duchamp objects in the collection of the Staatliches Museum Schwerin in order both to illustrate how one might incite the archives to "speak" to these artworks and to demonstrate how careful looking can generate new avenues of questioning and even new discoveries.

### **Biography**

Paul B. Franklin earned his doctorate in art history from Harvard University. Based in Paris, he is an independent scholar and a leading expert on Marcel Duchamp. From 2000 to 2016, he was the editor in chief of the scholarly journal *Étant donné Marcel Duchamp*, one of the most highly regarded publications devoted to the artist and his work. He also worked with Duchamp's heirs for many years managing the artist's estate. Paul B. Franklin has lectured and published widely on Duchamp. Some of his most recent publications include "Marcel Duchamp, ses maîtres et ses pirouettes autour de la peinture," which was the lead essay in the catalogue of the exhibition *Marcel Duchamp: la peinture, même* organized in 2014 at the Centre Pompidou in Paris, and the book *The Artist and His Critic Stripped Bare*, a bilingual edition of the correspondence of Duchamp and Robert Lebel, which the Getty Research Institute in Los Angeles published in 2016. In 2018, Paul B. Franklin organized the exhibition *Brancusi & Duchamp: The Art of Dialogue* at the Kasmin Gallery in New York, for which he also wrote the accompany catalogue.

## **Prof. Dr. Kornelia von Berswordt-Wallrabe**

### *Looking for a Bride: Aspects of the Life and Work of Marcel Duchamp, La Mariée/The Bride, 1912/1934*

The 24-year-old Marcel Duchamp set off on his first more significant journey in 1912, travelling to Munich. His departure from Paris was preceded by several momentous impressions and events related to his work, family, friendships and interests. This talk will examine the strong connection between the life and work of the painter, and consider the degree to which this connection leads to his fundamental turn away from the concept of art dominant at the time. Additionally, Professor von Berswordt-Wallrabe will discuss how Duchamp's impressions and experiences in Munich paved the way for the cycle leading up to his work *The Bride* and later works.

## Biography

Kornelia von Berswordt-Wallrabe studied art history, philosophy and archaeology at the Ruhr-University in Bochum, where she also received her PhD. From 1987 she completed a traineeship at the Kunsthalle Recklinghausen, where she went on to become a research associate, and from 1990–1993, was Deputy Director of Artistic Collections at Museum Wiesbaden. During this time she taught theory at the Darmstadt University of Applied Sciences and was a guest lecturer at the Academy for Media Arts Cologne and Universities of the Arts at Arnheim (NL), Providence and Minneapolis (both USA).

From 1993–2009 she was Director of the Staatliches Museum Schwerin, prioritising research, museum education, conservation of classical collections, and the expansion of the prestigious collections surrounding significant pieces relating to Pablo Picasso, John Cage, Marcel Broodthaers, Fluxus and Mail Art, as well as contemporary art. Particular focus has been placed on research into a collection of 91 works by Marcel Duchamp, which von Berswordt-Wallrabe purchased in 1997. In 1999, the Weißensee Academy of Art Berlin appointed von Berswordt-Wallrabe Honorary Professor for Theory.

## Dr. Kornelia Röder

### *Marcel Duchamp and the Ephemeral*

Marcel Duchamp revolutionised the concept of art by replacing the static with motion. His oeuvre was characterised by permanent transformation, moving issues relating to a fleeting kind of existence into the centre of his concerns. Thus the transient or short-lived not only entered into the genesis of his works, it also became a constant presence. This apparent contradiction finds its resolution through the fact that Duchamp not only relates the ephemeral to his materials, to the ideas and thoughts he noted down, or to his lost readymades, but provides the ephemeral – this impermanent form of existence – with a fitting correlate in the '*inframince*'. Dr Röder will discuss this thesis with reference to selected works by Duchamp from the Schwerin collection.

