

# Markus Raetz

estampes, sculptures

{ BnF

Richelieu Paris 02<sup>e</sup>

8 novembre 2011 | 12 février 2012 | bnf.fr



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Markus Raetz, Glas, Acier, en couleur, 2011  
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## Markus Raetz prints, sculptures

Figures and faces, landscapes, words, framework and three-colour process, geometry and love: all these topics are dear to Markus Raetz. The 200 pieces on display invite visitors to discover the rarely presented printed work of this Swiss artist who takes up different forms of art. Talented at sculpting and drawing, he enjoys creating works in which metamorphosis and anamorphosis play a central role, making use of confusion between reality and visual perception of reality.

« *This exhibition is the opportunity to show the richness and diversity of Markus Raetz's printed work, in a moment when this major artist of contemporary artistic creation has made a generous donation to complete the BnF's collections.* », declares Bruno Racine, the BnF's President.

For several decades, Markus Raetz has been creating installations, sculptures that destabilize our way to apprehend works of art. He enjoys using contrasting effects between full and empty spaces, reflection and reality, curves and countercurves, shadow and light. This search leads him to anamorphoses and mirror effects that invite to grasp how vision and perception may be ambivalent and depend on various points of view. It is the visitor's responsibility to provide meaning to the shape that was deconstructed by the artist.

« *What matters to me is people moving around the work and perceiving it differently according their positions in space.* », says Markus Raetz.

The importance of movement and perspective endows Markus Raetz's work with experimental, playful and metaphysical characteristics.

The exhibition that proposes to discover a wide variety of prints, drawings, notebooks and about ten sculptures, particularly highlights the diversity of Markus Raetz's printed work. Actually, the artist practices and adopts all techniques of printmaking (heliogravure, dry-point, engraving, etching, aquatint).

The display is divided in several sets of printed works: the *Rietveld* portfolio, the *Dreifarben-Mappe* prints achieved according to the three-colour process, the plates used to illustrate the « *Impressions d'Afrique* » by Raymond Rousel, the color aquatints of *NO WHERE*.

The exhibition ends with a film directed by Iwan Schumacher that conveys visitors to discover the secrets of Markus Raetz's creation in his studio in Berne.

On the occasion of the exhibition, a bilingual (French-English) catalog and a print entitled « *Ring* », especially created by the artist, have been published.

In parallel, Farideh Cadot gallery presents an important exhibition of Markus Raetz's recent works until 30th December 2011.

Markus Raetz is a worldwide famous Swiss artist born in 1941. He lives and works in Berne. His work has been regularly presented at Farideh Cadot gallery in Paris since 1981. A part of the exhibition presented at the Kunsthalle Basel moved to the Museum of Modern Art in Paris and to the New Museum of Villeurbanne in 1982-1983. In 2002, a major exhibition focusing on his photographs was organised at the European House of Photography and in 2006, the artist's sculptures and installations were presented at the Carré d'art in Nîmes. In 2009, the exhibition entitled « *Une image peut en cacher une autre: Arcimboldo, Dalí, Raetz* » had allowed to discover at the Grand Palais Museum the multi-faceted talent of Markus Raetz who combines drawing, sculpture and print.

This exhibition has been achieved thanks to the generous support of Champagne Louis Roederer and Pro Helvetia, the Swiss Foundation for culture, and with the contribution of Mrs. Monique Barbier-Mueller and Mr. Georg von Segesser.

# Markus Raetz

## prints, sculptures

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**Dates**

8 november 2011 - 12 february 2012

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**Place**

BnF I Richelieu  
Galerie Mansart  
5, rue Vivienne - Paris 2e

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**Hours**

Tuesday to saturday 10h-19h  
Sunday 12h-19h  
Closed Mondays and holidays  
Admission: 7 euros, reduce admission: 5 euros  
Reservations FNAC,  
tel: 0892 684 694 (0.34 euros TTC / mn), [www.fnac.com](http://www.fnac.com)

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**Organisation**

Marie-Cécile Miessner, Chief Curator at the Department of  
Prints and Photographs, BnF

Farideh Cadot, Gallerist

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**Coordination**

Anne-Hélène Rigogne, Department of exhibitions, BnF

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**Scenography**

Véronique Dollfus

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**Guided visits**

Information and reservation +33 1 53 79 49 49

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**Publication****Markus Raetz****estampes, sculptures**

