



*Euro Dance*  
Pencil on paper  
150 x 220 cm  
2016 © Filip Markiewicz  
Courtesy of AEROPLASTICS, Brussels

# ***We are in the era of the word***

## **Interview with Lech Wałęsa**

*Interview conducted on June 14, 2018 in the office of Lech Wałęsa at the Centre of European Solidarity in Gdansk*

**Filip Markiewicz:** You are an icon of a whole generation for having conducted a successful non-violent revolution. What is your view on Europe today?

**Lech Wałęsa:** I see Europe today – and the whole world, for that matter – as being on a kind of quest. The fall of the bipolar world, the fall of communism, marked the end of an important era, the end of the divide into two antagonistic blocs, the end of closed-off states and inviolable borders, the end of competing economic systems. All this disappeared as the old era collapsed. A new era was born, the era of information, the Internet and globalisation. But this era doesn't have the tools, it doesn't have the software, it doesn't have the structure to cope with the evolution in which our civilisation is caught up. All this means that in different places of the world people are searching. In the USA, this search resulted in the election of Donald Trump, in Poland it brought the Kaczyński brothers to power, in Italy ... well, it's difficult to say ... and Germany struggled to come together for quite a while. And so as the whole world is searching, we are witnessing a situation where the old demons come back to haunt us because we haven't found a solution to our problems, and people revert to old ideas and old solutions. I call this time "the era of the word": *in the beginning there was the word and the word became flesh*. But we must discuss what this word implies. And the main question concerns the basis. What foundations does this new era require? Each country used to have its own foundations, even its own religion. By opening Europe's borders, we are creating a single country, one great solution. This prompts the question of the foundations on which we should build it. We can't just build it on any foundation. Provided we could define a single common foundation for Europe, or even for the world at large, the next challenge would be to develop an economic solution from this foundation. If that worked, still another question would

remain, namely, how to come to terms with large-scale populist demagoguery. In a single country, it could be managed in a certain way, but in this broader context, the problem becomes more intense. So we have to invent something new, but currently we don't really know what's happening because it's all a great search. Some deny the fact that extreme tendencies are on the rise or that the feeling of dissatisfaction among people is growing. I think on the contrary that this prompts people to wake up, but it also awakens their fears as they don't know where we're heading and how it will all end. But ultimately it means that people become active and speak out, and this will produce smarter solutions than the ones we're afraid of.

**FM:** What is the problem with this foundation? Is it religious? Or does it derive from liberalism and the capitalist market? Or has capitalism become the new world religion?

**LW:** For some time this foundation was built on God or faith. This is no longer the case, as you can tell. Then we were afraid of our neighbours, of communism, of the Soviet Union, which incidentally strengthened our sense of discipline and solidarity. With the fall of the Wall the question changed: What will keep us together now? Some people think that what will unite us is the rule of law, freedom and justice. Others say we have to find common values that will keep us together. But for these values to be applied, you have to educate an entire generation. Of course, at the very top of these values is justice. But these values will form the basis of our behaviour and our solutions. There is a divide nowadays: one party wants to build society on freedom and the rule of law, and the other party wants to build it on values and the rule of law. These two concepts must be discussed in depth in order to convince both parties to implement this foundation.

**FM:** Is the European Union sufficiently committed to tackling these fundamental issues?

**LW:** The European Union was born under specific conditions and developed solutions that were adapted to these conditions. Today, as you'll have noticed, there are also two opposing opinions in this regard: Some think that the European Union needs to be revised and adapted to our times, while others believe it must be overthrown and rebuilt from scratch. Five minutes after the overthrow of this European Union, we would have to create a new one and adapt it to our time – a union where every member would have rights but also obligations. Any country would be able to join, but it must never forget that it has rights and obligations. These notions have not yet been defined precisely enough, and that's why things are falling apart. I'm a practical guy, I always look at how homes are renovated – sometimes renovations are much more expensive than building a new home. This prompts the question whether we should support a revision of the European Union or, after its destruction by Poland and Hungary, build a new one. Countries such as France and Germany would have to join five minutes after this destruction, find a way to create a new union and declare: "Here is the new European Union, every country has the right to join and will have rights but must take responsibility and commit to respecting its obligations." All matters of dissatisfaction will be addressed, and those who are not satisfied will know from the start that they have no place in the European Union.

**FM:** You were talking about the early days of information and globalisation ...

**LW:** Yes, we have entered the era of intellect, information and globalisation. Before this, we lived in the time of the earth: we fought for land. Wars were declared in order to conquer land and shift borders as land was the most important thing. Our societies were centred on the earth. Thanks to our evolution and our intelligence we realised that the ancient time of the earth is no longer interesting for us now – the time of the intellect is appearing on the horizon.

**FM:** Do you think the problem might be that nowadays everyone feels a little bit like a politician and a journalist because of the social networks?

**LW:** That's why this era is called the era of information and globalisation. We must closely observe its developments and reprogram it. As I said, the first question concerns the foundations of this era. Each country had its own foundations, but when we opened the borders, we had to find a common base, a dozen or so common laws, or a small constitution for everyone, that everyone respects. This is necessary, but it's impossible to implement without a debate. In light of the tragic past of our continent, and of the world at large, people are distrustful. So we really have to push this debate and try to convince everybody so that every country can believe in it. Today the masses are taking to the streets – a revolution could happen. That's why I believe we need to turn on the microphones of the leaders. Every party, every government, every union should turn on its microphone and say to its people every day: "Listen, we love you so much, we want Europe to be united, it's good for us all ..." And those in charge must prove that it's good for everyone because that will deprive their opponents of arguments. We've let Europe's opponents talk too much, which is why many people have stopped believing in the European Union and in the solutions we are proposing. What is quite striking among the opponents of globalisation is that they all gather in a city to protest and insult us, and afterwards they all communicate with their smartphones. These people should actually use carrier pigeons to communicate instead of mobile phones. Smartphones are an epitome of globalisation. If someone is against globalisation, they should get rid of their mobile phone, their TV, their Internet connection. So we do have good arguments, which can sometimes be humorous, but Europe's opponents monopolise the debate although their arguments are incoherent. That's why we should turn on the microphones, open the debate and fight them.

**FM:** Do you think we are currently witnessing a new Cold War?

**LW:** As there are no real solutions, the old demons are returning. Many people around the world are speaking up and offering obscure solutions and bizarre theories, because there is no clear answer from the leaders. If there were real answers to our problems, if the leaders responded more, we would have arguments to counter these obscure thoughts, but currently there are no clear programmes and structures. For example, NATO was founded in response to the Warsaw Pact. The Warsaw Pact no longer exists, but NATO is doing well, thank you. NATO is important, but as the Warsaw Pact has collapsed, there is a clear need to redefine its purpose. It's the same problem with the UN, an organisation that was set up in a different context, for other purposes. Today's world is different. We must rebuild globalisation, and this supposes an in-depth reform of these organisations.

**FM:** There is also the global context of the war in Syria and the developments that are causing Europe to face a new problem ...

**LW:** All these problems are rooted in the past, in previous divisions and traumas. If we find solutions quickly, they will disappear by themselves. Because the world belongs to us all, the world is beautiful, but it needs better governance – not by dictators, not by obscure laws. And it is in everyone's interest that Syria should not be in the state in which it is right now.

**FM:** Going back to your own story, Mr. President, how did you manage to convince people at the time? What advice could you give us? How should we get organised?

**LW:** As I said before, we are in the era of the word. Today we have to organise meetings and discussions, and that is where new ideas and the people who are able to implement them will emerge. Even if you wanted to skip that stage, it's impossible. We won't be able to eschew a fundamental debate that will allow us to establish common ideas, a stage where people will rally in order to transform these common convictions into facts.

**FM:** Would you say that the non-violent revolution you initiated here in Gdansk with the Solidarność movement was also peaceful because it was mainly a creative and non-destructive revolution?

**LW:** It's a very simple philosophy: if you cannot lift a weight on your own, ask for help. My weight at the time was the Soviet Union and communism – it was really a great weight to lift. Mobilising Poland alone to lift this weight was not enough, even mobilising Europe was not enough. It was only thanks to a global mobilisation that we managed to bring down the old regime. But in the end we got rid of the old system, we reached the station called "Freedom," we won a victory for the nations and countries ... Okay, but where do we go from here? We were programmed to do that, it was my role to lead us to freedom, and I succeeded. And I was convinced that freedom would make it easier to find solutions, I thought people would pull lots of good ideas out of their drawers once freedom was there. But that never happened, and so we had to improvise. That's why today we must return to the original question: What are the foundations of Europe? Some want freedom, free markets and justice, others want values, free market and justice ... And today we must weigh up the pros and cons ...

**FM:** Do you believe that is still possible in the current state of Europe?

**LW:** It's necessary, because how many more times will we fall to the ground, how much blood will be shed before we achieve this? Sooner or later, we will either destroy civilisation, we will kill each other, or we will start building together – that's the big issue.

**FM:** Do you think a new world war could happen? How do you rate the recent meeting between Donald Trump and Kim Jong-un?

**LW:** We have a very painful common past, so we have to solve our differences. We must prove to this dictator that he stands absolutely no chance. We must let him live, but we must also make him understand that he must let people live freely. So let's solve this problem. Let's learn from the past, from the war. We have made religion a part of the war, because who would want to die otherwise? This meant that you had to believe in God so as to be ready to die. And now all religions are in conflict. Even religions do not really communicate with each other anymore, the various faiths are in conflict with each other. It's only when we stop using religious beliefs to justify useless wars that religions will return to their original status in society. Intelligence will rise, and everyone will realise that God is the same everywhere, except that he has different names. The problem is that we have too many bad teachers – we need good teachers. The good teachers will win, and religions will abide. But we're not there yet. How can we leave behind this old era? How to forgive each other? That's the problem.

**FM:** But what are we to make of a generation of young graduates from universities who've studied history and yet adhere to ONR, the Polish neo-Nazi movement, and march through Warsaw like a modern-day Hitler Youth ... How do you explain this symptom?

**LW:** Again, this goes back to what I said: the demons are coming back to haunt us because there are no better solutions. Currently, there are no good proposals for the youth, arguments that would ridicule these minority movements. But it's up to you, the youth, to counter these obscure proposals that suck the lifeblood out of the debate, to find smarter plans for our time – smarter in terms of the foundations of Europe, smarter in terms of the economy ... not communism, of course, but not capitalism either. Ten percent of humanity own as much wealth as the other ninety percent – it's absurd. But the problem is not the fact that these ten percent own this wealth, but that they don't work. So the question is not how to take away their wealth, but how to activate it so that it is beneficial for us and for them.

