

Rémy Markowitsch

**No Simple
Way Out**

**18.9.22 –
26.2.23**

Curator: Kathrin Becker

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With a time- and research-based artistic approach, Rémy Markowitsch 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 the early 1990s. The processes of revelation and illumination—making visible hidden narratives, (material) states, and networks of relationships—are defining characteristics of his working method. Based on extensive research, Markowitsch connects cultural-historical topics to current social, economic, and political discourses.

The KINDL is presenting objects, sculptures, and photographs as well as text, audio, and video installations from projects ranging from the 1990s to the present which deal with animals and people. The specific juxtapositions in the exhibition space create a dense network of references and cross-references that connect individual groups of works into thematic clusters and at the same time allow visitors to re-read Markowitsch's works.

The artist's works revolve around the thematic complex of the book, which for him functions both as a source and as a cultural repository. Like in an “imaginary library”, books form meandering paths through the exhibition *No Simple Way Out*. For example, insights and themes from readings of Gustave Flaubert (*La Légende de Saint Julien l'Hospitalier* and *Madame Bovary*) as well as books by Avital Ronell (*Crack Wars: Literature, Addiction, Mania*) and Barbara Vinken (*Flaubert: Durchkreuzte Moderne*) influenced the artistic projects *Chapeau Crapaud!* and *Emma's Gift* during their development. Sven Lindqvist's *Exterminate All the Brutes* and Johannes Fabian's *Out of Our Minds: Reason and Madness in the Exploration of Central Africa* as well as Christina von Braun's *Der Einbruch der Wohnstube in die Fremde* are some of the material that fed into Markowitsch's artistic project *On Travel*.

In addition, there are opportunities for individual journeys back in time, which can mean both recurring encounters with books and new readings of literary narratives—such as in Claude Lévi-Strauss' 1955 publication *Tristes Tropiques* and the pictures of the indigenous Kadiwéu and

Mundé peoples in Mato Grosso, Brazil, from which Markowitsch developed the series *On Travel: «Tristes Tropiques»* (2004); or in the video installation *Bibliotherapy meets Robinson Crusoe* (2002), in which Daniel Defoe's novel is extended to almost twelve hours in a performative act of reading aloud and poses the question of how healing or harmful literature can be.

Markowitsch's method of revelation and illumination creates an immediate urgency for defining themes and an opening to recent discourses. The works provide insights into tragic events that took place during the upheavals and crises of the 20th century, and in particular shaped the fates of individuals, such as in the video work *you're not alone* (2004) on Ernst Ludwig Kirchner and his life between delirium and exile, or in the series *Nudnik: Forgetting Josef Ganz* (2016), which deals with the forgotten Jewish automobile designer. Parallels can be seen in the biographies of these two figures: their escape to Switzerland from the Nazis and their prohibition from working, which applied both to the artist and to the outcast inventor of the Maikäfer.

In the video work *Doba & Lotte* (2022), Markowitsch deepens his engagement with fateful events on a personal level by tracing a piece of his own family history between Vitebsk and Lucerne. *Doba & Lotte* will premiere in the exhibition at the KINDL, as well as other works developed specifically for the exhibition (*Mato Grosso, Berliner Luft, No Simple Way Out*) or updated (*you're not alone, 2004 / 2022*).

The title of the exhibition *No Simple Way Out* can be related not only to the structure of the exhibition, which repeatedly puts obstacles in the way of visitors with works that block the way through it. The title also alludes to the constant resonance of being beside oneself, a specific mood in Rémy Markowitsch's work.

Kathrin Becker

From the Photo Archive
of Josef Ganz (2016)
Psychomotor (2016)
Entwurf für ein Josef Ganz
Denkmal [1:2.15] (2016)
The International Jew (2007)
Mato Grosso (2022)
you're not alone (2004)
Doba & Lotte (2022)

Scattered across the exhibition space, various works form a group of biographical revelations. The four historical figures Josef Ganz, Ernst Ludwig Kirchner, as well as Doba and her daughter Lotte share the fate of immigration or flight in and around the World Wars of the 20th century. Hidden narratives, historical connections, and networks of relationships become visible in Markowitsch's revelations. These come to the surface through assemblages of photographs, videos, archives, installations, and sculptures. The point of departure for the exploration of these figures is photographs from their lives, which the artist finds in archives. These are integrated, in some cases transferred to video, and thus woven into a narrative.

The work *Nudnik: Forgetting Josef Ganz* about the life of the Jewish engineer, journalist, and inventor is a complex and concentrated revelation of this kind. Markowitsch's installation, consisting of materials from *Josef Ganz Archive* (video), *Psychomotor*, and the sculpture *Entwurf für ein Josef Ganz Denkmal [1:2.15]*, explores Ganz's life and achievements as well as the obstacles and setbacks he experienced during the Nazi era.

4 Before World War II, Ganz was editor-in-chief of the magazine *Motor-Kritik* and worked for the German automobile industry. The high point of his career was his design for a Volkswagen. Celebrated as a pioneer of compact car design, including models such as the Maikäfer and the Standard Superior, his career was deliberately undermined by the Nazis beginning in 1933.

