

RÉMY MARKOWITSCH
INSECURITY
2006

Mathilda is calling Memory as Future
Mathildenhöhe Darmstadt



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Walking through the installation *Insecurity* by Rémy Markowitsch confronts the visitor with an atmosphere that is extremely charged, both in a sensory and cognitive sense. Light, sound, and moving sculpture, combined with a selection of books displayed in glass cases, a video projection, and a mural that stretches along the space, form an oscillating web of references and allusions. The starting point for the artist's research and sculptural interventions was the original form of the Rose Court in the Mathildenhöhe exhibition pavilion, which was designed by Joseph Maria Olbrich and opened in 1908.

From the West, the daylight shines through 6500 Bourdeaux bottles piled up before the windows, submerging the exhibition space in a vegetative green. At the same time, the sound of trickling water can be heard. This light and sound space creates the first immaterial link to the open Rose Court, which was surrounded by grape vines and had a foundation at its center. As an Arcadian temple to paradise in the newly erected „temple of the muses,“ it represented the utopian mood of the time and its designer. Almost 100 years later, nothing more can be seen of the architectural garden idyll. In this installation, Markowitsch brings back the Rose Court in a correctly proportioned 1:10 in the form of a vertical, glass air fountain. Red silk rose petals are aggressively whipped through the rectangular box, glazed with safety glass. The quotation that subsequently sounds about the auratic loneliness of artworks from Rilke's *Letters to a Young Poet* creates a moment of meditative rest and reflection. This interaction, which constantly repeats, expresses an ambivalence that marks the installation as a whole.

At the same height as the Behrens „exit“ sign, „iWe“ is illuminated on the opposite wall, framed by faded roses sprouting from Nietzsche's mouth. For „iWe“, Markowitsch transfers a representation of a so-called fright figure from the Nicobar Islands to monumentally sculptural dimensions. The hat and the deep eye cavities in particular are reminiscent of Joseph Beuys, the last true artist utopian of the twentieth century, whose monumental life work „Block Beuys“ is located not far from Mathildenhöhe, at Hessisches Landesmuseum Darmstadt. The thematic intersections in the allusions of this wall mural, from Nietzsche through Beuys to the Nicobar Islands and Goethe, raise an entire catalogue of questions. Is the utopian, as Beuys envisioned it with his expanded concept of art, possible without violence

or contradiction? Are cultural and civilizational processes always under the sign of an ambivalence between the Dionysian and the Apollonian? Do universalistic concepts always bear their opposite within them?

The material in the glass cases from the worlds of high and low culture, touch on further circles of association from intellectual and cultural history. Markowitsch has marked selected quotes with knobby corkscrews. As guides, that can direct our perception in the space. The compositional principle of the references springing backwards and forwards and the overlapping of interpretative fields is also reflected in the video *Back and Forward*, made on site in the plantain grove.

Carola Kemme, Darmstadt 2006
Translated by Brian Currid



View of the open Rose Court, Exhibition Pavilion (prewar photograph)



Rémy Markowitsch
INSECURITY
Mathildenhöhe Darmstadt

„Here There Should Be Roses“

2006

Size: 240x120x120 cm

Safety class, square bar steel, rubber hose, compressor, brass ring, sound with control system, light, silk roses

Assembled by Walter Seiler, Lucerne

Air is pressed through the bronze ringed rubber hose and it begins to move and wildly leap about, banging the metal rings against the glass panes. After thirty seconds, the airflow stops, and the hose comes to rest; we then alternately hear in German and English two female voices reading passages from Rainer Maria Rilke's Briefe an einen jungen Dichter.*

Kunst-Werke sind von einer unendlichen Einsamkeit und mit nichts so wenig erreichbar als mit Kritik. Nur Liebe kann sie erfassen und halten und kann gerecht sein gegen sie.

Works of art are on an infinite loneliness and with nothing to be so little reached as with criticism. Only love can grasp and hold and fairly judge them.

