

From the Arsenale Institute's Fall Lecture Series:

DUCHAMP WASN'T READY-MADE FOR VENICE

Friday, 16.10. 18:00

Dieter Daniels:

How do we come to understand Duchamp, and how much of that understanding was made by others? Dieter Daniels questions our understanding of Duchamp's work by turning to its reception, in texts and above all in exhibitions, where the line between replicas and originals dissolve. He is the author of numerous publications on Duchamp and curator of the exhibition *Übrigens sterben immer die anderen. Marcel Duchamp und die Avantgarde seit 1950.*

& Zoë Wismeth:

Duchamp played with his audience. The reactions his work provoked, are intrinsic to his idea of how an artwork acquires meaning - through us the spectators. As part of the exhibition's curatorial team, Zoë Wismeth opens the evening with a witty case of such reception from 1913, Carolyn Wells's Re-Echo Club.



NERO

The Re-Echo Club