

DOSSIER

MARKUS OBERNDORFER



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MARKUS OBERNDORFER

Education

2003 - 11/2008

Art & Photography, Academy of Fine Arts Vienna
with Eva Schlegel & Matthias Herrmann

2002 - 2003

School for Artistic Photography Vienna
with Friedl Kubelka

2007-2008

Student Assistant Academy of Fine Arts Vienna
with Thomas Freiler

2001-

Color-Fine-Art Printing in the photographic darkroom
Markus Krottendorfer and me are operating

Please find more information on my website:
www.markusoberndorfer.com/cv

Own Publications

2014

Autrement on devient fou..... (OmdU):
16 x 23cm, 96 pages, 42 illustrations (2012-2013), Talk with contemporary
witness Henri Lavrillat, Essays by Inge Marszolek (history) and Markus
Oberndorfer (artistic practice and philosophy) in German & French.
www.markusoberndorfer.com/autrement-on-devient-fou/book.html

2012

Foukauld - Disappearance - The Atlantic Wall around Cap Ferret:
22 x 28cm, 106 pages, 57 color illustrations (2005-2010), Essays by
Inge Marszolek (history), Wolf Langewitz (philosophy) and Markus
Oberndorfer in German, French & English, Fotohof edition.
www.markusoberndorfer.com/foukauld/book.html

ARTIST STATEMENT:

I consider myself a fine artist with a main focus on photography and audio-visual media. The documentation of the pre-existing that is concerned with the 'sensed space'¹ in the presence of one or more objects often notes the start of my creative process and everything that happens thereafter scrutinizing the built environment, our daily performance in it and photography as a visual medium itself.

To emphasize and support my photographic work and answer the questions I pose myself, photofilms, videos, performance, building or modifying objects, producing sound and writing essays based on my artistic practice, milieu and philosophical beliefs became part of my portfolio.

Overall it is the 'relationship between the qualities of the surroundings and the human condition'² in which I am interested in. The attempt of capturing the 'here-and-now' (in an onset of the sudden in a moment of primitive present) and at the same time the attempt to satisfy my esthetic and graphic standards towards an image or object itself. This includes choosing apertures consciously, giving space or withdrawing it where it is needed, to put a focus on details.

I do not attempt to create an authentic image. 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, a work-cycle or installation and in succession to that into his own version of my story, directed by the puzzle pieces given .

Most of my photos have to work in groups, as sequences or stories and in correlation with objects, text and other media that come along as part of exhibition concepts and installations. Their combination is supposed to show a wider context of things and create a visual and spatial experience, a 'situation'. At the same time, a single picture or object has to be strong enough to stand for itself. That is what I expect from my photography and work.

*"The more you know about the spatiality of feelings/sensations, the higher the competence to built spaces of sensation. Creating feelings means staging atmospheres"*³

¹vgl. Hermann Schmitz, Was ist Neue Phänomenologie, Ingo Koch Verlag 2003, Seite 102

²vgl. Gernot Böhme, Atmosphäre, 2. Neue Ästhetik, Suhrkamp Verlag 1995, Seite 22-233

³vgl. Michael Hauskeller, Atmosphären erleben. Philosophische Untersuchungen zur Sinneswahrnehmung, Akademie-Verlag 1995

ALMOST NATURE

Bielerhöhe / Montafon 2014



www.markusoberndorfer.com/projects/almost-nature
C-Prints: 50 x 60 cm, 120 x 150cm
Edition: 5+2Ap

ESTHETIC INFATUATION:

by Markus Oberndorfer

By temporarily appropriating a billboard for the Jäger construction company (an advertisement in the middle of the scenery that points out the current and earlier power plant constructions) my series *Almost Nature* deals with the concept of nature. The claim "Almost Nature", embedded like an image caption in the photograph and in the landscape itself, represents an attempt to consciously examine the landscape and our speaking of nature.

