

RÉMY MARKOWITSCH

Projects and Installations 1
1999-2003

with parts from:

Bibliotherapy
Leuchten/Lights
Remake Berlin - ClubToast 2000
Handmade
Home is where the heart is

Bibliotherapy

2001-2003, Rémy Markowitsch in collaboration with Michael Ming Hong Lin

For his first *Bibliotherapy* project at Villa Merkel, Rémy Markowitsch invited 25 people to read Gustave Flaubert's *Bouvard et Pécuchet* aloud section by section. The readings took place in both Paris, where the narrative begins, and Normandy, the main geographical setting of the novel. The artist recorded the readings with a digital video camera. The resulting videos, which portray the readers as if in a photograph extended through time, are an essential constituent of the project's varying forms of presentation.

For the Liverpool Biennale 2002, Markowitsch filmed 130 readers read out loud Daniel Defoe's *Robinson Crusoe* in Great Britain. This novel, deeply rooted in the country's heritage, is not only a timeless story of adventure but also one of the world's most famous blueprints for Utopia. The book has been translated into every conceivable language and has inspired countless imitations from Japan to Switzerland to current media variations, like *Big Brother* and BBC's *Robinson Experiment*.

Read by more than 260 different people, Gustave Flaubert, Daniel Defoe and Gottfried Keller meet each other in the Museum of Art Lucerne's main exhibition hall. In video projections and on monitor screens, written, spoken and picture languages interweave.

Part of *Bibliotherapy*, a work in progress project, is the collaboration with Michael Ming Hong Lin and the publication "Bibliotherapy".

> Antje Weitzel, "Garden of Twisted Paths", in:
Rémy Markowitsch Bibliotherapy

PUBLICATION:

Rémy Markowitsch Bibliotherapy
with contributions by

Michael Ming Hong Lin
Yvan Leclerc
Alberto Manguel
Cornelia Saxe
Antje Weitzel

Languages: D/F/E
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Edizioni Periferia, 2002
ISBN 3-9522474-4-8

> **More informations:** > [Bibliotherapy.pdf](#)
Textarchive: > [Garden_Weitzel.pdf](#)

BonsaiPotato, 2001:

Polyester, wood, paint, lacquer/varnish,
lighting, 450 x 302 x 495 cm

table element design:
Philipp von Matt, Architect, Berlin

Videos on harddisk (HD)/ DVD :

-Bouvard et Pécuchet: approx. 12 h (1 HD+1DVD)
-Inventaire de la bibliothèque de Gustave Flaubert:
(DVD) Loop approx. 20 min (1 DVD)
-Robinson Crusoe: approx. 12 h (1 HD)
-Der grüne Heinrich: approx. 42 h (4 HD)

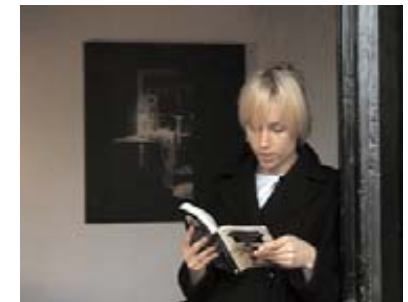
Floorpainting: Michael Ming Hong Lin
for Villa Merkel, the Liverpool Biennial and
the Museum of Art, Lucerne.
-Pentalite on wood, size: sitespecific



BonsaiPotato, 2001, Villa Merkel, Galerien der Stadt Esslingen am Neckar



Bibliotherapy meets Robinson Crusoe, with Michael Lin (floorpainting), Liverpool Biennial International, 2002, commissioned by Henry Moore Foundation, Contemporary Projects



Bibliotherapy meets Robinson Crusoe, 2002 (Videostills , 20 from 138 readers) Liverpool Biennial International, 2002, commissioned by Henry Moore Foundation, Contemporary Projects



Bibliotherapy meets Robinson Crusoe, Bouvard et Pécuchet and Der grüne Heinrich. in collaboration with Michael Lin (floorpainting) Museum of Art Lucerne, 2003 (Photo: A.Capella, Lucerne)

Leuchten (Lights)

2000-2001

(cibachrome diatrans, acrylic glass, aluminium-fl-lightbox)

Few artists court chance as intensely as Rémy Markowitsch with his brooding chains of association, which are presented in new contexts. Markowitsch operates largely in the gaps between nature and civilisation, between conformist (bourgeoisie) and individualist (bohemian) existence. He is interested primarily in the auratic workings of mass-medial visuality. He removes pictures (by x-raying book pages, for example, to produce simultaneous, superimposed images) and passages from their original context; he extracts visual and verbal fragments from books, restoring their original singularity through his art.