*Fake Fiction*

Full HD film, 25 min (film still)

2018 © Filip Markiewicz

Produced by Theater Basel

Actors on the photo: Liliane Amuat, Florian von Manteuffel, Michael Wächter, Elias Eillinghoff

Courtesy of AEROPLASTICS, Brussels

Lech Wałęsa at the Centre of European Solidarity in Gdansk

June 14, 2018

2018 © Filip Markiewicz

Courtesy of AEROPLASTICS, Brussels

*Commandments 4/10* (detail)

Pencil on paper

40 x 50 cm

2018 © Filip Markiewicz

Courtesy of Espace A VENDRE, Nice



Oskar Schlemmer Tagebuch, 13. Juli 1925

**Bühne! Musik! Meine Leidenschaft!**

**Aber auch: die Weite des Gebiets.**

**Die theoretischen Möglichkeiten meiner Anlage entsprechend, weil es mir natürlich ist.**

**Der Phantasie freie Bahn.**

**Hier kann ich neu sein, abstrakt, alles.**

**Hier kann ich alt sein, mit Erfolg.**

**Hier ist nicht das Dilemma der Malerei, zurückzufallen in eine Kunstgattung,**

**an die ich innerlich nicht mehr glaube.**

**Hier deckt sich das Wollen mit dem mir Entsprechenden und mit dem Zeitgemäßen.**

**Hier bin ich selbst und bin neu.**

**Einziger auf dem Plan, ohne Konkurrenz.**

**Späte Erkenntnis, vielleicht aber nicht zu spät.**

**Befreiungsgefühl!**





**L'exposition Celebration Factory de Filip Markiewicz au Casino Luxembourg (29.09 – 09.12.2018)** est le produit d'une Europe en mutation et marquée par de profondes crises, mais est aussi une réponse artistique à ce nouveau paradigme sociopolitique. Le projet proposé par l'artiste n'entend pas dénoncer le système ou développer une forme d'activisme politique, mais plutôt proposer un langage quasi surréaliste qui réunit divers modes d'expression : les arts plastiques, la performance, la musique, le débat et la fête.

*Celebration Factory* vise à trouver un langage fluide et artistique en accord avec notre société en perpétuel mouvement. D'ailleurs, le philosophe polonais Zygmunt Bauman parle de « modernité liquide » qui place l'individu au centre. Rien n'est figé, et le monde néolibéral nous enseigne une nouvelle façon de concevoir notre existence. L'objectif de *Celebration Factory* est de représenter cet aspect de notre société à travers le monde du divertissement : la fête et la célébration deviennent ici les véhicules d'une prise de conscience, d'un questionnement du système qui nous entoure ou encore d'une résistance au règne de la peur.

*Celebration Factory* évolue - migre en quelque sorte - à travers le temps et l'espace et fonctionne tel un laboratoire expérimental et artistique. Cette migration reflète en partie le parcours biographique de l'artiste : Luxembourgeois d'origine polonaise, Filip Markiewicz vit aujourd'hui à Hambourg. Si le projet a été initié en 2016 au NN Contemporary Art à Northampton, ce n'est pas innocent : cette ville anglaise compte une importante diaspora polonaise. Après Northampton, *Celebration Factory* pousse désormais les portes du Casino Luxembourg au Luxembourg, pays où Markiewicz a grandi.

Pour cette deuxième édition du projet, de nouvelles productions ont été réalisées dans le courant de 2018. Par ailleurs, la présentation au Casino Luxembourg inclut également tout un programme de performances, de concerts, de conférences et autres interventions qui viennent intégrer et compléter *Celebration Factory* en cours de route (voir p. 19-20). Un des temps forts est sans aucun doute la performance *FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...* de Filip Markiewicz, une version retravaillée et raccourcie de *Fake Fiction*, présentée au Theater Basel en juin 2017. Cette performance autour de textes du journal intime d'Oskar Schlemmer avec la chorégraphe Tania Soubry, le danseur et chanteur Edsun et l'acteur Luc Schiltz bénéficie de l'aimable soutien du Grand Théâtre de Luxembourg.

Une publication, dont la sortie est prévue au printemps 2019, est en cours de préparation avec le soutien des galeries AEROPLASTICS à Bruxelles et C+N Canepaneri à Milan.

*We Could Be Euros Just For One Day*  
100 Euro banknote drawing  
150 x 280 cm  
2017 © Filip Markiewicz  
Courtesy of AEROPLASTICS, Brussels/C+N Canepaneri, Milan

Luxembourgeois d'origine polonaise, **Filip Markiewicz** (né en 1980) est un artiste multidisciplinaire qui s'exprime à travers différents médiums, dont le dessin, la vidéo et l'installation. Toujours en quête d'explications à nos vies quotidiennes, il explore l'omniprésence des images et met en perspective le message qu'elles véhiculent. Il soumet l'actualité à une approche critique et politique et, partant, souligne la vacuité de notre monde en surproduction visuelle où l'information devient la réalité plutôt que l'inverse. En 2015, Markiewicz a représenté le Grand-Duché de Luxembourg à la 56<sup>e</sup> Biennale de Venise avec *Paradiso Lussemburgo*.

**The exhibition Celebration Factory by Filip Markiewicz at Casino Luxembourg (29.09 – 09.12.2018)** is the product of a Europe in flux and marked by deep crises, but it is also an artistic response to this new sociopolitical paradigm. It does not intend to denounce the system or develop a form of political activism, but rather proposes an almost surrealist language that brings together various modes of expression: visual arts, performance, music, debate, celebration.

*Celebration Factory* aims to find a fluid and artistic language in accordance with our society in perpetual motion. In fact, the Polish philosopher Zygmunt Bauman talks about a "liquid modernity" where the individual is in the centre. Nothing is fixed, the neo-liberal world teaches us a new way of conceiving our existence. The aim of *Celebration Factory* is to try to represent this aspect of our society through the form of entertainment: party and celebration become the vehicles of an awareness, a questioning of the system that surrounds us or a resistance to the reign of fear.

*Celebration Factory* evolves - in a way migrates - through time and space and functions as an experimental and artistic laboratory. This migration partly reflects the biography of the artist: born in Luxembourg of Polish origin, Filip Markiewicz today lives in Hamburg. The fact that his project was initiated in 2016 at NN Contemporary Art in Northampton is not a coincidence since Northampton looks back at a large Polish diaspora. From Northampton the project has now travelled to Casino Luxembourg, back to the country that saw Markiewicz grow up.

This second edition of the project shows new productions that the artist has realised during 2018 but also includes a specific programme of performances, concerts, conferences and other interventions that come to integrate and complement *Celebration Factory* (see pp. 19-20). One of the highlights is undoubtedly Filip Markiewicz's performance, *FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...* - a reworked and shortened version of *Fake Fiction*, presented at the Theater Basel in June 2017. The performance is based on texts from Oskar Schlemmer's diary with the choreographer Tania Soubry, dancer and singer Edsun and actor Luc Schiltz. The performance is kindly supported by Grand Théâtre de Luxembourg.

A publication is in preparation with the support of AEROPLASTICS, Brussels, and C+N Canepaneri, Milan. Its release is scheduled for spring 2019.

**Die Ausstellung Celebration Factory von Filip Markiewicz im Casino Luxembourg (29.09 – 09.12.2018)** ist das Produkt eines im Wandel begriffenen und von tiefen Krisen geprägten Europas, aber auch eine künstlerische Antwort auf dieses neue gesellschaftspolitische Paradigma. Das Projekt hat nicht die Absicht, das System anzuprangern oder eine Form des politischen Aktivismus zu entwickeln, sondern schlägt eine quasi-surrealistische Sprache vor, die verschiedene Ausdrucksformen zusammenbringt: visuelle Kunst, Performance, Musik, Debatte und Feiern.

*Celebration Factory* zielt darauf ab, eine fließende und künstlerische Sprache in Übereinstimmung mit unserer Gesellschaft in ständiger Bewegung zu finden. Der polnische Philosoph Zygmunt Bauman spricht von einer flüssigen bzw. „flüchtigen Moderne“, in der das Individuum im Mittelpunkt steht. Nichts ist fest, die neoliberale Welt lehrt uns eine neue Art, unsere Existenz zu begreifen. In *Celebration Factory* werden Feiern und Zelebration zu Trägern eines Bewusstseins, einer Infragestellung des Systems, das uns umgibt, oder eines Widerstands gegen die Herrschaft der Angst.

*Celebration Factory* entwickelt sich - migriert sozusagen - durch Zeit und Raum und funktioniert als experimentelles und künstlerisches Labor. Diese Migration spiegelt teilweise die Biografie des Künstlers wider: als Luxemburger mit polnischen Wurzeln lebt Filip Markiewicz heute in Hamburg. Dass das Projekt erstmals 2016 im NN Contemporary Art in Northampton gezeigt wurde ist kein Zufall, blickt diese englische Stadt doch auf eine bedeutende polnische Diaspora zurück. Nach Northampton führt das Projekt nun ins Casino Luxembourg, zurück in das Land in dem der Künstler aufgewachsen ist.

Diese zweite Ausgabe des Projekts zeigt neue Produktionen, die der Künstler im Jahr 2018 produziert hat, aber enthält auch ein spezifisches Programm von Performances, Konzerten, Vorträgen und anderen Interventionen, die *Celebration Factory* über die Dauer der Ausstellung integrieren und vervollständigen (siehe S. 19-20). Einer der Höhepunkte ist zweifellos Filip Markiewiczs Performance *FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...*, basierend auf Texten aus Oskar Schlemmers Tagebuch, mit der Choreografin Tania Soubry, dem Tänzer und Sänger Edsun und dem Schauspieler Luc Schiltz - eine überarbeitete und verkürzte Version von *Fake Fiction*, die im Juni 2017 im Theater Basel aufgeführt wurde. Die Performance findet statt mit der freundlichen Unterstützung des Grand Théâtre de Luxembourg.

Eine Publikation ist in Vorbereitung mit der Unterstützung von AEROPLASTICS, Brüssel, und C+N Canepaneri, Milan. Sie wird voraussichtlich im Frühjahr 2019 erscheinen.

**Filip Markiewicz** (born in 1980) is a multidisciplinary Luxembourg artist of Polish origin, who expresses himself through different mediums, including drawing, video and installation. Always seeking explanations for our daily lives, he explores the omnipresence of images and puts into perspective the message they convey. He submits current issues to a critical and political approach, and thus emphasizes the emptiness of our world submerged by visual overproduction where information becomes reality rather than the opposite. In 2015, Markiewicz represented Luxembourg at the 56th Venice Biennale with *Paradiso Lussemburgo*.

Der polnischstämmige Luxemburger Künstler **Filip Markiewicz** (geb. 1980) ist ein multidisziplinärer Künstler, der sich durch verschiedene Medien wie Zeichnung, Video und Installation ausdrückt. Auf der Suche nach Erklärungen über unseren Alltag, erkundet er die Allgegenwart von Bildern und relativiert die Botschaft, die sie vermitteln. Er unterzieht die Nachrichten einem kritischen und politischen Ansatz und betont damit die Leere unserer Welt, die in visueller Überproduktion erstickt und in der Informationen Wirklichkeit werden, und nicht umgekehrt. Markiewicz vertrat das Großherzogtum Luxemburg auf der 56. Biennale von Venedig (2015) mit seinem Projekt *Paradiso Lussemburgo*.

# EUROPA MACHT FREI



MANIFESTO FOR THE TECHNOLOGY OF DEPOLITICIZATION OF THE BODY  
THIS TEXT WAS INSPIRED BY JOHN LENNON.

Imagine a human body that does not belong to any particular nation,  
but adopts the culture of the country in which it finds itself.