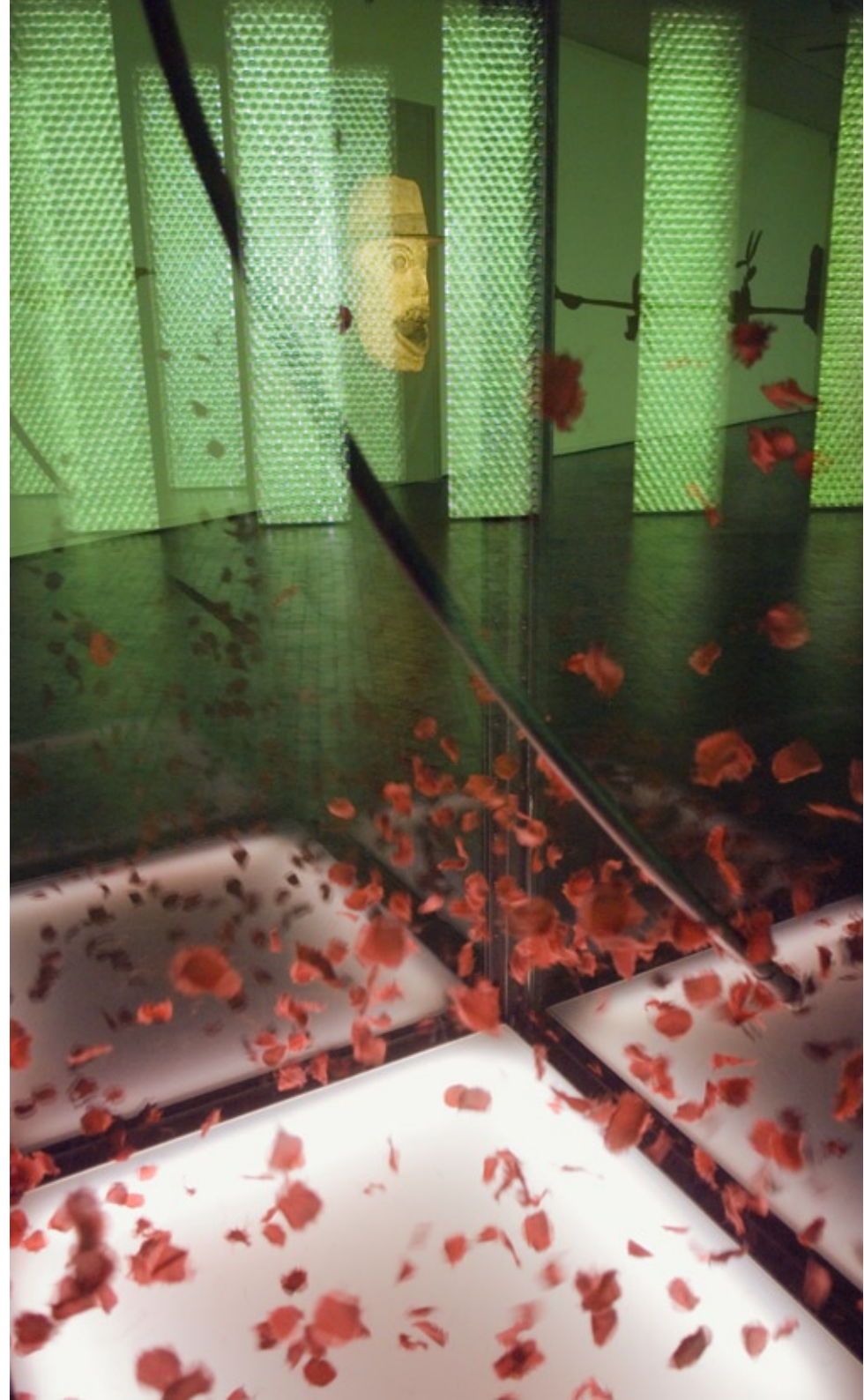
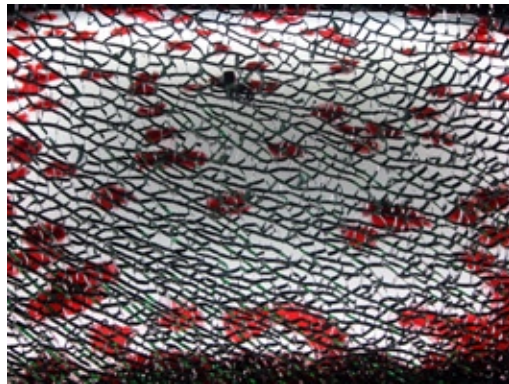
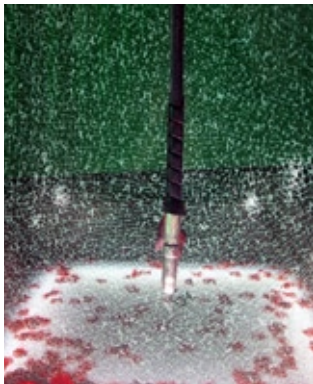
The installation „Here There Should Be Roses“ quotes Rainer Maria Rilke, and in its dimensions is reminiscent of the original Rose Court at Mathildenhöhe. The

destroyed Rose Court became an exhibition space after the war. By placing a roof over the space, an additional hall was created for exhibitions and events. In a later renovation in 1994, the hall was given a glass ceiling beneath the shed roof.