After being arrested by the Gestapo and imprisoned in Berlin's Moabit district, as well as being banned from writing, Ganz saw no choice but to flee to Switzerland via Liechtenstein. After being deported by the Swiss authorities after the war, he ultimately went into exile in Australia. Heinrich Nordhoff, managing director of VW, tried to publicly acknowledge Ganz's contributions to Volkswagen's success. Josef Ganz died in Australia in 1967 without having received the Order of Merit from the German embassy.

The shape of *Entwurf für ein Josef Ganz Denkmal* refers to Nordhoff's grave, and the geographic location of Australia is marked with the Order of Merit. The goose with the twisted neck alludes to a passage from a letter: a colleague who had fled feared that the "cackling goose" could have its neck twisted and advised Ganz's Swiss lawyer Fuchs (engl. "fox") to take over his client's patents.

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." (Rémy Markowitsch)

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 pho-

5 to 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).

The video work *you're not alone* revolves around Ernst Ludwig Kirchner's years in the Wildbodenhaus, the artist's last home and workplace in Davos, Switzerland. Markowitsch focused his attention on Kirchner's life, which was marked by an addiction to the morphine-containing drug Eukodal beginning in 1932.

The video soundtrack features David Bowie's song *Rock 'n' Roll Suicide* (1972). According to the musician, the song is a reference to the author of *Les Paradis Artificiels* (1860), Charles Baudelaire. A quotation from the final refrain, "you're not alone", forms the title of the video work. In addition to the music, the work features photographs by Kirchner from his time in Davos, which show the artist and his partner Erna Schilling in exile after his artworks were defamed by the Nazis as 'degenerate'. Subsequently, Kirchner left behind his life in Germany and became addicted to morphine again in Switzerland. Recent ballistic studies have cast doubt on his apparent suicide by firearm in 1938. In the credits of the work, Markowitsch places other "not alones" alongside the famous Expressionist, which underpin Bowie's statement of not being alone: a large number of artists, writers, and musicians whose lives and works were lastingly impacted by drugs, "and who, like Kirchner, were seldom alone in their search for ecstasy or peace." (Roland Scotti)

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

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ÄsopScans (1995) Nach der Natur (1992) Wicked Cricket (2016) Schwinger (2016)

Animals and nature not only stand out as subjects in Rémy Markowitsch's works, but also always spur us to examine their exploitation by humans. In *ÄsopScans*, the insides of specimens of in some cases extinct animals are photographed with scanners like those used at airports. The colour indicates what substances the subject is made of: organic matter is shown in orange, inorganic matter in blue (or black at high densities), and mixed materials in green. The *ÄsopScans* thus focus on something other than the external appearances of monkeys or wolves. The animals have wires drawn through them, shown in black, which point to their preservation as exhibited specimens in a museum of natural history. These works emerged from a collaboration between the artist and the Natural History Museum in Mainz, which adopted the "Aesop technique" of illumination and thus no longer had to destroy fragile old specimens in hope of finding original organic material.

Beginning in 1991 with pictures of plants in the series *Nach der Natur*, Markowitsch has examined the use of photographs in books and their forms of depiction using illuminated book pages. Similar to radiological procedures, the subject is penetrated, illuminated, and overlaid with another image. The focus is on the materiality of the photographic reproductions, and specific points are highlighted. Also, the depiction no longer remains focused on a single image, and instead requires simultaneous viewing.

Nach der Natur [T1 – T3] depicts human-optimised animals such as cows, pigs, and rabbits. These ideal animal depictions come from Swiss and German studbooks. The illuminated double images are enlarged to 1:1 scale and create, as Urs Stahel aptly writes, "a tension in the ambivalence of dignified portrait and mechanistic illumination . . . that offers a glimpse of the techno-nature orgy of the future."

Emma's Gift (2011)
liquides noirs (2011)
Chapeau Crapaud! (La
Légende de Saint Julien
l'Hospitalier) (2014)
Liver (2004)
You are not alone Vol.7
(2022)
Flaubert's Frog (2011)
La Source (2014)

In addition to the illumination process, another theme that runs through the exhibition is taking written texts literally, for example from books by the French writer Gustave Flaubert. The Flaubert complex consists of the works *Emma's Gift*, *liquides noirs*, and the sculptures, objects, and ink drawings of *Chapeau Crapaud!* In *liquides noirs*, (English: black liquids), Markowitsch has isolated and enlarged a glossy black excerpt from the author's manuscript for *Madame Bovary*. The title refers to the poison arsenic, which the bankrupt heroine of the novel, Emma Bovary, steals out of desperation from the village pharmacist, Monsieur Homais, and which drips out of the corner of her mouth after her death. A cycle of liquid is set in motion, from the lettering of *liquides noirs* to the sculpture *Emma's Gift*. From Emma's mouth, the black liquid flows back into the mouth of her creator, where it turns back into ink for writing. Flaubert is identical to Emma: the work deals with becoming one with the subject of one's writing: "Madame Bovary, c'est moi" ("Madame Bovary is me").

