

Portfolio

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2022

Marie Jaksch

gallery LOVAAAS

La Grande Bouffe

2022



Zimmer frei Room 20 Flesh Roses Hotel Mariadel 2021

Transience is part of
the poetry of it all

We use terms like „nature“ and „natural“ in demarcation to any form of artificiality and producedness. But the very existence of the word „natural product“ reveals the paradoxical tension that exists between these two poles - the often-denied intersection in the midst of this alleged dichotomy. It is supposed to underline the naturalness of a product, but at the same time reveals the producedness of nature: we turn nature into a product, subject it to the rules of a market

Cultivate and optimize it. Imitate and stage it. We package and distribute it. We appropriate „nature“ by „managing“ it. But also by consuming „natural products“ and making them part of our homes and even our bodies. We outsmart and manipulate nature and yet we are dependent on it. But nature outlasts us and does not ask for us. It is without us.





ZIMMER FREI
IM HOTEL MARIANDL



DIPLOMA SHOW 21.2

...Hit me baby one more time

Academy of Fine Arts, Munich,

auditorium 2021

..Hit me baby one more time by Marie Jaksch examines the face as a privileged place of human expressiveness and, at the same time, as a symbol of its crisis-riddenness. Three face sound sculptures made of ephemeral material, into each of which loudspeakers are cast, stand on tripods in the

the room. The bass-heavy sound makes the faces wobble, deconstructing the face. The installation moves in the paradoxical field of tension between the touched and the touched, in which it reflects on the fetish character of touching and focuses on the processual: When do touches remain fleeting and „invisible“ when do they leave (visible) traces, form scars?









VIDOE CLIP LINK I:

<https://vimeo.com/584438471>

VIDEO CLIP LINK II:

[HTTPS://WWW.ADBK.DE/DE/
AKTUELL/DIPLOM-21-2/289-DIP-
LOM-21-2/3022-MARIE-JAKSCH.
HTML](https://www.adbk.de/de/aktuell/diplom-21-2/289-diplom-21-2/3022-marie-jaksch.html)