„Here There Should Be Roses“ is about the history of the site, and the diffuse and wild development of Jugendstil or art nouveau in Darmstadt. The space is submerged in a greenish light by the wine bottles placed in front of the windows, the light fountain sculpture glows from the ground towards the darkened ceiling, the motif of the snake moves in various shapes and media through the entire installation, entitled „Insecurity“.

In the course of the exhibition, three of the four large glass planes of the air fountain object were shattered.

* to Franz Xaver Kappus, Viareggio, near Pisa, April 23, 1903





EXT

Rémy Markowitsch INSECURITY
Mathildenhöhe Darmstadt

iWe

2006
ca. 150x120x80 cm
Plastic, paint, light
Assembled by Joost van der Velden, Berlin

Nietzsche's Roses

2006
ca. 900x150 cm
Gold paint on wall

After Nature M 11/12

1993/2006
240x150 cm
RC Print, Acryl, wood, Aluminium

fright figure

The residents of the Nicobar Islands believe in the life of souls after death. Since they often bring disaster or sickness, the living use fright figures to protect themselves from them. First colonized in 1789 by Great Britain, the „English,“ perhaps standing for West European physiognomy in general, became the model for the island dwellers' fright figures.

„iWe“ is based on a photograph used in „On Travel“: Rémy Markowitsch, (Verlag für moderne Kunst Nürnberg, 2004) „The Englishman of the Nicobars“

Source: Kramer, Fritz, „Verkehrte Welten: Zur imaginären Ethnographie des 19. Jahrhunderts“
2nd ed. (Frankfurt am Main: Syndikat, 1981), p.109: ill. 7.


Fritz Kramer in turn took the photograph from:
„Lips, Eva, Weisheit zwischen Eis und Urwald: Vom Humor der Naturvölker“ (Leipzig: F.A. Brockhaus)

Glass cases 1&2
Books used in project research, corkscrews





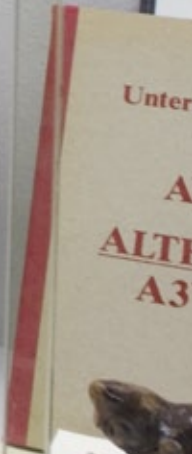
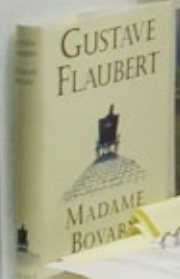
Rémy Markowitsch
INSECURITY
left: **iWe** right: **Nietzsches Rosen**
Mathildenhöhe, Darmstadt, 2006 (Mathilda is calling)



Rémy Markowitsch
INSECURITY
wallpainting: **Nietzsche's Roses**
wallsculpture: **iWe**
front: **Here There Should Be Roses**
Mathildenhöhe, Darmstadt, 2006 (Mathilda is calling)



Rémy Markowitsch
INSECURITY
wallpainting: **Nietzsche's Roses**
photography: **After Nature M11/12, 1993/2006**
Mathildenhöhe, Darmstadt, 2006 (Mathilda is calling)

