

No Simple Way Out
Rémy Markowitsch

KINDL – Centre for Contemporary Art, Berlin

18.9. 2022 - 26.2. 2023

Curator: Kathrin Becker



No Simple Way Out

KINDL - Centre for Contemporary Art, Berlin (2022-2023)

No Simple Way Out focuses on a selection of objects, photographs and text and video installations from the 1990s until today, that tell of animals and humans.

Books are, thereby, sources and cultural memory to my works. Such have accompanied the audience as “imaginary library” through the exhibition.

This solo presentation within the 400 square metres big level M2 at Maschinenhaus has brought together around 20 exhibits with loans from Germany and Switzerland.

LINKS KINDL

Information on the exhibition online:

<https://www.kindl-berlin.com/s/KINDL-Broschuere-Markowitsch-en-WEB.pdf>

LINKS Video:

KINDL-exhibition film:

<https://youtu.be/dQDi3gyHhA8>

DOBA & LOTTE, 2022

<https://vimeo.com/751904782/e801394b8e>

<https://vimeo.com/752490068/2ae9f5e88b>



DOBA & LOTTE, 2022

UHD-video, colour, sound, 38:15 Min.

Cast: Gina Markowitsch, Dresden;
Assistance script / production / picture: Joey Heymann, Berlin;
Camera / animation / post-production: Stephan Wicki, wickifilm.ch;
Line Producer: Sebastian Fischer, Leipzig;
Translation Subtitles: Catherine Schelbert, Hertenstein;
Costumes: Maya Roos, Berlin / Luzern



Doba & Lotte with Gina Markowitsch, 2022 (Videostill)

Doba & Lotte is Markowitsch's latest and most personal work. Narrated by Gina Markowitsch, an actress as well as the artist's niece and great-grandniece of Doba Marie, a hidden family tale forms the focus of the video work, which deals with complex themes such as quarrels sparked by orthodoxy, superstition and curses, mother-daughter withdrawal, forced labour, and even women's rights between the World Wars in Switzerland. The narrative video work reconstructs oral statements by family members and cites official state documents that evoke the existence of Doba and her daughter Lotte in a bureaucratic manner, and follows the story of Doba's emigration and Lotte's orphanhood. The biographical retellings also delve into the family's secrecy. As a kind of counterpart to classic documentaries about famous women in history, *Doba & Lotte* reveals two women's lives that are marked by the power struggle during the wars and the excesses of fanatical belief.

Mato Grosso, 2022

Digital print on wallpaper

663 x 335 cm



In *The International Jew*, a portrait of the automotive entrepreneur Henry Ford is superimposed on an aerial view of an oil field with derricks from the Standard Oil Company, founded by John D. Rockefeller. This expands the context to the international automotive industry in the 20th century. A deeper connection between Ford, who is known for his anti-Semitic attitudes, and the Nazis is suggested: “Thanks to Henry Ford’s idea—inspired by Chicago’s slaughterhouses—of moving cars like animals on a conveyor belt and—as opposed to slaughtering the animals—assembling cars, Henry Ford, his ardent admirer Adolf Hitler, and his designer Ferdinand Porsche are the macabre godfathers of mass production for the car industry.” *

Praised by the Nazis for his book *The International Jew: The World’s Foremost Problem*, Ford was awarded the Eagle Shield of the German Reich in 1938, the highest honour for non-Germans at the time. Used mainly for the Wehrmacht during the war years, vehicles were manufactured by 20,000 forced labourers (prisoners of war and concentration camp inmates) at the VW factory in Wolfsburg. The tragic combination of meat production, car production, and forced labour casts a shadow over the car industry to this day: the wallpaper collage Mato Grosso, on which the work *The International Jew* is mounted, shows a VW archive photo of a large herd of cattle, which were kept on the Volkswagen fazenda in Brazil in the 1970s, and a VW Beetle. According to recent research, Brazilian indigenous forced labourers were used for this VW project. To make room for cattle farming, VW had large areas of forest cleared by fire in Mato Grosso, which is considered the centre of deforestation in the Amazon (Nasa aerial photo).

