

RÉMY MARKOWITSCH

ÄsopScans

1995

with parts from:

Schaschlik

Stemmler

Schaschlik meets Feng Shui

ÄsopScans

1995

Digital Plot (Electrostatic printing on paper, Edition of 7)

Dimensions: 1:1 to the prepared animal specimens

ÄsopScans are electrostatic prints of digitally X-rayed preserved animal specimens. The X-ray apparatus is the kind used to check hand-luggage at airports. It identifies the make-up of the items in the luggage: orange is organic matter, blue inorganic matter, green mixed materials. Black indicates high density (inorganic) materials.

The manufacturers, Heimann System D, agreed to X-ray the animal specimens, and the Naturhistorisches Museum Mainz put its collection (including some very old specimens of extinct species) at their disposal.

The scientific department of the Naturhistorisches Museum became increasingly interested in my project when it turned that the methods I was using were excellent for identifying old specimens (and especially original parts). The method is particularly gentle, and it enables the taxidermist to obtain a precise picture of the contents of the specimen without damaging it.

Fleisch I (Meat I)

(1995)

Photo-CD player, monitor, photo-CD with 100 slides

Meat I from the series *Essen (Food)* consists of reproductions of 100 cooking cards of international meat dishes.

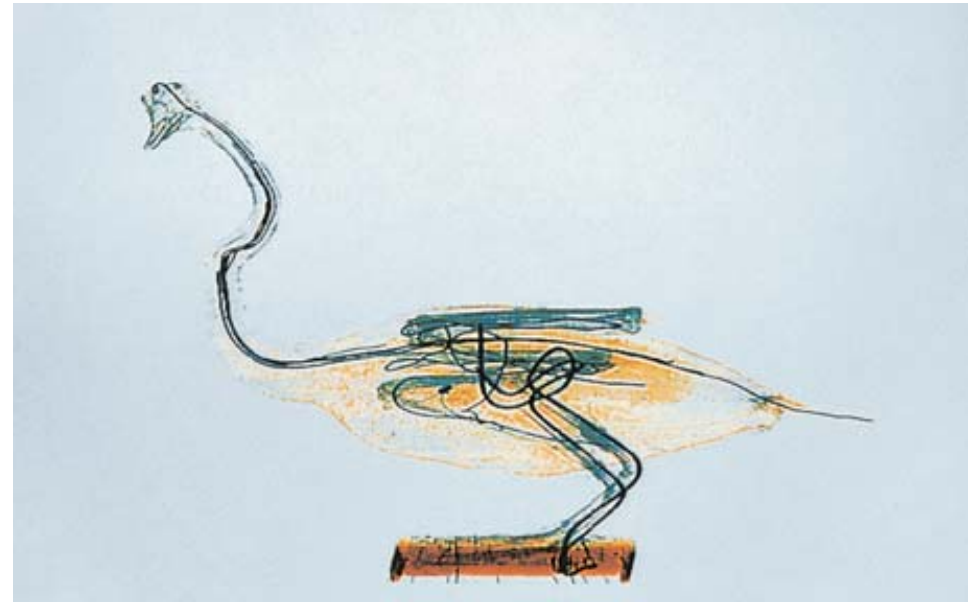
Slide No. 1 shows a classical boiled chicken. The sequence proceeds from clearly recognisable animals to well-known kinds of meat to meat dishes in which the original animal is completely unrecognisable.

The photo-CD work on the monitor runs in a loop and is installed as part of the *ÄsopScans*.

> See Maria Vogel: »ÄsopScans«, in: *Finger im Buch*, Kunstmuseum Luzern/Cantz, Ostfildern 1996

>The 3rd Tokyo International Photo-Biennale. *Fragments of Document and Memory*, Katalog Tokyo Metropolitan Museum of Photography, Tokyo 1999

> Markus Stegmann in: »Animaux et animaux«, Katalog Kunstverein Schaffhausen, Schaffhausen 1997



ÄsopScans (*Swan*), 1995

(digital plot, aluminium, 131 x 200 cm)



