



1. INSTANT COMEDY

FILIP MARKIEWICZ

26.02- 22.05.2022

Filip Markiewicz (born Esch-sur-Alzette, LU, 1980) is a multi-discipline artist who uses different mediums and cultural codes to develop an oeuvre of total art that reflects today's world.

For his monographic exhibition at the Kunschthal Esch, the artist occupies the first two levels of the building, presenting *Instant Comedy*, an ensemble of new productions whose different content influence each other mutually as they are transposed physically and visually from one artistic form to another.

The exhibition is thus transformed into an ensemble of objects and images organised in the form of a "visual essay", a non-linear aesthetic narration that reflects the continuous changes of a news feed that is a source of constant inspiration for him. For the artist, the speed of events and their media repercussions prevent us from maintaining a distance from situations. Anything can escape us at any time. Everything is floating, flowing, changing. This is a version of "liquid society", the society of social networks and their excesses.

In order to deal with this subject in a multi-form work, in *Instant Comedy* Filip Markiewicz borrows certain references from the world of ideas and a whole series of icons from the history of art, the world of politics, pop culture and post-pop culture, and includes them in his production.

Instant Comedy is an open work in continuous motion (in reference to Umberto Eco's text), a sort of "Play Within the Play" like the "Mousetrap" in Hamlet. Here Filip Markiewicz sows decoys in the paper chase that sends the spectators around in circles, a space in which references combine, disperse and disappear. His artistic practice, like this monographic exhibition, propose a new function of aesthetic perception, a new role for art in society, a place at the centre of the events of our time. *Instant Comedy* should be seen as an episode, a chapter or a stage in Filip Markiewicz's constantly expanding universe.

Curator: Christian Mosar

This exhibition is organised in the context of the inaugurations for Esch2022 – European Capital of Culture.

With the support of **Kultur|lx** Arts Council Luxembourg

Filip Markiewicz will present his project *Ultrasocial Pop* at the Art Center HaL - Haus am Lützowplatz in Berlin (08.04.2022- 06.06.2022) and at Meno Parkas Gallery in Kaunas (25.11.2022-31.12.2022).



Euro Hamlet; 2021-2022
 After William Shakespeare
 Video performance installation, 60 min
 Courtesy of the artist
 Actors on the photo: Marie Jung, Leila Lallali, Joran Yonis
 © Filip Markiewicz | Photo: Marlies Kross
 Produced by Lausitz Festival

Euro Hamlet

Euro Hamlet is the latest project of theatrical creation directed by Filip Markiewicz in August 2021 in the immense Hall of the Telux site in Weisswasser in Germany, in collaboration with playwright Katrin Michaels. Working from the original text of Hamlet, Shakespeare's most popular and disturbing play, Filip Markiewicz creates a sort of concept with *Euro Hamlet*: he subverts the established rules of classic theatre and combines them with different artistic forms. The result proves to be a veritable performance, both in terms of the artists appropriating the original text and the visual and audio presentation of its content in space.

In this contemporary tableau, Filip Markiewicz reflects certain references from the history of art and uses the concept of the "Play Within the Play" to engage with issues in the social and political realities of today's Europe. It raises the question: how to communicate the truths of everyday life in a context that is subject to codes of appearance?

The preparation for the staging of *Euro Hamlet* included a shooting in July 2021 with the actors Leila Lallali, Marie Jung, Luc Feit and Joran Yonis in the region of East Germany and in Zgorzelec in Poland. A "mise en abyme" of Shakespeare's text in an organic setting that bears witness to European history, where the artist addresses the notion of territory beyond the experimental nature of this reading.

