

## Markus Oberndorfer Biography / What I expect from / Short introduction

### Education:

2010	<i>Invitation to the International Expert Meeting "Redefining the Atlantic Wall", by the State Service for Cultural Heritage, Amersfoort, Netherlands</i>
11/2008	<i>Diploma Academy of Fine Arts Vienna (Matthias Herrmann/with mention)</i>
2003-2008	<i>Art &amp; Photography, Academy of Fine Arts Vienna (E. Schlegel &amp; M. Herrmann)</i>
2002-2003	<i>School for Artistic Photography Vienna (Friedl Kubelka)</i>
2007-2008	<i>Student Assistant "Photography", Academy of Fine Arts Vienna (Thomas Freiler)</i>
2005-2007	<i>Congress of the GNP (Society for New Phenomenology), Herrmann Schmitz</i>
2001-2009	<i>Several Assistances in the field of photography</i>
since 2001	<i>Fine-Art Printing in the photographic darkroom</i>

### Awards/Attributions:

2012	<i>Official Nomination for the "Jeux de la Francophonie" by the Austrian Foreign Ministry (bm:eia), Nice 2013</i>
	<i>Artist in Residency attributed by the bm:ukk (Cite des Arts, Paris)</i>
2011	<i>Artist in Residency attributed by Verbund AG (Kölnbreinsperre, Kärnten)</i>
2006	<i>Docuzone Austria Short Film Jury-Award</i>

### What I expect from my photography:

My photography is a documentation of the pre-existing that is concerned with the "sensed space"<sup>1</sup> in the presence of one or more objects rather than the captured object itself, although it certainly is the trigger to take the picture at all.

It's the "relationship between the qualities of the surroundings and the human condition"<sup>2</sup> in which I am interested in. The attempt of capturing a "Situation"<sup>3</sup> in the "here-and-now" of the image and at the same time the attempt to satisfy my esthetic and graphic standards. These include choosing apertures consciously, giving space or withdrawing it, where it is needed, and putting a focus on details. I don't want to create an authentic image of reality. I try to capture what moves me personally, to tell stories and trigger chains of associations. Ideally, I aim for the spectator to plunge into an image and in succession to that into my story, respectively a situation.

For me personally, most of the photos have to work in groups, as sequences or stories. They are supposed to show a wider context of things. At the same time, a single picture has to be strong enough to stand for itself. That is what I expect from my photography.

"The more you know about the spatiality of feelings/sensations, the higher the competence to built spaces of sensation. Creating feelings means staging atmospheres"<sup>4</sup>

<sup>1</sup> C.f.: Hermann Schmitz: Was ist Neue Phänomenologie, Ingo Koch Verlag 2003, p.10.

<sup>2</sup> C.f.: Gernot Böhme: Atmosphäre, 2. Neue Ästhetik, Suhrkamp Verlag 1995, p.22-23

<sup>3</sup> C.f.: Hermann Schmitz: Was ist Neue Phänomenologie, Ingo Koch Verlag 2003, p.91; und Hermann Schmitz, Hitler in der Geschichte, Bouvier Verlag 1999, p.21-22.

<sup>4</sup> C.f.: Michael Hauskeller: Atmosphären erleben. Philosophische Untersuchungen zur Sinneswahrnehmung, Akademie-Verlag 1995

## Short introduction to my work: "Disappearance - The Atlantic Wall around Cap Ferret"

My work examines the disappearance of Nazi Germany's concrete fortification on the Atlantic Coast remnants around Cap Ferret. Not only their physical disappearance because of corrosion, water and sand, but also the one that results from man converting those relicts by using them in many different ways.

Cap Ferret was an interesting target because of its exposed location and history. Compared to the Normandy and other parts of the Atlantic Wall, that have been directly involved in the hostilities around the D-Day, the Atlantic Wall around Cap Ferret is not restrained as a monument or memorial. One tries to "live with it" and "let it live". A lot of different approaches regarding the handling of those remnants result from that. And those in turn provide information about the meaning and importance, that these constructions have for different people and generations in the "here-and-now". Some of them would never intend to sit on one of those blockhouses on the beach, others use them as walls to write their own history or as a diving board to jump into the water. Those different layers/stages of disappearing are, what I'm trying to capture, photographically and with regards to content. A "snapshot" of what a place like Cap Ferret is "now", sixty years after the end of the Second World War. Getaway destination and historical location both at the same time.

I would like to quote a passage of "Hartmut Böhme's" book "fetishism and culture", that beautifully explains the basic principle of my work:

"Yet you can still detect the construction-plan of the house or town, find the arches, archways, mural skeletons. But eventually you catch the water eroding the stone, the plants clawing themselves into the fractures of the wall, the wind playing in the empty window case, the sinister animals of the night scurrying through the rooms, that still bear trace of the former life of human beings. Nature restores what man forced from it. The powerful, proud or victorious the constructions might arise - there is a more powerful force, the quiet and subtle decay."<sup>5</sup>

<sup>5</sup> C.f.: Hartmut Böhme:  
Fetischismus und Kultur, Rohwolt,  
2.Auflage, p.125.

This quiet and subtle decay on different stages is what I am committed to within this work.

### Markus Oberndorfer

*(2010) Mag.art, Born in Gmunden, 1980, photographer and short-cut maker, living and working in Vienna. sirlensalot@gmail.com, markusoberndorfer.com/foukauld*