For the photographs in the *Wicked Cricket* series, which show Chinese fighting crickets in Petri dishes enlarged many times over, Markowitsch once again used the pages of a book for his illuminations. The pictures are taken from Huo Guang Han's scholarly work on *Selection, education and combat: 60 years of experience with combat crickets* (1999), superimposing two individual crickets to form a pair. The way the insects are arranged on top of each other at first suggests a mating act. Crickets have been kept in China and Japan as well as in Europe for centuries. Particularly strong specimens are kept for competitive sport, especially in China. Unlike brutal, illegal dog fights, the loser does not die, but is released back into nature. The assertive cricket male, on the other hand, chirps loudly and extensively after his victory. This animal proxy fight finds its human counterpart in the *Schwinger* works.

In real Petri dishes, lying on assembled vases in the transient light, two wrestlers are tightly entwined. In Swiss German, the word *Schwinger* refers to athletes who practice a type of wrestling. In this Swiss sport, the opponents grab each other's belts with their right hand and their pant leg with their left in order to throw themselves to the ground with as much force as possible. For minutes the fighters get very close, which contrasts with a heteronormative idea of masculinity: "But even today the wrestling kings represent an ideal of masculinity, and are part of the folkloric, national sense of identity." (Nadine Olonetzky, *Glückliche Zeiten*, 2016) In *Schwinger*, by contrast, the figures are free of combat uniforms and are sculpted nude in pink soapstone as miniatures.

Sources and Literature

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As a cooperatively produced, auditory extension, the song “Madame Bovary, c’est moi”, which was created for *Emma’s Gift* by the band Hillbilly Moon Explosion, is audible here and is available as a free download in two versions. The song features the singer Emanuela Hutter with lyrics by the French Flaubert expert Yvan Leclerc. The musician Emanuela Hutter lends her face to the marble portrait of Emma.

Flaubert’s *Madame Bovary*, a key work in the Western literary canon, was censored when it was first published in France in 1856, since the title character idealised adultery and thus violated norms of common decency. The carriage plays a memorable role twice in the novel: Emma rides in the carriage with her lover with the curtains closed (a scandalous act), and the pharmacist Homais uses the dangerous ride of a drunken carriage driver to advocate for a strict alcohol tax—controlled by him, the pharmacist—and thus engage in politics. Flaubert was the first to formulate the idea of alcohol protectionism in literature. The coachman’s ride forms the central starting point of the video work *Homais*. In the video, a modern-day horror figure wearing Ray-Ban glasses and a Ku Klux Klan-style cap advocates for Homais’s ideas about controlling alcohol in French, German, and English. The monologue of the video loop is accompanied by various carriage noises from film versions of *Madame Bovary*.

In *Liver*, from a distanced, even voyeuristic perspective we see staggering, drunk people in Liverpool, a scene that seems all too familiar. The approximately 3000 green Bordeaux bottles in *You are not alone Vol. 7* almost act as a frame for these works, which, depending on the lighting, cast a green glow into the room.

From addictive substances—such as alcohol, morphine, and cigarettes—and consumption, in *Chapeau Crapaud!* viewers once again return to a literary material that combines war, the veneration of saints, and cosmic slaughter. In the works that deal with Saint Julian, Markowitsch translates “linguistic images” from Flaubert’s *Legend of Saint Julian the Hospitaller* (1877)—the second of the *Three Tales* (*Trois Contes*)—into sculptures (like the toad), ink drawings, and objects. They deal with the type of the fundamentalist saint. Martial violence and religion are linked in the character of the little boy Julian, who, as the readers learn, combines two fates that are determined by his parents: his mother wants her son to be a saint, and his father invests in the royal successor and trains him in the arts of hunting and war. His parents’ expectations are linked with prophecies, both of which come true according to the idea of the religious legend: Julian becomes a murderer and a saint

over the course of the story. His first victim, a mouse, is followed by animals in the forest, which he kills in an excessive manner. His heaviest victim, a black stag, curses Julian into murdering his parents. After killing his parents by mistake in a fit of blind jealousy, he comes to grips with himself; he becomes a penitent and beggar and goes through the world in eternal guilt. Finally, at a river, Flaubert has the penitent strip off his last shirt to warm a freezing leper, before the two ascend to heaven as saints in “an abundance of bliss”. With the supposed revelation of his source, Flaubert ends the chilling tale of Julian: “And this is the story of Saint Julian the Hospitaller, as it is given on the stained-glass window of a church in my birthplace.” This play with authorship—withdrawing as an author by citing a legend of a saint as the source—is evident in Markowitsch’s *La Source*, as well as in the blurred photograph of the legend on a church window in Rouen Cathedral. The toad (French: crapaud) in the form of an inkwell bronze titled *Flaubert’s Frog* refers to two casts that Flaubert commissioned for himself and his friend Maxime Du Camp. In accordance with the drama of the text, Markowitsch’s sculpture splashed the story of Saint Julian with red ink—like blood—as an “author animal” on paper (*Chapeau Crapaud!*).