Starring

Leila Lallali
 Marie Jung
 Luc Feit
 Joran Yonis
 Jeremiah Olusola

Live-percussion N.U. Unruh

Live-drums Lars Neugebauer

Live-guitar, synthesizer Filip Markiewicz

Stage direction, video, set design Filip Markiewicz
Dramaturgy Katrin Michaels
Costumes Annika Lu Hermann
Music / Composition Raftside / Filip Markiewicz
Assistant director Tamina Alex
Costume tailoring Esther Salow
Make up artist Katharina Britze
Sound Ben Blechschmidt
Lights Johann Wilke
Production manager Tobias Marten
Equipment assistant Maria Thiel
Production manager assistants Franziska Stölzel & Sara Dec
Live-camera Fabian Schüller
Video recording and camera operation Steffen Cieplik
Director of photography & editing Filip Markiewicz
Rehearsal photos Mariés Kross
Choir Stadtchor Weißwasser e.V.
Produced by Lausitz Festival



Instant Comedy, 2022
Oil on canvas
210 x 180 cm
Courtesy of the artist
© Filip Markiewicz

Social Networks

Instant Comedy borrows the title of a song on the new album *Ultrasocial Pop* by Raftside - his musical project since 1999 - and deals with the cruel rapidity of social networks that expose and over-expose, going so far as to judge and condemn their authors in a few fragments of a second. How should we view, how should we react to these virtual environments, these theatrical snapshots in which individuals are destined to play the game? The artist informs us that “The world is a stage, but the play is badly cast” - a quote from Shakespeare reformulated by Oscar Wilde - and thus poses the bases for a critical view of today’s society.



Romy II, 2020
Oil on canvas
40 x 50 cm
Courtesy of the artist
© Filip Markiewicz

Colors

Although it was rejected by a part of the scientific community and refutes the ideas of Isaac Newton (1642-1726) concerning the colour spectrum, Johann Wolfgang von Goethe's research (1749-1832) enabled him to theorise the psychological impact of the different colours on mood and emotions. Colours condition our relationship with the world biologically and culturally. Filip Markiewicz has studied these different aspects. The integration of colour has taken on a new dimension in his latest paintings, computer-generated images and digital animations. By using these codes for immediate visual communication, he also applies them to a vocabulary and a typography that is present in his works. His latest painting, *VOLK* (2022), is a collection of references that calls for complex and codified modes of interpretation, like the majority of the artist's production. This pink, as described by Alexander Schauss in the late 70s, is thought to imply strategies of power. Considered to sooth aggressive and hostile behaviour, this colour was first used in prison cells and hospital rooms. This novelty thus includes an existential aspect, a tactic to combat the ambient anxiety, which Filip Markiewicz deploys both in his canvases and in the scenography of the exhibition.

Fixed movements

Umberto Boccioni made a series of bronzes in 1913 entitled "Forme uniche della continuità nello spazio" (Unique Forms of Continuity in Space) representing a walking human figure. Like his Futurist contemporaries, at the time the artist wished to capture movement, to create a freeze-frame while interpreting what may be a furtive movement. This idea of capturing modern man walking is strongly associated with an optimism, a belief that technical evolution could save the world.

For *Instant Comedy*, Filip Markiewicz in turn produced a series of polished bronze sculptures and subverted this capturing, as if through an NFT filter (nonfungible token), into a new undefinable figure that seems to have lost all resemblance, even partial, with human anatomy. Here, as in several of his productions, we find allusions to “liquid modernity”, as described by Zygmunt Bauman. These sculptures are like snapshots that freeze intermediary states. With his work entitled *Future Proof* (2022), the artist renders this furtive digital movement tactile and permanent by reproducing it in polished bronze and in a monumental format.

Filip Markiewicz thus introduces a reverse movement by bringing his own computer-generated images to classic art mediums and techniques. This reversal also establishes a new relationship with the history of art, some of his works being composites of fragments, shrapnel and cut-outs from the history of art. This freedom in terms of iconographic choices, which the artist embraces radically, also calls for a new relationship with regard to the spectator.

