

DANS LA NUIT DES TEMPS

ANJA BOHNHOF



Paris

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1 photograph, fine art print
40 x 50 cm / 70 x 90 cm

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Marcel Duchamp's *ready-mades* are world-famous. He developed this artistic concept since 1914 and coined the term *readymade* in 1916: A functional, prefabricated everyday object becomes a work of art by being detached from its original purpose and transferred into the context of art. This happens both through the exhibition of the object, a new titling and the artistic appropriation by means of a signature of the object. The artistic creative process is marked less by the individual object itself than by the conceptual attitude that manifests itself through it.

In 1916 Duchamp declared a cover of an *Underwood* typewriter to be one of his *ready-mades* and named it *Traveler's folding item*. This is a black leatherette cover measuring 23 x 50 x 30 cm with gold-colored *Underwood* lettering on the long front. Quite a few of Duchamp's *ready-mades* have been lost and replaced by replicas authorized by himself in 1964. Thus, the typewriter cover from 1916, which Duchamp also called *Soft Sculpture*, is also only available as a multiple replica.

The title of my work *Dans la nuit des temps* is a quote from Duchamp himself, describing the disappearance of his original *ready-mades*, which were lost in the gray of time.

In my work I take up the principle of appropriation art as well as the core ideas of Duchamp with regard to his *ready-mades* and have made an identical cover. This is an after-image of the replica already created in 1964 as an after-image of the original, which in turn exists as an after-image of this in the result not as an object, but as a photographic, two-dimensional image.

I have replaced the *Underwood* lettering with Duchamp in the same typeface on the cover I have recreated. Also I continue the idea and the processual principle of appropriation here.

The examination of Duchamp's work *Traveler's folding item* is part of my reflexive, playful, and sometimes ironic engagement with works of contemporary and modern art, which, not infrequently also with ironic overtones, deals with the object typewriter in a variety of ways.