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Barley (2004) On Travel: «Tristes Tropiques» (2004) iWe (2006) Bibliotherapy meets Robinson Crusoe (2002)

The hut in *Barley* and the photographs *On Travel: «Tristes Tropiques»* are part of the book travel project *On Travel*. In the exhibition and book project of the same title, Markowitzsch combines the technique of illumination with reading excerpts from literary and scholarly publications and often adds an auditory level to the multilayered visual references. The collection of excerpts entitled *On Travel*, which can be heard in the hut in *Barley*, revolves around Western stereotypical knowledge of the “exotic other”, which was brought to Europe from Latin America and Africa in the colonial era by traveling researchers. The work examines the behaviour of the white man, which is perceived by the indigenous population as heavily intoxicated, and his path into the “heart of darkness” (Joseph Conrad).

The “modernist primal hut” in *Barley* was created in collaboration with the Berlin-based architect Philipp von Matt as a kind of literal quotation from Nigel Barley’s *Adventures in a Mud Hut: An Innocent Anthropologist Abroad* (1985). Barley recounts his anthropological field work in Cameroon with the Dowayo people.

In *iWe*, visitors encounter a frightening figure, which is modelled after a figure made by the Nicobarese people. After the group of islands they inhabited in the East Indian Ocean was colonised primarily by the British in the 18th century, the “English” (probably referring to Western Europeans) became known for certain physiognomic qualities: wide-open eyes, bad teeth, and a pale complexion. This appearance was influenced by the unaccustomed living conditions in the tropics. In the case of the Nicobarese, this was

exaggerated in their horror figures and portrayed as strikingly as possible in order to protect the population from slave hunters. Both *Barley* and *iWe* are precise caricatures of the “foreigner” from the point of view of the colonised, meaning of “white people”. On the other hand, according to Fritz Kramer in *Verkehrte Welten: Zur imaginären Ethnographie des 19. Jahrhunderts*, European art was incapable of “depicting people of other races and cultures”.

In *Barley*, the white field researcher is defined by the rectangular (rather than round) shape of his hut and the lack of spikes on the roof, which are meant to protect the occupants against sorcery, as visitors can read inside the hut. Instead of the ineffective spikes, the Dowayo placed an empty beer bottle on the top of the roof. The old Kindl beer bottle in *Barley* in Neukölln was likely walled up in an empty space in the brewery building in the 1970s and was rediscovered during the renovation. It recalls the history of the Kindl brewery: designated as a model company by the Nazis in 1937, the brewery employed forced laborers and prisoners of war towards the end of the war in order to continue production.

The white conquerors and scientists of the 19th century often only survived their time in Africa and encounters with the culturally foreign by consuming drugs, medicine, and alcohol (Johannes Fabian). In the *On Travel* reading, quotations from *Im Tropenfieber: Wissenschaft und Wahn in der Erforschung Zentralafrikas* und *Durch das Herz der Finsternis: Ein Afrika-Reisender auf den Spuren des europäischen Völkermords* reveal the dark sides of European history. The iconic travelogue *Tristes Tropiques* by the French ethnologist and sociologist Claude Lévi-Strauss, in which his wife, the philosopher, ethnologist, anthropologist, and family sociologist Dina Dreyfus was also significantly involved, is the source of the X-rayed book pages. The illustrated photographs of the now extinct indigenous tribes of the Kadiwéu and Mundé, who at that time still lived in Mato Grosso, tell a dream-like tale of a time when this area still consisted of rainforest. Due to deforestation, 40 to 60 percent of all species living there are now endangered.

In the over eleven-hour video work *Bibliotherapy meets Robinson Crusoe*, which is projected onto the hut in *Barley*, 130 islanders from England, Ireland, and Scotland read Daniel Defoe’s *Robinson Crusoe*. As a well-known adventure tale, the novel has not only become deeply rooted in British society, but also—like the Bible—is part of the canon of books that have been translated into almost every language. The novel has thus become part of the collective literary memory of people on all continents and has been

adapted in a variety of media. However, *Robinson Crusoe* is also a racist novel, because Defoe's title character reflects the colonial history of the kingdom by investing in slaves as a businessman and enforcing his world view, which is shaped by Western culture and Christian religion, in a missionary manner. "Some popish Prayer-books" and the Bible are the essential tools with which Defoe equips the stranded traveller on the island, notes literary scholar Alberto Manguel.

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The Casebooks Calf (2017) „...hast du meine Alpen gesehen?“ (2013) Schadenfreude (2009) Abraham (2009) Black Swan. Twelve For One (2009)

The Casebooks Calf was developed for an exhibition project with Oxford University's Casebook Project. The calf covered with calfskin has the reproduced spines of casebooks by the astrologers Simon Forman and Richard Napier running around its body as a banderole. Elias Ashmole's 64-volume casebook compendium, part of the Bodleian Library in Oxford, was bound in calfskin. Ashmole was a wealthy collector, astrologer, and benefactor of the first public museum in Europe, the Ashmolean Collection in Oxford.