Stars are Blind

Kunstarkaden Munich,

part of The Long Night of

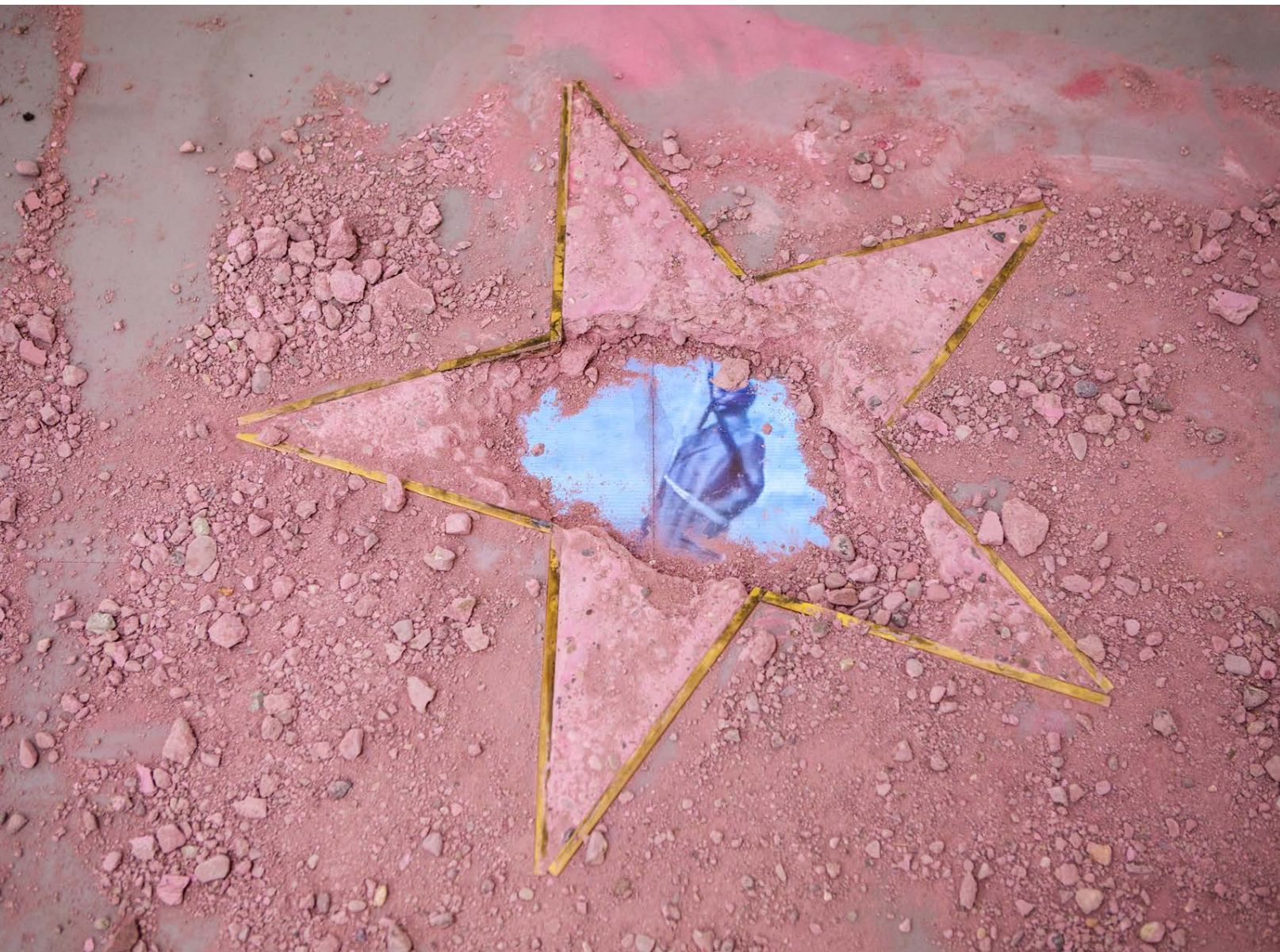
Munich Museums 2018

extensive video installation (HD-Video,
color, sound, 60 min.loop)

Even though the gods are crazy
even though the stars are blind
The Walk of fame stands as a symbol of the
western entertainment industry - the sidewalk
turned into the sky of Hollywood. Through the
paradoxical simultaneity of stars and streets,
of above and below, the heaven of imagination
is literally brought down to earth. Each star is
at the same time an award for the individual
and part of a potentially endless chain, which
creates only in its wholeness or entirety a sys-
tem that apparently distinguishes the
individual and then engulfs him or her in a
sea of his or her own kind. Here they are lying
next to each other - changeable and without
hierarchy. Some stars have gone out, some
are overlooked and forgotten. Others have
been falling, are polluted and destroyed. The
demolition of US President Donald Trump's
star symbolically attacked not just one person

just one person but a system, indeed an entire world
view. But the star is getting replaced, cleaned and cared
for again. This creates a cycle of attack and defense, a
permanent discrepancy between action and reaction,
between actionism and reactionism, which emerges
only at the layer of the symbolic and thus reveals the
voodoo and fetish character of postmodern idolatry.
The symbol becomes the scene of a proxy war, an
ongoing struggle against windmills in the confusion
of signs - a battle we all wage and lose on a daily base.
Stars are Blind is an iconography of the arbitrary. It
does not focus on who is cheering or who is cheered
on, but rather the cheering itself as a permanent
process of externalization of the individual inside
the masses. Regardless of the occasion and content,
mechanisms of mobilization are examined, which
bring down the same people, groups or systems, which
were once built by them. The stars disappear in the
crowd, the crowd itself becomes a star. The blindness
of the individual becomes the power of the collective.





VIDOE CLIP LINK :
[HTTP://WWW.MARIEJAKSCH.COM/STARS-ARE-BLINDE/](http://www.mariejaksch.com/stars-are-blinde/)



Video Installation /Sculpture

HEAD AND SHOULDERS

3 channel

2021

Recyclable coffee cups, recyclable takeaway packaging, napkins made from recycled paper - in urban cafés and bistros, the green revolution seems to have won long ago.