Initially working with photographed reproductions (*Nach der Natur/After Nature*, from 1991), the artist has refined and expanded both his methods and his formal treatment in recent years. In 1997 he began to devise installation-like contexts for the presentation of the photographs, and in his exhibition at the Hamburger Bahnhof (*Handmade*, 2000), he expanded his photographic vocabulary – so far devoted to plants, landscapes, people and animals – to include light boxes showing photographs of lamps. The title, *Leuchten* (German for 'lamps' or 'to shine'), refers, of course, to the artist's use of a new genre, the light box, but also to the subject matter of the photographs, lamps, and finally to his method of transilluminating the pages of a book to make one "illuminated" image out of the two that were originally reproduced on the front and verso of a single page.

One might speak of multi-tautological objects which symbolically demonstrate both production and function. Furthermore, *Leuchten* has bibliographical significance since the source of Markowitsch's light objects is a publication issued by the former GDR. *Leuchten '73* was

a propaganda publication of the WB Elektrische Konsumgüter (WB Electric Consumer Goods), which, as we are told in the foreword, presents "the entire range of lamps and illumination for interiors of the collective combine VEB Leuchtenbau Leipzig and the firm VEB Leuchtenbau Deutschneudorf".

Leuchten is a recent and complex work that has come out of Markowitsch's artistic research to date (Urs Meile Gallery, Lucerne, February/March 2001). The title can even be read as a wink at his hometown of Lucerne (Lucerne, to shine) from his present home in former East Berlin. But this light-hearted wink is not without deeper import because many tourists see Lucerne with its picture postcard setting as the quintessence of idyllic and respectable Switzerland. This is exactly what Markowitsch targets in his artistic de- and re-constructions. His photographs and light boxes look like beautiful fittings for well-appointed interiors – perfectly styled for refined surroundings. But appearances deceive: mundane daily life and disparate reality are lurking behind the smooth, unruffled harmony radiating from these idealised light boxes. A bit of background information discloses the other reality behind these perfect depictions of real, existing objects: they are unadulterated medial fakes – at least in the case of the lamps from the GDR. Most of them exist only as prototypes; rarely did they actually go into production and end up in the respectable living rooms of socialist society.

Christoph Doswald

Leuchten (Lamps), light-boxes, Cibachrome translucent, acrylic glass, aluminium;
Cosmik Debris, carpet, inkjet, 6,50 x 3,50 m.
> [Leuchten/Lights.pdf](#)



Leuchten 02, 2000 (182 x 112 x 11 cm)
(cibachrome diatrans, acrylic glass, aluminium-fl-lightbox)



Cosmik Debris, 2001, Installationview, Urs Meile Gallery, 2001. Lightboxes, Carpet, Inkjet (650 x 350 cm)

ClubToast 2000

Remake Berlin

ClubToast 2000 with:

-*Berliner Küche* (Berlin Cooking), 9 light-boxes, Ilfochrome translucent, acrylic glass, aluminium;

-*Home is where the heart is*, carpet, inkjet, 400 x 442 cm;

-*You Are What You Is*, 1 DVD, about 45 min., 3 monitors

“...In Rémy Markowitsch`s work, Berlin`s “Germanness” is countered by the opposite pole of the multi-nationality of Markowitsch`s environment, the Berlin art scene. For *Remake Berlin*, the artist created a series of light-boxes with which he used reproductions of a cookery book on the Berlin cuisine from the GDR in the early 1980s. The Berlin dishes shown on the front and back sides of the book are illuminated so that new concoctions emerge from the “typical” Berlin dishes such as “Saure Eier”, “Berliner Luft”, “Strammer Max”, “Eisbein”, “Karpfen blau” and “Berliner Hackepeter”. The light-boxes are contrasted by short videos for which Markowitsch filmed living artists, singly or in couples, ordering their meal in various restaurants. Markowitsch`s work is distinguished by the contrast between the martial heaviness of the Berlin food in the light boxes and the photographer`s observation of the complexity of the persons, their communication and relationship to one another, the places they eat in and their choice of food, as such in the videos, whereby both the restaurants and the persons are multi-national...”