Imagine a human body that does not belong to any particular religion,  
but respects all religions as mankind's philosophical heritage rather than dogmas.

Imagine that a human body's right to live in a country does not depend on another human body's decision.  
Imagine that each human body has the right to live a dignified life in the country it has chosen to live in.

Imagine a country that does not belong to any human body. Imagine that no country belongs to anyone.  
Imagine that countries are depoliticized geographical territories with individual historic cultures, respected by all human bodies.

Imagine that Europe is based on a culture of peoples, on history instead of economy.  
Imagine that Europe is a place where the human body lives with the economy rather than being dominated by it.

Imagine a culture in which artistic creation by human bodies is not subject to passing fads dictated by big money and mass media.  
Imagine a culture in which artistic creation supplies all human bodies with philosophical interrogations that can make life in society better.

Imagine the language of a group of human bodies that are not subjected to any politicized notion of jus soli or territory.  
Imagine that languages and nations are shifting to accommodate the migrations of human bodies.

Imagine a school system that is not based on the prison system. Imagine a school free from punishment, grading, and competition.  
Imagine a school that helps human bodies live their lives instead of disciplining them.

Imagine a human body that does not feel superior to nature. Imagine a human body that is no longer dependent on the capitalist system and refrains from unlimited consumption.

This manifesto is neither a law, nor a rule, nor an ideological precept. It proposes some lines of thought in these fragile times, so that by 2045  
(one hundred years after the end of WWII and the beginning of the European construction) we may collectively overcome what Foucault called "the political technology of the body."

Imagine joining this movement.

JANUARY 2012  
COMMITTEE FOR THE TECHNOLOGY OF DEPOLITICIZATION OF THE BODY



**FR:** La figure centrale est Jesse Hughes, leader du groupe de rock américain Eagles of Death Metal, connu pour avoir été une des cibles des attentats parisiens du 13 novembre 2015. Le texte qui se trouve en dessous - « Who'll love the devil? ... » - est tiré des paroles de la chanson que le groupe jouait au Bataclan au moment où les premiers coups de feu des terroristes ont retenti. Jesse Hughes est connu pour ses positions politiques très conservatrices et pour être un fervent catholique, ce qui explique la présence d'éléments issus de l'iconographie catholique dans le dessin. La présidente d'extrême droite française, Marine Le Pen, est représentée en tant que figure christique. Elle a été une des premières à avoir voulu récupérer politiquement les attentats à son compte en accusant directement après les événements l'immigration musulmane de la banlieue parisienne. La partie de l'image représentant des migrants sur un bateau est tirée de la photo de Sergey Ponomarev qui a obtenu le prix Pulitzer de photographie en 2016. En dessous, arborant un tatouage « Go West », la star de télé-réalité Kim Kardashian qui, dans son look marin, a fait la une du magazine *Rolling Stone* à la même époque. Le corps du guitariste surmonté d'une tête de mort est celui de Jesse Hughes. Cette représentation fait allusion aux décapitations pratiquées par les terroristes de Daesh. « God is a concept, by which we measure our pain ... » : cette phrase est issue d'un protest song de John Lennon, assassiné dans les rues New York en 1980. À gauche, les mots « Euro Anno Zero » sont une référence directe au film *Germania Anno Zero* (1948) de Roberto Rossellini : l'Euro en l'an zéro, un nouveau début de l'histoire européenne.

**EN:** The central figure is Jesse Hughes, frontman of the American rock band Eagles of Death Metal, one of the targets of the November 2015 Paris attacks. The words below him - "Who'll love the devil? ..." - are from the song the band was playing when the terrorists' first shots erupted at the Bataclan theatre. Hughes holds ultra-conservative political views and is a devout Catholic, which explains the elements of Catholic iconography in the drawing. By the same token, Marine Le Pen, president of the French far-right party, is represented as a Christ-like figure. She was one of the first to exploit the attacks for political gain, immediately laying blame on the Muslim immigrant population of the Parisian suburbs. The depiction of migrants in a boat is based on a 2016 Pulitzer Prize-winning photo by Sergey Ponomarev. Beneath it, sporting a "Go West" tattoo, reality-TV star Kim Kardashian is pictured in the nautical get-up that made the cover of *Rolling Stone* magazine. The guitarist's body is that of Hughes, with the skull alluding to the decapitations carried out by ISIS terrorists. "God is a concept by which we measure our pain ...": this line is from a protest song by John Lennon, who was assassinated in front of his New York home in 1980. At left, the words "Euro Anno Zero" make direct reference to the Roberto Rossellini film *Germania Anno Zero* (1948): the euro in year zero, the new beginning of European history.

*We Could Be Euros Just For One Day*  
6 x banknote drawings  
150 x 280 cm (each)  
2017 © Filip Markiewicz

Courtesy of AEROPLASTICS, Brussels / C+N Canepaneri, Milan

*Fake Fiction*  
Full HD film, 25 min (film still)  
2018 © Filip Markiewicz  
Produced by Theater Basel

Actor on the photo: Liliame Amuat

Courtesy of AEROPLASTICS, Brussels



**FR:** Au centre, l'image du corps du petit garçon syrien d'origine kurde, Alan Kurdi, mort alors qu'il tentait avec sa famille de traverser la Méditerranée entre Bodrum en Turquie et l'île de Kos en Grèce sur un bateau gonflable, sans veste de secours. Le trajet a coûté 5 860 dollars. L'image, ici représentée par un effet de pixellisation, a fait le tour du monde. Nous sommes en septembre 2015, la guerre en Syrie fait la une de toute la presse mondiale. L'image devient un sujet à débat, certains organes de presse décidant de censurer l'image, d'autres pas. Mais l'image fuit sur les réseaux sociaux et devient une icône de la crise migratoire. Pendant longtemps, la chancelière allemande, Angela Merkel, était restée intransigeante en refusant l'ouverture des frontières. Cette image a peut-être contribué à créer l'effet inverse mais a plongé l'Europe dans un débat très tendu entre les partis d'extrême droite européens et ceux favorables à l'accueil des réfugiés. À gauche, le slogan « Europa macht frei » est une référence directe à l'inscription « Arbeit macht frei » à l'entrée du camp d'extermination nazi d'Auschwitz et autres camps nazis. En 2016, pendant une conférence commerciale, Mark Zuckerberg, patron de Facebook, a lancé le slogan « Give everyone the power to share anything with anyone » : Donnons à tous le pouvoir de partager tout avec n'importe qui.

**EN:** At the centre appears the body of Alan Kurdi, the little Syrian Kurdish boy who drowned as his family was attempting to cross the Mediterranean in an inflatable dinghy, without lifejackets, from the Turkish city of Bodrum to the Greek island of Kos. The trip had cost \$5,860. The photo of the corpse, pixelated here, went viral. This was in September 2015, when the war in Syria was making headlines worldwide. The picture provoked hot debate, with some news outlets refusing to show it, but it quickly spread on social media and became an icon of the migrant crisis. German Chancellor Angela Merkel had long stood firm on keeping her country's borders closed. The photo may have contributed to the reversal of that position, which plunged Europe into sharp dispute between the far-right parties and those willing to take in refugees. At left, the slogan "Europa macht frei" is a direct reference to the phrase "Arbeit macht frei" (Work Sets You Free) inscribed at the entrance to Auschwitz and other Nazi death camps. "Give everyone the power to share anything with anyone" is a slogan launched by Facebook CEO Mark Zuckerberg at a developer conference in 2016.



Courtesy of AEROPLASTICS, Brussels



**FR:** Au centre, Christine Lagarde, la patronne du Fonds Monétaire International (FMI). Lorsqu'elle est ministre de l'Économie de la République française (2007–2011), elle prévoit le versement de 403 millions d'euros à l'homme d'affaires français Bernard Tapie dans l'affaire du Crédit Lyonnais. La Cour de justice saisit l'affaire et met en examen Christine Lagarde, entre autres pour « complicité de détournement de fonds publics ». Au terme du procès, la Cour la déclare coupable de « négligence » mais la dispense de peine en raison de sa « personnalité » et de sa « réputation internationale ». Elle est actuellement toujours patronne du FMI. À droite de son portrait, deux jeunes garçons et l'inscription « Geld + Gerechtigkeit » (Argent et Justice). Les deux garçons sont les jumeaux Kaczyński, héros du célèbre film pour enfants, *Les deux qui ont volé la lune* (1962), dont est tirée cette image. L'un des frères, Lech Kaczyński, est devenu président de Pologne (2005–2010). Il est décédé dans un accident d'avion le 10 avril 2010. En 2001, les Kaczyński créent le parti politique PIS – Prawo i Sprawiedliwosc (Loi et Justice), parti ultra-conservateur de droite qui revendique son lien à l'église catholique et qui est actuellement au pouvoir en Pologne. Juste au-dessus des Kaczyński, on trouve l'effigie du chanteur américain Kanye West. L'image est tirée d'une performance aux allures de messe qu'il a mise en scène avec l'artiste Vanessa Beecroft à l'occasion de la sortie de son album *The Life of Pablo* (2016). À droite, au-dessus du logo d'Amazon.com, le politicien britannique Nigel Farage dont le parti eurosceptique UKIP est à l'origine du Brexit. L'image le montre juste après l'accident d'avion dont il a été victime le 6 mai 2010. En dessous de l'inscription « Google God » (Dieu Google), la signature de Mario Draghi, président de la Banque centrale européenne, qui figure sur tous les billets d'euros. En dessous, le personnage de jeux vidéo Super Mario dont les iPhones en surchauffe sont en train de fondre. Lorsqu'il était encore directeur général de la banque d'affaires Goldman Sachs (2002–2005), Mario Draghi était surnommé « Super Mario ». Tout en bas, à côté de l'inscription « Euro Zero Love », il y a l'image de Darth Vader, le méchant de *Star Wars*, en train de fondre lui aussi. Tout en haut l'inscription « Death is a digital file » (La mort est un fichier numérique) synthétise d'une certaine manière le sujet du dessin, entre religion, argent et pouvoir dans le monde des Géants du Web : GAFAs (Google, Amazon, Facebook, Apple).

**EN:** Pictured at the centre is Christine Lagarde, head of the International Monetary Fund (IMF). During her time as France's Minister of Finance (2007–2011), she intervened in a case involving the Crédit Lyonnais bank that resulted in a €403 million payout to French businessman Bernard Tapie. The Court of Justice opened an investigation of Lagarde, among others, for “complicity in the misuse of public funds.” In the end, the Court found her guilty of “negligence” but imposed no punishment owing to her “personality” and “international reputation.” She remains Managing Director of the IMF. At the right of her picture are two boys and the inscription “Geld + Gerechtigkeit” (Money and Justice). The boys are the Kaczyński twins, seen as the child stars of the popular Polish film *The Two Who Stole the Moon* (1962). One twin, Lech, became President of Poland (2005–2010). He died in a plane crash on April 10, 2010. In 2001, the Kaczyński brothers founded the Law and Justice party (Prawo i Sprawiedliwosc – PIS), the right-wing, ultra-conservative, Catholic-based party that currently holds power in Poland. Above the twins is an image of the American rapper/singer Kanye West, taken from the mass-like performance he staged with the artist Vanessa Beecroft for the launch of his album *The Life of Pablo* (2016). At right, above the Amazon.com logo, is the British politician Nigel Farage, whose Eurosceptic party UKIP sparked the Brexit movement. He is shown emerging from a plane crash on May 6, 2010. At left, beneath the inscription “Google God,” is the signature of European Central Bank president Mario Draghi, which appears on all euro banknotes. Below it is the video game character Super Mario, with overheated, melting iPhones. While Managing Director of Goldman Sachs International (2002–2005), Draghi was nicknamed Super Mario. At centre bottom, next to the words “Euro Zero Love,” appears the *Star Wars* villain Darth Vader, also melting. At top right, the inscription “Death is a digital file” in a way synthesizes the subject of the drawing, between religion, money and power in the world of the GAFAs tech giants (Google, Amazon, Facebook, Apple).