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# Iconography

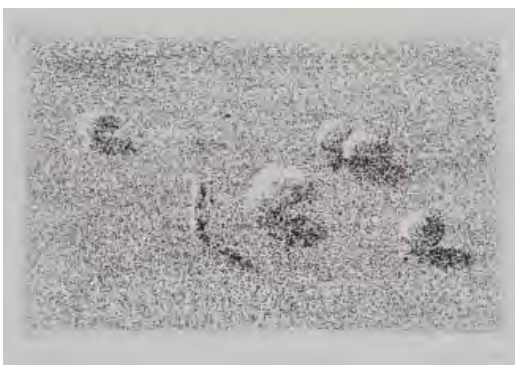
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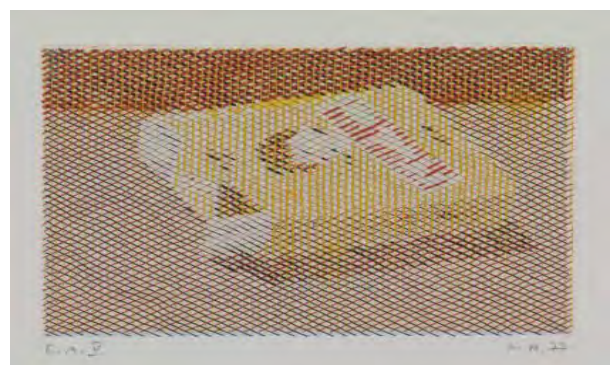
Markus Raetz, *Binocular View*  
Photogravure en couleurs, 2001  
BnF, département des Estampes et de la photographie  
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Markus Raetz, *Häufchen (Petits tas)*  
Eau-forte et aquatinte, 1970  
Rietveld-Mappe I  
CNAP-FNAC / BnF, département des Estampes et de la photographie  
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Markus Raetz, *Böueli I*  
Eau-forte, 1970  
Rietveld-Mappe VIII  
CNAP-FNAC / BnF, département des Estampes et de la photographie  
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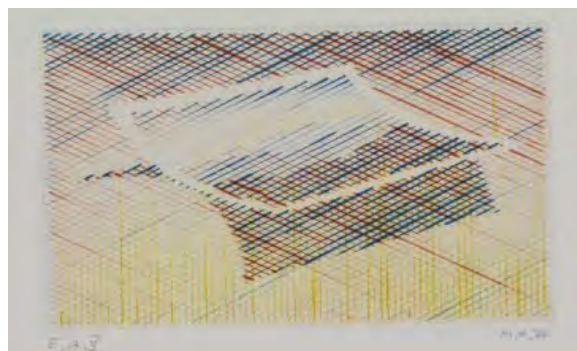