* Rémy Markowitsch, „Journalist, engineer, troublemaker. Interview with Paul Schilperoord and Ralf Beil“, in:

Wolfsburg Unlimited, edited by Ralf Beil, ex.cat. Kunstmuseum Wolfsburg 2016, Berlin: Hatje Cantz.



The International Jew, 2007

Baryte paper, aluminium, museums glass, wood, paint 139 x 100 cm
https://www.markowitsch.org/pdf_works/pdf_e_works/made_in_e.pdf



Mato Grosso, 2022 (*No Simple Way Out*, KINDL - Centre for Contemporary Art, Berlin (2022-2023))



Mato Grosso (2022)

Photo print on wallpaper

centre: **Entwurf für ein Josef Ganz Denkmal [1:2.15]**, 2016

stuffed animal (Canadian Wildgoose), metal, paint, audio, mechanics, wood

right: **From the Photo Archive of Josef Ganz**, 2016

> > see also **NUDNIK Forgetting Josef Ganz**

Online documentation (pdf):

https://www.markowitsch.org/pdf_works/pdf_e_works/nudnik_e.pdf

VIDEO LINK

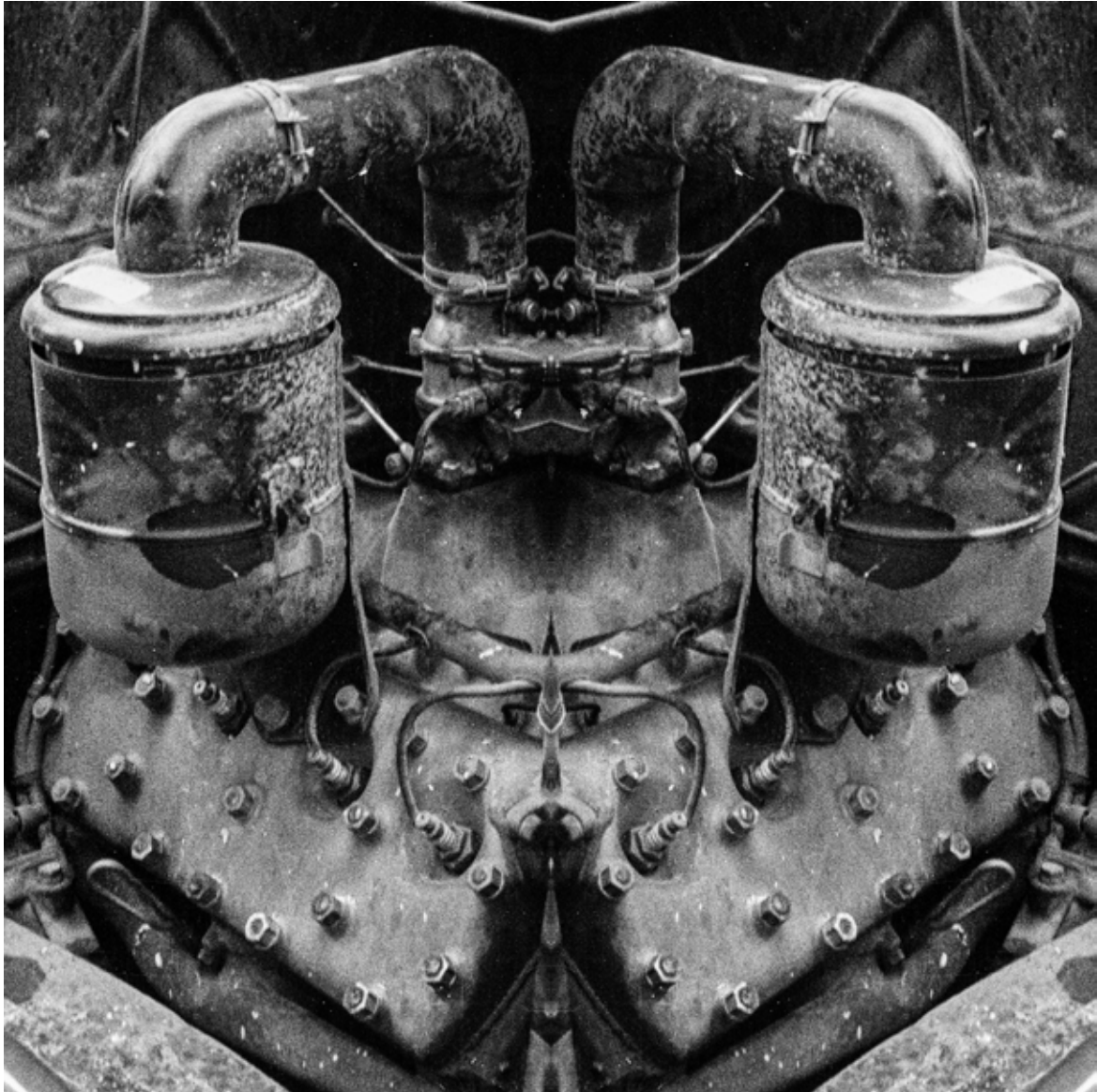
From the Photo Archive of Josef Ganz, 2016