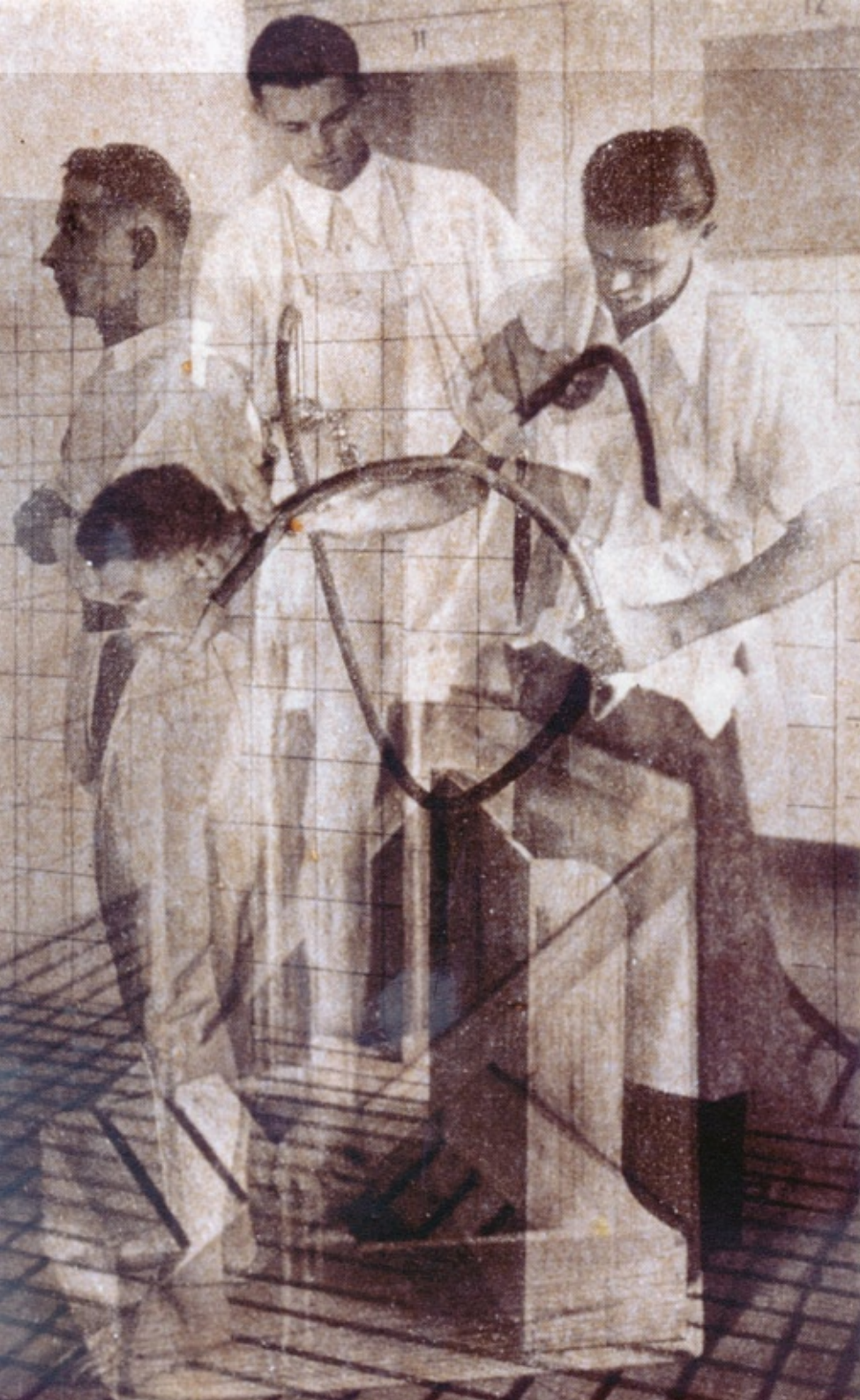


INSECURITY
2006
Mathildenhöhe Darmstadt



Glass cases
Books used in project research, root corkscrews





Back and Forward, 2006
DVD (Videostill)

< **After Nature M 11/12**
1993/2006
240x150 cm
RC Print, Acryl, Wood, Aluminium



Rémy Markowitsch
INSECURITY
windows: **You are not alone Vol. 6** and: **EXIT**
videoprojection: **Back & Forward**
Mathildenhöhe, Darmstadt, 2006 (Mathilda is calling)



EXIT

The installation INSECURITY by Rémy Markowitsch was created as part of the exhibition
MATHILDA IS CALLING
Memory as Future

Martin Brüger, Ariane Epars, Joseph Grigely, San Keller, Su Yung Park,
Goshka Macuga, Rémy Markowitsch, Tobias Rehberger, Julian Rosefeldt, Piero Steinle

Mathildenhöhe, Darmstadt
(July 16th - October 8th, 2006)

curated by Ralf Beil

Publication:

Mathilda is calling
Memory as Future
Herausgeber: Ralf Beil
Hatje Cantz Verlag

ISBN-10:3-7757-1826-5
2006 Institut Mathildenhöhe Darmstadt

< **You are not alone Vol. 6**
2006
6500 Bordeauxbottles

EXIT
2006
Behrens font
Font by Dieter Steffmann, Typographer

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