Meat I, 1995

Photo CD No. 1



ÄsopScans, 1995 Installationview, Städtische Galerie Erlangen, 1997

„...It is astonishing how artistic the X-rayed animal specimens look. In the case of the birds the supporting wires seem like vigorously drawn loops. In the snake, wolf, fox and crocodile the wire follows the creature's principle »Gestalt« line. Thanks to the technical procedure, and of course thanks to the preserver's design skills, the animals become products that look as though they have been drawn and painted by hand. The almost idyllic aesthetic side is also part of ÄsopScans but Markowitsch breaks it up by including in the work a programme showing a hundred cooked meat dishes, passing permanently across a screen. They come from illustrated cards showing international recipes from the 70s. Markowitsch came across them as randomly, as he did the slides that he used in his works Kastanienallee 1994 (Chestnut Avenue 1994) and Oranienburgerstrasse 1994 (Oranienburg Street 1994). Like those they were transferred to a CD by a digital process. This technique with its »stripping into pieces« of the model becomes an analogy of dismembering animals in terms of the preserved specimens and the meat dishes. Synthesis into a recognizable image then corresponds to the unity of a meat dish, enriched with other ingredients. The animal itself is degraded to become a usable object with no value of its own.

The selection of dishes shows a broad spectrum. Markowitsch has paid attention to sequences of »chapters« in pictures in which the cooked meat becomes increasingly distant from the shape of the former animal. It begins with whole chickens and ducks, followed by roast and preserved meat. Every animal is cut into pieces to the point of absolute unrecognizability, with the sausages at the end of the line. The meat is arranged on platters with all kinds of ingredients, all in all good, solid food with lots of sauce; in terms of decorations as well this fits in neither with the Nouvelle Cuisine period nor with the pre- or post-war years – it could only be part of the 70s. The dishes with their generally accepted meat types cover a broad spectrum. There is no offal or horsemeat. This has hardly changed in international cuisine, right down to the present day. Food for the masses always moves in a similar frame, even if it is prepared with southern or Asiatic ingredients.

Domestic animals in their cooked state are products for the masses. Anyone who asks about their living conditions is still in a minority...“.

Maria Vogel

„Linguistic matters“ in: *Finger im Buch* (Finger in the Book), 1996, Cantz

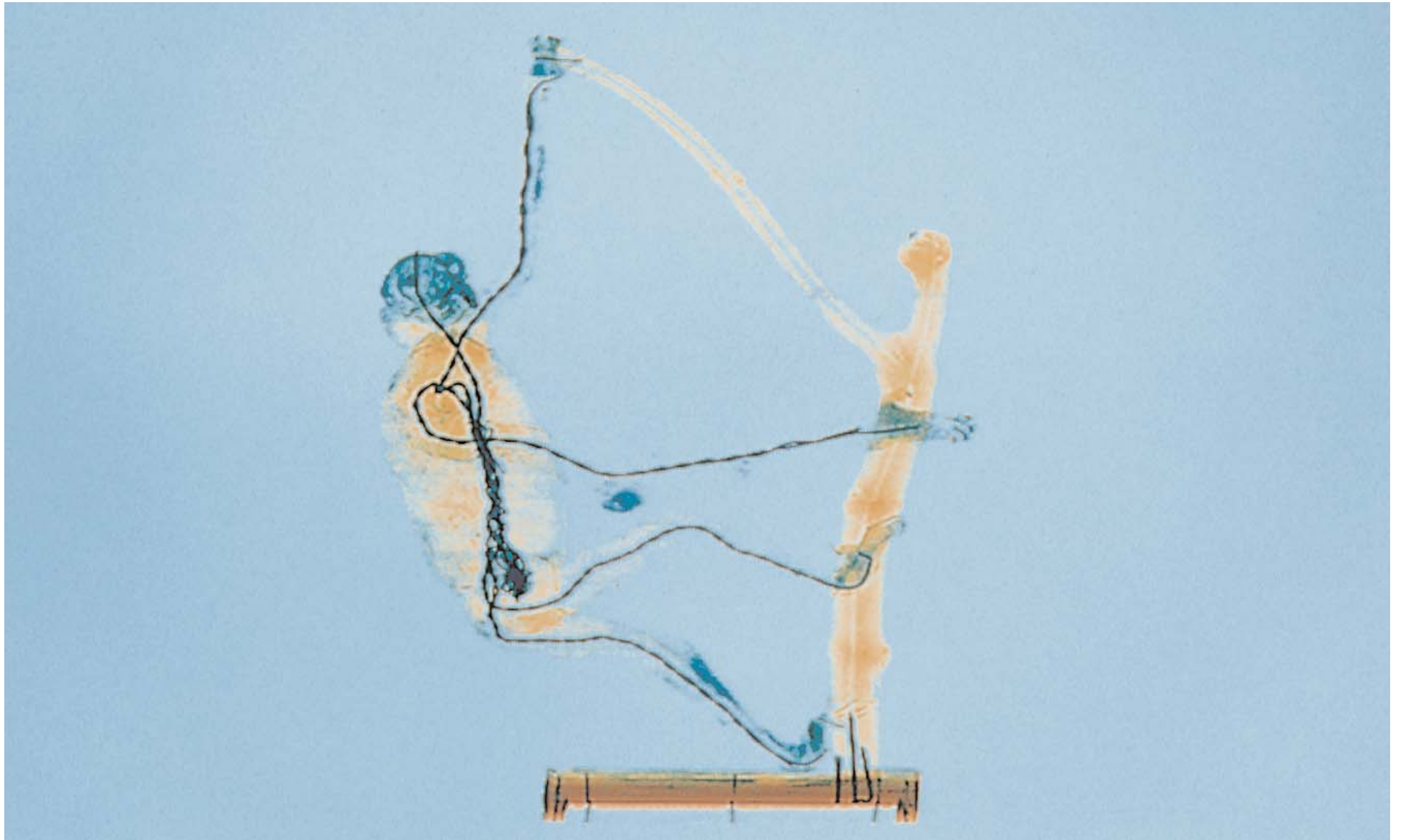
> [Linguistic_Vogel.pdf](#)