Markus Raetz, *Mary Long*  
Eau-forte 3 couleurs, 1977  
Dreifarben-Mappe I  
CNAP-FNAC / BnF, département des Estampes et de la photographie  
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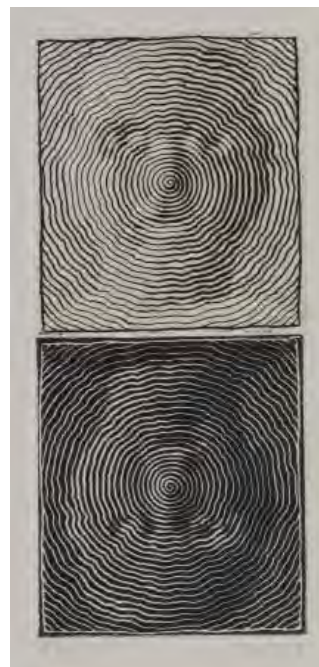
Markus Raetz, *Männliche Figur, ihren Schatten betrachtend* (*Figure masculine contemplant son ombre*)  
 Aquatinte 3 couleurs, 1977  
 Dreifarben-Mappe V  
 CNAP-FNAC / BnF, département des Estampes et de la photographie  
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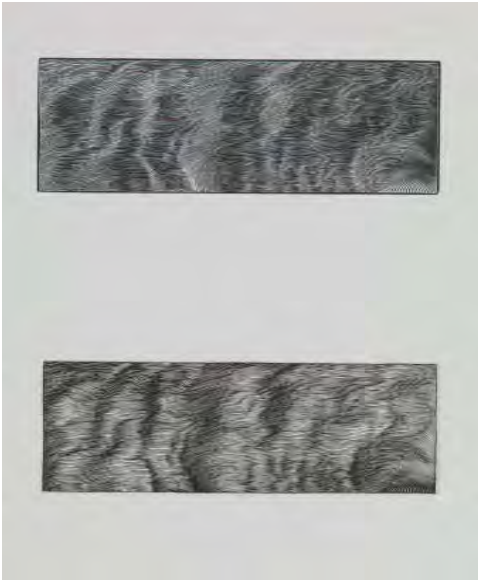
Markus Raetz, Photographie  
 Pointe sèche 3 couleurs, 1977  
 Dreifarben-Mappe II  
 CNAP-FNAC / BnF, département des Estampes et de la photographie  
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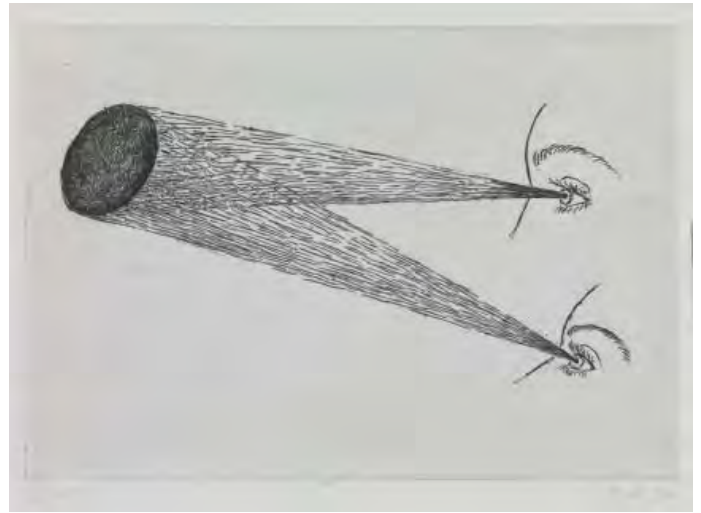
Markus Raetz, *Profil III*  
 Pointe sèche, 1982  
 BnF, département des Estampes et de la photographie  
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Markus Raetz, *Kopfschnecke*  
 Eau-forte, 1974  
 BnF, département des Estampes et de la photographie  
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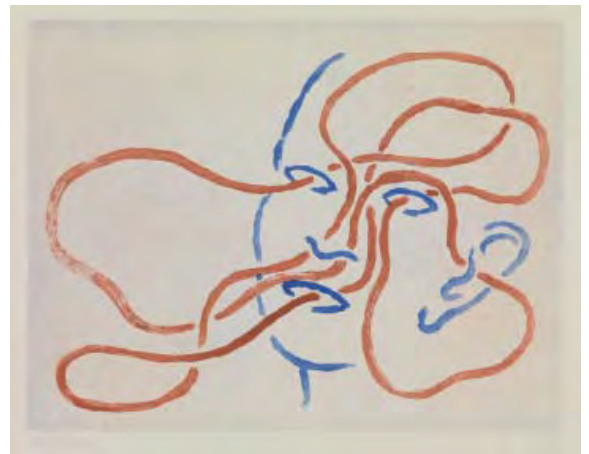
Markus Raetz, *Wellen (Vagues)*  
Burin, 1994-1995  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Marcus Raetz, *Views*  
Eau-forte, 1991  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Gaze*  
Aquatinte en couleurs, 2001  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Sinne II*  
Aquatinte en couleurs, 1987  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Reflexion II*  
Héliogravure, 1991  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Flourish*  
Photogravure en couleurs sur chine collé, 2001  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Silhouette / The Promontory of noses*  
Photogravure et aquatinte en couleurs, 2001  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



Markus Raetz, *Schatten (Ombres)*  
Héliogravure et aquatinte en couleurs, 1991  
BnF, département des Estampes et de la photographie  
© ADAGP, 2011



# Introduction

Various techniques are used by the Swiss artist Markus Raetz to realise his works : drawing, sculpture, printmaking. Exploring the ambivalence of vision and perception, he carries out an artistic research that leads him to anamorphoses and mirror effects. Movement and perspective provide his work with experimental, playful and metaphysical specificities. The exhibition highlights the extreme diversity existing between his printed work and some of his sculptures.

Thanks to an important bequest by Markus Raetz, to loans from the Fonds National d'Art Contemporain, Geneva's Print museum (Cabinet des Estampes) and private collectors, near 200 pieces are on display : prints, drawings and sketchbooks as well as about ten sculptures.

The exhibition does not follow a chronological presentation. Actually, Markus Raetz's work cannot be divided in different time periods and styles evolving with the passing years. Since 1963, Markus Raetz has been founding his artistic achievements on drawing, which he considers as the basic technique. As the years go by, sketchbooks fill up with drawings, sketches, notes, thoughts, put by for future use; this is the starting point of sculpture or print projects that will often be achieved later on.

The exhibition is divided in seven areas where visitors can freely wander. It is necessary to move before or around works to fully apprehend them. The important is taking part: visitors are invited to turn around works and find the angle of view that suits them.