HD-video; colour, sound, 26:43 Min.

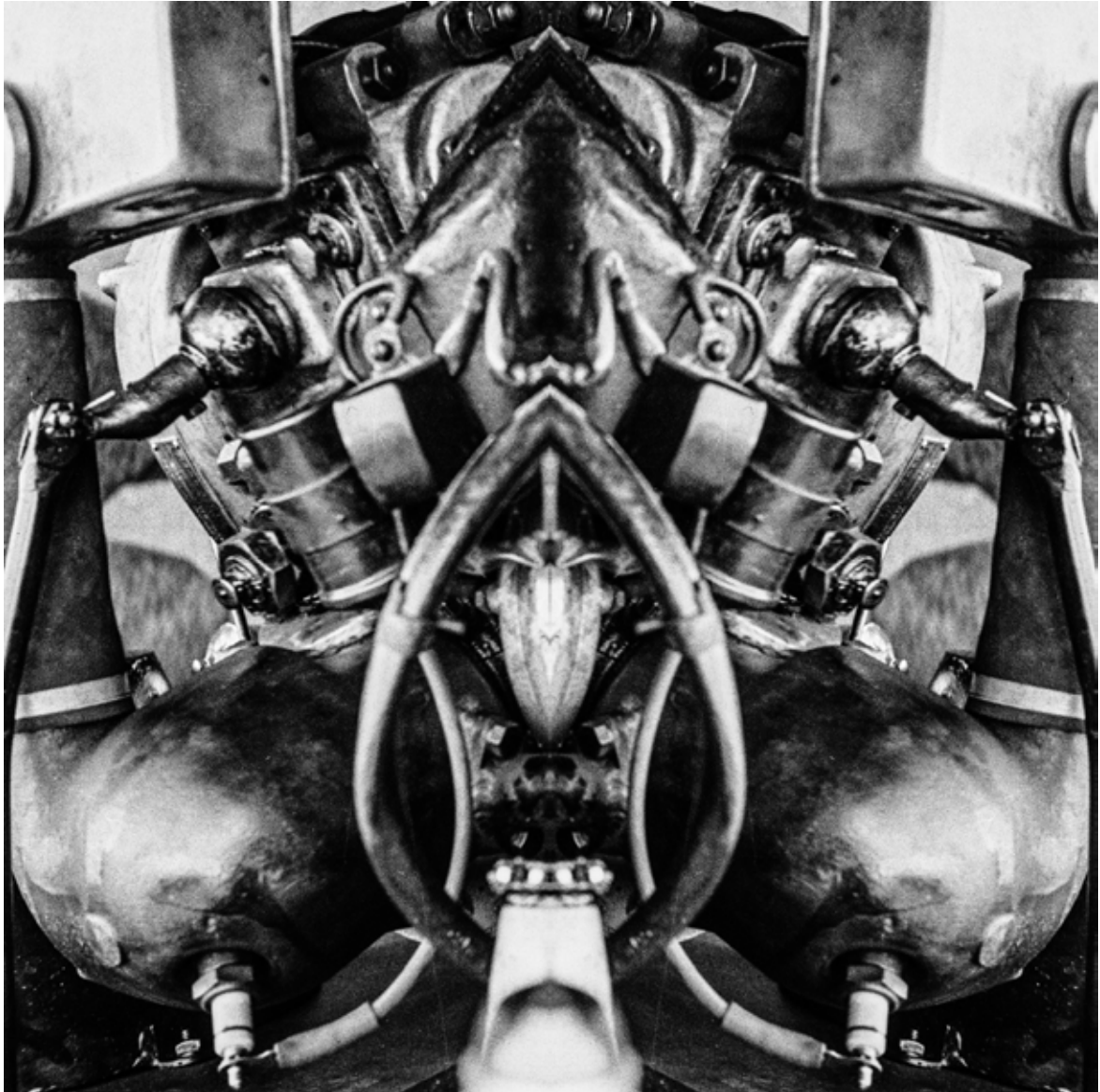
Demo-Video

<https://www.markowitsch.org/video/nudnik.html>





Psychomotor (10, 2016)
2016, (47 x 47 cm, baryte paper, museum glass, PVC, wood, iron lacquered)



Psychomotor (20, 2016)
2016, (47 x 47 cm, baryte paper, museum glass, PVC, wood, iron lacquered)

No Simple Way Out, 2022



No Simple Way Out, 2022, Bronze, Farbe

Berliner Luft, 2022 (Ausschnitt)

... photographed blossoms from the garden, daisy petals, more or less digitally plucked and collaged with neophytes appear as frightening floral objects on the grey-brown photographic wallpaper in *No Simple Way Out*. The moths shown there, which are otherwise as small as a thumbnail, are enlarged to a size many times larger than a hand here. The insects, which in view of their declining numbers in recent years have gained a positive public image, are sucked in by an air filtration system and pressed against the greatly enlarged filter. The filtering of the bad Berlin air becomes fatal for the insects: good intentions with side effects.



Berliner Luft, 2022, photo print on wallpaper (333 x 343 cm)



No Simple Way Out (02, 2022) colour print, museum glass, iron, wood (2&3)











The Casebooks Calf, 2017

https://www.markowitsch.org/pdf_works/pdf_e_works/alp_markowitsch_e.pdf

https://www.markowitsch.org/pdf_works/pdf_e_works/the_casebooks_calf_e.pdf



Julien, 2014, *ALP*, 2013, *Black Swan. Twelve for One*, 2009



ABRAHAM (2009)
from the series Schadenfreude colourprint,
acrylic glass, wood, aluminium; two
parts each 180 x 267 cm (360x267 cm)



"... hast Du meine Alpen gesehen?," 2013 (Hirsch), *Reisegruppe* (1995), *Julien* (2014)



