

Press release
January 2017

Readymade
Curated by Fredi Fischli and Niels Olsen

January 28 to March 25, 2016
House Eva Presenhuber, CH-7557 Vnà
Opening on Friday, January 27, 11 am to 5 pm
Performance by Pierre Joseph „Cendrillon (Personnage à réactiver)“ during the opening reception
Special opening hours 28 & 29 January, 11 am to 5 pm
Opening hours by appointment

The exhibition Readymade brings together nineteen artists at Eva Presenhuber's house in Vna, Engadine valley:

Lutz Bacher, Timothée Calame, Merlin Carpenter, Valentin Carron, Matias Faldbakken, Sylvie Fleury, Liam Gillick, Koo Jeong A, Pierre Joseph, Karen Kilimnik, Adriana Lara, Klara Lidén, Mathieu Malouf, Georgie Nettel, Oliver Payne, readymades belong to everyone ©, Gili Tal, Christopher Williams and Heimo Zobernig.

The readymade has many founding myths. Marcel Duchamp's iconic, early readymade *Fountain* dates to 1917, exactly one hundred years ago. Since then *the ordinary object elevated as a work of art by the mere choice of an artist* has defined a whole century of art production. In 2017 this exhibition is not just a celebration of the readymade's centenary, it also discloses a crime scene: Eva Presenhuber's house and gallery in the Engadine valley are filled with ordinary objects of all kinds. The first room in the house is fenced off by 'do-not-cross' tape – as found by Lutz Bacher – and marks the site of investigation. Ever since its first appearance the readymade has been linked to *theft*, to criminal activity. A readymade implies taking an existing object and claiming it's authorship. Recent speculations even suggest that *Fountain* was not, as Duchamp declared, acquired from the J. L. Mott Iron Works in New York, but was in fact a 'sculpture' by Else von Freytag-Loringhoven (Germany, 1874–1927), 'a poet of found objects'.

In today's digital age the readymade has become an integral part of reality, and now that the internet has endless readymades on tap, theft has become production. The exhibition at Eva Presenhuber's house assembles various forms of readymade artworks in a domestic setting, where the artistic elevation of the museum or gallery space holds no sway. Readymades from completely different artistic practices are nakedly exposed in all their divergent typologies: as-found readymade, as-if readymade, pure readymade, assisted readymade, staged readymade, performed readymade, fantasy readymade ...

For more information, please contact Andreas Grimm (a.grimm@presenhuber.com) at the gallery.