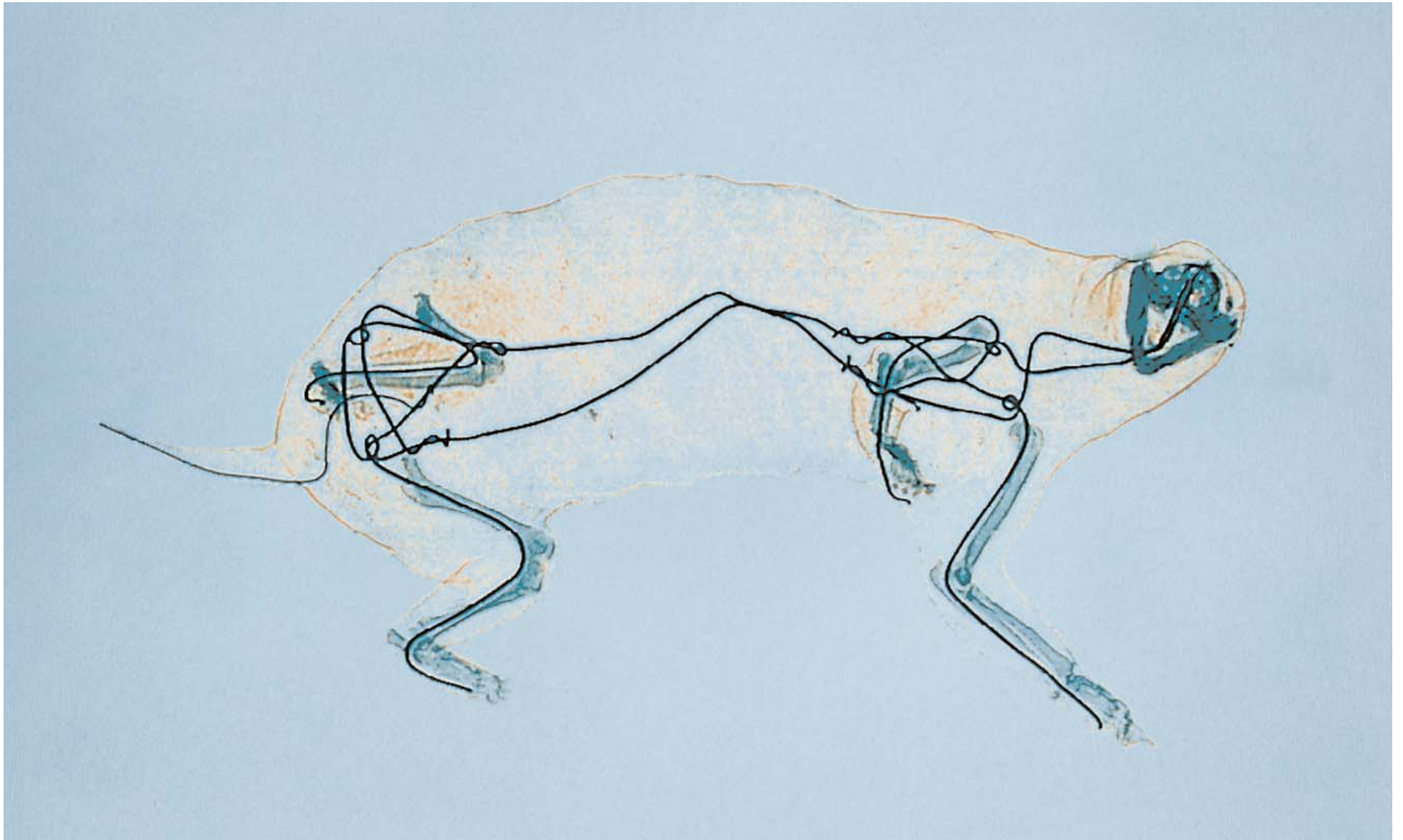
Meat I, 1995 Photo CD No. 2 - 19



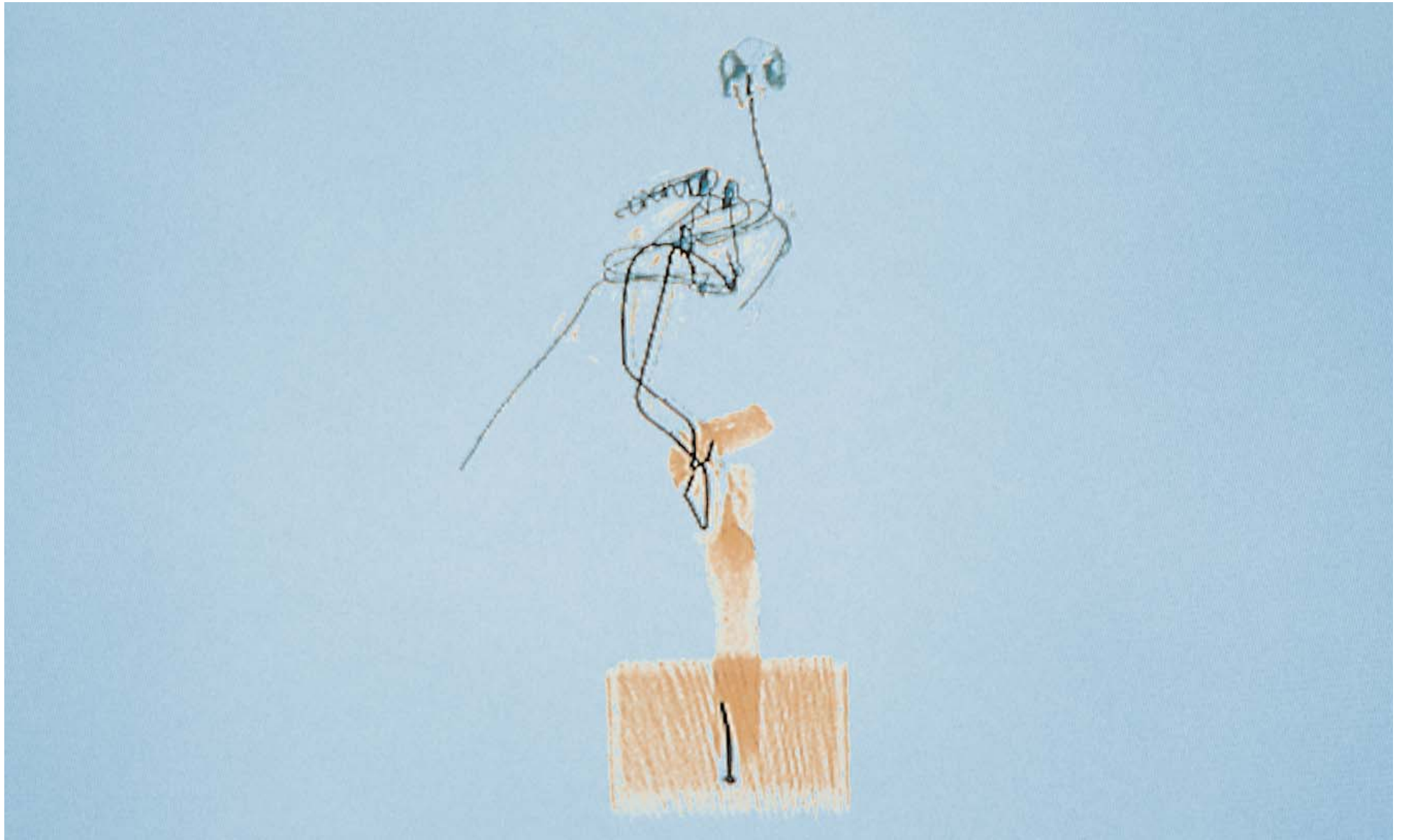
ÄsopScans (Rooster), Installationview Galerie Urs Meile, 1996, *Meat I*, 1995 Photo CD No. 19