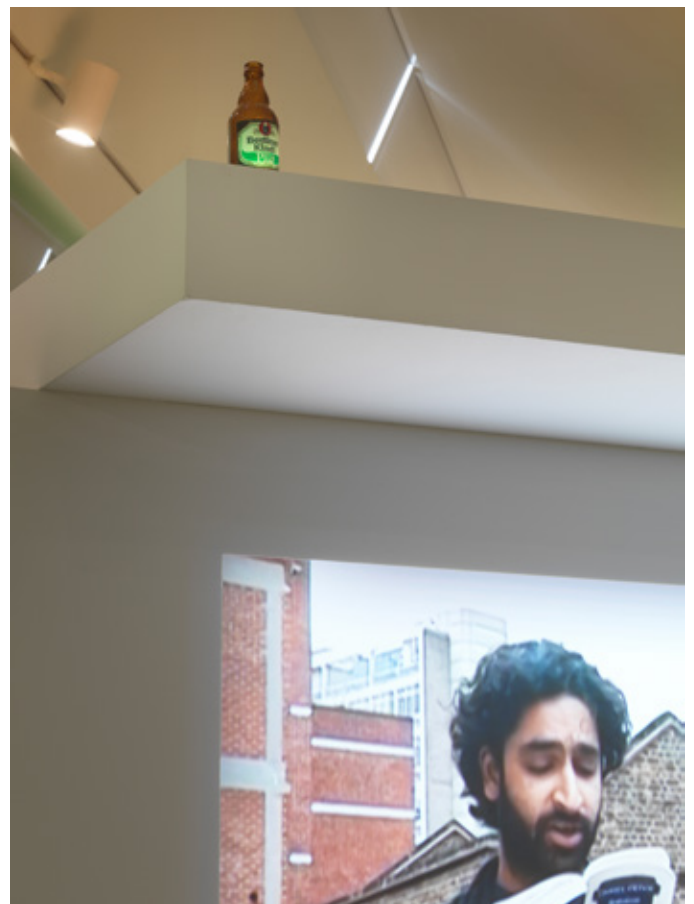
Chapeau Crapaud! (2014)
(La Légende de Saint Julien l'Hospitalier)
paper, ink (150 x 120 cm)

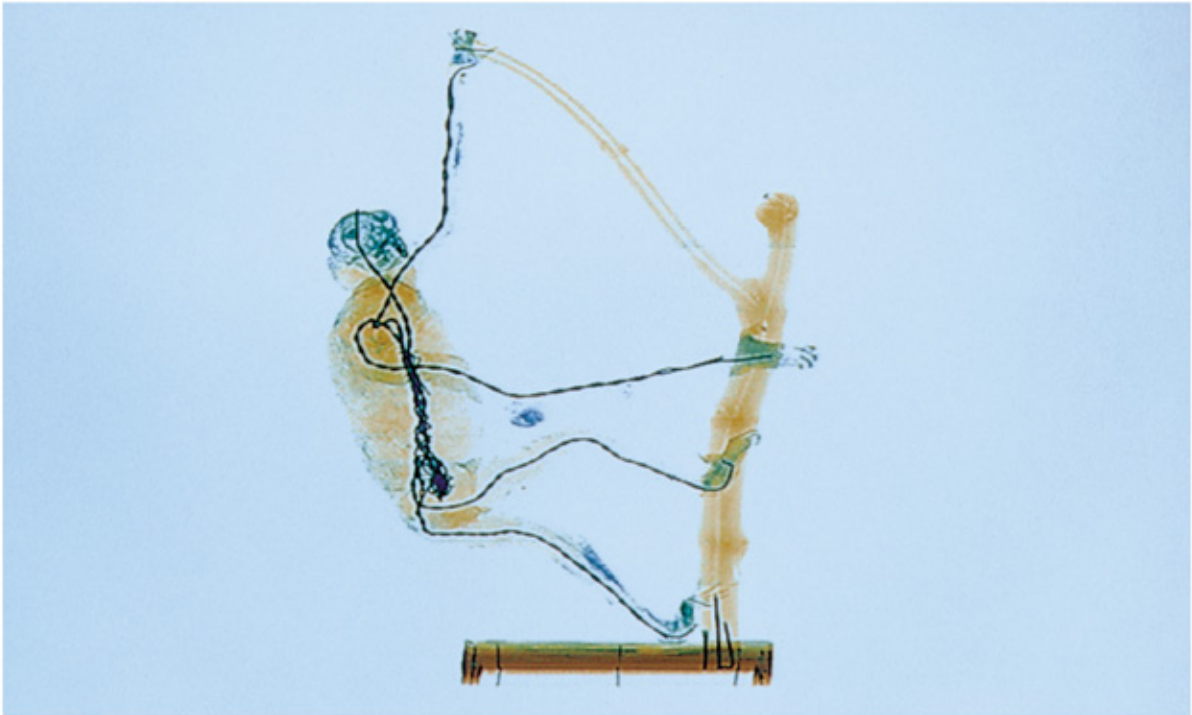


Barley, Installation, projection with various parts: *Bibliotherapy meets Robinson Crusoe*, 2002,
Video: 11:47:21 Std. (mit 130 Leser*innen) *Barley* in Zusammenarbeit mit Philippe von Matt, Architekt, Berlin