## Biography

Kornelia Röder studied art history at Humboldt University in Berlin. She works as a curator at the Staatliche Schlösser, Gärten und Kunstsammlungen Mecklenburg-West Pomerania. She completed her dissertation, *Topologie und Funktionsweise des Netzwerks der Mail Art* (Topology and Mode of Operation of the Mail Art Network), in 2006 at the University of Bremen. Since 2009 she has co-directed the Duchamp Forschungszentrum, together with Dr Gerhard Graulich. She is one of the editors of the book series *Poiesis* and *Lecture Notes*. She has organised exhibitions such as *Mail Art: Osteuropa im internationalen Netzwerk* (Eastern Europe in the International Network), *Broodthaers Cage Duchamp, Digitale Gärten* (Digital Gardens), *Sommergäste: Von Arp bis Werefkin* (Summer Guests: From Arp to Werefkin), and *Connected by Art: Zeitgenössische Kunst aus dem Ostseeraum* (Connected by Art: Contemporary Art from the Baltic Region).

## Dr. Sarah Kolb

*Beyond the Ready-made. Duchamp in the Fourth Dimension*

The enigmatic "bride", which Duchamp brought into play in 1912 and which he carried into effect in ever new transformations and relativizations from then on, can by no means be reduced to the sensual level, but rather owes her unique appeal to a veil of indeterminacy – to that "beauty of indifference" with which she eludes all kinds of expectations. In particular, Duchamp also used this principle of indeterminacy to define himself as an "artist-medium" and to question any form of identity or objectivity in the name of his female alter ego Rose Sélavy. Against the background of Duchamp's pioneering notes on the theory of the fourth dimension, which he associated with an idea of infiniteness with his "White Box / In the Infinitive" of 1966, the lecture takes a new look at his playful examination of gender stereotypes, which made room for such ambiguous works as a turquoise window miniature or a Mona Lisa with a beard.

### Biography

Sarah Kolb is an art theorist and philosopher. She is university assistant at the University of Art and Design in Linz and graduated with a doctoral thesis on "The Topology of the Image after Bergson and Duchamp" at the Academy of Fine Arts in Vienna. After studies in philosophy, art history, and physics, she was fellow at the IFK International Research Center for Cultural Studies in Vienna, at the Research Center for "Media and Cultural Communication" in Cologne, and at the Duchamp Research Center of the Schwerin State Museum. Her recent publications include *Malerei im Dienste der Metaphysik: Marcel Duchamp und das Echo des Bergsonismus* (Painting in the Service of Metaphysics: Marcel Duchamp and the Echo of Bergsonism, Schwerin 2015) and two edited volumes titled *Logik des Imaginären: Diagonale Wissenschaft nach Roger Caillois* (Logics of the Imaginary: Diagonal Research After Roger Caillois, Berlin 2018/19, with Anne von der Heiden).

## Dr. Gerhard Graulich

*Poiesis as Concept*

This talk considers the connections between research and exhibition presentations, giving special attention to the Schwerin Marcel Duchamp collection. Duchamp's works have been exhibited numerous times over the last 25 years, always from different perspectives, with the aim of making his oeuvre visually accessible and comprehensible. Parts of the collection have been discussed in various contexts, with the aim of explicating their particular importance for Duchamp's concept of art. For the current exhibition, *Das Unmögliche sehen* (Seeing the Impossible), the curators have attempted to derive the curatorial conception from the collection's own emphases. Dr Graulich will discuss the first part of the exhibition, which is concerned with the *The Large Glass*, the four glass sections, the graphic works *The Large Glass and Related Works I and II* and *The Green Box* and *The White Box*. He will indicate both how the works fit together and their independence in terms of their respective media and contents, and discuss the interaction of perception and 'poietic reflection' (Hans Robert Jauss). Finally, he will dispute the 1970s dictum that 'what you see is what they say' (Tom Wolfe), a thesis that seems untenable on account of the ambivalence of Duchamp's works and his concept of art.