For us humans, as creatures of nature who are also capable of culture, the sea is considered just as much as nature, as the (cultivated) landscape just outside the city gates, while the agro-industrial fields are considered the opposite of both. Such a separation is subject to the power of esthetic infatuation that mythically separates what is constantly emerging in hybrid forms as an irreversible interaction of nature and culture.¹

Starting from this point I pose the question: Is everything that surrounds us only 'Almost Nature'? Or is in fact everything (including human beings and their technical achievements) 'nature' and only the idea and imagination of what it should represent for us, the reason for having to pose this question in the first place?

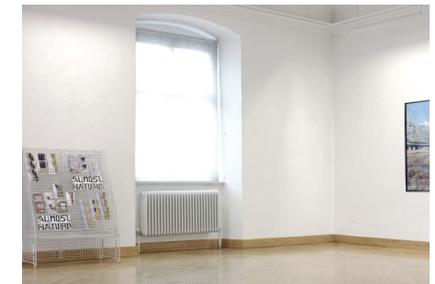
It becomes apparent, that our longing for a place — where not work, but the free stimulation of senses and sensation through *natures capturing atmospheres*² is the priority —, dominates our discourse about nature and our human condition.

¹ C.f.: Jürgen Hase, *Atmosphären der Stadt: Aufgespürte Räume* (Berlin, Jovis 2012)

² C.f.: half things like light or wind, weather phenomena and synesthetic characters like the gentle of dawn or the freshness of mountain air.



Timelapse documentation of putting the billboard over the advertisement.
<https://vimeo.com/118042169>



In addition to a 120 x 150cm analog C-Print the rest of the series (cultural landscape vs architecture) has been shown on a postcard stand with the aim of making a reference to the idyll we try to frame, capture and share, IF it meets our requirements.

LEGENDS NEVER DIE

Miami & Vienna 2015



<http://www.markusoberndorfer.com/projects/legends-never-die/exhibit.html/>
<http://www.markusoberndorfer.com/projects/a-sound-is-not/>
C-Print from Negative: 120 cm x 150 cm
Edition: 5+2

The ,tag' in the graffiti of famous portrait of rapper Notorious B.I.G. staging himself as the ,King of New York' has been the inspiration for my work group and correspondent exhibition „Legends Never Die“. Following the footsteps of growing narcissism in our society the work scrutinizes the omnipresent media-hyped self as a catalyst of inflated ego constructs and the demarcation coming along with it. By having a thought through selection of works (photographs, objects — built aswell as modified and ready made, text, sound, ...) interact with each other in a gallery setting, I tried to distinguish man as his own paparazzi on the threshold between real world and digital parallel universe.

The titles of the works shown originate from what surrounds me/us in daily life, ranging from Popular Music Videos „Strike A Pose“ (Woman taking a Selfie in the water), over Reality TV „Currently In Between Scandals“ (Mirror in Iphone on display) to my artistic practice „A discontinued love affair“ (A Fuji rollfilm on display that refers to the discontinuation of this film, that I exclusively used since 2002). This is important because the discontinuation of this (quite popular) film is only one of many signs of the shift that took place. Not only from analog to digital, but also from one apparatus to another, represented by a rollfilm and my old iphone. „Photography Outlives Itself“ — Self portraits have been part of photography since the beginning of the medium itself of course. Nevertheless the devices we keep handy at all time also predetermine their main use. With smartphones our lives have become easy to document and frame. As „easy“ as it has become to stage ourselves by curating our Facebook-Walls, Instagram, Snap-Chat, ... to create the Legend we are copying by using poses of pop culture in order to become the legend ourselves.

The self-inflicted segregation coming along with the inflated ego constructs and self-created „safe-spaces“ not only is present in the digital world. Unfortunately it also is very real in public space and becomes more and more visible through ,Hostile Architecture'. In „An Ocean Drive Park Bench“ we see two partitions splitting the bench in three parts to make the benches impossible to sleep on for homeless people or drunks. Even if this seems to be a very small intervention in public space, it changes lived space for every participant drastically as we can see in the background of the image showing people bringing their own benches or trying to lean on each other but being segregated. „No Stagediving“ ironically stages this upward dynamic and tendency of segregation in society by ironically exaggerating the partition.

„No Stagediving“ (bench) framing „Strike A Pose“.