Selected excerpts from the casebooks for *The Casebooks Calf* reading by the speaking calf are notes on "female patients" and their sensitivities, which include an early form of "hysteria" that was primarily attributed to women. Forman's and Napier's "treatments" using 17th-century medical astrology were controversial and were the subject of much debate among theologians and philosophers, among others. However, their treatments were very popular with their clientele: diagnoses were made by creating horoscopes and interpreting constellations, in a form of superstitious medicine. The calf in Markowitsch's work is also a reference to Nicolas Poussin's *The Adoration of the Golden Calf* (1633–1634), thus making the idea of monotheism part of the chain of associations. Monotheistic belief, which the philosopher Peter Sloterdijk recognises as community-building, is associated in its early forms with extreme excesses of violence: in the story of Sinai in the *Book of Exodus*, for example, Moses commands the Levi-

tes to slaughter all those who worship the foreign idol in the form of a golden calf. 16

The title of the work „...*hast du meine Alpen gesehen?*“ (part of the extensive *ALP project*) comes from Samson Raphael Hirsch (1808–1888), the founder of neo-Orthodox Judaism: “When I stand before God, the Eternal One will ask me: Have you seen my Alps?” Considering the Rabbi’s great love for the Alps and the popularity of the saying, it is not surprising that Jewish families, such as those of Doba and Lotte, emigrated to Switzerland. However, due to anti-Semitic initiatives and Aryanisation laws in the early 20th century, it became increasingly difficult for Jews to live in the mountains. The stag (Hirsch in German, like the rabbi’s last name), which also has Christian connotations, stands for a wide variety of mythologies and religions. Dressed in greasy lederhosen with floral embroidery, the stag is often an expression of alleged harmless kitsch that is popular in many places with an offbeat note: as a fashionable, fetishistic “must-have” far beyond Bavaria’s beer festivals, it stands for a masculinity associated with mountaineering as well as nationalism and militarism.

Schadenfreude and *Abraham* resulted from the 1962 auction catalogue for Galerie Fischer in Lucerne, which the artist found in an antiquarian bookshop in Berlin. During World War II, the gallerist Theodor Fischer was not only a central figure in the trade in Nazi-looted art in Switzerland; he also sold so-called degenerate modernist works in 1939. Ironically, 23 years later, a collection of works by the Hungarian-Austrian painter of Jewish descent Isidor Kaufmann (1853–1921) is listed in the auction catalogue along with Dutch paintings. On his travels through Eastern Europe, Kaufmann devoted himself to genre painting with depictions primarily of Jewish, often Hasidic themes. The illustrations in the auction catalogue all have blotches, which were likely caused by water damage and mould on the paper. The back of the book, which is the basis for the work of *Abraham*, seems to have suffered the most damage from the water. Cracks and blotches as well as a frayed hole run through the work, as does the inscription “Abraham”, which is visible on the reproduction of a book page in Markowitsch’s work near the centre of the picture between loose scraps of paper and tattered catalogue pages beneath them. This is part of the caption to plate 58, which shows a naval battle scene by the Dutch painter Abraham Storck (1635 to around 1710).

The installation *Black Swan: Twelve For One* consists of twelve common plastic models of lambs, which Markowitsch had a taxidermist cover with the fur of a (second-

hand) Persian coat to create a “lifelike” model with artificial eyes and hooves. The number is not random: exactly twelve lambs are needed to produce a Persian coat. The soft fur is stripped from the lambs and processed up to several days after its birth, a process of unimaginable absurdity and cruelty. According to Nassim Nicholas Taleb, the term “black swan” describes a totally unexpected, unpredictable, and rare event that falls outside our ordinary expectations. It comes from the fact that Europeans were only familiar with white swans in their homelands. The artist addresses the complex between nature versus culture or nature versus economic purpose by “returning” the animals shown here to something closer to their natural state. 17

Sources and Literature

- Peter Fischer, *Schweizer Skulptur seit 1945*, cat. Aargauer Kunsthaus, Cologne: Snoeck, 2021.
Hanno Loewy, *Hast du meine Alpen gesehen? Eine jüdische Beziehungsgeschichte*, Bucher Verlag Hohenems-Wien, 2009.
Peter Sloterdijk, *Im Schatten des Sinai: Fußnote über Ursprünge und Wandlungen totaler Mitgliedschaft*, Berlin: Suhrkamp, 2013.
Barbara Howard Traister, *The Notorious Astrological Physician of London: Works and Days of Simon Forman*, Chicago/London: University of Chicago Press, 2001.
Nassim Nicholas Taleb, *The Black Swan: The Impact of the Highly Improbable*, London: Penguin, 2008.
Paolo Bianchi in conversation with Dorothea Strauss, “Alphabet des Staunens: Über das Sammeln und Staunen am Beispiel der Kunstsammlung der Mobiliar”, in: *Kunstforum International* no. 259, March/April 2019.
Kathrin Becker, “Schadenfreude”, 2009, markowitsch.org.
Isabel Fluri, “ALP”, 2013, markowitsch.org.