**FR:** Le personnage principal est Antoine Deltour, ancien employé de la société d'audit PriceWaterhouseCoopers. Il est un des lanceurs d'alerte qui a provoqué le scandale des LuxLeaks en 2014. En 2010, il démissionne et emporte avec lui des fichiers confidentiels sur les rescrits fiscaux. Il est condamné en première instance à douze mois de prison avec sursis par la justice luxembourgeoise. Après les soutiens internationaux de personnalités comme Edward Snowden, Thomas Piketty ou encore Daniel Cohn-Bendit, il est relaxé le 11 janvier 2018 par la Cour de cassation du Luxembourg. À droite, en dessous du logo de la Deutsche Bank, l'ancien ministre des Finances allemand, Wolfgang Schäuble, connu pour son intransigence pendant la crise grecque. En bas, le président de la Commission européenne, Jean-Claude Juncker, en train de blaguer avec le Premier ministre grec Alexis Tsipras sur le fait de ne pas porter de cravate. L'image fait référence au fameux moment lors du sommet de Riga en 2015, lorsque Jean-Claude Juncker avait lancé « Hello, Dictator » au Premier ministre hongrois Victor Orban. À droite, l'aigle allemand avec l'inscription « Einstürzende Neubanken » (nouvelles banques en cours d'effondrement), détournement du logo du groupe allemand de rock industriel Einstürzende Neubauten. À gauche du portrait d'Antoine Deltour, une voiture de police française brûlée par des militants antifascistes en 2016, lors des manifestations contre la loi El Khomri. À gauche, en dessous du logo PWC, le dessin de la tête du Christ mort par le peintre allemand Albrecht Dürer en 1503, représenté ici avec une canette de Pepsi en train de couler.

**EN:** The main figure is Antoine Deltour, a former employee of audit firm PriceWaterhouseCoopers and one of the whistleblowers who exposed the LuxLeaks tax-evasion scandal in 2014. In 2010, he quit his job, taking with him confidential files on tax rulings. A Luxembourg court initially gave him a twelve-month suspended sentence for theft and leaking. But after international protests by well-known figures such as Edward Snowden, Thomas Piketty and Daniel Cohn-Bendit, his conviction was overturned by Luxembourg's Court of Appeal on January 11, 2018. At right, below the Deutsche Bank logo, is former German Finance Minister Wolfgang Schäuble, known for his intransigence during the Greek economic crisis. At the bottom, European Commission President Jean-Claude Juncker jokes with Greek Prime Minister Alexis Tsipras about not wearing a necktie. This image is from the 2015 Riga Summit, where Juncker famously greeted Hungarian Prime Minister Victor Orban by saying “Hello, Dictator.” At right, the German eagle with the inscription “Einstürzende Neubanken” (collapsing new banks), a play on the name of the German industrial rock band Einstürzende Neubauten (Collapsing New Buildings). To the left of Deltour's likeness, a French police car torched by anti-fascist militants in 2016 during demonstrations against labour-reform legislation known as the El Khomri law. At left, below the PWC logo, is a portrait of the dead Christ drawn by the German artist Albrecht Dürer in 1503, shown here with a dripping Pepsi can.



*Fake Fiction*  
Full HD film, 25 min (film still)  
2018 © Filip Markiewicz  
Produced by Theater Basel

Actors on the photos: Vincent Glander (left), Carina Braunschmidt (right)

Courtesy of AEROPLASTICS Brussels



**FR:** L'image principale est le portrait officiel du président américain Donald Trump avec des larmes qui coulent de ses yeux. Au-dessus, le slogan « I like democracy and democracy likes me », détournement du titre de la performance de l'artiste allemand Joseph Beuys « I like America and America likes me », réalisée en 1974 à la galerie René Block à New York. En dessous, les mots « Power to the people » (la force au peuple) font référence au titre d'une chanson de John Lennon de 1970. Lors de son discours d'investiture, Donald Trump a justement prononcé la phrase : « Nous allons rendre la force au peuple ». Au-dessus, un casque militaire avec l'inscription « Fake to kill » qui fait référence au casque « Born to kill » figurant sur l'affiche du film *Full Metal Jacket* (1987) de Stanley Kubrick sur la guerre du Vietnam. À gauche de Donald Trump, les trois figures de proue du populisme d'extrême droite européen : le Néerlandais Geert Wilders, l'Allemande Frauke Petry et la Française Marine Le Pen lors de leur meeting politique à Coblenz en 2017. Ils sont flanqués par des enfants nus : les images sont tirées des photos des camps de concentration de la Deuxième Guerre mondiale. À gauche, le logo de Volkswagen (la voiture du peuple) en train de fondre depuis que la marque a été impliquée dans un scandale de fraude sur les contrôles antipollution en 2015. Volkswagen, la voiture du peuple, est une marque née sous le régime nazi. Le drapeau européen et la signature de Mario Draghi sont remplacés par le drapeau américain inversé et la signature de Donald Trump. Le drapeau américain inversé est aussi le logo de la série américaine *House of Cards*.

**EN:** The focal point is the official portrait of American President Donald Trump, with tearing eyes. Above him, the slogan “I like democracy and democracy likes me” plays on the title of the performance “I like America and America likes me” given by the German artist Joseph Beuys in 1974 at the René Block Gallery in New York. Below him, the words “Power to the people” refer to a 1970 song by John Lennon. In his inauguration speech, Trump proclaimed, “We are giving power back to you, the people.” Just above is a military helmet inscribed “Fake to kill,” evoking the “Born to kill” helmet on the poster for Stanley Kubrick's 1987 Vietnam War film *Full Metal Jacket*. To the left of Trump appear the three leaders of far-right European populism – the Netherland's Geert Wilders, Germany's Frauke Petry and France's Marine Le Pen – at their 2017 “counter-summit” in Koblenz. They are flanked by naked children, images based on photos from World War II concentration camps. Further left, the Volkswagen logo is melting away, tarnished by the emissions-control scandal since 2015. Volkswagen, “the people's car,” became a brand during the Nazi regime. On this banknote, the Flag of Europe and Mario Draghi's signature are replaced by an inverted American flag and Donald Trump's signature. The inverted flag is also part of the logo for the American TV series *House of Cards*.



**FR:** Au centre, le portrait de la chancelière allemande Angela Merkel datant de la fin des années 1980, à l'époque de la chute du mur de Berlin. À gauche, à côté du président turc Recep Tayyip Erdoğan, le chanteur américain d'origine allemande David Hasselhoff, connu pour avoir chanté sa chanson *Looking for Freedom* (En quête de liberté) à Berlin en décembre 1989, à la veille du Nouvel An. À droite d'Angela Merkel, on trouve le comique allemand Jan Böhmermann, auteur d'un texte satirique très provocateur à l'adresse de Recep Tayyip Erdoğan – *Schmähgedicht* (poème violent) – et diffusé en 2016 sur la chaîne publique allemande ZDF. La diffusion de ce poème a pris une dimension telle qu'il a fini par devenir une affaire d'État et provoquer une crise diplomatique entre l'Allemagne et la Turquie. Sous la pression de la Turquie, qui joue un rôle important dans la gestion de la crise migratoire, la chancelière allemande a présenté ses excuses au président turc et lui a promis d'ouvrir une enquête judiciaire de crime de lèse-majesté contre l'humoriste Jan Böhmermann. À côté de l'inscription « Euro Zoll Zeit » (Euro, le temps des frontières), l'image du soldat turc qui avait pris dans ses bras le corps du petit Alan Kurdi, retrouvé mort sur la plage (voir billet de 10 euros). Sous le logo de Goldmann Sachs, ancien employeur de l'actuel président de la Banque centrale européenne, Mario Draghi, un phoetus et le camion-bélier de l'attentat perpétré le 19 décembre 2016 sur un marché de Noël à Berlin.

**EN:** At the forefront is a picture of German Chancellor Angela Merkel dating from the late 1980s, around the time the Berlin wall came down. To the left, beside Turkish President Recep Tayyip Erdoğan, is the American actor/singer of German descent David Hasselhoff, famed for performing his song “Looking for Freedom” in front of the crumbling wall on New Year's Eve 1989. To Merkel's right is the German comedian Jan Böhmermann, who, in 2016, wrote a highly provocative satirical piece (a *Schmähgedicht*, or smear poem) about Erdoğan and read it on the German public TV channel ZDF. The controversy over the broadcast grew into a political affair and sparked a diplomatic row between Berlin and Ankara. Under pressure from Turkey, a major player in managing the migrant crisis, the Chancellor apologized to the President and promised to launch judicial proceedings against Böhmermann for the crime of lèse-majesté (in this case, insulting a foreign leader). Next to the words “Euro Zoll Zeit” (Euro, time of borders) is the image of a Turkish soldier carrying the body of little Alan Kurdi, found dead on a beach (see 10 euro note). Beneath the logo of Goldmann Sachs, former employer of the current president of the European Central Bank, Mario Draghi, appear a fetus and the truck used in the ramming attack at a Berlin Christmas market on December 19, 2016.



# Fake Fiction

*Fake Fiction*  
Text & Dialogues (excerpts)  
2017 © Filip Markiewicz

## Ouverture

**Laura Palma:** Every morning I have to wake up. And I see my self-portrait, the daily selfie of Renaissance.

I have to wake up, stop thinking and make love with my social networks ... I make love with the political society of the spectacle.

Every morning I stroke my smartphone. This is how I learned what happened in the last few years ... how it happened ... in Europe and in the United States.

*(A few seconds of pausing)*

**LP:** What I mean is that my metabolism has to adapt to something new ... to prepare for a new form of life or death. I'm no longer what I was 15 years ago ...

**Florian of Death Metal:** Yes, 15 years ago, the White Stripes released *Seven Nation Army* – as an unwitting response to the politics of the time.

**LP:** 15 years ago, we didn't know everything, you didn't know everything, and the world didn't know everything.

**FoDM:** Well, the world knew, and the world saw that the towers were falling.

**LP:** I have to adapt to the pace of digital silence now. The world has changed in 15 minutes ... 15 years ago. 15 minutes of fame for the end of the Empire. The towers collapsed in slow motion, the event was filmed from 15,000 different angles, 15 minutes of fame. This is Andy Warhol's perfect work of art, but the artist is dead. It's the death of the image, the death of art.