ÅsopScans, *Monkey*, 1995, (digital plot, aluminium, 131 x 200 cm)



ÄsopScans, Badger, 1995 (digital plot, aluminium, 95x131,5 cm)



AsopScans, Raven 1995 (digital plot, aluminium, 105x139 cm)



ÅsopScans, *Fox*, 1995, (digital plot, aluminium, 121 x 167 cm)



ÄsopScans, Cat 1995 (digital plot, aluminium, 104 x 138,5 cm)



ÄsopScans, Mouse 1995 (digital plot, aluminium, 52 x 97 cm)

Stemmler

(1997/98)

Schaschlik

Video title: **Schaschlik**, DVD: 56:29

monitor, wood, books

Furniture: wood, light blue, 150x83x83 cm

Books: 49 titles

While taxidermal specimens pass by from right to left in the video, 53 people from Berlin, Lucerne and Schaffhausen read text selections from books about animal food. These text selections were chosen by the readers from an extensive collection of texts. The books that were used are part of the work and are available to the visitors for perusal.

The Stemmler Museum of Schaffhausen (Switzerland) originated with a collection of taxidermal specimens donated by the furrier and ornithologist Carl Stemmler. The visual part of the video work Schaschlik is based on this collection and was created in co-operation with the art association of Schaffhausen: 98 taxidermal specimens were examined with a scanner from the firm Heimann Systems, Wiesbaden.

These scanners (which are used primarily for security reasons at airports to examine hand luggage) are able to determine the material consistency of objects - taxidermal specimens, in this case - using computer-controlled colour assignments.



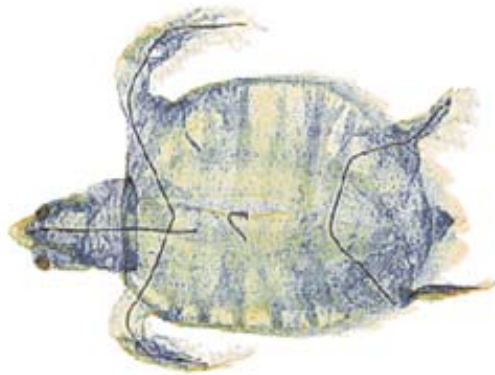
Stemmler (with Schaschlik) 1997 "Animaux et animaux" Zeitgenössische Kunst und Zoologie
Installationview, Kunstverein Schaffhausen, 1997



Stemmler Installationview, Kunstverein Schaffhausen, 1997

Schaschlik meets Feng Shui

1998



featuring:
Mathilde Sternberg, Berlin, Feng Shui Advisor

Feng Shui, the traditional Chinese theory for organization of interiors and outdoor, is used today in private and public rooms.

I assigned Mathilde Sternberg, Feng Shui Advisor from Berlin, to arrange the gallery space after Feng Shui principles. Mathilde Sternberg operates within the therapeutic area, makes color and style consultation and "intuitive Feng Shui".



Schaschlik meets Feng Shui, Invitationcard Galerie EIGEN+ART, Leipzig, 1998





Schaschlik meets Feng Shui, Galerie EIGEN+ART, Leipzig, 1998

PUBLICATIONS:

FINGER IM BUCH
Rémy Markowitsch
with contributions by
Martin Schwander, Justin Hoffmann,
Edith Jud, Maria Vogel, Friedrich Kittler
Languages: D/E
Ed. by Martin Schwander, 1996
CANTZ
ISBN 3-89322-832-2

01 MEETS SCHASCHLIK
ed. Manuel Bonik und Rémy Markowitsch, Berlin 1998
Ausgabe 4, 300 Exempl., 30 Exempl. als Vorzugsausgabe