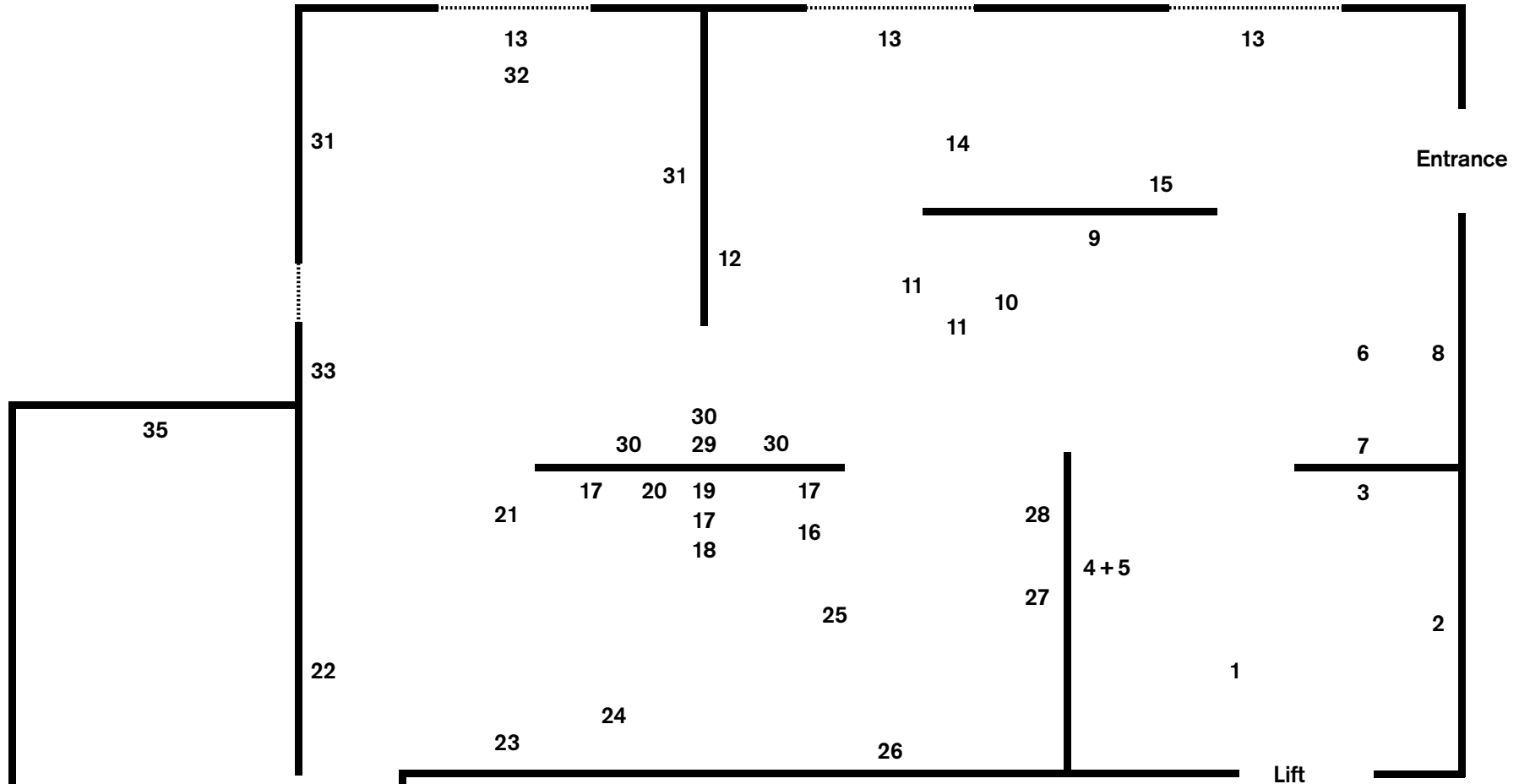
Reisegruppe (1995) No Simple Way Out (2022) Berliner Luft (2022)

The work *Reisegruppe*, which shows a group of people in the fog on ice floes (from the series *Voltaire & Co.*, 1994) was the result of too much printing ink, which caused the motif to bleed through to the back of the page in the book, giving it the appearance of a faded version of the printed illustration. Executed as a large-format analogue photograph, this points to a future state of the picture as a result of aging processes and light damage.

Voltaire's sayings such as the anti-religious, anti-clerical battle cry "Écrasez l'infâme!" ("Crush the infamous!") and "Il faut cultiver notre jardin" ("We must cultivate our garden")—the latter from his work *Candide*—have taken their place in the Mount Olympus of literary sayings. But the way the garden is cultivated is how it comes back: 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.