### Biography

Dr Gerhard Graulich studied art history, German philology and philosophy at the Ruhr-University in Bochum, undertook research traineeships at the Wilhelm-Lehmbruck-Museum in Duisburg and the

Westfälisches Landesmuseum in Münster, and was Theo Wormland Curator at the Staatsgalerie moderner Kunst in Munich. Since 1994 he has been a research associate at the Staatliches Museum Schwerin, namely Curator for the nineteenth through twenty-first centuries. From 2001–2017 he led the painting department and was Deputy Director. Since 2018 he has been Curator of Paintings and Sculptures at the Staatliche Schlösser, Gärten und Kunstsammlungen. Since 2009, together with Dr Kornelia Röder he has been involved in developing the Duchamp Forschungszentrum and has co-edited the book series *Poiesis* and *Lecture Notes*. He has taught modern and contemporary art history at the Caspar-David-Friedrich-Institut of the University of Greifswald since 2008.

## Francesco Miroglio

### *Marcel Duchamp and the graphic design artworks in the Schwerin Collection*

In 1963 American musician and Marcel Duchamp's friend John Cage wrote in his *26 Statements Re Duchamp*: "Now that there's nothing to do, he does whatever anyone requires him to do: a magazine cover, an exhibition, a movie sequence, etc. ad infinitum". Cage was here making reference to Duchamp's engagement in the so-called Graphic Design. Beyond question, the French artist had designed graphic pieces since the very beginning of his artistic path: at first ironic drawings destined for satirical newspapers, then magazine covers and exhibition catalogues and posters. A collection of over ninety of Duchamp's artworks is hosted at the Schwerin National Museums, featuring many examples of his graphic designs; while this special category is commonly regarded as secondary, it is strictly connected with Duchamp's highly-regarded works of art. Furthermore, these graphic designs hint at Duchamp's personal interests, including humour, puns, the game of chess or eroticism. The aim of this lecture is to retrace Duchamp's commitment in graphic design and point out the relationship between these seemingly ephemeral pieces and his leading artworks.

### Biography

Francesco Miroglio, IVth Schwerin Duchamp-Forschungszentrum scholarship holder. The outcome of this research is the series *Lecture Notes* and the forthcoming monograph, *The bizarre world of Raymond Roussel and Marcel Duchamp's Large Glass: the impact of the play 'Impressions d'Afrique' on 'The Bride stripped Bare by her Bachelors, even'*, to be published by Staatliches Museum Schwerin/Ludwigslust/Güstrow Press. He holds a Master's Degree in Art History and Cultural Heritage, and a Postgraduate Degree in Art History from the University of Genoa, where he is currently a PhD student. Both his dissertations focused on the French artist Marcel Duchamp. In 2016 he took part at the international symposium Dalí/Duchamp at the Royal Academy in London.

## Jill O'Connor

### *The Clock in Profile*

Marcel Duchamp created *The Clock in Profile* in 1964 for Robert Lebel's book *Double Vision*. As a philosophical exploration of how Duchamp's clock can be understood through various modes of thought, this paper presents intertextual evidence of time, space, and inter-dimensionality in the writings of Friedrich Nietzsche, Henri Bergson, G.W.F. Hegel, and Duchamp himself. As he both disrupts and reinforces a variety of philosophical notions of time, *The Clock in Profile* reveals Duchamp's

underlying inclination to be an artist philosopher so well versed in philosophy that he is able to either upset it or reinforce it through his art.

## **Biography**

Jill O'Connor lives in Catonsville, Maryland U.S.A. with her husband Jeremy and their three cats: Hedwig, Domino, and Alfie. She is currently the gallery manager at Feldspar Studio & Gallery in Savage, Maryland. Jill holds an MA in Art History from Azusa Pacific University and an MA in Museum Studies from Johns Hopkins University. She is currently a Ph.D. candidate at the Institute for Doctoral Studies in the Visual Arts studying Art and Visual Theory. Jill was the 2017 recipient of the Marcel Duchamp Research Scholarship at the State Museum Schwerin.