We ride our bikes, shop with baskets or jute bags at packaging-free supermarkets, and have helped provision boxes and glass drinking bottles achieve a renaissance. We seem to have disposed of waste from our lives - as far as a modern and urban lifestyle allows.

But the fact that we, as conscious and sustainably thinking consumers, see less waste thanks to such concepts does not mean that we no longer produce any. The 3-channel video installation „Head and Shoulders“ asks what effects it would have if „invisible“ pollution were also visible to consumers - handily packaged, ready to go:

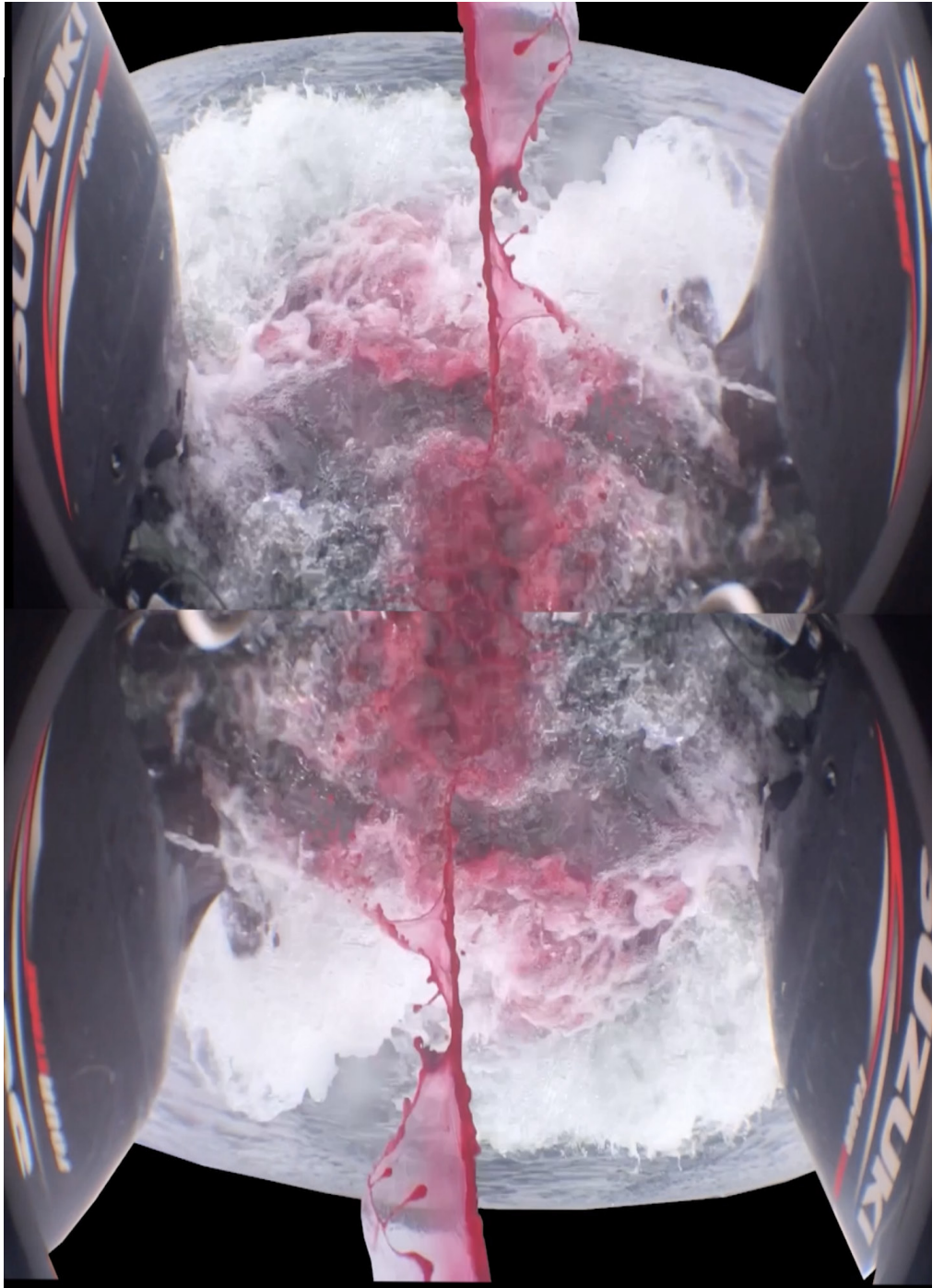
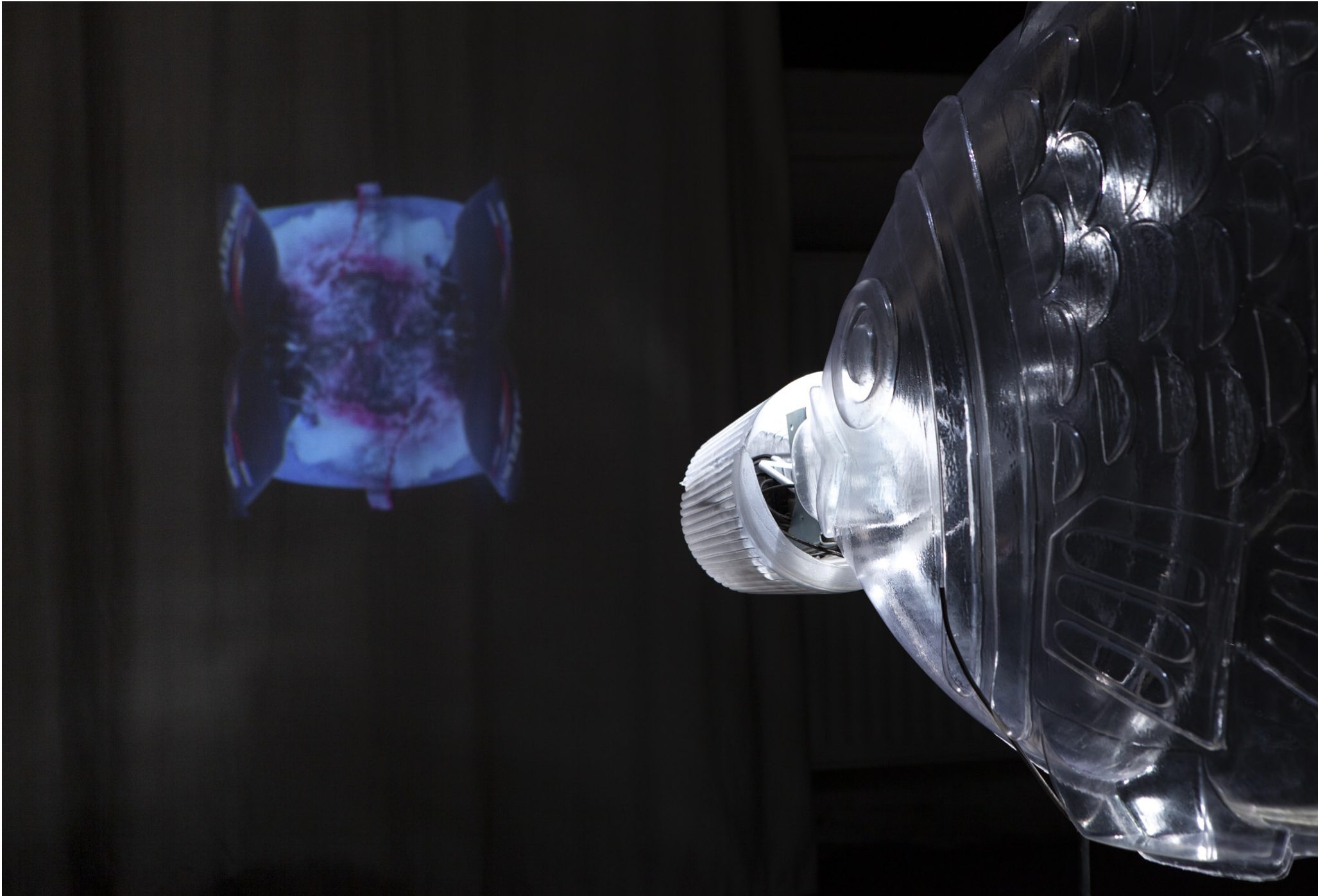
An oversized transparent „soy fish“ with a cap stands on a turntable in the center of the room and carries a projector inside it. (Dimensions 140 cm x 90 cm) From the cap on the „mouth“ of the fish, a video work is projected onto the opposite walls: Braided artificial hair

in the water, swirling, leaving traces of color, penetrating and being swallowed at the transition between thought and matter, man and nature.

