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Revisiting the Readymade as Renewable Future

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Renewable Futures conference series

<http://rixc.org/en/conference/about/>

Originally, the term 'ready-made' was used to denote an off-the-shelf industrial product. As an example, in 1913, Henry Ford introduced the "moving assembly line" for standardized, low-cost motorcars, sold from stock instead of being produced on demand. Three years later, Marcel Duchamp, who had just arrived in the United States from Paris, first used the term ready-made for an artwork. Since then, the idea of the readymade has become central to the artistic practice of the twentieth and twenty-first century, because, in a world full of things, the act of choice becomes creative and individualistic - replacing the myth of the *creatio ex nihilo*. The lecture will discuss the shifting relations of commodities, consumerism, creativity and originality – with an outlook at the postmodern / postmedia, re-contextualised / re-mediated neo-readymades of contemporary (re-)appropriation art.