



## MARTIN FLEMMING - LITTLE FIREWORKS

December 17, 2010 to January 16, 2011  
Daily from 5 pm to 9 pm

### Kunsthalle Marcel Duchamp

Place d'Arme / Quai de l'Indépendance, CH-1096 Cully

Martin Flemming makes Marcel Duchamp's readymade *Fountain* the point of departure for the installation he developed explicitly for the Kunsthalle. Duchamp himself chose the pseudonym «R. Mutt» when he submitted his work to the unjuried exhibition of the Society of Independent Artists in New York in 1917, where it immediately fell foul of the Hanging Committee – in flagrant contravention of the exhibition's philosophy, which declared any work admissible provided a deposit of \$5 was paid for it. This was the beginning of the story of one of the best known works in the history of art. In the end *Fountain* was placed on a plinth behind a screen where the public were unable to see it; it was removed for good before the end of the exhibition, which means that the original, an off-the-shelf industrial porcelain product, disappeared shortly after the opening of the exhibition. Later, replicas were put on display – for the first time at the Sydney Janis Gallery in New York in 1951 – to be replaced in the early 1960s by an edition of eight copies of the original, authorised and signed by Duchamp. Their display at the Galleria Schwarz in Milan marked the beginning of the work's meteoric rise in the art world. Duchamp's readymade evokes in its title – *Fountain* – something that we as observers can only see before our mind's eye. What we actually see is not a fountain but a urinal.

Martin Flemming has based his own approach to this artwork on these unique circumstances. In the course of his research involving the illustrations in all the publications on Duchamp accessible to him, he notes that different models of urinals are depicted as illustrations of *Fountain*. In the end he selects 81 of these illustrations, makes negative photographs of their drain holes as abstract combinations of lines and dots – in which black holes come out as white and white porcelain as black – and arranges them in the form of a loop slide show.

In a further twist, he projects the slides from the Kunsthalle Marcel Duchamp on to the wall of the house facing the museum, which means that the only «exhibit» on show in the exhibition venue itself is the projector, the technological infrastructure required by the work of art to come into being. To the observer, the projector appears at the same time as a gigantic readymade in the world's smallest museum. In short, the projector, which is indispensable for the artwork to emerge, morphs into a sculpture in the exhibition room and the drain holes of urinals as depicted in the publications on Duchamp assume the pictorial form of «noiseless» fireworks.

*Martin Flemming was born in 1982 in Weimar and lives and works in Berlin. He studied 2002–2004 at Bauhaus-Universität Weimar, Freie Bildende Kunst, and 2004–2009 at HfBK Städelschule Frankfurt am Main in the class of Tobias Rehberger. Martin Flemming is represented by Koal Galerie, Berlin.*