The work „head and Shoulders“ thereby also reflects the milieu- and gender-specific aspects of waste generation and recycling: How does my gender role affect my consumer behavior and my handling of waste? Why are topics such as sustainability and conscious consumption mostly connoted and staged as female in the media and advertising? How can this arbitrary linkage be explained and broken? But also: Which privileges make it possible to deal with and implement conscious consumerism at all?

The „soy fish“ as a symbol of take-away food is thus decontextualized and reinterpreted, whereby the work appropriates the paradoxical simultaneity of nature (fish), pollution (plastic) and costume (soy sauce) in form, material and content, and condenses it into a reassuring unity in the stream of environmental pollution and salvation in which we all find ourselves.





Screenshot Video 3



VIDOE CLIP LINK :

[HTTPS://VIMEO.COM/543953927](https://vimeo.com/543953927)

ATELIER AUTOMATIQUE

BOCHUM 2021

UNDER FEMINIST CONSTRUCTION – FEMINISMUS UND ARBEIT

showcase exhibiton, as part of the feminist action weeks around the

Women`s Campaing Day on March 8.

„untiteld“flesh roses, 2020

photography

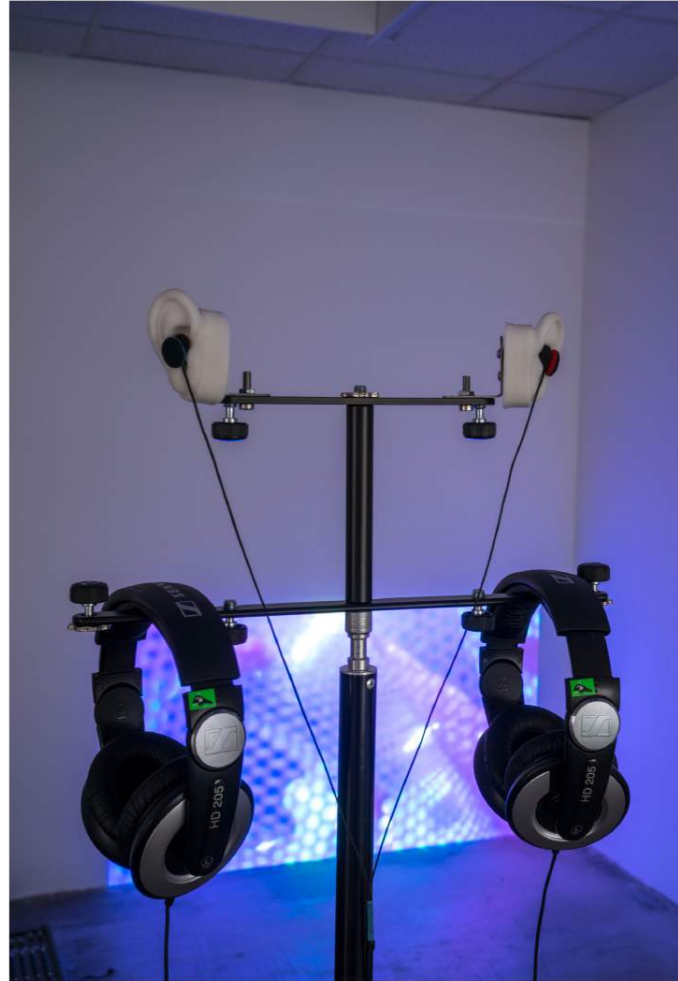
Alu-Dibond

60x90 cm



Ultratouch oder basale Stimulation

Sound-und Videoinstalltion, 2,28 min, loop



Ultratouch or basal stimulation

Sound and video installation, 2.28min, loop

Ultratouch or basal stimulation

Video / sound installation and performance

Kösk Munich 2019

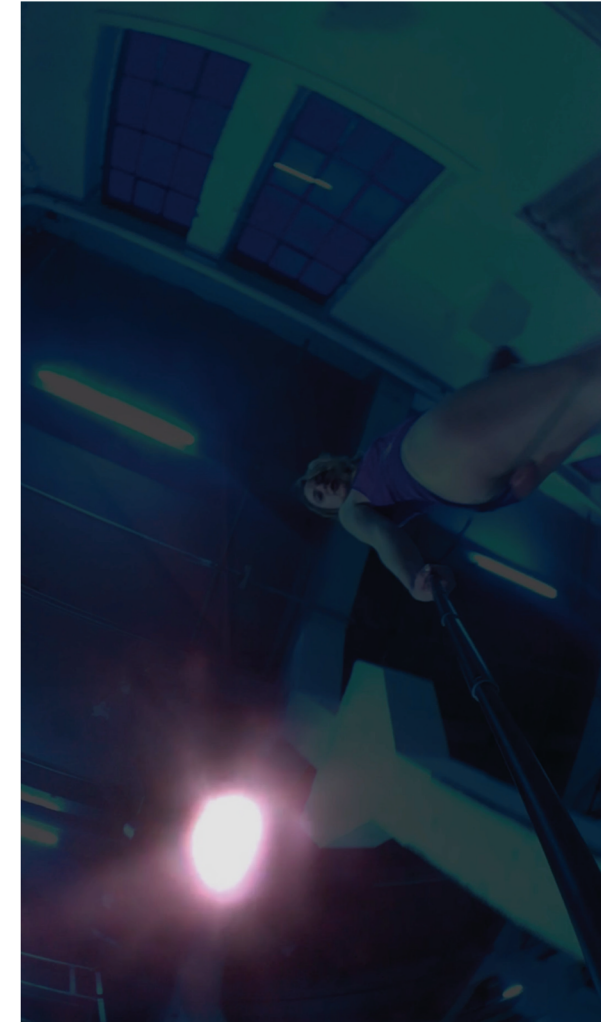
Galerie von Empfangshalle Munich 2019

Published in Aviso, Magazine for Art and Science Bavaria 2019

„The digital bonding may ease deepest fears of loneliness and death, but at the same time it reduces the emphatic interest, it accustoms us to the absence of intercorporeity, to the power of disregarding, to the preference of simulated life.“
Elisabeth Thadden