Visitors of the exhibition could sit on the bench. While doing so they experienced something ambiguous that is also happening in „Strike A Pose“. While sitting in the center part of the bench, framed by the partition, one can peacefully look at the photo of her framing herself. But is at the same time one is segregated from the person sitting aside and the rest of what is happening on the beach represented by the partying people in the photo „Survived Springbreak I“



Solo Exhibition at Bildraum 01, Bildrecht, November 2015



„Strike A Pose“, C-Print from Negative, 120x150cm



„Currently In Between Scandals“, Modified Iphone (broken mirror instead of display)



„Photography Outlives Itself“



„An Ocean Drive Park Bench“, Source of inspiration for „No Stagediving“.

SE SOUVENIR

Cap Ferret 2014

German, French, German, French, ... The languages alternate poster by poster on the bunker walls Henri Lavrillat was forced to build in 1941 during compulsory work service, the walls I have studied and captured in my photographs over the last few years. By doing so, I have created a temporary installation in the recreation area of Cap Ferret, which combines two of my projects, "Autrement on devient fou....." and "Foukauld - La Disparition". These projects, which both describe the processes of remembering and imagining, but from completely different perspectives, are contextually and performatively united, even if only for a short time, in the very place where it all happened.

I carried out the "Se Souvenir" intervention in a public space without giving advance notice to avoid biasing the direct experience of the intervention and the process of remembering. In this twilight zone of planned and unpredictable events, the performance constantly re-generates itself in the personal present of each "participant". The shared situations I had with passers-by during the intervention – no matter if they were interested, irritated or did not even come closer (like dreamy, solitary walkers) – are the situations all those who were present can (at least in theory) remember, provided that they wish to do so.

During my "Se Souvenir" intervention – at least while I was putting up the posters and until the last posters have disappeared from the walls – I was actively involved in the on-site process of change, which I formerly used to 'just capture'. One aim of the project was to explore the potential of a setting through alienation or practice-led spatial design and both show and scrutinise the spatial innovation potential resulting from the discrepancy between designated purpose and practical function of the object.

The big quotes on the bunker walls, which you can see in the figures, play with the spectators who read and their direct personal experience of that place. They attract them, they try to get them involved, and they aim to raise questions about what happens outside this seemingly objective perspective that we build (as a constellation) from the enumeration and connection of individual facts, programmes and problems.

1. "One has seen the movies" – Someone who was not present is only remotely (if at all) able to imagine what someone else experienced based on what one has seen, e.g. in documentary films.

2. "When I see them like that ..." – Here, Henri Lavrillat is speaking of himself. However, if one interprets "I" not only as referring to Henri Lavrillat, but to "oneself", the statement is true for everybody who imagines what happens "when he (or she) sees them like that".

3. "He imagines" – He (or she) is the person who poses questions and interprets the pre-existing. It could be, for example, the man (or woman) who is standing right over there.

Please don't hesitate to open the book "Autrement on devient fou" to get a better idea of the complexity of my work. I included an English version of my essay.



During the performance I also documented myself with a „magic lantern“ hacked digital SLR. A Timelapse can be viewed online: <http://www.markusoberndorfer.com/se-souvenir>

THEMA – FOTOGRAFIE

Umbrüche UND Utopien

DAS ANDERE EUROPA

Der europäische
Fotomonat in Berlin

Daghild Bartels

Markus Oberdorfer: „On a Vu“, aus der Serie
„Se Souvenir“, 2013. C-Print von Negativ,
120 x 150 cm, 3+2AP (© Markus Oberdorfer)



FOUKAULD - LA DISPARITION

Cap Ferret 2005 - 2010
www.markusoberndorfer.com/foukauld



C-Prints: 29,2 cm x 37,5 cm & 120 cm x 150 cm
Edition: 3+2

LOOKING AT BUNKER(PHOTOS) THOUGHTS OF A HISTORIAN

Markus Oberndorfer takes pictures of disappearance and change, of the appropriation of the remnants of World War II. To some extent Oberndorfer (and many others with him) is following the lead of French philosopher Paul Virilio, who discovered the bunkers of the Atlantic Wall along the Northern coasts of France as early as in the 50's, who took photos of them and saw the annihilation of *"total war"* inscribed in these colossi.¹