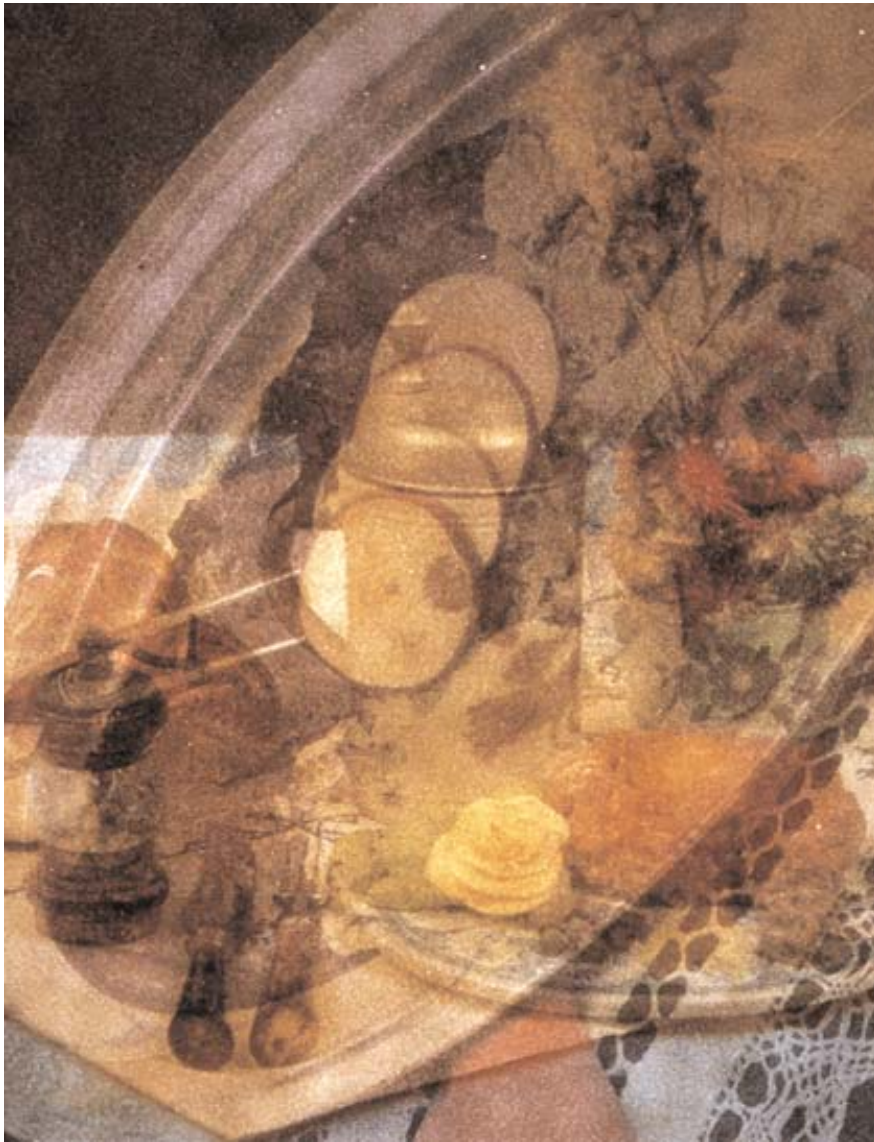
in: *Remake Berlin*,
Fotomuseum Winterthur
Kathrin Becker and Urs Stahel (ed.)



Home is where the heart is, 2000. Videostills on carpet, (Inkjet, 400 x 442 cm)



Club-Toast, Remake Berlin, Fotomuseum Winterthur, 2000



Berliner Hackepeter, 2000
light box, aluminium, Ilfochrome translucent, acrylic glass, 46 x 61 cm



Berliner Luft, 2000
light box, aluminium, Ilfochrome translucent, acrylic glass, 46 x 61 cm



Anatolij and Carin (Einstein)



Leiko (Kyoto)



Diego and Johanna (Nam)



Davix and Sabine (Donath)



Anton, Ingela and Arthur (Moorlake)



Francesca and Mike (Sale e Tabacchi)



Undine and Wolf Günter (Paris Bar)



Carsten and Joanna (Pane e Vino)

Club Toast, 2000, light box, aluminium, Ilfochrome translucent, acrylic glass, 70 x 152 cm and DVD-Videostills (8) from *You are what you is*

Handmade

2000

...Markowitsch draws on a series of videos that he made while travelling in Las Palmas, Peking, Moscow, Lucerne and Berlin. The short takes show the manual work of fish and meat mongers at market. The camera focuses exclusively on the hands of these tradespeople in action. The animal products—pig's ears, fish, beef, etc.—are chopped up, filleted and dressed with great dexterity.

Markowitsch shows these videos in combination with photographs from bonsai and ikebana publications. His installative ensembles underscore the analogies between the two distinct subject matters. They both involve civilised nature, plants and animals processed by the human hand: bred, trimmed, cultivated to satisfy aesthetic or mercantilist criteria. The artist proceeds analogously in his presentation of these motifs: the photographs behind Plexiglas and usually 'expensively' framed, and the videos aired on standard TV sets have been domesticated and pruned to obviously middle-class specifications...

...So much for the conceptual setting of the installations, which is also reflected to a certain extent in the publication *Handmade*. But now *hasard* comes into play. When Markowitsch was discussing his project *Handmade* with publishers Flurina and Gianni Paravicini, they told him about the Italian dandy, journalist and rake, Curzio Malaparte. Shortly afterwards, they gave the artist the first German pocketbook editions of two stories by Malaparte, *Blut* (Blood) and *Haut* (Skin). Markowitsch had tasted blood; he began to immerse himself in Malaparte's universe..."