The sound-video performance „Ultratouch or basal stimulation“ asks about the limits and potentials of touch without physical contact, which is perceived purely via image and sound, in the context of web voyeurism and self-projection. The totality of the media experience gets deconstructed and examined, divided into images and sounds, language and physicality. The screen separates from the ‚actual‘ physical interaction with other people, it turns into the interface between self and external perception, which creates a paradoxical simultaneity of dead and alive, near and far, close and wide. The textualization of algorithms that pre-structure our media perception serves as a soundtrack; as chorales of virtuality, whose amplification and bass regulation increases the physical experience. Spread in the space you find three performers and one musician. They experiment with various „intimate“ or „private“ sounds and noises and create through these a disembodied touch with the audience.

The video uses the function of the screen as a digital mirror and medium of self-examination or -documentation in order to visualize contactless touches. The artist asks about the potentials and consequences of a virtual touch-ability: What does it mean for bodiliness if affection and touch are abstracted, synthesized and digitized? Will it be destroyed and abolished? Will it turn into consumery goods or a common good? Can virtual presence replace the corporeity?





i have got the power

2019



Beads, USB multi-charging cable, pedestaled, sound installation





Has technological progress replaced faith? Or got it replaced by a belief in technical progress? Is natural science a natural religion? Technology a new form of transcendence? The Free Church Way of the Future, founded by Ex-Google developer Anthony Levandowski, transfers religious symbolism, rhetoric and rites into a supposedly secular or even atheistic digital or post-digital world. Artificial intelligence is worshiped as a deity, the user manual ennobled to the catechism. Religious practice as pragmatic reaction to the technization of our lived-in world, which gets perceived as unstoppable and uncontrollable. After humankind now God also have to become a machine – or rather: the machine becomes

God – so that we do not lose hope and faith.