Sources and Literature

Rudolf Borchardt, *Der leidenschaftliche Gärtner* (1935), ed. Marie Luise Borchardt with Ernst Zinn and Ulrich Ott, Stuttgart: Ernst Klett Verlag, 1968.
Justin Hoffmann, "Erleuchten und Erblassen", in: *Rémy Markowitsch: Finger im Buch*, Ostfildern: Cantz 1996.
Gustave Flaubert, *Bouvard et Pécuchet (1881)*. *Der Werkkomplex*, Göttingen: Wallstein Verlag, 2017.



- 1 *Entwurf für ein Josef Ganz Denkmal* [1:2.15], 2016
- 2 *Psychomotor*, 2016
- 3 *From the Photo Archive of Josef Ganz*, 2016
- 4 *Mato Grosso*, 2022
- 5 *The International Jew*, 2007
- 6 *Schwinger*, 2016
- 7 *Wicked Cricket*, 2016

- 8 *On Travel 049*, 2004
- 9 *On Travel: «Tristes Tropiques»*, 2004
- 10 *Barley*, 2004
- 11 *Bibliotherapy meets Robinson Crusoe*, 2002
- 11 *The Readers Book*
- 12 *Liver*, 2004
- 13 *You are not alone Vol. 7*, 2022
- 14 *Emma's Gift*, 2011
- 15 *liquides noirs*, 2011
- 16 *Flaubert's Frog*, 2011
- 17 *Chapeau Crapaud! (La Légende de Saint Julien l'Hospitalier)*, 2014
- 18 *La Source*, 2014
- 19 *la source*, 2014
- 20 *Épater le Bourgeois!*, 2014

- 21 *The Casebooks Calf*, 2017
- 22 *Reisegruppe*, 1995
- 23 *Abraham*, 2009
- 24 *Black Swan. Twelve for One*, 2009
- 25 *„...hast du meine Alpen gesehen?“*, 2013
- 26 *Nach der Natur*, 1992
- 27 *ÄsopScans*, 1995
- 28 *Fleisch I*, 1995
- 29 *Berliner Luft*, 2022
- 30 *No Simple Way Out*, 2022
- 31 *Schadenfreude*, 2009
- 32 *you're not alone*, 2004
- 33 *iWe*, 2006
- 34 *We are Family (04)*, 2011
- 35 *Doba & Lotte*, 2022

Unless otherwise
noted: Courtesy
Rémy Markowitsch

- 1 *Entwurf für ein Josef Ganz Denkmal [1:2.15], 2016*
Taxidermy (Canadian wild goose), metal, paint, audio,
mechanism, wood
Taxidermy: Stephan Klaue, Berlin; Sculpture: Joost
van der Velden & team, Berlin; Electronics: Nickolas
Wolter, Berlin
- 2 *Psychomotor, 2016*
Baryta paper, museum glass, PVC, wood, iron,
25 pieces
- 3 *From the Photo Archive of Josef Ganz, 2016*
HD video; colour, sound, 26:43 min.
Analogue photography: Josef Ganz; Video produc-
tion: Sebastian Fischer, Leipzig; Digital photography:
Jörg von Bruchhausen, Berlin; Josef Ganz Maikäfer
film: Copyright German Federal Archive, Berlin
- 4 *Mato Grosso, 2022*
Digital print on wallpaper
- 5 *The International Jew, 2007*
Baryta paper, aluminium, museum glass, wood,
paint
- 6 *Schwinger, 2016*
Soapstone, Petri dish, ceramics, light, colour
- 7 *Wicked Cricket, 2016*
Series (selection); colour print, museum glass, alu-
minium, audio
- 8 *On Travel 049, 2004*
Colour print, acrylic glass, wood
- 9 *On Travel: «Tristes Tropiques», 2004*
Series (selection); colour print, glass, wood, alu-
minium
Copyright Claude Lévi-Strauss for the photographs
in: «Tristes Tropiques»; Editions Plon, Paris 1955 /
2004