The exhibition opens with the sculpture *Doppelkonus* (double cone) and the print *Binocular View*, which invites to look at a landscape through binoculars. So, visitors are conditioned. It is their eyes and viewpoints, the specific way they have to grasp things, works and life that will be demanded all along the exhibition.

# Plan of the exhibition

## Printmaking

The two first exhibition areas invite us to discover what makes the gist of printmaking, namely the various techniques of printmaking, since Markus Raetz takes as his own any kind of printing technique: rubber stamp, embossing, dry-point, engraving, etching and aquatint.

For Markus Raetz, printmaking is a need to explore new creation methods. He got to know all of these techniques to be able to choose the one specifically adapted for each project.

## The beginning

In the early 1970's, Markus Raetz, who was under thirty, was learning at the Rietveld Academie in Amsterdam, how to go deeper in the technique of etching. He focused more particularly on black and white etching and realised a portfolio composed of fifteen plates made at the Academie: *Fliegende Hose (Flying trousers)*, *Vol de langues*, *Schnelles Sujet (Fast-moving subject)*. Markus Raetz's works, are closely related to the Dada movement (Picabia), to surrealism and to Fluxus which his compatriot, Dieter Roth, belongs to. He aims to represent what cannot be represented: flight, speed, light... His expertise in technical processes is precious. To give materialness to the zinc, he polishes the plates with sandpaper, makes varnish supplies (asphalt or bitumen), uses the burnisher to achieve the whites, uses the dry-point to touch up his work and put the stress on certain details.

## Colour

*Dreifarben-Mappe (Three colour portfolio, 1977)* was the result of his first collaboration with the printer Peter Kneubühler, in Zürich. This work was the achievement of his research on the three-colour process, line and point drawing – Salvador Dali, Alain Jacquet and Sigmar Polke for instance experimented the same techniques – Three engraved plates (one plate for each primary colour: red, blue, yellow) are printed successively on the sheet of paper, in a determined order: the elements of the drawing network often cross each other and sometimes are superimposed on one another. Markus Raetz makes his subjects tremble, even breaks them up into their components parts; he forces us to re-construct them by screwing up our eyes or stepping back. This is the case for *Autoportrait (Self-portrait; dotted manner)*, *Vue du balcon, Homme regardant son ombre (View from the balcony, Man looking at his shadow)*. The black was achieved thanks to the superimposition of the three colours. At the origin of the work *Nach Elvis*, there was a black and white postcard that was then decomposed in the three primary colours: from a sufficient distance, the picture seems to be a black and white picture because of the three colours that superimpose on the retina.

## The face

Engraving needs slowness and patience: several states and modifications are necessary to reach the final achievement as shown in two complete series devoted to face representation.

For instance, twelve states were necessary to model the *Profile III* (1982) for which Markus Raetz used the drypoint method. Looking at the so classical features of this profile, each of us might recognize a close relation. During the first states, the copperplate was cut and reduced by a third to frame the face as close as possible; then, light touches contribute to erase the outlines.

To achieve the print *Person D* from the series entitled *Acid attack*, the acid, that was laid with the paintbrush, directly bites into the copperplate: the eight phases of work allow us to follow the modelling of the face between light and shadow. The expression of eyes and lips changes as the acid has an effect on the copperplate; actually, it eats into the face, smooths it or polishes it, absorbing it in lightlessness. Then, only the almond and Buddha-like eyes shine in the dark.

Markus Raetz is also a sculptor. He considers that there is no barrier between print-making and sculpture: engraving the copperplate is also a way to sculpt.

The engraving method is very close to the sculptor's hand and Markus Raetz painfully makes the best of the demanding tool that is the sharp burin. For this type of engraving, shadows and lights depend on the thickness of the engraved line modelling the shape. When only the surface of the copperplate has been inked and not the engraving lines, the latter turn out white as is the case with a negative. Markus Raetz likes to put together, on the same sheet of paper, the prints for which he used both methods. This is the case for *Wellen (Waves)*, engraving on a copperplate, printed on demand by the chalcography workshop of the Musée du Louvre and commissioned to the artist in the framework of the programme of contemporary artwork creations.

## Vision / Perception

Two exhibition areas are dedicated to the fields of vision, space and perception. The choice of these issues discloses how much is Markus Raetz fascinated by the change from the second to the third dimension, then from the third to the fourth dimension and his closeness to Marcel Duchamp's research about what is not perceptible and the « infra-thin » concept.