*Fake Fiction*  
Theater performance presented on June 15, 2017  
Photo © Kim Culetto  
2017 © Theater Basel

Actors on the photo: Liliane Amuat, Carina Braunschmidt, Elias Eilinghoff, Mario Fuchs, Vincent Glander, Pia Händler, Barbara Horvath, Max Rothbart, Myriam Schröder, Lisa Stiegler, Cathrin Störmer, Thiemo Strutzenberger, Ingo Tomi, Florian von Manteuffel, Michael Wächter, Leonie Merlin Young

**Kanne West:** The death of the human subject caused by the endless reproduction of destruction.

**LP:** Today we have all become assistants of the global Warhol Factory. And today's Andy Warhol is called Tim Cook or Mark Zuckerberg.

**KW:** Well, I don't want to spoil the mood, but I would suggest that today's Andy Warhol is called Donald Trump.

**FoDM:** Yes, but the towers are being rebuilt. The World Trade Center will be reconstructed in gold ... And *Seven Nation Army* by The White Stripes, which is now a hymn sung by hooligans in football stadiums, will be played at political meetings of rightwing parties.

**KW:** But in the era of the Vietnam War, nobody played Velvet Underground at political meetings.

**FoDM:** ... with the presidents of gold, who have golden hair, with ideas of gold. They're all waiting, in France, Germany, Poland, Austria, Hungary ... We are the people.

**KW:** Oh, those guys ...

**FoDM:** You will no longer have to be ashamed of being a white American and listening to white music.

**KW:** But you're Austrian, right?

**FoDM:** That doesn't matter. I'm Austrian, European, but now we're all Americans. If Arnold Schwarzenegger is American, then I'm also American. I love God, I love rock 'n' roll, I love Jesus Christ, and I love my flag. Let's make America great again.

**LP:** Oh, that reminds me of the Luxembourg's nation branding: 'Let's make it happen!'

**Alex Interviolence:** Our world is liquid ... We live in an era where you get the impression that you spend the whole day wanting to kill people. And the only way people have found to deal with it is to photograph everything. A society of vampires of the digitisation of spectacle. Imagine cameras being replaced with firearms. *Shoot slowly and see ...*

That's precisely the difference between photography and painting ... Nobody takes their easel and oil paint to a concert by Ariana Grande ... The camera in the smartphone was invented to kill the motif ... Incidentally, that's precisely what makes it interesting to terrorists: nothing is more frightening than digital images. If painting replaced digital photography, there would be no more terrorism.

Each time you press the red button, you don't experience the moment, you creep past the emotional situation in order to focus on the movement of the image. Painting, on the other hand, is time, duration, boredom and the idea to carve a body from a flat surface. Unfortunately, no one has invented a social network in which painting could recover its breath of life, its soul. Aristotle distinguished different soul powers: that of plants, that of animals and that of humans ... Undoubtedly, one would have to add to this the soul power of artworks. Because a painting breathes when you look at it, but it dies when you photograph it.

The European story is *The Raft of the Medusa* by Théodore Géricault, the logo of our era, even though the subject of the painting is set at the other end of the world ... The staging of casting and advertising are Western concepts ... Except that today no one stages the death of refugees – their disappearance in the Mediterranean is a DIY production perpetuated by the distributors of the infotainment society.

The memory of the world can be found on Google Images, our limbic system approaches the circles of Dante's Inferno. In the anteroom, the inscription on the gate of hell announces what Virgil and Dante must endure: *l'eterno dolore*.

"Through me you go to the grief-wracked city; Through me you go to everlasting pain; Through me you go a pass among lost souls ..." Endless agony ... The Nazis copied everything in Auschwitz – they merely changed the warning into a lie ... If you type [www.google.com](http://www.google.com), you'll find yourself at the gate of digital hell – the portal won't tell you anything. The silence is total. Dante's poetry holds its breath. There is no need for lying anymore, and the soul has fled.

*Fake Fiction*  
Full HD film, 25 min (film still)  
2018 © Filip Markiewicz  
Produced by Theater Basel  
Actor on the photo: Max Rothbart  
Courtesy of AEROPLASTICS, Brussels



Oskar Schlemmer Tagebuch, 9. Februar 1943

Zu ahnen und zu befördern:  
Das reinste Gefühl  
Die reinste Empfindung  
Den reinsten Gedanken  
Das reinste Herz  
ebenso: Das Ureigenste ...



*Commandments 8/10* (detail)  
Pencil on paper  
40 x 50 cm  
2018 © Filip Markiewicz  
Courtesy of Espace A VENDRE, Nice

*Fake Fiction*  
Theater performance presented on June 15, 2017  
Photo © Kim Culetto  
2017 © Theater Basel

Actor on the photo: Florian von Manteuffel



**I'll be your mirror**

**Taxi Amy:** Hey, shorty, what are you doing here?

**Loko:** Like you, I came here to hear what's going on ...

**TA:** You can see that nothing is going on here ...

**L:** Well, many things do happen.

**TA:** How is that? What for example?

**L:** I look at the people sitting in the audience.

**TA:** Right, indeed. Unbelievable, interesting ...

**L:** And I like watching the theatre that watches me.

**TA:** And you think they've come to watch you?

**L:** No, not necessarily, but sometimes what happens in the audience is part of the piece ...

**TA:** The gaze of the audience has the power to transform us into what is just ...

**TA:** Do you know who was the world's first rock star and who invented stage-diving and jumped into the audience? And who blew up the boundaries between the stage and the audience?

**L:** Probably Justin Bieber ...

**TA:** Iggy Pop, 1970 ... That's what I heard on the radio ... He started to walk on the audience, like Jesus on the water ... From that point on, there is no limit anymore, the audience becomes an actor ...

**L:** But Iggy Pop was not the first ... It was a Swiss guy who was the first to blow up that boundary in 1969 ... That's what I heard on the radio ... *When Attitudes Become Form* ... Harald Szeemann broke the frame of the picture ... There are no limits anymore, from then on we all turn into colour spots on a global painting ...

**TA:** The audience becomes a colour palette that merges with the actors' flowing movements ...

**L:** The movement of silence on the production line.

**TA:** And what are you doing in life?

**L:** I'm a train driver ... But my passion is to look at people ... And you what are you doing in life?

**TA:** I'm a taxi driver, but my passion is to listen to people.

**L:** Ah yes, you're a taxi driver in Basel?

**TA:** Yes, I don't do it for the money ...

**L:** Yes, the people ... So what happens to the people?

**TA:** I don't know, I think they don't listen anymore ...

**L:** Yes, at some point the music stopped playing ...

**TA:** Sometimes it's good to turn off the music so you can hear the sound of silence better.

**L:** In 2011, Paul Simon sang the *Sounds Of Silence* at Ground Zero, ten years later ... Between the collapse and that moment there was a void.

**TA:** And what are you doing to fill that void?

**L:** Since the 1990s I've been listening to the soundtrack of *Trainspotting. Just A Perfect Day* ... Lou Reed died in 2011, ten years after 9/11, and at that point I realised that my adolescence was over ... And since then, I've been going to the Basel Zoo every Saturday to feed the animals. I sit in the park and drink sangria ...

**TA:** Do you think the audience noticed?

**L:** Noticed what?

**TA:** That I look like Amy Winehouse?

**L:** Ah, right! You actually look a lot like her ...

**TA:** Yes, my customers often tell me that, so I've emphasised that look. Because I believe it's good for my career ... And you're listening to the soundtrack of *Trainspotting* because you look like the actor from the movie ...

**L:** No, I'm listening to *Trainspotting* because I don't have any money to buy drugs and it reminds me of the overdoses in the movie.

**TA:** Yes, I also suffer from an overdose of films.

**L:** That's not what I meant, but it doesn't matter.

**TA:** That's why I decided to watch the same movie until the end of my life ...

**L:** *Taxi Driver*?

**TA:** What are you doing afterwards?

**L:** When they've finished here? I think I'll go to the Monkey Bar to feed the monkeys and drink sangria ...

**TA:** Now I know who you are ... I recognised you, you're not a train driver, you're an actor here at the theatre ...

**L:** But everybody is an actor here at the theatre ... Even the audience is part of the ensemble.

**TA:** I want to dance with you ...

**L:** And you're not a taxi driver.

**TA:** No, I'm Amy Winehouse. I want to dance with you in Berlin in 1989 to the soundtrack of *Twin Peaks* ...

**Laura Palma:** But it's also due to the fact that there's a whole category of people we're not talking to anymore. Our 'contemporary' world is completely hermetic to the reality of people who are lost in the world. We no longer have any terms to define these people, so we just say they're populists, but it's not that simple. John Lennon used to refer to them in a dignified way as 'working-class heroes'.

**Florian of Death Metal:** "Europa macht frei".

**Kanne West:** Working makes you free, is something to be.

**LP:** But what am I supposed to do with this picture in my mind of the boy who died on the beach in Greece? This picture, which was published but which is morally questionable, was digitised and then copied a million times. Everyone has seen it, but everyone was outraged when it was published, and then the image was blurred, censored and crucified. Cover up this image so I don't have to see it.

**FoDM:** Post it on Instagram if it alleviates your conscience.

**LP:** How can you be so cynical! This image is the icon of our generation.

**KW:** But the *Bild* tabloid published it although everyone else had declined it. We have the newspapers we deserve. We have the icons we deserve.

**FoDM:** "Europa macht frei", and yet everyone has miraculously forgotten the Greek crisis. The arrogance of German politics towards the Tsipras government! Varoufakis has fallen. Sometimes an icon can be used to rewrite history. It's always the victors who write the story.

*(The director interrupts the actors and approaches the stage)*

**The Great Director:** Okay, thank you ... I've just witnessed an interesting verbal battle that reminds me of the poetry of social networks. The melody of the people that fills the harmony of our silence. Vox populi. The fear of dying from the truth. But silence can be louder than the revolution ... And sometimes the revolution is just a drawing that makes no noise, or a text by Robert Zimmermann that sings about the world without pointing its finger at it. The art of anti-capitalism's soft propaganda. The world is a theatre that quietly spits out the darkness of our soul. And our digital brains have killed the truth. Post-truth generation. Freedom lies in the history of theatre, in the history of film and in the history of war. When Roberto Rossellini filmed his fictional character Edmund Kohler in Berlin, in the rubble of 1945, he didn't need to write a screenplay for his film - history wrote the fiction. EURO ANNO ZERO. After all, the small body of Alan Kurdi on the Greek beach that you saw is just a digital image that was reproduced millions of times. This body became a surface, like a Warhol painting on which the story of millions of victimised bodies is projected below an advertisement: "Work makes you free".

**FoDM:** But Guns 'n' Roses sang Bob Dylan's *Knocking On Heaven's Door* in tribute to Freddy Mercury, and Axl Rose wore a T-shirt with Jesus and the slogan "Kill your idols" on it.

