

## Markus Oberndorfer Biography / What I expect from my photography

### Education:

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

### Awards/Attributions:

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

### 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