Two sculptures make the connection between the two areas: *Fernsicht*, a small guy using binoculars to look far into the distance and the *Zeemansblik*, a raw piece of sheet steel that « mirrors » the scene around changing with lighting. The Dutch word « Zeemansblik » has a double meaning: « sailor's sheet steel » and « sailor's view ». Besides eyesight, we need all of our senses to grasp the reality of the world and Markus Raetz's work. In several works, the artist even portrays what takes place in our brains: *Kluge Kugel (Intelligent ball)*, *Sinne (Senses)*, *Sehen (Sight)*, *Sehfeld (Field of vision)*. In *Views (Sichten)*, we find again the two cones of the sculpture *Doppelkonus* representing a human being's field of vision. These cones remind the beam of light of screenings as well as sketches in XVII<sup>th</sup> century perspective handbooks.

In *Tag oder Nacht (Day or night, 1998)*, we are invited to face a perception phenomenon; we have the opportunity to observe the two windows either by day or night but not both. Once again, it is a mental and visual gymnastics that is necessary because when the eye focuses on one of the window, the other disappears. In the case of the mysterious dormer windows (*Luke*), it is necessary to raise one's head to look through and beyond the framing that shows a blue sky rectangle, a burst of light.

## The landscape

Let's come to the landscape and more particularly to the archetypal landscape. In front of the amazing series of the seven vast landscapes entitled *NO W HERE* (meaning both *Now here* and *Nowhere*) we are free to recall familiar landscapes or imagine other places. These one or three-coloured aquatints were freely drawn with a paintbrush in the workshop of Peter Kneubühler in 1991. Markus Raetz also used some acid, directly biting into the material. Sky and earth appear, providing us the feeling that we look at a landscape.

Behind the series *Shadow (Ombre)*, there were paintings realised with a paintbrush on glass plates some of which are on display. The series includes a plate of spaghetti or petits-fours that are landscapes among other landscapes. A selection of sketchbooks full of sketches, notes connected to prints, mountain landscapes, and sea coastal plains, is also presented to visitors.

*The Promontory of noses* – actually the profile of the artist himself – makes the transition to the following area. Markus Raetz leant over the photosensitive plate that captured the shadow of his profile, similar to the mountain ridge between Bern and Olten, a landscape which title refers to Laurence Sterne's *Tristram Shandy* which inspired him several prints.

## Quotes / Love

Like any artist, Markus Raetz is inspired by former artistic movements; he has a vast artistic and literary cultural background and cannot but mirror the world around him: nod in the direction of Marilyn, Elvis, detective films, reference to René Magritte, Marcel Duchamp and the surrealists. His work often refers to his favourite writers: Robert Walser, Raymond Roussel or Laurence Sterne.

On the occasion of the first complete German translation of *Impressions d'Afrique* by Raymond Roussel, Markus Raetz created fourteen etchings that are not literal illustrations but works in Roussel's manner as in *Comment j'ai écrit certains de mes livres*: characters with a head in the shape of the Africa map, inspired by a caricature of the Congolese leader Patrice Lumumba made after his death in 1961, a portrait of Roussel represented by billiard balls, a play on words, « Défense d'y voir ».

From the novel *Tristram Shandy*, by the XVIII<sup>th</sup> century English writer Laurence Sterne, Markus Raetz remembers the « Flourish » that Caporal Trim draws in the air with his stick when he talks about freedom; as a result, he created a serpentine line. This edition, housed at the BnF, is presented in a showcase.

The reference to Marcel Duchamp and Erik Satie is also very vivid through photographs by Man Ray that were turned over by Markus Raetz: he shows Duchamp and Satie from the back, on a rose blanket for *Prélude à la Rose (quoi ?)*, a music score edited by Jacques Caumont on the occasion of the centenary of Marcel Duchamp's birth.

The most eternal thing in the world is love, as shown in the delicate series entitled *Paar*: one couple, barely sketched out by two lines, embossing of two wires mounted on cardboard, of which fifteen variations are proposed, either on paper or cardboard, sometimes painted or colour retouched. This is probably an allusion to the *Immaculée conception*, a book jointly written by André Breton and Paul Eluard in 1930.

## Plays on words / Mirror effects

In the following section, stress is put again on phenomena of vision, perception and viewpoint. It is the observer's point of view that contributes to creating the whole work.

When visitors move around the sculptures, the latter's shapes change: to visitors' amazement, the pipe is transformed in smoke (*Nichtpfeife*) and YES becomes NO (*Crossing*). And you must keep moving to understand the incredible process.

These sculptures allow us to grasp how much Markus Raetz is interested in working on words, mirror effects, the shape of letters or homophony; he also enjoys changing a word in another, using only one different letter.