https://www.markowitsch.org/pdf_works/pdf_e_works/bibliotherapy_e.pdf

https://www.markowitsch.org/pdf_works/pdf_e_works/on_travel_e.pdf

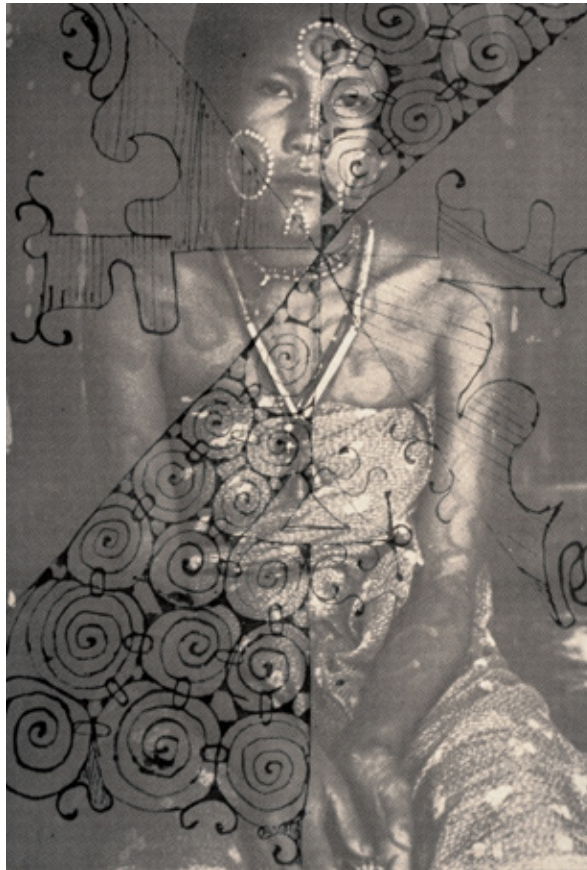




AesopScans (1995)
ape (electro-static print), 200x131 cm)



AesopScans (1995)
fox (electro-static print), 167x121 cm)



On Travel: «Tristes Tropiques 01» 2004
colour print, glass, wood, Größe: 87x 67 cm



Barley, 2004 (Nigel Barley, *The Innocent Anthropologist: Notes from a Mud Hut*)





links: *On Travel 049* (2014), *Wicked Cricket* (2016), *Schwinger* (2016)

