

Rémy Markowitsch

# HANDMADE

**BONSAI / IKEBANA**

Home is where the heart is

an exhibition and publication project

## Handmade

2000

**Ikebana 05 & 06**, 2000, (RC print, Acrylglas, Holz, 181 x 202 cm);

**3 DVDs (Handmade)** 3 monitore (3x 4 Loops je 1-4 Min.)

**Blut und Haut** Carpet: (Inkjet, 6,50 x 3,50 m)

**Lights 02**, 182 x 112 x 11 cm

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

>see: Project \_1.pdf

>Textarchiv: > Hasard\_Doswald.pdf

...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: *Par Hasard* in HANDMADE

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

> See 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

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

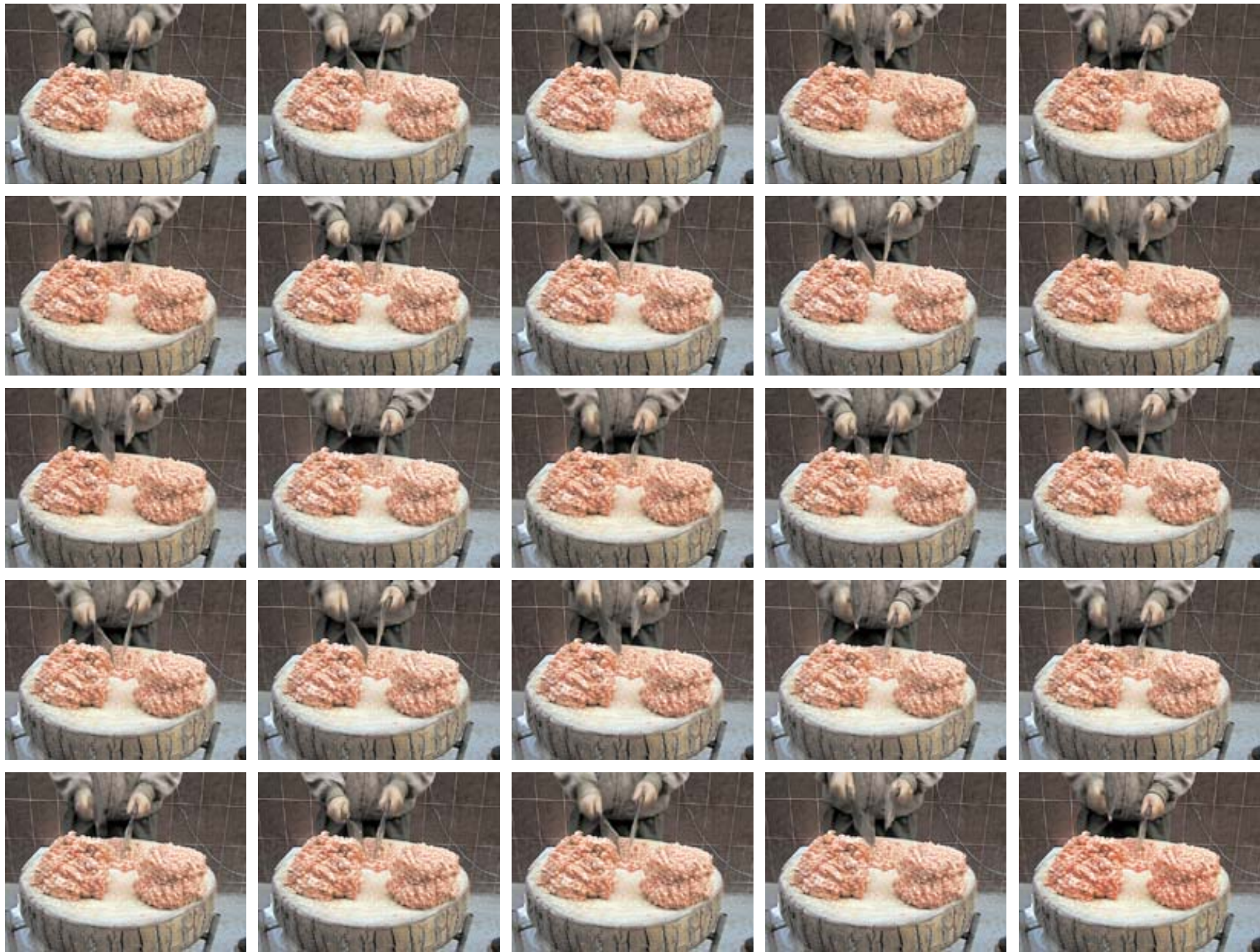


*Handmade*, 2000, *Close up*, Kunstverein Freiburg, 2000



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

Photo: Jörg von Bruchhausen



*Chopping meat*, Beijing, 1998, 1 min. Videostills from *Handmade*, DVD, (IHANDMADE Publication)