When we look at the etching *Crossing*, the eye stands still midway between the two extremes TOUT et RIEN (ALL and NOTHING) and we can read neither one thing nor the other. We stand in a half-way position, in the space between these two antinomic words. There is also a play on words in *Dieses & Jenes* that means both *This and that*.

Markus Raetz focused on the theme of image reflections when sculpting the three large plates of *Reflexion*. Under the overhead lighting, he arranged an arm, a hand and a round mirror with a face drawn on it. It is this face, reflected by the mirror, that comes within a light circle at the center of the dark plate entitled *Reflexion III*.

These prints were achieved in 1991, in the Crown Point Press workshop, in San Francisco. Markus Raetz used a very basic material (a mirror) and a quite ingenious technique that combines Henry Fox Talbot's photogram technique with Man Ray's rayograms: the artist interposed an object between the workshop's overhead lighting and a plate covered with photosensitive gelatine on which the object's shadow could be exposed.

The sculpture *Looking Glass* shows a mirror reflecting the profile of the brass wire fixed to the opposite wall. Markus Raetz also used the mirror when achieving the print *ME WE*: the reflection of the word ME engraved on a glass plate is changed in WE, representing the change from « me », meaning the artist, to « we », meaning visitors together with the artist.

## Geometry / mathematics

The last exhibition area is devoted to geometry and mathematics that have been part of Markus Raetz's work since the start of his career. It is important to gaze at the *Opaques transparents* for a long time: two parallelograms made of wires that, turning in the space, swell or twist. This three-dimension moving sculpture was achieved after the *Zwei Körper* (two figures of the same volume) realised in 1999 and printed on black cardboard as snapshots of the moving sculpture.

Numerous maths investigations were necessary to conceive the drawing of *Vlechtwerk'* (1972) network: heliographic copy printed on a machine for architectural plans because of the size of the drawing (1,50m x 1 m). *Akt (Naked, 2003)* is a work on network and framework. This ink-jet printed work is the three-colour version of a black and white Polaroid, jointly realised by the Swiss photographer Balthazar Burkhard and Markus Raetz in 1978. Close to the work, we distinguish the three colours, red, blue and yellow; but from a distance, the superimposition of colours on the retina makes it partly black.

The exhibition ends with Markus Raetz's last sculpture, *Ring*. This work is a tribute to the *Endless ribbon* (1935), a sculpture by Max Bill inspired by Moebius' ribbon which topological feature (like the torus) has been a recurring figure in the artist's sketchbooks since the very beginning. The change from the second to the third dimension has been carried out. The *Ring* is represented in two different ways: a black patinated cast-iron and a burin print, perfectly printed on rice paper applied by Michèle Dillier. 99 copies of this *Ring* are included in the first copies of the bilingual catalogue published on the occasion of the exhibition.

At the end of the exhibition, a film directed by Iwan Schumacher in 2007 invites visitors to discover Markus Raetz at work in his workshop in Berne.

Eventually, visitors are invited to retrace their steps through the exhibition and be surprised again and again by the subtleties and spirit of the work achieved by this so remarkable artist.



# Biography and exhibitions

- 1941 Markus Raetz was born on 6 June in Büren an der Aare (Bern, Switzerland) youngest of three children.
- 1957-1961 Teacher training at the 'seminary', first paintings, sculptures and prints.
- 1961-1963 He is school teacher in Brügg (Bienne).
- 1963 Markus Raetz obtains a research grant in Fine arts, moving in Bern and start creation.
- 1965 Travel in Poland.  
4<sup>th</sup> Biennale, Paris.
- 1966 First exhibition in Galerie Toni Gerber in Bern.  
Regular exhibitions until 1981.
- 1967 Price of Young Swiss Engraving of Geneva City.  
First stay in Ramatuelle (south of France) where Markus Raetz and his family will come back regularly.
- 1968 Documenta 4, Kassel.
- 1969 *When attitudes become form*, Kunsthalle, Bern, Harald Szeemann.  
Galerie Bruno Bischofberger, Zurich.  
Galerie Mickery, Loenersloot (Pays-Bas).
- 1969-1973 Markus Raetz lives in Amsterdam and studies engraving techniques at Rietveld Academy.
- 1970 He married Monika.  
*Information*, Museum of Modern Art, New York.  
*Between Man and Matter*, 10<sup>th</sup> Biennale, Tokyo.
- 1971 7<sup>th</sup> Biennale, Paris.  
Galerie Moellenhoff, Cologne.  
Stay in Spain and Marrocco.  
Price of Young Swiss Engraving of Geneva City.
- 1972 Birth of his daughter Aimée.  
Galerie Renée Ziegler, Zurich.  
Kunstmuseum, Bâle.  
Musée d'art et d'histoire, Cabinet des estampes, Geneva.  
Galerie Seriaal, Amsterdam.  
Documenta 5, Kassel.  
*31 artistes suisses contemporains*, Grand Palais, Paris.
- From 1973, regular exhibitions at Galerie Pablo Stähli in Lucern then in Zurich until 1991.
- 1973-1976 Lives in Tessin, long stay in Italie, Tunisia and Egypt.
- 1974 Goethe-Institut, Amsterdam.
- 1975 Neue Galerie am Landesmuseum Joanneum, Graz.  
Kunsthhaus, Zurich.
- 1976 Markus Raetz lives in Bern.
- 1977 His workshop is destroyed by fire.  
Kunsthalle and Kunstmuseum, Bern.