We may have declared the Everafter void and pronounced God dead, but our way of thinking and our language are still pre-structured through religious metaphor. The work I've Got the Power searches for religious aesthetics and gestures in seemingly trivial objects, postures and acts: pilgrimage, praying, meditating, the search for redemption and enlightenment as part of a permanent process of loading, unloading and recharging; a chain of repetitions that can be reinterpreted and reintroduced but not broken through.

Musarion Art film Munich / Athens 2019/2020

„And once the wheel of the outer senses stands still, who tells us that we don't see the real in dreams?“ The boundaries between the generated worlds, between dream and reality, between inside and outside seem insurmountable. Reality is alienated and constructed into a new reality. The attempt to reduce must fail because external influences cannot be completely excluded, but only be ignored or perceived diverted. The work focuses on the (non-) relationship between the two worlds, which cannot be clearly classified as „one-sided“ or „reciprocal“, but strangely fluctuates between the poles of juxtaposition,

cooperation and antithesis. MUSARION, a cinematic adaptation of the same-titled metrical tale by Christoph M. Wieland from 1768, in which a contemporary love story is told that get abraded on romantic narratives and enlightenment ideals.

by Marie Jaksch, Julian Rabus, Mara Pollak, Vincent Hannwacker and Dominik Bais.



link trailer :

http://www.mariejaksch.com/musarion_kunstfilm/



Access to excess 6 h performance Pathos Munich 2021

Choreografie: Nicola Kötterl / Sound: Jakob Braito / Licht: Yoav Schutzer / Kostüm: Sarah Buortesch

SERVICE NOT INCLUDED

MARIE JAKSCH, CHARLOTTE OEKEN, JOSCHA FARALISCH



ACCESS TO EXCESS

**INTERNATIONALE BESCHEINIGUNG
ÜBER EKSTASE UND HYGIENE**

**INTERNATIONAL CERTIFICATES
OF TRANCE AND HYGIENE**

**CERTIFICATS INTERNATIONAUX
DE TRANSE ET HYGIÈNE**

gemäß § 16 Seuchengesetz

18./19./20. November 2021 PATHOS

Datum / Date

in / à

20:00 – 02:00

free

Zeit / Hours / Temps

Eintritt / admission / entrée

Dachauer Str. 110D, 80636 München

Ort und Straße / Address / Adresse

Dieses Projekt wird gefördert von der



Landeshauptstadt
München
Kulturreferat

TIMETABLE

Zeit time	Name Programmpunkt name of act
20:00	Einlass
21:00	Putz- Schmutz I
21:30	Close Up Predigt Johannes des Täufers
21:40	Tarantella Zitat
22:20	Es ist nichts Gesundes an meinem Leibe
22:55	Putz -Schmutz II
23:15	Solo eines Leprakranken
23:30	Putz - Schmutz III
0:00	Paartanz
0:45	Dancer in the Dark
1:40	Tarantella
1:50	Judaskuss

Like a theater performance, a party can simply be cancelled. And this is exactly what just happened across the board. But unlike a party, theater can address its own failure, and this is the core of the Access to Excess project. The basic idea is simple and effective: what becomes of a club event, what becomes of sweaty bodies driven by booming basses and hard beats, if one really fulfills all the hygiene requirements? The DJ becomes the supervisor and the atmosphere of ecstatic celebration overlaps with the safety thinking of public indoor swimming pools. We are particularly interested in which bodily control mechanisms and body/ value concepts are reflected in these practices and to what extent the idea of

constant progress in terms of hygienic possibilities can be deconstructed. Transferred to a contemporary club setting, we investigate with young people choreographically as well as visually how we want to ask and answer the new and old questions about hygiene and ecstasy.