Digitising reality

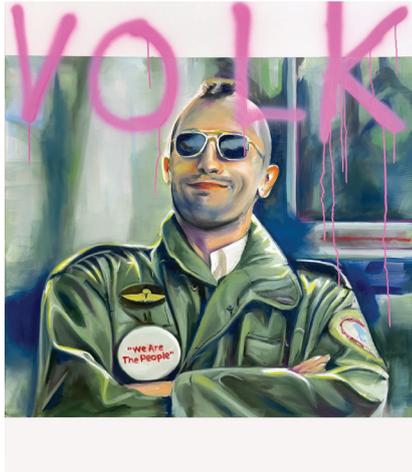
Whereas we have strived for decades to digitise reality, Filip Markiewicz makes and reintroduces his digital creations into the physical world through his painting and sculptures, but also through his directing procedures for theatre and film.

In the *Instant Comedy* song, the refrain “The poem is liquid” describes an uncertain, soft and fluid form, an entity in movement that punctuates a large part of Filip Markiewicz’s recent work. These new ectoplasms appear in his films and digital animations as original, hybrid, even mutant entities that seem to be equally familiar and foreign to us. The artist proposes a round-trip between so-called “classic” mediums and a whole series of virtual digital objects that are produced as NFT markets expand (non-fungible tokens).

Filip Markiewicz thus produces an oeuvre that is constantly switching between digital work and physical presence in museums and theatres. In this context it is important to note the iconography of the painting entitled *American Dream* (2019) which includes two figures from *Toy Story* (1995), an animated film. It was the first feature film to be entirely designed and made digitally. The popular aesthetic of this film is one of the first great references for the “Digital Native” generation. It was the first entirely computer-animated blockbuster film. Hand-drawing was replaced by computing capacity.

VOLK

This original work borrows the term “VOLK” as a variation on a tag. The writing gives this picture its title. This polysemy is another essential characteristic of Filip Markiewicz’s artistic approach. Certain signs and signifiers in his iconographic vocabulary run through ensembles of works and may characterise a whole exhibition, from the institutional communication to the scenography of the exhibition itself.



VOLK, 2022
Huile sur toile
140 x 120 cm
Courtesy de l'artiste
© Filip Markiewicz

VOLK (2022) is a reinterpretation of a photogram taken from the film “Taxi Driver” (1976) by Martin Scorsese. The Travis Bickle character, the American anti-hero played by Robert de Niro, wearing the subverted badge with the text “Wir sind das Volk” is another example of Filip Markiewicz’s subversion strategies. This borrowing of a sentence dating from the dissolution of the German Democratic Republic (GDR) was again used during recent antivax demonstrations. These multiple and essentially different borrowings of the term VOLK, but also the disturbance of the pink tag on the “photopainting” make this painting a collection of references that calls for complex and codified modes of interpretation.

The term is also an allusion to the scenario of the remake of *Suspiria* (2018), whose director Luca Guadagnino took over Dario Argento’s original from 1977. In this film, the artistic director of a contemporary dance troupe imposes an authoritarian and restrictive vision of artistic expression, represented by the choreography of VOLK. The dance piece acts as a catalyst for the disastrous and dismal vibrations that punctuate the narration of the film. Another sequence in this film illustrates the demonic possession exercised by the dancers on one of their members. Their danced incantations result in their victim’s body being literally dismembered and partially boned. The tornup body of the victim is not unlike some of the new morphologies we find in Filip Markiewicz’s current painting and sculpture.

The Voodoo choreographies in *Suspiria* (2018) are reminiscent of the “Hexentanz” (the dance of the witches) by Mary Wigman (1886-1973), a famous dancer-choreographer of the 20s and 30s, who continued to practice under the Nazi regime.

This new round-trip through the history of dance, film and the iconology of his own paintings is another component in the world of Filip Markiewicz.



Filip Markiewicz

filipmarkiewicz.com // raftside.com

Luxembourgish, of Polish origin, born in 1980 in Esch-sur-Alzette, Filip Markiewicz is a multidisciplinary artist who expresses himself through, among other things, drawing, video and installations, thus creating a coherent visual corpus of works using diverse media.

L'artiste, toujours à la recherche d'explications à notre quotidien, explore l'omniprésence de l'image et relativise le message qu'elle véhicule. Appliquant la critique et une certaine tournure politique à « l'information », il souligne la vacuité de notre monde visuel surproduit où l'information devient réalité, et non l'inverse.