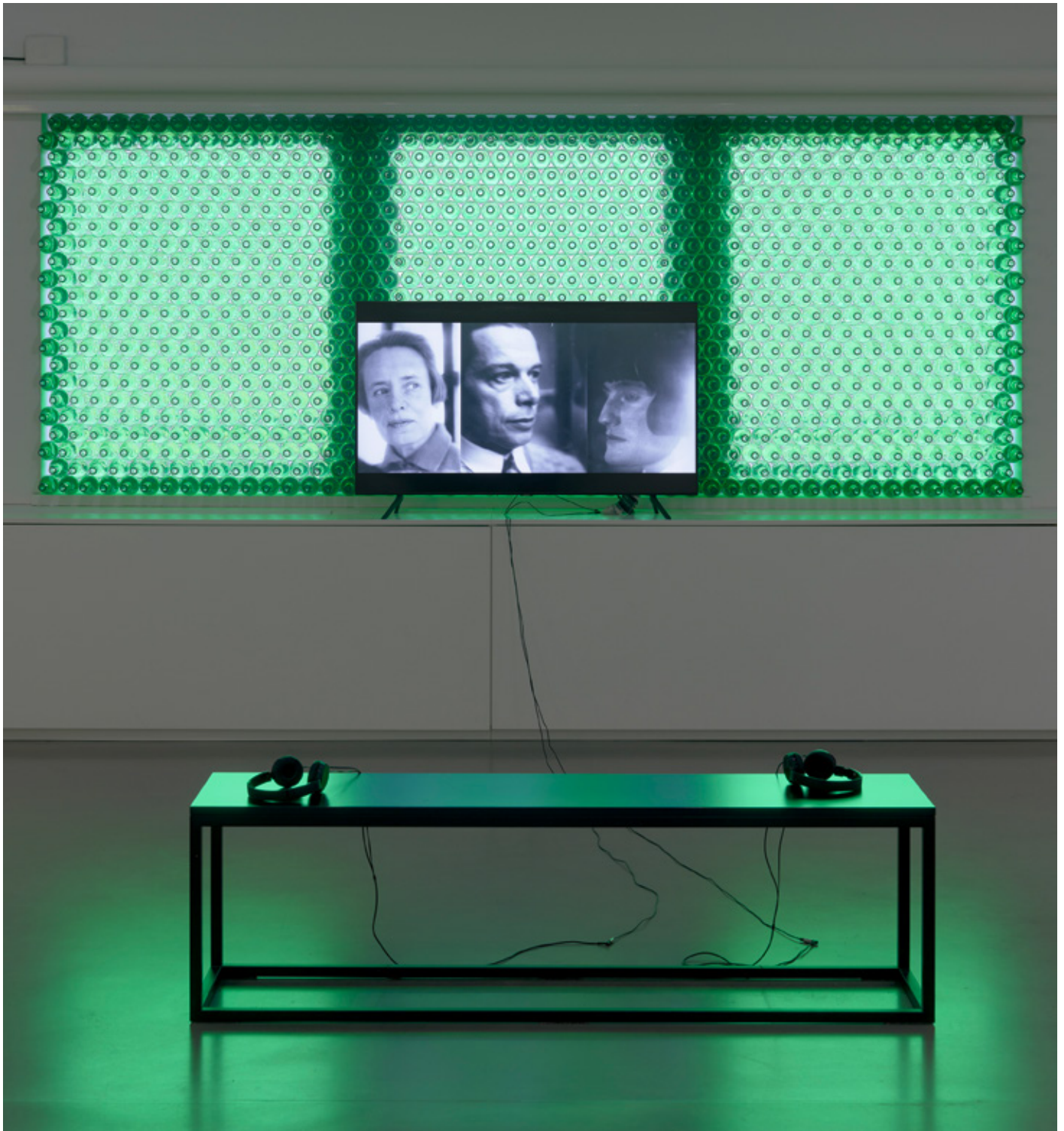


Wicked Cricket (18), 2016





Schwinger, 2016 (Details)



you're not alone, 2004 (Video), *You are not alone Vol. 7*, 2022 (Installation, dreiteilig. Bordeaux-Rotweinflaschen)





liquides noirs, 2011



liquides noirs, 2011 und *Emmas Gift*, 2011

Rémy Markowitsch. No Simple Way Out
18.9.22 – 26.2.23
Maschinenhaus M2
KINDL – Centre for Contemporary Art, Berlin
Curator: Kathrin Becker

All texts in the exhibition brochure: (parts of such you can find in this documentation) <https://www.kindl-berlin.com/s/KINDL-Broschuere-Markowitsch-en-WEB.pdf>

Editing: Kathrin Becker, Katja Kynast, Magdalena Mai
Introduction: Kathrin Becker
Texts: Rémy Markowitsch, Dr. Franziska Wilmsen
Photography: Jens Ziehe and Jörg von Bruchhausen

Acknowledgements

My heartfelt gratitude goes to the artistic director Kathrin Becker of KINDL – Zentrum für zeitgenössische Kunst, Berlin the lenders, the team KINDL and my team.

Collections:

Burger Collection, Hong Kong
Sammlung Federkiel
Kunstsammlung Schweizerische Mobiliar Genossenschaft
Uwe Reddig
und weitere private Leihgeber*innen.

With support of the Schweizer Kulturstiftung Pro Helvetia