- 14<sup>th</sup> Biennale, Sao Paulo.
- 1979 Amsterdam, Stedelijk Museum.
- 1980 *Gli Anni Settanta*, 39<sup>th</sup> Biennale, Venice.  
Galerie Lucio Amelio, Naples.
- 1981 Aargauer Kunsthau, Aarau.  
Galerie Krinzinger, Innsbruck.  
Galerie nächst St. Stephan, Vienne.  
Kunstverein, Kassel.  
From 1981 regular exhibitions at Galerie Farideh Cadot in Paris.  
In 1981-1982, Markus Raetz is invited in Berlin by the Deutscher Akademischer Austauschdienst (DAAD) for the Berliner Künstlerprogramm.  
*Schweizer Kunst '70 - '80*, Kunstmuseum, Lucerne.
- 1982 *60'80' Attitudes/Concepts/Images*, Stedelijk Museum, Amsterdam.  
Documenta 7, Kassel.
- 1982 -1983 Kunsthalle, Bâle.  
Musée d'Art Moderne de la Ville de Paris, Paris.  
Le Nouveau Musée, Villeurbanne.  
Frankfurter Kunstverein, Francfort.  
Solo exhibition and installation of a permanent showroom at Bern Kunstmuseum.
- 1984 *An International Survey of Recent Painting and Sculpture*, Museum of Modern Art, New York.
- 1985 *Cross-Currents in Swiss Art*, Serpentine Gallery, London.
- 1986 Kunsthau, Zurich.  
Kölnischer Kunstverein, Cologne.  
Moderna Museet, Stockholm (1987).
- 1987 Galerie Farideh Cadot, New York.
- 1988 The New Museum of Contemporary Art, New York.  
Since 1988, regular exhibitions at Gallery Brooke Alexander, New York.  
Represents Swiss at Biennale de Venise, Swiss Pavillion.  
Price of the Triennale of engraving of Grenchen (Granges).
- 1989 Museum für Gegenwartskunst, Bâle.
- 1990 New workshop in Bern.  
San Diego Museum of Contemporary Art, La Jolla.  
8<sup>th</sup> Biennale, Sydney.
- 1991 *Visionäre Schweiz*, Kunsthau, Zurich.  
Museo Nacional Centro de Reina Sofia, Madrid.
- 1991 Invited to work in Crown Point Press studio in San Francisco.  
Kunstmuseum, Bern.  
Musée d'art et d'histoire, Cabinet des estampes, Geneva.  
Publication of Markus Raetz's prints catalogue by Rainer Michael Mason and Juliane Willi-Cosandier.
- 1992 *Artscape Nordland*, îles Lofoten, Norway.
- 1993 IVAM, Centre Julio Gonzalez, Valence (Spain).  
*Szenenwechsel*, Museum für Moderne Kunst, Francfort.  
*Toyama Now '93 - Art Scene in Central Europe*, The Museum of Modern Art, Toyama.
- 1994 Centre Culturel Suisse, Paris.