In the photographs of Markus Oberndorfer — taken half a century later — these inscriptions of war seem to have vanished. The bunkers of Cap Ferret have been colourfully covered by graffiti artists, their tags hardly ever make a reference to the history of the bunkers. Visitors are sunbathing nearby, the sea washes around the bunkers, which are sinking in the dunes, a few houses have been attached to them — everybody seems to ignore these vestiges of German occupation and the downfall of the Nazi regime. Tourists integrate the bunkers into their "holiday" routine, others use them as canvases for their art. Apparently there has so far been no *"musealization"* of these remnants on Cap Ferret. Nature reclaims these concrete remnants and thus lends to them an aesthetic quite different from the one of *"functional architecture"*. Through the eye of the photographer they appear to be fossilizations of an entirely different world. However, through the succession of photographs they are restored into everyday life; the trash bin and the refuse are remnants as well — merely the decomposing leftovers of the present.

The task of the historian is to engage with the past; like the photographer, she does that from the point of view of the present. The engagement with remnants and with places challenges the historian in a very special way: how do I uncover the history of the bunkers, how do I manage to fathom different perspectives in the historic strata? A short text by the French philosopher Michel Foucault, which fills only about eight pages, provides a useful approach to the *"other places"* and their *"heterotopias"*².

Places, Foucault claims, are marked by relations of placing. Such placings, tying themselves to the real places, also reconnect the utopias — the non-places, with the places.

These *"heterotopias"* are *"places outside of all places, even though it might be possible to indicate their location in reality."* They reflect power relations as well as phantasms, desire just as the people who are placed in these places and thus somehow construct them. The *"heterotopias"*, which are marked by deviance, by illusion and compensation, always refer to the order of society — they demand to be historicised. By that Foucault's ideas provide interfaces to reflections on history and memory.

Let us return to the disappearance: forgetting is part of memory. Scholars theorising the phenomenon of memory, like Jan and Aleida Assman, Peter Burke etc. distinguish between the *"storage memory"* (cultural) and the *"functional memory"* (social/communicative). This indicates that we always draw on the accumulated, nearly infinite storage space of cultural knowledge; however, as soon as we cease to relate this knowledge to our primary needs and experiences, it can disappear again into this storage space.

If we relate the history of the creation of the bunkers as military edifices of a hostile and criminal historical regime to them as *"heterotopias"* in a Foucaultian sense, then this history seems to vanish. [...]



Please find the monograph attached to the submission.

INGE MARSZOLEK

(2010) Univ.-Prof.Dr., Institute for Cultural Sciences, University of Bremen, researches and teaches history and memory in the 20th century, media-history, visual history and everyday history.

AUTREMENT ON DEVIENT FOU ...

Villeneuve-sur-Lot & Cap Ferret 2012

<http://www.markusoberndorfer.com/autrement-on-devient-fou/>



Interview with contemporary witness Henri Lavrillat (Video & Text):
31 min, Language: French // Subtitles: English, German
Please find out more in the book „Autrement on devient fou.....(OmdU)



Functional architecture on Cap Ferret today. Reading his story about forced labor and living in the barracks on Cap Ferret during WW2, the story/memory becomes part of the readers collective memory and therefore projects into the images of today. The topic of functional architecture is more present than ever now.

It is the 'culture of feelings' that turns a given place into habitable space, in a way everyone can feel, and that creates an atmosphere that makes life, which is always life-threatening, worth living.

By the same token, my photographs of a deserted camp site in Cap Ferret (during wintertime), when put in relation to Lavrillat's story, are a reference to the architectural similarities between the former camps of the workers during the construction of the Atlantic Wall and the bungalows that accommodate the ever increasing number of holiday makers in today's recreational area. Both the former camps and today's bungalows are similar in design, and both are temporary and purpose-oriented. Henri Lavrillat's experiences in Cap Ferret interact with the images I made in 'my photographic present'. This interaction builds a bridge between the two historical actualities of now and then, which allows us to experience cross references that would not have been possible if I had used archive material. As the concrete bunkers disappear in the sea, taking with them their historical, local and temporal connections, and as those who experienced this part of history in person will eventually be dead, the place itself approaches an emotional sphere which yet remains to be filled again.