## **Patricia Dick**

### *Aspects of the Four Elements in the Work of Marcel Duchamp*

Patricia Dick's talk takes air, water, fire and earth – the four timeless elements in the work of Marcel Duchamp – as its point of departure. They will be discussed and conceptualised in a way that enables them to be correlated with particular readymades. Duchamp selects from among the elements – the original materials of all that exists – and enriches them with complex associations, with the result that the elements provide a means of approaching the profound intentions of the artist, who otherwise appears to be so mysterious in character. The talk will focus on selected works from the 91-piece Marcel Duchamp collection of the Staatlichen Schlösser, Gärten und Kunstsammlungen Mecklenburg-West Pomerania, works which reference phenomena such as air, smoke and haze. The materialisation of smoke, not only as practised by Duchamp, but also in art more generally, stands as a symbolic expression of thoughts, and is a central element in the life and work of Duchamp, who smoked a great deal and who continually found new, playful and creative ways to deploy smoke.

## **Biography**

Patricia Dick holds a doctor of Art History, her doctoral dissertation with the title *Old Masters receptions in the work of Marcel Duchamp* is currently being published. She studied Art History, Catholic Theology and Historic Preservation (Magister) at Friedrich-Alexander-University Erlangen-Nürnberg and Otto-Friedrich-University Bamberg and graduated with a doctorate from the University of Kassel. Since August 2018, she works as a scientific trainee at the State Palaces, Gardens and Art Collections of Mecklenburg-Vorpommern, where, together with Dr. Gerhard Graulich and Dr. Kornelia Röder, she curated the exhibition *Marcel Duchamp: See the Impossible*. She also is involved in the organization of the symposium *Marcel Duchamp: The Invention of the Present*.

## **Prof. Sarah Archino PhD**

### *Made/Remade: The Boîte-en-valise as incomplete and infinite archive*

Duchamp's *Boîte-en-valise* engages with the archive as a medium, embracing and exploiting its intrinsic incomplete and unfixed nature. Reconstructing a portion of his oeuvre on a miniature scale, the valise acts as a portable archive. Duchamp authorizes the viewer to freely establish endless

possible iterations of the work through the physical manipulation of the valise's components. The format allows for the continual presentation and representation of its contents while withholding the possibility of completion. Working through a matrix of associations and allusions, the valises are not-quite finished artwork and not-quite private records, but an interstitial format that allowed Duchamp to negotiate the nexus not simply between public and private, but between what is made and unmade, finished and unfinished.

## **Biography**

Sarah Archino is Assistant Professor of Art History at Furman University in Greenville, South Carolina. Her primary research focuses on anarchism, vernacular culture and the early twentieth-century avant-garde in New York, with a special focus on Dada, Duchamp, and the Stieglitz circle. She previously served as the Terra Foundation for American Art Postdoctoral Fellow at the Institut national d'histoire de l'art in Paris. She is also one of the founding editors of the And/Or Project, where she is particularly interested in the digital implications for the archive. Archino was the 2014/15 recipient of the Marcel Duchamp Research Scholarship at the State Museum Schwerin.

## **Dr. Deborah Bürgel**

*"Known also under name RROSE SÉLAVY"  
On Marcel Duchamp's artistic strategy of (self-)multiplication*

At least ten works from the Schwerin collection prove to be linked to Rose Sélavy – the fictional artist whom Marcel Duchamp invented in 1920 and with whom he remained connected until the end of his life. The forms of her respective participation are almost confusingly diverse: for example, she holds the copyright to a window model, signs the bond notes to finance his research into systematic roulette as president of the board of directors, edits his facsimile notes, is named as co-author of his miniaturized œuvre, and as an alias for the artist on a wanted poster. The lecture follows Rose Sélavy's enigmatic tracks and reveals insights into Duchamp's sophisticated play with self-quotes, reproductions and authorship.

## **Biography**

Deborah Bürgel completed her studies of art history, philosophy and German studies in 2015 with a doctorate on fictional artists and Marcel Duchamp's creation *Rose Sélavy* at the University of Cologne. From 2016 to 2018 she has been undertaking a traineeship at the Duchamp Research Center and the Cabinet of Prints and Drawings of the Staatliches Museum Schwerin. She has published essays on the art of the twentieth and twenty-first century, curated exhibitions and lectured on art history. Her research interests concern the invention of fictitious artists and vitality in art.