Performers: Gustaf Kobus, Rocco Dumont, Sara Diosa, Thaila

Schoeller, Emma Mann, Selina Schröttle, Helena Eichinger, Nil

Neumann | DJ Maria Margolina, Kiawash Sallehsari | Concept:

Marie Jaksch, Charlotte Oeken, Joscha Faralisch | Sound: Jakob

Braitto | Choreography: Nicola Kötterl | Costume design: Sarah

Buortesch | Lighting design: Yoav Schutzer | Make-up: Alica

Müller | Graphics: Lisa Schumann | Logo: Julia Wagner || With the

kind support of the Cultural Department of the City of Munich.









Schmockl. Arthotek München 2018 12hPerformance

The Munich restaurant Schmock combined fine dining Israeli cuisine with an ironically provocative approach to German-Jewish history. In 2016, the owner decided to close his shop due to the increasing anti-Semitic hostilities. Still and right now, in the context of a blatant and louder right-wing populism, a case that encourages to think about the public discourse and treating of every-day racism as well as open and indirect resentments. The twelve-hour performance challenges the model “Restaurant” as an apparently harmless hinge between cultures. As a matter of course we go to the „Italian“, „Vietnamese“ or „Greek“; international cuisine acts as an inexpensive and non-binding entry ticket to other cultures. But what happens if you don’t follow the

rules; the „exotic“ dishes don’t get served in bite-sized nibbles, but as hard-to-digest food, to the point of inedibility, seasoned with all the clichés and prejudices to which we all do underlie, whether we like it or not? What “is allowed” gastronomy and the marketing of “foreign” dishes and cultures in the social consensus and what not. Do we „allow“ a restaurant to cross the boundaries of folkloric depiction of common ideas and clichés of the respective cultural area and provocatively join the discourse on racist reservations in society? The work Schmock II stages the reopening of the restaurant: visitors have the opportunity to take a seat, choose between various dishes and drinks, to have a chat. The harmless, unbiased setting is gradually disrupted by various

performative and installative elements. Live broadcast from Israel's first Bavarian restaurant, „The Bavarian Brasserie“ in Tel Aviv, shows the reflection of a Bavarian restaurant in Israel within a (staged) Israeli restaurant in Bavaria, thus enabling a double view of staged culture. Anti-Semitic statements from social media as well as concrete insults against the restaurants Schmock and Feinberg's (Berlin) are taken up as documentary material and processed artistically. At a round table, invited guests, including Bavarian TV chef Fritz Häring, sociologist Prof. Paula-Irene Villa (LMU), Levi Israel Ufferfilge (Rent a Jew) and journalist and author Sabine Zaplin, discuss the political power of food: when does a meal separate? When does it connect? Who owns who's cuisine, who appropriates?

Visitors are asked to decrypt the amount of information during their visit at the restaurant and thus deal with the complex matter and form their own opinion on the subject, while the space changes permanently until it is finally cleared out and - once more - disappeared completely. The deconstruction of the place plays with the relationship between constructed identities and the social experience that actually takes place on site. The empty space in turn offers the potential to rethink cultural gatherings and to understand reproductive processes during the „export of cultures“.

Funded by the cultural department of the City of Munich, the AVINA Foundation Zurich and the Amadeu Antonio Foundation.





„... what remains with you after this dazzling evening is as one of many thoughts a despair

about indelible, dangerous, stupid hatred.“ Egbert Tholl, SZ

<https://www.sueddeutsche.de/kultur/kurzkritik-kunst-kueche-krieg-1.4178498>





WAX ON WAX OFF perform- mance 2018

The rodeo as a representation of the mechanized reconstruction of the past, a time that has never existed before and nevertheless acts as a model for agents in today's society. In the ritualized taming of an „animal machine“ a fluid, liminal space opens up without own attributions, which makes it possible to overstep one's own limits. In the ecstatic encounter of man* and animal machine, two men* break away from the

norms that previously arranged their lives when they entered this temporary and unstable space. Hope and fear, contingency and danger meet in the evocation of an imagined masculinity*. Your own value, your own ideas of masculinity* are renegotiated in a process that turns the inside out and in which the animal ultimately gains the upper hand.



link video

<https://vimeo.com/307670420>