The artist, always looking for explanations for our daily lives, explores the omnipresence of the image and relativizes the message it conveys. Applying criticism and a certain political twist to “information”, he emphasizes the emptiness of our overproduced visual world where information becomes reality, and not the other way around.

Filip Markiewicz has previously been invited for solo exhibitions at C+N Canepaneri, Milan (2020), MNAC - Museum of Contemporary Art, Bucharest (2020), Kunsthalle, Osnabrück (2019), CCA - Derry/ Londonderry (2019), Casino Luxembourg - Forum d'Art Contemporain (2018) or Theater Basel (2017). Filip Markiewicz was also awarded the ART In Situ OAI prize (2021), the Pierre Werner prize (2020) and the Bert-Theis grant (2019). Filip Markiewicz represented Luxembourg for the 56th Biennale of contemporary art in Venice (2015).

2. Framework programme of the exhibition

27.02.2022 • 2PM • Floor 00

INSTANT COMEDY RELOADED TALK

Talk between Filip Markiewicz and Marc Wellmann (art historian and director of the Haus am Lützowplatz, the oldest art association in Berlin). As part of the exhibition, our guests discuss the starting points and situations that shape and shape Filip Markiewicz's visual, cinematographic and musical work.

The talk will be moderated by Christian Mosar.

In German • Free, subject to availability

Every Saturday at 3PM

FREE GUIDED TOURS OF THE EXHIBITION

5 March (LU) - 12 March (FR) - 19 March (LU) - 2 April (FR) - 9 April (LU) - 16 April (FR) - 23 April (LU)
30 April (FR) - 7 May (LU) - 14 May (FR) - 21 May (LU)

GUIDED TOUR WITH FILIP MARKIEWICZ

Sat 26 March (FR) - Sun 27 March (LU)

On Registration : inscriptions@konschthal.lu



ULTRASOCIAL POP AFTERWORKS

As part of the exhibition, Filip Markiewicz presents a vinyls selection, an opportunity for the public to discover the artist's musical influences. To extend the experience, the Konschthal offers you a cycle of musical encounters with guests from the cultural world who will share with you their musical favorites, a moment of listening and exchanges, with a drink...

17.03 Yves Stephany & Jamie Reinert (Radio 100.7)

24.03 Hans Fellner, alias Duchamp (Fellner Contemporary Gallery Director)

31.03 Chris Reitz (Electric Violinist- All Reitz Reserved, member of Bâtiment4)

From 6PM • Free • Other dates to come...



02.04.2022 • 6PM • Floor 00

L'ENFER, HENRI-GEORGES CLOUZOT SCREENING

As part of the exhibition, discover or re-discover the incredible images of Romy Schneider, shot by Henri-Georges Clouzot for his unfinished film *L'Enfer*, real influences in Filip Markiewicz's work.

In 1964, Henri-Georges Clouzot chose Romy Schneider, 26, and Serge Reggiani, 42, to star in *L'Enfer*. An enigmatic and unusual project, an unlimited budget, a film that was supposed to be a cinematographic «event» when it was released. But after three weeks of shooting, the drama, and the project is interrupted.

These images, forgotten for half a century, were found and recomposed by Serge Bromberg and Ruxandra Medrea. They are more breathtaking than the legend predicted. They tell a unique film, the madness and jealousy filmed through a subjective camera, the story of a cursed shooting and that of Henri-Georges Clouzot who had given free rein to his genius as a filmmaker.

**1:34' • In French • Free admission within the limits of available places
(Reservations recommended: inscriptions@konschthal.lu)**

24.04.2022 • 2PM • Floor 00

TOY STORY SCREENING

As part of the exhibition, the Konschthal offers families the screening of *Toy Story*, a true cinematographic phenomenon of Pixar Studios, which Filip Markiewicz was inspired by for his work *The American Dream*.