**LP:** It's just a digital image that encompasses the soul of our existence.

**FoDM:** All these images destroy us, but we also kill our idols, that's the law of nature.

**KW:** The still life of asocial networks ...

**Alex Altevrience:** Dracula is dead and returns to his tomb. On 6 August 1979, the English post-punk band Bauhaus announced that Bela Lugosi was dead. The first actor to personify Dracula. The band has appropriated the logo of the Bauhaus school created by Oskar Schlemmer. Today, we have all somehow turned into Bela Lugosis. The dance of the vampires of the European image can begin. It's time to put on the masks and drink the digital blood until our hard drive is formatted for eternity.



Oskar Schlemmer Tagebuch, 18. Juni 1922  
**Wachraum: („Dionysische Überwachtheit“). Ich sah alles:  
die vollendete Glaskultur,  
nicht mehr Industrie, Zivilisation -  
die Glasbilder: geschliffen, ziseliert, farbig -  
der anatomisch-metaphysische Mensch - es war herrlich !  
Gefühl: was tun?  
Nichts tun?  
Beginnen zu realisieren?  
Ich habe die Zukunft geschaut.  
Ich habe weite Perspektiven geschaut,  
habe in die Zukunft geblickt,  
die Zukunft der Kunst und der Entwicklung -  
es lähmt mir die Hand für die Gegenwart.  
Dies, das zu tun - was ist's, gemessen an der Ewigkeit.  
Tagesruhm, Nachruhm - wie lange, oh!  
Sie haben ihren Reiz für mich verloren.**



*Fake Fiction*  
Theater performance presented on June 15, 2017  
Photo © Kim Culetto  
2017 © Theater Basel

Actors on the photo: Vincent Glander, Carina Braunschmidt

*Fake Fiction*  
Full HD film, 25 min (film still)  
2018 © Filip Markiewicz  
Produced by Theater Basel

Actor on the photo: Elias Eilinghoff

Courtesy of AEROPLASTICS, Brussels

*Fake Fiction*  
Theater performance presented on June 15, 2017  
Photo © Kim Culetto  
2017 © Theater Basel

Actor on the photo: Pia Händler with Oskar Schlemmer mask

*Dürer Pepsi*  
Pencil on paper  
40 x 50 cm

2017 © Filip Markiewicz

Courtesy AeroPlastics, Brussels

# The human body in the centre of creation

## Interview with C. Raman Schlemmer



Oskar Schlemmer Tagebuch, Juni 1913

Ein Kunstwerk ist eine Verkündigung der Freiheit.  
Für die Menschen hat es nie etwas Unerträglicheres  
gegeben als die Freiheit.

**Filip Markiewicz:** Could you tell us a bit about yourself?

**C. Raman Schlemmer:** Well, I was born in Berlin to a family of German-Indian descent. My maternal grandfather was the artist and Bauhaus master Oskar Schlemmer. I was introduced to his multifaceted work as a child, in major exhibitions organized by my grandmother. Over the years, as I learned more about Oskar Schlemmer's remarkable career and the importance of art, I came to dedicate myself to promoting and disseminating his legacy around the world.

**FM:** How would you describe Oskar Schlemmer's work?

**CRS:** He was an extremely versatile artist who strived to create a *Gesamtkunstwerk* (total work of art), so his oeuvre ranges from painting, sculpture and drawing to stage design, choreography and dance. He was always torn between the visual and the performing arts, and even though he focused largely on painting, he never abandoned the stage. I think one of the great strengths of Oskar Schlemmer's work is his humanistic approach, his vision of the human always at the centre, at the centre of the universe, the centre of creation. And of the human body as an artistic medium.

**FM:** We're here at the Theater Basel. What is Oskar Schlemmer's connection to Basel?

**CRS:** Basel has long been a city of art and culture, but it holds very special and on some level emotional meaning for me and my family. In 1929, Basel hosted one of the world's most important dance and theatre exhibitions, featuring many of Oskar Schlemmer's creations for his Triadic Ballet and Bauhaus Dances. And in 1934, my grandfather organized an exhibition of works by his greatest friend, the Swiss artist Otto Meyer-Amden, here in Basel. But his most important tie to the city was forged some years later.

In 1937, the Nazis confiscated all avant-garde artworks from German museums and then vilified them in Munich in what they called the Degenerate Art Exhibition. After that, the works, which included nineteen paintings by Oskar Schlemmer, were tossed into storage. In 1939, the Nazis decided to auction off the "degenerate art" in order to obtain foreign currency. The director of the Kunstmuseum Basel, the visionary Georg Schmidt, had neutral Swiss status and so was able to travel to Berlin to see the works, which were stored in a wooden shed in terrible conditions. He selected paintings by Chagall, Beckmann, Nolde and Schlemmer, as well as important pieces by Corinth, and had them shipped to Basel for consideration by the city council. The council approved funding to purchase a number of them for the museum. Two of the proposed three Schlemmer paintings still hang at the Kunstmuseum Basel: *Fünf Figuren im Raum/Römisches* (Five Figures in a Space/Roman) and *Frauentreppe* (Women on a Staircase). The third one, along with other works, was returned to Berlin, and its fate is unknown. It probably was destroyed. But the decision to purchase and thus save two of his paintings was immensely important to Oskar Schlemmer. And ever since, in gratitude and in memory of that extraordinary act by the city of Basel and the Kunstmuseum, we have maintained long-term loans here and close relations with the museum's directors.

**FM:** What can you tell us about the mask that appeared in *Fake Fiction* at Theater Basel?

**CRS:** The giant mask was made for a stage performance called *Das figurale Kabinett* (The Figural Cabinet), which Oskar Schlemmer began designing in 1922, at the Weimar Bauhaus. The storyline and the choreography kept evolving, and he produced several versions. One was performed in Weimar, after he was appointed theatre workshop master there, and another at the Bauhaus in Dessau, where Walter Gropius had a stage built precisely to Schlemmer's specifications. This was the "Bauhaus Bühne," for stage and dance. Anyway, the mask was part of *The Figural Cabinet*, appearing like a gigantic marionette. The faces in the paintings are clearly devoid of personal traits, meant to abstract or neutralize the human figure. In the Bauhaus Dances it was often unclear whether the figures were female or male. And this was inspired, of course, by Asian traditions. Think of Noh Theatre, of the masks in many Chinese and Indian cultural performances, of the grotesque costumes worn in Europe for Carnival, for celebrating Fasnacht every February right here in Basel.

In 1922, in preparation for the first Bauhaus exhibition, Gropius decided that the school needed a new logo, one that would better reflect the fusion of art and craft. He asked all the teachers to submit designs, and the fact that Oskar Schlemmer won still puzzles me. I mean, he was competing with the likes of Kandinsky, and Klee, and Moholy-Nagy, who excelled in typography. And yet Schlemmer's simple profile was chosen. This again reflects the human-centric approach of the Bauhaus. It's a classic profile of Greco-Roman inspiration but the simplicity makes it one of the most striking and long-lasting logos ever created.

**FM:** Would you say the Bauhaus was rooted in European culture?

**CRS:** There is a connection between the Bauhaus and European culture, of course, but not to the exclusion of other cultures. Today's creators speak of global perspectives, yet the Bauhaus artists, like their writer and playwright contemporaries, were far more cosmopolitan. They were highly educated in a traditional humanistic way and thus very aware of other cultures, especially Asian arts and philosophies. Just think of Rabindranath Tagore, the first Asian Nobel laureate, who won the Nobel Prize for Literature in 1913. In the following years, thirty-five of his books were translated and published in Germany. The Bauhaus approach was based on broad cultural knowledge and appreciation, much broader than simply European.

**Catherine Hemelryk:** Filip, I first contacted you in December 2015 to arrange a studio visit after seeing *Paradiso Lussemburgo* in Venice. I wanted to develop something with you because of your work dealing with Europe, and although the UK was still a strong member of the European Union at that point, the frictions and polarization of public opinion towards Europe were already showing. Your manipulation of visual language had an urgency to it and that invitation turned into *Celebration Factory* at NN Contemporary Art, which took place in Northampton in the centre of the UK from May to July 2017 and has continued to develop and will open at Casino Luxembourg in September 2018. *Celebration Factory* took place roughly one year after the UK voted to leave the EU, in June 2016, and featured, amongst other items, three drawings of the infamous Daily Mail "We're Out!" front page. Do you consider yourself as being part of the grand tradition of history painting, and have you continued to manipulate the materials from NN or has the Luxembourg context called for a fully new body of work?

**Filip Markiewicz:** The European situation was profoundly changing at the end of 2015, as we all remember. It was the beginning of a new era for Europe at the time. The migration crisis started in September 2015, with the image of the dead body of the little Syrian boy Alan Kurdy, and the end of my *Paradiso Lussemburgo* exhibition in Venice

Basel during preparation of the theatre performance, the series of large-scale banknote drawings *We Can Be Euros Just For One Day*, produced for the Kunsthalle Tübingen, and new works around the evolution of the European idea, for which I interviewed the former Polish president Lech Wałęsa. But Kevin and I agreed at the outset that we wanted to develop something that goes beyond a classic white-cube exhibition; we wanted to create a show that breathes, including performances, concerts, parties, workshops, conferences. Maybe as a way of resistance? But to answer your question, Yes, I am very much inspired by the grand tradition of history painting, even though I can't pretend to be part of it, since my work always has a kind of unfinished character. For the show at Casino Luxembourg, I will present more experimental work. And include a performative experience that I produced last year at Theater Basel.

**Kevin Muhlen:** Holding this second installation of *Celebration Factory* seems to me essential for the understanding of Filip's approach and of the project in general. This is not merely an exhibition that travels from one art space to another. On the contrary, the exhibition completely adapts to its new context with a very different result, due to the simple fact that Luxembourg is not Northampton. Topics that were addressed at NN would not resonate the same way in Luxembourg and vice versa.

**CH:** I agree - it would have been a lost opportunity to transplant the exhibition from NN to Casino wholesale. In addition to Kevin's comments, over a year has passed and even if this show were to happen again at NN, it would be a different beast.

Filip's film *Celebration Club* captured the musicians in Northampton rehearsing, recording, talking and performing across one weekend in spring 2017. The film was made at a very particular time in history and has since been screened at various film festivals across Europe; how has it been received and how do you see it alongside the newer works?

**FM:** Yes, you're right. Luxembourg is the hometown where I haven't lived since 2010. But I'm still really connected to this country. I have friends and family here, and a lot of memories. Luxembourg is my Black Lodge, so to speak in *Twin Peaks* terms.