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

**BONSAI / IKEBANA**

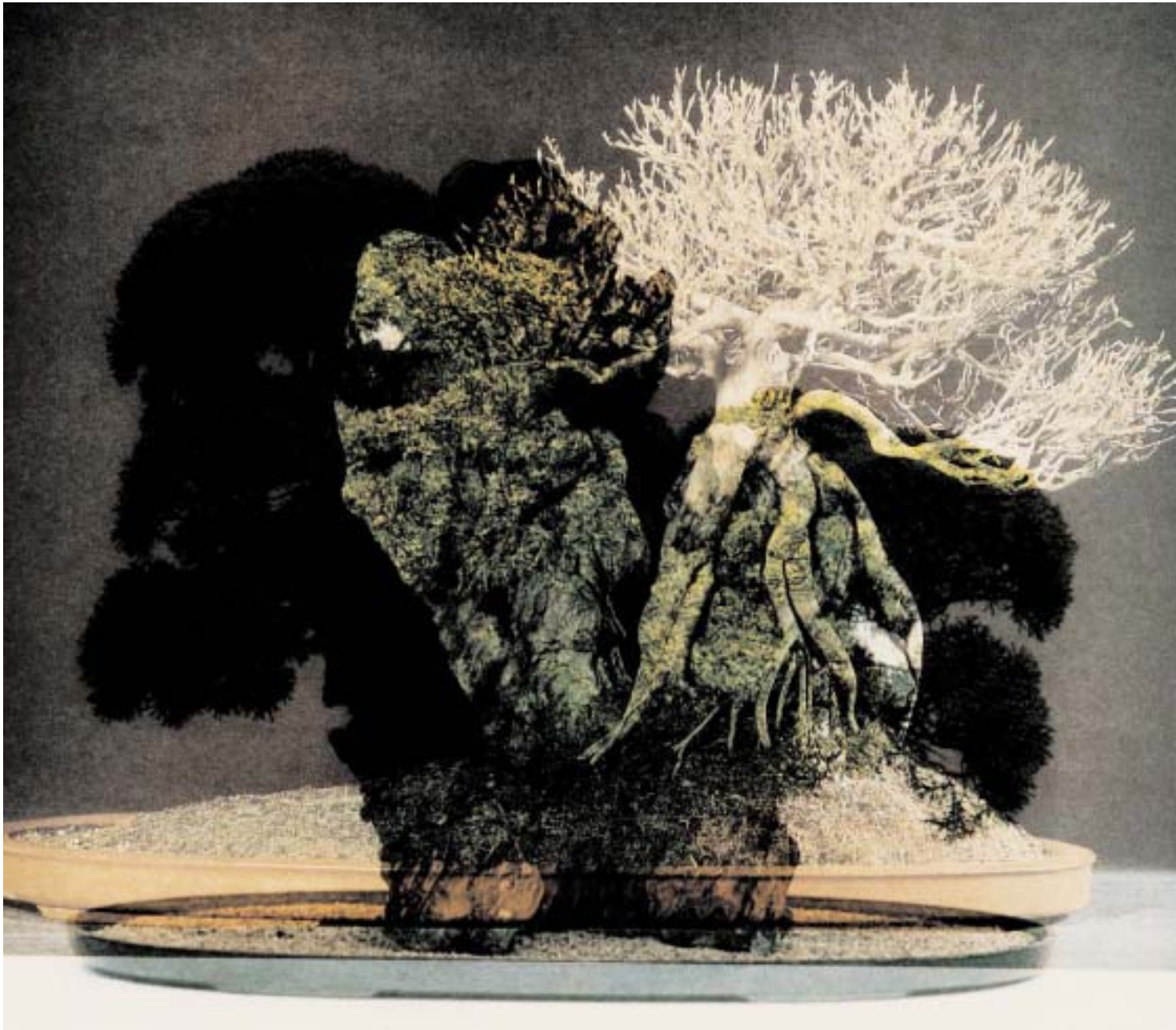


*Ikebana 06*, 2000 ( RC print, acrylic glass, wood, 181 x 202 cm)



*Bonsai 11*, 1999 (RC print, acrylic glass, wood, 180 x 355 cm)





*Bonsai 03*, 1998 (RC print, acrylic glass, wood, 181 x 201 cm)



*Ikebana 02*, 2000 (RC print, acrylic glass, wood, 212 x 151 cm)



*Ikebana 04*, 2000 (RC print, acrylic glass, wood, 212 x 181 cm)

## Home is where the heart is

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.

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

table element design:

Philipp von Matt, Architect, Berlin

**Schaschlik lights:** Akari-lamps, 3m height;

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



*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

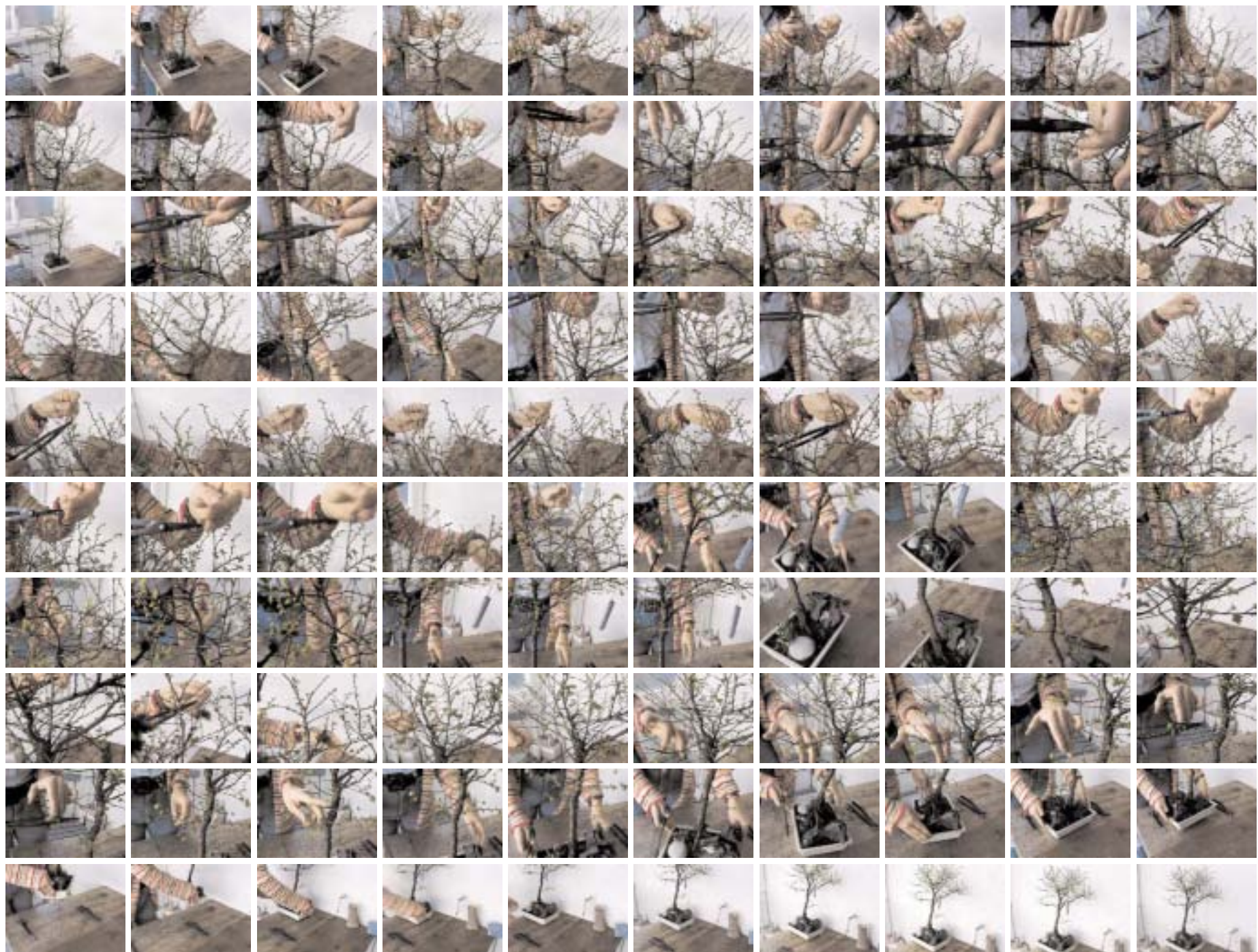


*Bonsai 01*, 1998 (RC print, acrylic glass, wood, 181 x 201 cm)



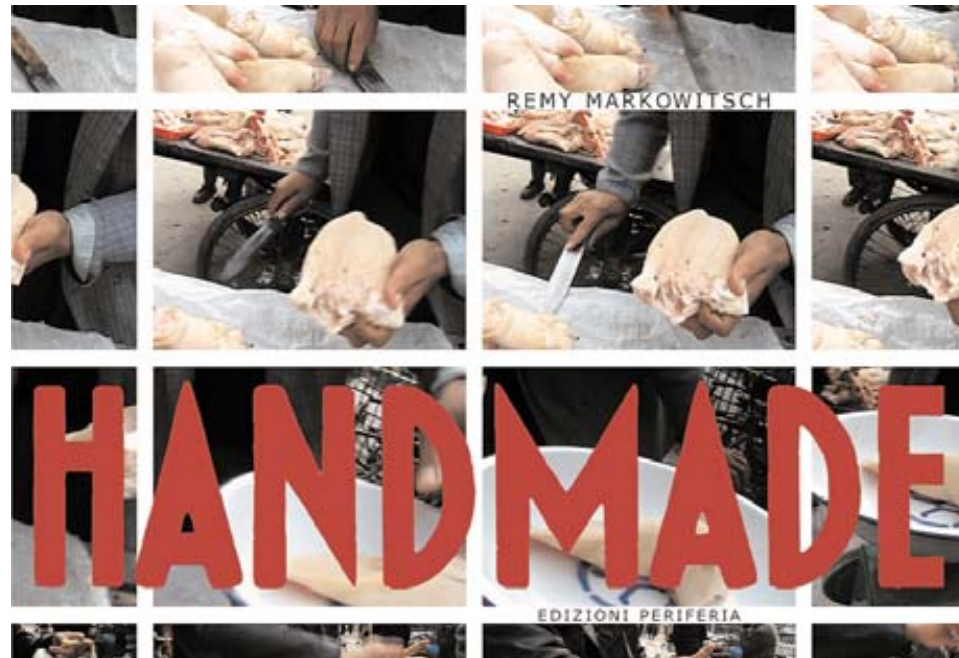
*HANDMADE (Home is where the heart is with Kastanienallee 1 & 2 and Lights) Hamburger Bahnhof Werk Raum 1, 2000*

Photo: Jörg von Bruchhausen



In conjunction with the publication *Handmade*, a print of stills from *cutting bonsai* has been issued in an edition of 30.  
Iris giclée on Somerset Velvet vellum (330 g/m<sup>2</sup>), 88 x 106 cm, wooden frame.  
Courtesy: edizioni & galleria periferia, Lucerne/Poschiavo





## HANDMADE

Rémy Markowitsch

with an essay by Christoph Doswald

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