When young Andy leaves his room, his toys begin to lead their own lives under the guidance of his favorite puppet, Woody the cowboy. Andy also ignores that every birthday is a source of anxiety for his toys who panic at the thought of being supplanted by a newcomer. What happens when Buzz the lightning is offered to Andy. This intrepid space adventurer, from a distant galaxy, will sow discord in this small world and live with Woody countless adventures as dangerous as they are thrilling.

A snack will be organized at the end of the screening.

**1h17' • Recommended from 6 years old • Free admission, subject to availability
(Reservations recommended: inscriptions@konschthal.lu)**

24.04.2022 • 11AM (IN FRENCH) // 22.05.2022 • 11AM (IN LUXEMBOURGISH)
INSTANT (ARTISTIC) RECREATION

The Korschthal offers the youngest a workshop of artistic creation. Accompanied by a pedagogical artist your children will play and model the material to give life to their imagination. Accompanied by the visual artist Lucie Majerus ,your children will play and model the material to give life to their imagination.

When the naïve imagination of childhood meets artistic creation, the result is always remarkable! Once their work is done, your children will be able to leave with their masterpiece to exhibit it at home as a real artist would.

You can enjoy Filip Markiewicz's exhibition while your children enter the art world through the most beautiful of doors... that of creation!

For kids from 5-10 year olds • 1:30' • Free • Registration required at inscriptions@korschthal.lu



T.V.Eye., 2022
Oil on canvas
120 x 140 cm
Courtesy of the artiste
© Filip Markiewicz

28.04.2022 • 6PM • Floor 00
CONFERENCE INSTANT TRAGEDY

As part of the exhibition, the Korschthal Esch is offering a lecture on the work of Filip Markiewicz. Since the 90^s, Filip Markiewicz's art has revolved around notions of art history and its anchoring in the present time. He takes up and integrates, in his multifaceted work, many references to the world of ideas as well as a whole series of icons, the history of art, the political world or pop culture.

The conference will be illustrated by many examples and will be held by Christian Mosar, director of the Korschthal.

In French • Free • No reservations

01.05.2022 • 2PM

INSTANT UTOPIA ! WORKSHOP WITH JULIE WAGNER

Seize your power as a citizen and create your ransom letter! Address it to the power in place by evoking your demands for the solidarity society of tomorrow!

The workshop invites to an exercise that aims to awaken citizen and activist consciousness. It will be a question of reflecting on the world around you and putting into words requests, desires and dreams for a better society.

By assuming your role as a training agent of tomorrow's society, you will address the political and institutional powers, public figures or their co-citizens, via a ransom letter evoking your demands touching on socio-political, economic and cultural topics and issues that are close to your heart and for which you demand change.

In order to give a playful aspect to the case, the mode of expression chosen will be the ransom letter created by pasting pre-cut letters, as is customary in the world of activism.

Julie Wagener was born in 1990 in Bogotá (Colombia). She works as an independent artist in the fields of illustration and painting

In French • From 15 years old • 2:00' • Free, within the limit of available places • Registration required at inscriptions@konschthal.lu

07.05.2022 + 14.05.2022

C'EST LE MOMENT DE LA COMÉDIE AVEC HAMLET !

With the title Instant Comedy Filip Markiewicz places his exhibition under the sign of theater. It is therefore no coincidence that several works refer to the theatre and more particularly to the character of Shakespeare's Hamlet. Filip Markiewicz is very interested in this character since he recently dedicated the play Euro-Hamlet to him. The Konschthal invites you to (re)discover this character and the Shakespearean text during a theatrical workshop led by the actress Claire Thill (member of the ILL collective). This workshop will be an opportunity to slip into the shoes of a comédien.ne and learn to say Shakespeare. At the end of the workshop, you will perform in front of Filip Markiewicz for a dramatized reading. Then to conclude this theatrical experience, a time of exchange with Filip Markiewicz will be organized around his perception of the character of Hamlet and his work on Euro-Hamlet.

Attention workshop over several days:

Saturday, May 7 from 10am to 1pm and from 2pm to 5pm (Workshops)

Saturday 14 May from 9am to 12h (Workshops) 12h-12h30 (workshop restitution) 12h30-13h30 discussion with Filip Markiewicz around his Euro-Hamlet project.