"When I see them crumble, it is as if my bad memories of Cap Ferret crumble with them." (cf. Henri Lavrillat)

As the remnants of total war, still visible as objects, vanish in the sand and the sea, the lived space related to them gradually empties. In the same manner, the possibility to be part of an event of a historical narration dies with the last survivor.

The disappearance of the last survivors marks a new age in the reception of this historical episode, which – in a few years' time – no one will have experienced in person. When contemporary history becomes history, subsequent generations face the difficult task of identifying the relevant fragments of this (hi)story, in order to either reflect on it or compare it to the world around them. It is just as legitimate to use a bunker as a canvas for graffiti (at least for me, but by now also for Henri Lavrillat) as it is important to remember the history behind the bunker walls.

In principle, the titles of both my books (and both individual but intertwined projects) "Autrement on devient fou...." and "Foukauld" have the same aim: In reciprocal interaction, they refer to the game of

disassembling and completing, a game that is also manifest in remembering and writing history. Fou..... (with five full stops) and "Foukauld" could suggest to the attentive reader who deliberately pronounces both titles one after the other that they are connected beyond the three letters they share.

Long after the last survivor has passed and long after I have died, the objects themselves resume what has been our task in a very similar way the Statue of Liberty does in the Sci-Fi movie "Planet of the Apes". To quote Foucault again: *"Places are marked by relations of placing. Such placings, tying themselves to the real places, also reconnect the utopias — the non-places, with the places."*



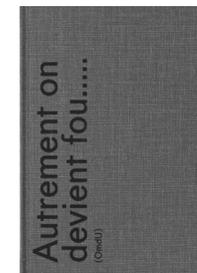
"La Pointe / Taylor" Cap Ferret 2012, 120 x 150cm

The moment when Taylor and Nova see the Statue of Liberty in the last scene of Planet of The Apes I, they realize that they have never been on another planet. They have always been on Planet Earth. This is a very nice reference to the sunken fortification along the Atlantic Coast. As much as the statue of liberty places them on a Post-Apocalyptic Earth, the fortifications place us in Post-Nazi Europe.

George Taylor: *"Oh my God. I'm back. I'm back home. All the time, I was... We finally really did it." You maniacs! You blew it up! Ah, damn you!"*

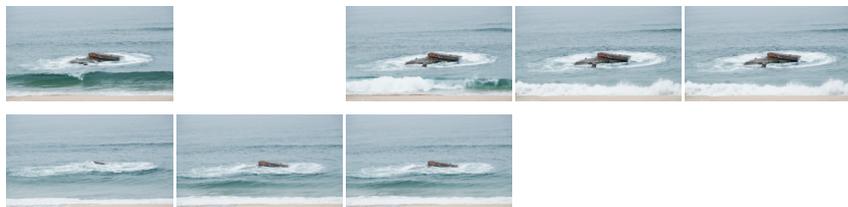


Dr.Zaius: *„The Forbidden Zone was once paradise. Your breed made a desert of it, ages ago.*



OMEGA POINT

Cap Ferret / Vienna / Los Angeles 2008



Photofilm: 3min 18sec, Original: 1080p
Sound: Omega Point taken from Heavy Migration
Written & Produced by DDay One (U. Ukwuoma), Los Angeles
contentlabel.com & ddayone.com
Publishing: Samplist (Ascap)
© Content (L)abel, 2008

THE INTERMEDIATE IMAGE IN THE PHOTOFILM “OMEGA POINT”

“Nowadays, humans do not live in the real world. [...] They rather live in their own images, the images they have made of the world, themselves and others, and from images that have been constructed for them of the world, themselves and others.”¹

The clouds appear to move intermittently in the sky above Cap Ferret. Several bunkers, which have almost entirely sunken in the sea and sand, are scanned by the photo-camera. Waves break on them. The viewfinder moves in the panorama, and focuses one of the objects: “NOS!”/“WE!”² is written on it.

