



**Rémy Markowitsch. *No Simple Way Out***  
**18 September 2022 – 26 February 2023**  
Maschinenhaus M2

Curator: Kathrin Becker

With a time- and research-based artistic approach, Rémy Markowitsch (\* 1957 in Zurich, lives in Berlin and Lucerne) focuses on cultural phenomena and historical as well as political topics. After initially working as a journalist and photographer, Markowitsch began to explore the technical and visual qualities of photography in an artistic process in the early 1990s. The processes of stripping away and illuminating—the visualization of hidden narratives, (material) conditions, and networks of relationships—are defining characteristics of his artistic working method.

At the KINDL, a representative selection of objects and photographs as well as text and video installations ranging from the 1990s to the present will be shown for the first time across 400 square metres. Based on extensive research, Markowitsch connects cultural-historical topics to current social, economic, and political discourses. Books are both a source and a cultural repository for his works. They accompany visitors as an “imaginary library” throughout the exhibition. *No Simple Way Out* deals with animals and people.

A poster will be produced for the exhibition in a limited edition of 250, 25 of which will be signed.

Supported by Pro Helvetia

Part of Berlin Art Week 2022

Selected solo exhibitions: GSK Contemporary, Royal Academy of Arts, London (2008); Coninx Museum Zurich (2005); Kunsthalle Nuremberg (2005); Museum zu Allerheiligen / Kunstverein Schaffhausen (2004); Kirchner Museum Davos (2004); Kunstmuseum Luzern (2003 and 1996); Villa Merkel, Galerien der Stadt Esslingen am Neckar (2001)

Selected group exhibitions: Guggenheim Museum Bilbao (2022); Aargauer Kunsthau (2021, 2018); Kunstmuseum Wolfsburg (2021, 2019, 2016); Museum Folkwang, Essen (2019); Museum für Völkerkunde Hamburg (2013); KAI 10 | Raum für Kunst, Düsseldorf (2010); PS1 NY (2006); Fotomuseum Winterthur (2006); Kunstmuseum Luzern (2006); Palais de Tokyo, Paris (2004); Liverpool Biennial (2002)

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