## **Dr. Katharina Neuburger**

*La Prière – The Prayer*

A label with the words "Prière de toucher" [Please touch] – attached by Duchamp – embellishes the exhibition catalogue of the 1947 *Exposition internationale du Surréalisme* along with a rubber female breast surrounded by black velvet. Choosing the especially polite form of "prière de" was certainly an intentional reference to "la prière" [the prayer]. The reader of the catalogue's deluxe edition had to

touch the breast, assembled with the help of Enrico Donati, before they could discover texts, illustrations and opulent lithographs and etchings inside the book. The cover of the catalogue, listed as No. 523 in the catalogue raisonné, refers to central themes in Duchamp's oeuvre. Amongst them: molding and form, and, by extension, physicality and *eros*, but also serial working and the importance of exhibitions and curatorial practice. Moreover, inside *Le Surréalisme en 1947* appears the network of artists with whom Duchamp worked, many of them protagonists of the Surrealist school. The exhibition catalogue thus contains all of the essential elements constituting Duchamp's work during the 1940s and is, moreover, a key work which brought Duchamp back to Paris after spending the World War II years in New York.

## Biography

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 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. She received the second Schwerin Duchamp Research Fellowship 2012/13. Together with Renate Wiehager she published in 2017 *Duchamp as Curator*. Katharina Neuburger works since April 2017 as the archivist for the Skulptur Projekte Archives.

## Wanted Marcel Duchamp

A conversation on the blue couch with Professor Kornelia von Berswordt-Wallrabe, Dr Renate Wiehager and Christine Hess-Petersen Rutsch  
Venue: Kunsthalle at E-Werk, Kunstverein für Mecklenburg & Vorpommern in Schwerin

At this public event, the speakers will discuss various reworkings by contemporary artists of the concept of the readymade, coined in 1915 by Marcel Duchamp. While during the initial reception of Duchamp's oeuvre the signature still played a crucial role in contextualising the works, from the 1960s onwards, with the emergence of a mass culture of artistic creation and a growing art market, it became clear that the concept of art needed to be redefined. In the first decade of the new millennium, the readymade concept was understood to be part of the canon, and the world was conceptualised as a product suited for re-use, while the artist went from being a producer to being a consumer engaged in furthering the ways the world can be used.

In discussing issues that are relevant to humanity, things are addressed that are present the world over, and which are sometimes standardised. Art picks up on these objects and engages in a discourse regarding the valencies of the work and thus also the valencies of existence. In this process, authorship and the system of art itself are rarely questioned. In digitally-aided artistic production that creates sculptural worlds or worlds of data, these kinds of categories play an ever-diminishing role.



# **Dr. Renate Wiehager**

## **Biography**

Born 1959 in Bremen, Germany

Studied art history, theology, literature and philosophy

1988 Doctorate with a monograph on the German surrealist Richard Oelze (1900-1980)

1988-1991 Curator for contemporary international art at the Stadtgalerie Kiel

1991-2000 Director of the Museum Villa Merkel, Esslingen

Since January 2001 Director of the Daimler Art Collection, Stuttgart/Berlin and the exhibition space

Daimler Contemporary, Berlin

2003/2004 Taught the course "Contemporary Art and Corporate Culture" at the Institute for Art History at the University of Stuttgart

More than 250 publications on international contemporary art, as well as approximately 300 essays on 20th century art in professional journals, anthologies, and catalogs.

# **Christine Hess-Petersen Rutsch**

## **Biography**

Christine Hess-Petersen Rutsch was born in Denmark, studied architecture and spatial arts at the Royal Danish Academy of Art and at the Macintosh School of Art in Glasgow, completing her studies with a diploma in interior design from the Trier University of the Arts in 1991. Not long after completing her degree, she and her husband opened a consultancy firm in Schwerin, rutsch+rutsch gbr, architektur+szenografie. Her transdisciplinary training and perspective have been reflected in the services offered by the firm since its inception. Graphic design projects, communications architecture, interior design and building construction projects receive equal attention. Today, the firm is widely recognised for having developed expertise in two areas: the conceptualisation, design and architecture of exhibitions, and modern wood construction for dwellings and special projects.