- Musée du dessin et de l'estampe originale, Gravelines.  
 Galerie Franck & Schulte, Berlin.  
 Musée Rath, Geneva.  
 The Museum of Contemporary Art, Helsinki.  
 From 1994, regular exhibitions at Galerie Monica de Cardenas, Milan.
- 1997 *Le Miroir Vivant*, Musée cantonal des Beaux-Arts, Lausanne.
- 1998 Centro de arte moderna José de Azeredo Perdigão, Lisbonne.  
 Galleria Periferia, Poschiavo (Swiss).  
 24<sup>th</sup> Biennale, Sao Paulo.  
 Galerie Francesca Pia, Bern.
- 1999 *Perspectiva*, Kunsthalle, Budapest.  
*Searchlight : Consciousness at the Millennium*, California College of Arts and Crafts, San Francisco.
- 2000 *Mnemosyne*, Coimbra, Portugal.  
*Szenenwechsel*, Museum für Moderne Kunst, Frankfurt.  
*Zeitmaschine*, Kunstmuseum, Bern.
- 2001 The Arts Club of Chicago, Chicago.  
 University of Massachusetts, Amherst.  
 Centre Pasquart, Bienne.  
 Creation of the sculpture *OUI NON* in the square of Rhône in Geneva.
- 2002 Second stay at Crown Point Press studio in San Francisco and exhibition at Crown Point Press Gallery.  
 Maison Européenne de la Photographie, Paris.  
*Aubes - Rêveries au bord de Victor Hugo*, Maison de Victor Hugo, Paris.
- 2003 *Dali und die Magier der Mehrdeutigkeit*, Museum Kunst Palast, Düsseldorf.
- 2004 *Eyes, Lies and Illusions*, Hayward Gallery, Londres.  
*Mirrorical Return : Marcel Duchamp and the Twentieth Century Art*, The National Museum of Art, Osaka.  
 Lindenau Museum, Altenburg.  
 Travel in Germany (Leipzig).
- 2005 Aargauer Kunsthhaus, Aarau.  
*Daumenkino*, Kunsthalle, Düsseldorf.
- 2006 *Eye on Europe, Prints, Books & Multiples 1960 to now*, Museum of Modern Art, New York.  
 Carré d'Art - musée d'art contemporain, Nîmes.  
 Galerie Monica de Cardenas, Zuoz (Swiss).
- 2007 Museum der Moderne, Salzburg.  
*The Expanded Eye*, Kunsthhaus, Zurich.  
*Artempo*, Palazzo Fortuny, Venice.  
 Les Halles, Porrentruy (Swiss).
- 2009 *Une Image peut en cacher une autre – Arcimboldo, Dali, Raetz*, Grand Palais, Paris.  
*Slow Movement*, Kunsthalle, Bern.
- 2010 *Ausgezeichnet zeichnen*, Akademie der Künste, Berlin.  
*Bilderwahl! Metamorphose... heute!* Kunsthhaus, Zurich.
- 2011 MAMCO, Genève.  
 Bibliothèque nationale de France, Paris.
- 2012 MUba Eugène Leroy, Tourcoing.  
 Kunstmuseum, Bâle.

# Publication



## Markus Raetz prints, sculptures

Exhibition catalogue  
160 pages, 100 illustrations  
French/English  
Edition BnF  
Price: 39 euros

Markus Raetz, who has a penchant for anamorphoses, belongs to that generation of artists for whom the opposition between abstraction and figuration had lost its meaning and had to be overcome. He takes his place in a long line of artists, from the Renaissance to the Surrealists and Duchamp, who do not separate art and games and revel in optical illusions and wordplay. This need to try out multiple viewpoints on a work to appreciate its various metamorphoses implies the inclusion of the third dimension and explains why the BnF exhibition presents several of Markus Raetz's sculptures alongside his prints, offering visitors a circuit full of invention and surprises.

### Texts by:

**Bernhard Bürgi**, Director, Kunstmuseum Basel

**Farideh Cadot**, Gallerist

**François Grundbacher**, Journalist, art critic

**Olivier Kaepelin**, Director of Marguerite and Aimé Maeght Foundation

**Marie-Cécile Miessner**, Chief Curator at the Department of Prints and Photographs, BnF

# Related events

## Markus Raetz - Recent sculptures

Farideh Cadot gallery presents an important exhibition of Markus Raetz's recent works until 30th December 2011.

### Galerie Farideh Cadot

7, rue Notre Dame de Nazareth

75003 Paris

Tuesday to friday 14h -19h, saturday 11h -19h

tel. 01 42 78 08 36

[www.faridehcadot.com](http://www.faridehcadot.com)

## Exhibition

**The exhibition *Markus Raetz prints, sculptures* will be presented from 22 march to 11 june 2012 at MUba Eugène Leroy in Tourcoing.**

Since 1992, Tourcoing museum interrogates the location as an experimentation for work and creates dialogue, by stylistic and thematic confrontation, between contemporary art and classic art but also with living arts and plastic arts. In this way, the scenography for permanent exhibitions is similar to the one for temporary exhibitions. Thematics like diaphanous, time, location, abstraction, everyday, body, identity, model, are shown with different periods and medias.

Inside the museum there are specific rooms dedicated to artists from the 20th century like Jean Fautrier, Martin Barré, Sol LeWitt, Antonio Semeraro, Eugène Leroy and, of course Markus Raetz, who has created in 1994 a showroom for the museum.



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Closed Tuesdays and holidays*