The dialogue between Northampton and Luxembourg was important from the moment we began working together. The question was: how do we start with a working-class British town like Northampton and end up in one of the richest countries in Europe, Luxembourg. I think this contrast is among the most exciting aspects of the whole project, but it is dramatic now, with Brexit. Even though globalization has made us all workers in the same global factory, there are still huge differences under the common world surface. But I realize more and more that my work is

# Scratch the surface

## A conversation between the artist and the curators

sadly coincided with the terror attacks in Paris, in November 2015. For me, I think it was the beginning of questioning art in a different way. The expression of art in a very general way became something really precious, and not only for me. Going to pop rock concerts became nearly a form of resistance after the attacks during the Eagles of Death Metal gig at the Bataclan in Paris. I tell you all these things because I think *Celebration Factory* is my personal way of maybe finding some explanation or hope, by confronting myself and my collaborators with these contemporary historic events. And these tragic events are partly the starting point of the story I will try to tell in *Celebration Factory* at Casino Luxembourg. The first crystallization of this concept, which we developed together after your invitation, was presented at NN Contemporary Art. The Brexit vote became a central heart of the body of work there, with a series of drawings pointing to different topics around European culture and the film *Celebration Club*. The exhibition that Kevin and I have developed for Casino Luxembourg will include the work from Northampton but also other pieces that communicate with each other, produced in 2017 around the time I was preparing the NN show: the *Fake Fiction* film I shot with actors from Theater

Approaching a politically tinged exhibition through celebration and festivities could be proposed only by someone like Filip who knows the Luxembourg way and can pinpoint it critically but still with a certain humour. In Luxembourg we love to pretend that everything is fine and dandy and that we are living in the best possible world. It's a fiction that becomes visible only once you distance yourself from Luxembourg.

not just about exhibiting my drawings or other pieces; it is, as you said, all about context. It's about a *mise en scène* that reacts to a city, to the people of that city, and in the case of Luxembourg it's something even more special for me personally.

Yes, I've had the opportunity to show *Celebration Club* at festivals, like the Rencontres Internationales Paris/Berlin. People in the German and French audiences were worried about the issue of Brexit and Europe,



*Celebration Garage*  
Video 4k, 18 min  
2018 © Filip Markiewicz

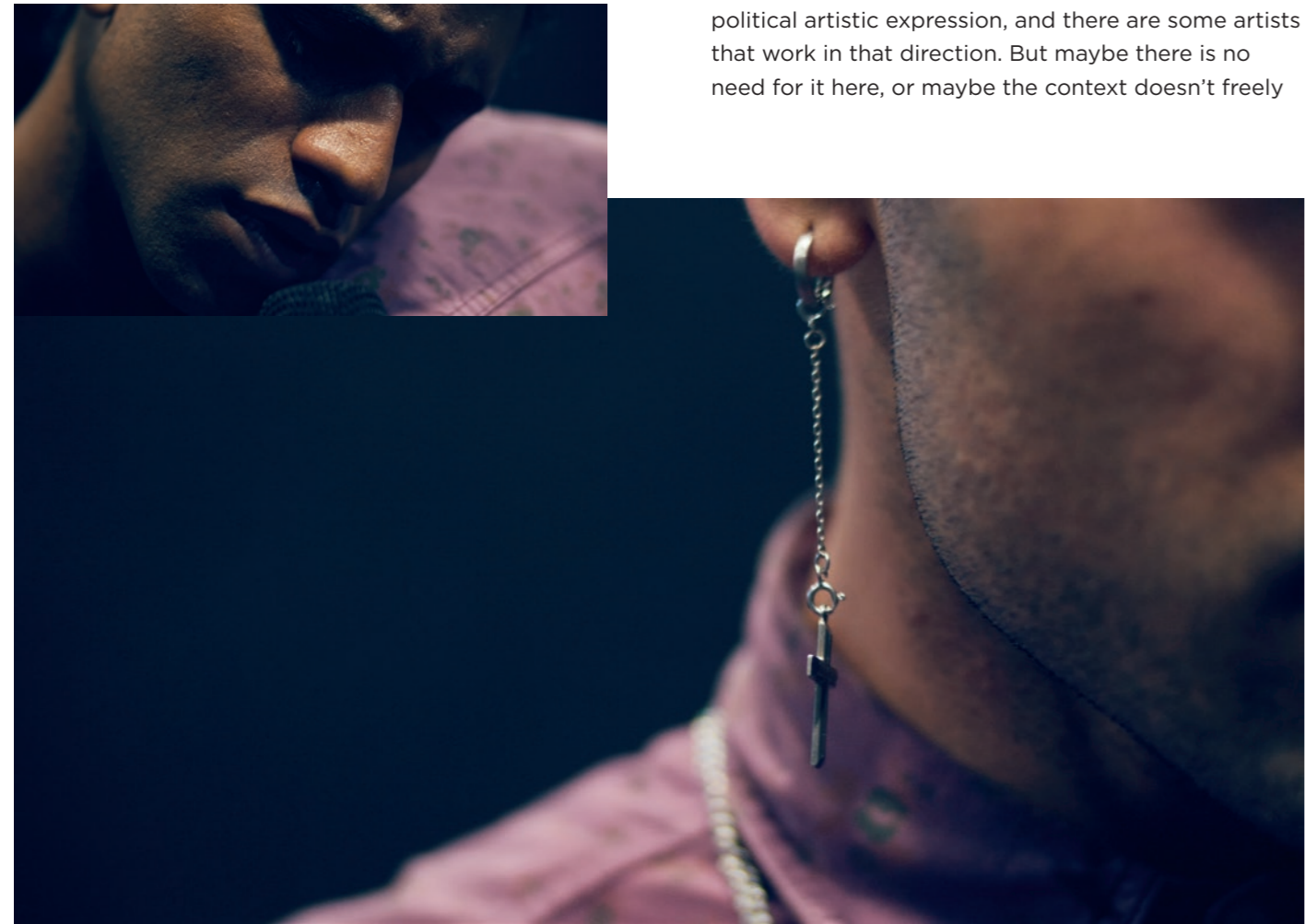
Courtesy of AEROPLASTICS, Brussels

*Celebration Club*  
Full HD film, 23 min  
2017 © Filip Markiewicz

Courtesy of AEROPLASTICS, Brussels



which is presented in the film through the words and music of artists like Roy Wallace, Phundo Art, Denigrata and the Northampton Male Voice Choir. For the show at Casino, I've tried to recreate that experience in a film involving members of the Luxembourg music scene (Edsun, Tvesla, Maz, Sun Glitters). The film is called *Celebration Garage*. Edsun will also be part of the performance *FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it...* I also interviewed former politicians and musicians like Erna Hennicot Schoepges (former Minister of Culture and classical pianist), and the former Mudam and Casino director Enrico Lunghi, also a composer. Both have a history with Casino



Luxembourg, which represent the roots of contemporary art in Luxembourg. So I guess *Celebration Garage* is slightly different in nature from *Celebration Club*. The whole idea of these two films is to somehow analyse how pop culture and music culture travel through the different classes and say something about the different layers of our society. I will try to present these films like a kind of mental dialogue between Northampton and Luxembourg.

**KM:** One question that comes up regularly in our local art world is: "Is there such a thing as political art in Luxembourg?" This is because we live in a privileged context with very good living conditions, even for those striving to work as professional artists.

Over the years I've certainly noticed that not many artists work with political topics, let alone work toward politically engaged art, but this doesn't mean that it isn't out there, it's just being approached differently. Luxembourg artists have to find their own ways to address specific topics related to the context in which they operate.

Oskar Schlemmer Tagebuch, Februar 1929

**Sage mir, wie Du Feste feierst, und ich werde Dir sagen, wer Du bist, oder: Jede Generation, jede Gesellschaftsschicht hat das Fest, das sie verdient. Wenn junge Menschen ein Fest inszenieren, so kann man wohl seine Rückschlüsse ziehen auf die Beschaffenheit dieser Jugend, und das Bauhaus repräsentiert eine, auf die es hoffentlich einmal ankommt. Man kann mit Genugtuung feststellen, dass die Bauhäusler mit Aufopferung und Enthusiasmus sich zusammmentaten, „ein Ding zu drehen“, und es drehte sich denn auch!**

The whole context may seem very comforting and protective, but it also can be seen critically as a sort of gilded cage. Free speech and critical expression can be difficult in such a small village-like country. In a context like Luxembourg you have to dig a little deeper, scratch the surface and read between the lines. Critical opinions are not as upfront as they might be somewhere else.

**FM:** I think this political aspect has been in the art-world zeitgeist for many years, even in Luxembourg. The only difference compared to other countries is that we don't have a tradition of deeply political engaged modern/contemporary art here. What I mean is, most European countries have a political tradition in art, even the smaller ones like Switzerland. I think Luxembourg has the potential for political artistic expression, and there are some artists that work in that direction. But maybe there is no need for it here, or maybe the context doesn't freely

allow it, because people here think in a more conservative way. I don't see my own artistic expression as political. I think it uses political strategies, iconography and other different meta-aspects, but my goal is not really political, because I don't really believe in activism in art. I just believe in the power of art, but that doesn't mean it has to be openly political. I think an abstract coloured painting can convey a very strong message.

But what I was wondering is how you see the current art world in the context of the European crisis, from your perspective as directors of European art centres? How do think it will evolve in the next ten years, in human and economic terms?

**CH:** A side note: I am now writing from Derry/Londonderry in Northern Ireland, a city on the border of Ireland and the UK. The reality of Brexit is looming large as the Good Friday Agreement's future is in question. This is a city famous for the Bogside murals depicting scenes from The Troubles. The gable-end murals have been criticized for presenting only one

side of the story; however, the Bogside Artists don't consider themselves to be political or sectarian, they view themselves as creating a "human document."

Filip, you don't believe in activism in art. I would like to probe you a little on this: Is it because it feels redundant? Reductive?

As for the next ten years, this is a huge question, but to touch on one edge of it - activism and socially engaged practice - I am seeing ever more work coming through that is directly political. Artists such as Ellie Harrison (Bring Back British Rail) or the approaches of MIMA in Middlesbrough as a "useful" museum with a civic agenda, to name just two UK examples of art wanting to change the world. But I also see artists working in so many other ways and with myriad concerns and approaches - listing them all would be impossible. Most models predict a bleak economic future in the UK as EU funding sources are cut off, visa costs rise and a recession looms, meaning less money in the public purse for the arts. Already the UK European Capital of Culture 2023 has been cancelled and the opportunity for investment and celebration that comes with such an event, which can transform a city and region, has been lost. And that's before Brexit has even happened. Nobody knows how all this will play out, but what I am sure of is the importance of art centres as meeting points of ideas and experiences. As the borders of the UK rise I feel an ever more urgent need to present and bring together different world views and lived experiences. Brexit is perhaps the culmination of the polarization of opinion, so any arena where imagination can be triggered is crucial to me. In my view, that is the power of art, the ability to inspire and prompt discussion, and this is now more important than ever.

**FM:** In my opinion, the distance between art and activism can be really small, and most often we straddle it by using the same old ineffective and at times even counterproductive tools and strategies. The first thing you do is to create a Facebook page, then a change.org petition. And yes, I think it feels redundant nowadays. Because we have evidence that, for example, Facebook is part of the political situation and part of the problems in our world. Because this company is not a social network, in the strict sense of the word "social," but an economic network or even an antisocial network that delivers political messages by populist parties and terrorists. But yes, I use all these media and networks, and I am probably also part of the problem, like we all are. But we must be aware of which tool we use for which message. I guess Marshall McLuhan's observation that "The medium is the message" is one of the most important things to keep in mind today.

**KM:** Our microcosmic art world is already quite complex, with some features that are similar to what's happening on a larger scale in European and global politics. It is ruled by money and capitalistic globalization, very superficial, pervaded by national representations and concerns. Of course there are politically engaged artists, but even they are quickly absorbed in the reality of the art world. (I'm generalizing here; this is not true in all cases.) Projects like *Celebration Factory* feed on this reality and take it to another level, trying to create a certain awareness or at least raise certain questions.

