

# DANS LA NUIT DES TEMPS

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Assistants:

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1 photograph, fine art print

40 x 50 cm / 70 x 90 cm

Marcel Duchamp's *readymades* are world-famous. He developed this concept from 1914 onwards and coined the term *readymade* in 1916: a functional, prefabricated everyday object becomes a work of art when it is detached from its original purpose and placed within an artistic context – for example through exhibition, retitling, or artistic appropriation via signature. More important than the object itself is the conceptual stance that it manifests.

In 1916, Duchamp designated a cover for an »Underwood« typewriter as one of his *readymades*, naming it *Traveler's folding item*. It is a black leatherette cover (23 x 50 x 30 cm) with a gold-coloured »Underwood« inscription on the front. Many of Duchamp's *readymades* have been lost; in 1964, he authorised replicas to be made. Consequently, the 1916 typewriter cover, which Duchamp also described as a soft sculpture, exists today only in multiple replica form.

The title of my work, *Dans La Nuit Des Temps*, is a quotation from Duchamp, referring to the disappearance of his original *readymades*, which he said had been lost in the 'grey of time'.

In my work, I engage with the principles of appropriation art and Duchamp's core ideas regarding *readymades*, creating an identical cover. This is based on the 1964 replica, which in turn reproduces the original. The result is not the object itself, but a photographic, two-dimensional representation.

I have replaced the »Underwood« inscription on my cover with »Duchamp« in the same typeface, thereby continuing the idea and procedural principle of appropriation.

My engagement with Duchamp's *Traveler's folding item* forms part of a reflective, playful, and sometimes ironic exploration of contemporary and modern artworks, which in various ways – often also with ironic undertones – address the typewriter as an object.