In French • Free and open to beginners, no knowledge of theater, nor any artistic practice is required Registrations required to inscriptions@konschthal.lu

21.05.2022 • 6PM // 22.05.2022 • 3PM

FORECASTING

Hands that disassemble a keyboard; a face licked by an animal; a palm caressing vegetable moss. An interpreter manipulates a laptop that chains Youtube videos. The result is stunning; a perfect interweaving of images on a human scale, of the body and gestures of the artist. Forecasting is a hybrid experience that blurs the boundaries between reality and virtual, and questions, from the banality of everyday situations, how technology affects our senses. Vertiginous.

Conception: Giuseppe Chico and Barbara Matijević (Company 1st stratagem) / Interpretation: Barbara Matijević / Video: Giuseppe Chico / Sound: Viktor Krasnic / Patch Max: Nicolo Gallio

As part of Filip Markiewicz's exhibition & in partnership with the **Passages Transfestival and the Escher Theater**.

In French • From 15 years old • 45' • Free admission on reservation, subject to availability: reservation.theatre@villeesch.lu / +352 27 54 50 10

https://vimeo.com/51215377?embedded=true&source=video_title&owner=13976479



21.05.2022 • 9:30PM

ULTRASOCIAL POP - CONCERT – PERFORMANCE BY RAFTSIDE CONCERT – PERFORMANCE OF FILIP MARKIEWICZ AKA RAFTSIDE, AS PART OF THE INSTANT COMEDY EXHIBITION

Filip Markiewicz's latest experimental audiovisual project, Ultrasocial Pop creates a performative dialogue that links his visual and filmic work to his musical compositions. Commenting on social events during each performance, Filip Markiewicz creates an animated video chart that questions the link between pop culture and populism.

Free

<https://www.youtube.com/watch?v=k7nHtdGM0IQ>

3. Informations pratiques

Free admission

THU 11am - 8pm

FRI/SAT/SUN 11am- 6pm

MON/TUE/WED closed



COVID CHECK

Covid Check Access

Konschthal Esch

29-33 boulevard Prince Henri

L-4280 Esch-sur-Alzette

info@konschthal.lu

konschthal.lu

4. Coming soon at Kongschthal Esch...

The Kongschthal Esch programme for 2022 is punctuated by a leitmotif of transformation. For each exhibition, the Kongschthal will completely change the configuration of the space, ranging from large installations extending over several floors of the building, to individual black boxes that restructure the architecture of the original building. Our institutional identity over the years to come will be characterised by this series of transformations.

Jepppe Hein - Distance

18.06.2022 – 04.09.2022

Distance by Danish artist Jepppe Hein is a monumental unique and playful installation in the form of a pathway through several levels of the Kongschthal.

metalworks - designing & making

18.06.2022 – 04.09.2022

A thematic exhibition exploring the uses of metal in the world of furniture design. In collaboration with Georges Zigrand.

In the frame of de European Capital of Cultur Esch2022

Deimantas Narkevičius

24.09.2022 – 29.01.2023

The first monographic exhibition in Luxembourg of the Lithuanian artist, Deimantas Narkevičius.

In the frame of de European Capital of Cultur Esch2022

Clegg & Guttmann - Modalities of Portraiture (The Europeans)

24.09.2022 – 29.01.2023

Clegg & Guttmann's collectors' portraits are private commissions that are usually hidden from public view. This exhibition highlights those who make and break the art market.

Pasha Rafiy – People and Places

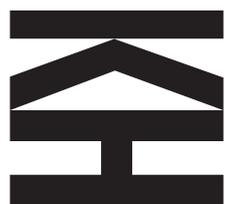
24.09.2022 – 29.01.2023

Anonymous, known, even famous: the subjects of Pasha Rafiy find themselves, for a moment, immobilized and photographed, as if lost in the landscape that surrounds them. Out of time but also in the center of attention: these pictures show a paradox that raises doubts about the concept of notoriety.

Press Contact

Visuals requests or any other information please contact:

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Press kit