Christoph Doswald
from: *Par Hasard* in: *Handmade*

> Christoph Doswald:
Par Hasard in *HANDMADE*,
published by
Edizioni Periferia, Luzern/ Poschiavo, 2000

> Christoph Doswald:
Sabotage-Fotos in *CLOSE UP*,
published by
Andreas Baur und Stephan Berg, 2000
modo verlag freiburg in breisgau,
ISBN 3-922675-37-9

> Eugen Blume:
"Narziss hat das Kino erfunden" in:
MUSEUMSJOURNAL, Berlin, Juli 2000

Handmade, 2000

Ikebana 05, 06, 2000, RC Print,
acrylic glass, wood, 181 x 202 cm each;
Leuchten (Lamps) 02, Light-boxes,
Ilfochrome translucent, acrylic glass,
aluminium, 182 x 112 x 11 cm;
Blut (Blood), Haut (skin) carpet,
inkjet, 6,50 x 3,50 m;
3 DVDs (Handmade)
3 monitors, , loop.

More informations:

>[Handmade.pdf](#)
>[Text Archice](#)> [Hasard_Doswald.pdf/doc](#)



Handmade, 2000, *Close up*, Kunstverein Freiburg, 2000



Handmade, 2000, Nationalgalerie im Hamburger Bahnhof, Berlin - *Werk. Raum1*, 2000

(Photo: Jörg von Bruchhausen, Berlin)



Videostills from *Handmade*, DVD, 1998/1999 (1 to 4 minutes Loops)



Ikebana 06, 2000 (RC print, acrylic glass, wood, 181 x 202 cm)

Home is where the heart is

1999

Mary: *Oh great! Now I can go home!*

Buddy Jones: *Home is where the heart is.*

Mary: *On the bus.*

Frank Zappa: *Wet T-Shirt Nite (Joe's Garage)*

A city settles down. With new and renovated facades Berlin slowly leaves behind its image of the big building site. The realtors advertise with mottoes like "Living in Berlin's cultural centre", "Loft Living", "New Berlin" or "The high quality of residing and the art of living".

The installation *Home is where the heart is* reflects the "second phase" of building in Berlin, where the interest turns to the inside of the Houses. The video shows in districts like Kreuzberg, Mitte and Prenzlauer Berg a long walk through rooms apartments, lofts, developed attic stores, more or less successful attempts to plan "Heimat" in new and old houses.

3 monitors, 3 DVDs, each 45 min.;

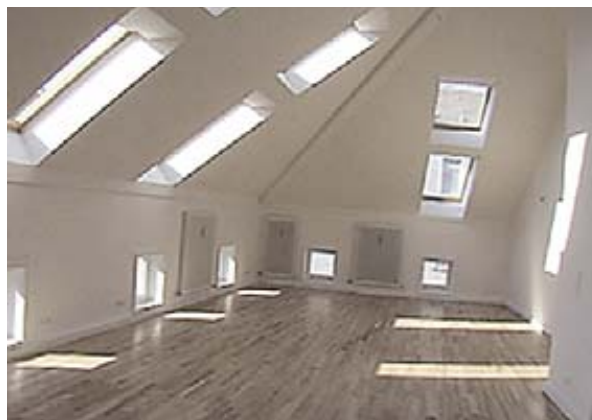
object: old berlin wood floor, paint (Berlin ochs-blood), 458 x 247 x 61 cm;

Schaschlik lights, Akari-lamps, 3m height;

Bonsai 01, RC Print, acrylic glass, wood, 181 x 201 cm.

table element design:

Philipp von Matt, Architect, Berlin



Home is where the heart is, 1999. Videostills



Schaschlik lights, 1999 Installation view, Galerie EIGEN + ART Berlin, 1999



Home is where the heart is, 1999 (mixed media) Installationview, Galerie EIGEN + ART Berlin, 1999

(Photo: Uwe Walter)



Bonsai 01, 1998 (RC print, acrylic glass, wood, 181 x 201 cm)



HANDMADE (Home is where the heart is with Kastanienallee 1 & 2 and Lights) Installationview, Hamburger Bahnhof *Werk Raum 1*, 2000 (Photo: Jörg von Bruchhausen, Berlin)

PUBLICATIONS:

FINGER IM BUCH
Rémy Markowitsch
with contributions by

Martin Schwander
Justin Hoffmann
Edith Jud
Maria Vogel
Friedrich Kittler

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Rémy Markowitsch
with an essay by
Christoph Doswald

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Italian, Spanish, Russian, Chinese,
Japanese and Romansh
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BIBLIOTHERAPY
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