I agree with you, Catherine, that we need to pursue our objective to show that there is another (art)world out there, besides money, fame, glamour and champagne. We need to create hubs where other ways of thinking are possible. But in this resistance we still have to face budget cuts, look for private funding to fill the budgetary gaps by mingling with capitalism, struggle with decreasing public interest, etc.

As we speak, right-wing parties are rising in Europe, governments are cutting cultural budgets. We mustn't let go of our idealism, but I strongly doubt that culture, much less contemporary art, will be high on political agendas in the coming years.

*Celebration Garage*  
Video 4K, 18 min (film still / Edsun)  
2018 © Filip Markiewicz



# TAKE YOUR PILS



*Because a painting breathes when you look at it, but it dies when you photograph it...*  
Pencil on paper  
1126 x 143 cm  
2018 © Filip Markiewicz  
Courtesy of AEROPLASTICS, Brussels

*Celebration Pils*  
Bouteilles de bière customisées en partenariat avec la Brasserie Simon dans le cadre de l'exposition *Celebration Factory*, disponibles dans le bar de l'installation au Casino Luxembourg

# ACTE 1

29.09.2018 at 16:00

## Punk Movement

Screening and performance afternoon with Roy Wallace, punk scholar, DIY filmmaker and senior lecturer in media production at University of Northampton

## Shot by Both Sides

'Interactive' photographic exhibition and audio/visual performative interpretation of The Troubles in Belfast through selected anarcho-punk music (1981-1994)

## Squeezin' tha Juice - all over Europe (40')

Screening of the DIY travelogue documenting a short tour through Europe of Ska/Punk band Inner Terrestrials. Followed by a discussion with director Roy Wallace.

Free admission / Reservation requested: [visites@casino-luxembourg.lu](mailto:visites@casino-luxembourg.lu) / In English

29.09.2018 à 18 h 00

## FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...

Version courte d'une performance de Filip Markiewicz autour de textes du journal intime d'Oskar Schlemmer. La version longue de *FAKE BETTER* ... a été présentée le 15 juin 2017 au Theater Basel sous le titre *Fake Fiction*.

Acteurs: Edsun, Luc Schiltz, Tania Soubry  
Lumière: Karl Humbug  
Assistance régie: Stilbé Schroeder, Patrick Scholtes, Véro Kessler e.a.  
Production: Casino Luxembourg - Forum d'art contemporain  
En collaboration avec: Grand Théâtre de Luxembourg

Droits de représentation:  
© Filip Markiewicz pour ses propres textes  
© 2018 C. Raman Schlemmer, Bühnen Archiv Oskar Schlemmer/The Oskar Schlemmer Theater Estate and Archives pour les textes d'Oskar Schlemmer

Entrée libre / Français, Deutsch, English

30.09.2018 à 11 h 00

## Le Trio

Concert avec Tomoko Kiba (violon), Wolf-Dietrich Wirbach (violoncelle), Erna Hennicot Schoepges (piano)



Le Trio est né de l'envie de trois musiciens de jouer ensemble : Tomoko Kiba, violon, Wolf-Dietrich Wirbach, violoncelle, et Erna Hennicot Schoepges, piano. Depuis 2013, les trois musiciens se rencontrent régulièrement à Luxembourg. Leur répertoire comprend des trios et des sonates pour violon et violoncelle de Beethoven, Schubert, Schumann, Mendelssohn, Rachmaninov, Chopin, Dvořák, Fauré et Debussy.

**Tomoko Kiba** est née à Kyoto. Elle a appris le violon d'après la méthode Suzuki dès l'âge de trois ans. Après ses études musicales à Osaka et à Berlin (Musikhochschule), elle est engagée comme premier violon au Saarländisches Staatsorchester en 1974. De 1991 à 2002, elle est membre de l'ensemble de musique contemporaine Musikfabrik NRW ; de 2003 à 2015, elle est membre de United Instruments of Lucilin à Luxembourg.

**Wolf-Dietrich Wirbach** est né à Gera, en Thuringe, dans l'ancienne Allemagne de l'Est. Réfugié en RDA, il poursuit ses études musicales aux conservatoires de Mayence et de Berlin. Engagé comme premier violoncelle au Saarländisches Staatsorchester en 1971, il fait partie d'ensembles de musique de chambre (quatuors, trios) et se produit également comme soliste.

**Erna Hennicot Schoepges** a commencé ses études musicales à l'âge de six ans. Diplômée du Conservatoire royal de Bruxelles, elle poursuit ses études à l'École Normale de Musique de Paris avec Magda Tagliaferro. De 1966 à 1983, elle est professeure de piano au Conservatoire de Luxembourg.

## Gabriel Fauré

Trio op. 120  
Allegro ma non troppo  
Andantino  
Allegro vivo

## Claude Debussy

Premier Trio en sol  
Andantino con moto allegro  
Scherzo-Intermezzo  
Andante espressivo  
Finale

Gratuit / Réservation souhaitée : [visites@casino-luxembourg.lu](mailto:visites@casino-luxembourg.lu)

30.09.2018 à 14 h 00

## FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...

Performance

Entrée libre

04.10.2018 um 19 Uhr

## Kunst, Theater, Performance

Vortrag mit Dr. Julia Draganović, Direktorin der Kunsthalle Osnabrück; Josée Hansen, Journalistin und Autorin, Luxemburg; C. Raman Schlemmer, Enkel des Künstlers und Bauhaus Meisters Oskar Schlemmer.

Der Vortrag beschäftigt sich mit den feinen Grenzen zwischen Kunst, Theater und Performance, wobei Performance sowohl Tanz, Theater, visuelle Kunst, Musik und Literatur mischt. Sie ist sowohl Inszenierung als auch Spiel, künstlerischer Prozess als auch Werk. Sie liefert vor allem neue Sichtweisen auf Gesellschaft, Politik und Alltag: die künstlerische Performance ist der Inbegriff des Widerstands.

Freier Eintritt / Anmeldung erwünscht: [visites@casino-luxembourg.lu](mailto:visites@casino-luxembourg.lu)

05.10.2018 à 21 h 30

## Alexandra Murray-Leslie (Chicks on Speed)

DJ set à l'occasion de 10 Years Design Friends Night et de *Celebration Factory*



13.10.2018 de 18 h 00 à 01 h 00

## CELEBRATION FESTIVAL - La Nuit des Musées

SUN GLITTERS (18 h 00)  
EDSUN (19 h 00)  
FAKE BETTER Performance (20 h 00)  
TVESLA (21 h 00)  
KITSHICKERS (22 h 00)  
DJ set by SHATO BAJAC (23 h 00)

Ateliers, visites, bar by ca(fé)sino, etc.

Pour plus d'informations sur le programme de « La Nuit des Musées » au Casino Luxembourg, consulter [www.casino-luxembourg.lu](http://www.casino-luxembourg.lu) ou [www.museumsmile.lu](http://www.museumsmile.lu).

14.10.2018

## CELEBRATION ELECTION

Le jour des élections législatives luxembourgeoises l'accès à l'exposition est strictement réservé aux personnes n'ayant pas le droit de vote.

Entrée libre sur présentation d'une carte d'identité

18.10, 25.10, 08.11, 15.11, 22.11 & 29.11.2018  
à partir de 18 h 00

## Open Stage

Dans le cadre des jeudis nocturnes au Casino, la scène est ouverte aux musiciens, artistes, groupes et collectifs artistiques.

Entrée libre / Réservation souhaitée : [veronique.kessler@casino-luxembourg.lu](mailto:veronique.kessler@casino-luxembourg.lu)

# ACTE 2

09.11.2018 à partir de 22 h 00

Luxembourg Art Week Opening Party

13.11.2018 à 20 h 00

EINSTÜRZENDE NEUBAUTEN - Greatest Hits

Philharmonie Luxembourg, Grand Auditorium



© Mote Sinabel

*Greatest Hits* de Einstürzende Neubauten, groupe allemand d'avant-garde autour de Blixa Bargeld, est un retour en puissance sur trente-cinq ans de carrière musicale, depuis sa création fortuite le 1<sup>er</sup> avril 1980.

Sur initiative de Filip Markiewicz à l'occasion de l'exposition *Celebration Factory*, Casino Luxembourg dans le cadre du festival *get real - rainy days 2018*, Philharmonie Luxembourg.

Philharmonie Luxembourg / Grand Auditorium

Informations et billets : [www.philharmonie.lu](http://www.philharmonie.lu) / (+352) 26 32 26 32

PHILHARMONIE

14.11.2018 um 19 Uhr

Europa kreuz und quer. Unterwegs sein – die ultimative Litanei

Lesung von Blixa Bargeld

Aus dem Buch *EUROPA KREUZWEISE - Eine Litanei*

„Ich bin ein Forschungsreisender ohne Auftrag, Fachgebiet und Reiseziel.“ Zwei Monate, die Blixa Bargeld überwiegend in einem Bus verbringt – von Lissabon bis Moskau, Oslo bis Neapel, Europa kreuz und quer. Der freie Tag bei einer Tournee heißt immer Reisetag. Und was macht Blixa Bargeld? Er geht ins Museum, kauft sich Schuhe und geht alleine essen (meistens), doch nicht nur ... Eine Konzertreise, eine Litanei und eine Liebeserklärung an Europa.



© Dualroom, Vourry & Berlin

Blixa Bargeld wurde 1959 in Berlin geboren. Seit 1980 ist er Kopf und Sänger der Gruppe Einstürzende Neubauten. Von 1984 bis 2003 war er Gitarrist von Nick Cave and The Bad Seeds. Er arbeitet als Komponist, Autor, Schauspieler, Sänger, Musiker, Performer und Dozent in beinahe allen Bereichen der darstellenden Kunst.

Freier Eintritt / Begrenzte Platzanzahl /

Anmeldung erwünscht: [visites@casino-luxembourg.lu](mailto:visites@casino-luxembourg.lu)

# ACTE 3

06.12.2018 um 19 Uhr

EUROPA MACHT FREI

Vortrag mit Dr. Veronika Schöne, Kunsthistorikerin und Autorin, Hamburg;  
Christian Mosar, Kunsthistoriker und Fotograf, Luxemburg

Dieser Vortrag beschäftigt sich mit der europäischen Kunstgeschichte und besonders mit der Frage : Gibt es eigentlich eine gemeinsame europäische kunstgeschichtliche Identität? Wie kann man diese definieren? Inwiefern spiegelt zeitgenössische Kunst in Europa die gesellschaftlichen und politischen Ereignisse des Kontinents wider?

Freier Eintritt / Anmeldung erwünscht: [visites@casino-luxembourg.lu](mailto:visites@casino-luxembourg.lu)

08.12.2018 à 18 h 00

CELEBRATION END - Finissage de l'exposition

Concert par Raftside, performance *FAKE BETTER ...*, fête

Entrée libre

09.12.2018 à 16 h 00

*FAKE BETTER - Because a painting breathes when you look at it, but it dies when you photograph it ...*

Performance

Entrée libre

## Colophon | Imprint

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