Courtesy
Josef Ganz Archiv /
Paul Schilperoord,
Den Haag

*On Travel: «Tristes
Tropiques» 01, 2004*
Private collection,
Lucerne

- | | | | | |
|----|--|---|---|--|
| 10 | Barley, 2004
Installation, multiple parts. Wooden material, paint, beer bottle, book, chicken claws
Audio: <i>On Travel</i> , 1:44:52 hours
Architecture: In collaboration with Philipp von Matt, Berlin; Sound editing: Hanspeter Dommann, Lucerne | Federkiel Collection | Editing of the quotations: Dr Natalie Kaoukji, Cambridge; Speaker: Ben Posener, Berlin; Sculpture: Joost van der Velden & team, Berlin; Electronics: Nickolas Wolter, Berlin; Sound: Jens Müller, Berlin; Co-director for the recording: Joey Heymann, Berlin; Digital edits: Sebastian Fischer, Berlin; Project management: Franz Felber, Berlin | 25 |
| 11 | Bibliotherapy meets Robinson Crusoe, 2002
Installation, multiple parts. Video, book, plastic chairs
Video: 11:47:21 hours (with 130 readers)
<i>The Readers Book</i> (book, wooden base, acrylic glass cover) | Commissioned by Henry Moore Foundation, Contemporary Projects | 22 Reisegruppe, 1995
Colour print on wood, aluminium | Uwe Reddig |
| 12 | Liver, 2004
Mixed-media installation. Flatscreen, projection
Video: <i>Liver, 2004</i> , colour, sound, 26:43 min.
Video: <i>Homais, 2004</i> , colour, sound, 1:00 min. (loop)
Speakers: Joe Murray, Liverpool; Stefan Richter, Berlin; David Letellier, Berlin; Sound editing: Hanspeter Dommann, Lucerne | | 23 Abraham, 2009
Part of the series <i>Schadenfreude</i> ; colour print, acrylic glass, wood, aluminium | |
| 13 | You are not alone Vol. 7, 2022
Installation, three parts. Bordeaux red wine bottles | | 24 Black Swan. Twelve for One, 2009
Plastic, Persian lamb coat, glass; 12 pieces
Taxidermy: Stephan Klaue, Berlin | Schweizerische Mobiliar Genossenschaft Art Collection |
| 14 | Emma's Gift, 2011
Marble, paint, steel | Private collection, Berlin | 25 „...hast du meine Alpen gesehen?“, 2013
Plastic, horn, buckskin trousers, embroidered
Taxidermy: Stephan Klaue, Berlin | Schweizerische Mobiliar Genossenschaft Art Collection |
| 15 | liquides noirs, 2011
Plastic | | 26 Nach der Natur [T1, T2, T3], 1992
Colour print, acrylic glass, wood, iron | Federkiel Collection |
| 16 | Flaubert's Frog, 2011
Bronze (toad), pedestal (wood) | | 27 ÄsopScans, 1995
Series (selection); electrostatic print, aluminium | |
| 17 | Chapeau Crapaud! (La Légende de Saint Julien l'Hospitalier), 2014
Paper, ink, wood, glass | | 28 Fleisch I, 1995
Kodak photo CD transfer, display | |
| 18 | La Source, 2014
Glass, colour print (Duratrans), taxidermy (capercaille), light | | 29 Berliner Luft, 2022
Colour print on wallpaper
Photography: Jörg von Bruchhausen, Berlin | |
| 19 | la source, 2014
Neon | | 30 No Simple Way Out [02, 03], 2022
Colour print, museum glass, iron, wood

No Simple Way Out, 2022
Bronze, paint, glass
Sculpture: Joost van der Velden, Berlin | |
| 20 | Épater le Bourgeois!, 2014
Bronze, taxidermy | | 31 Schadenfreude, 2009
Series (selection); baryta paper, wood, museum glass | |
| 21 | The Casebooks Calf, 2017
Plastic, wood, calfskin, digital print, audio and mechanism, pedestal, colour | Supported by Wellcome Trust | 32 you're not alone, 2004 / 2022
HD video; b/w, sound, 7:57 min.
Video editing: Rémy Markowitsch und Davix (2004); Remaster: Sebastian Fischer (2022); Copyright | Thanks to Bowieart for the right to use <i>Rock 'n' Roll Suicide</i> |

33 *iWe*, 2006
Plastic, paint, light

Burger Collection,
Hong Kong

34 *We are Family (04)*, 2011
Baryta paper, wood, wax

35 *Doba & Lotte*, 2022
UHD video, colour, sound, 38:15 min.
Cast: Gina Markowitsch, Dresden; Assistant (script/
direction / acting): Joey Heymann, Berlin; Camera /
animation / postproduction: Stephan Wicki,
wickifilm.ch; Line producer: Sebastian Fischer, Leip-
zig; Translation: Catherine Schelbert, Hertenstein;
Costume design: Maya Roos, Berlin / Lucerne

Rémy Markowitsch (* 1957 in Zurich), lives in Berlin and
Lucerne.

Solo exhibitions (selection): GSK Contemporary, Royal
Academy of Arts, London (2008); Coninx-Museum Zurich
(2005); Kunsthalle Nuremberg (2005); Museum zu Allerhei-
ligen / Kunstverein Schaffhausen (2004); Kirchner Museum
Davos (2004); Kunstmuseum Luzern (2003 and 1996); Villa
Merkel, Galleries of the City of Esslingen am Neckar (2001).

Group exhibitions (selection): Guggenheim Museum Bilbao
(2022); Museum Folkwang, Essen (2019); Aargauer Kunst-
haus (2021, 2018); Kunstmuseum Wolfsburg (2021, 2019,
2016); Museum für Völkerkunde Hamburg (2013); KAI 10 |
Raum für Kunst, Düsseldorf (2011); PS1 NY (2006); Palais
de Tokyo, Paris (2004); Liverpool Biennial (2002).

18.9.22 – 26.2.23

Rémy Markowitsch. No Simple Way Out

Maschinenhaus M2

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Graphic design

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Edition

2nd

Supported by

schweizer kulturstiftung

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