Markus Oberndorfers digital photofilm Omega Point (2008/2012) consists of around 1300 single photographs, which are turned from “still” into “moving” pictures by the filmic montage. The song, and with it the title for the film, have been contributed by the American sound artist DDay³ One. The photographs move along with the rhythm of the sound. Image and sound interlink and merge. The photofilms subjects are the former fortifications of World War II in Cap Ferret, animated by stop-motion technique. Image by image, and sound by sound, the void of the Cap opens up, and with it does the temporal intermediate of the bunkers, which are swallowed by the ravages of time.

“Past = Present = Past”⁴: Both tenses coexist in the image. After Henri Bergson⁵ past and present can be interpreted as being equal to the virtuality and actuality of time. Virtuality refers to the past, the no (longer) elusive. Actuality, on the contrary, points at the present, respectively what is happening right now. For Gilles Deleuze, (according to Bergson) one calls for the other and both are chronologically tied together: Each moment is both present and past at the same time. *“The present is the actual image and ‘its’ simultaneous past is the virtual image.”⁶* This visual process of simultaneous past and present, suggests that this time-formula can also be applied to the medial translation of motion. Time and motion are coexistent, outside as well as inside the photographic recording.

Markus Oberndorfer contrasts photography with film, past with present, absence with presence, as well as memory with perception. He generates something new — an intermediate image, *“that has its function in the simultaneous absence and presence in time*

respectively in its simultaneous actual and virtual movement”⁷. Photofilm leaves space and time for this slightly different process of perception:

Photography copies single moments out of moving reality. Film does the same. The single photograph is the virtual image of a former actual motion. In photofilm several of those still, virtual motional-images are strung together (but without resorting to the motional-illusion of conventional film technique). Photofilm leaves blanks, and therefore asks for another model of perception: motion and time between the images have to be completed by the observer. With the fusion of photography and film in *“Hybrid Fotofilm”⁸* the attributions of two differently perceived media are enhanced with a new, invisible and fictive production of images. The blanks between the filmic animated photographs and their saccadic movement are filled with intermediate images.

“Time hovers [in photofilm] between present and past, between the captured and projected. [It] becomes ‘present’, although it cannot be artificially [like in film] reconstructed. [...] Time and motion, again, become part of imagination.”⁹ [...]

To continue reading please find “Omega Point” accompanying booklet attached to the submission.

LYDIA NSIAH

(2012) Academic for media-studies, filmmaker, and photographer from Vienna, Austria. She currently works on the project “Sponsored Films” and the Culture of Modernisation at the Ludwig Boltzmann Institute for History and Society. Exploratory focus: Avantgarde and advertising, theory of perception, comprehensive media philosophy and audiovisual arts.

BEFORE DISAPPEARANCE

Industrial ruins lie in waiting: for intruders, for an intermediate use, for their demolition. Sooted from fire, vacated, closed off, cut off from the rest of the city, covered with mud and garbage, they have become accustomed to the fact that the times of activity have passed. Others arrive, broken glass cracks beneath the soles of their shoes, one moves toward an empty wall to tag it, another takes photographs. Nature comes as well, snow penetrates the ceiling, undemanding vegetation settles in the cracks. The spray can begins to plant a forest in the city, the camera takes a picture of the uppermost visible layer of the space (with forest). All underlying layers that could attest to earlier events remain, however hidden, perhaps one or the other lies in the photo-album of a former employee or in the archive of the architect. The right tool has not yet been invented, one that could remove individual layers of time or rewind a photograph like a video cassette, so that along the way it could be stopped at random.

Markus Oberndorfer, who studied with Friedl Kubelka at the Schule für künstlerische Photographie and with Matthias Herrmann at the Akademie der bildenden Künste in Vienna, is intrigued by these layers that take hold of a building over the course of time: the remains and new traces of human presence, reuse through rededication (*Lilian Bailey School*) of appropriation by the homeless, by graffiti sprayers (*Traces*) or police officers (*Bakary J*), the disappearance using the example of the Atlantic Wall at Cap Ferret in South France, where the bunkers are sinking into the sand and the waves, or at least disappearing under graffiti. The special thing about these representatives of an important historical event, which are not located in neuralgic points like Normandy, allowing them to become a commemorative site, is the holiday mood that they exude in their new role as a sundeck, diving platform, or surface to paint on. Markus Oberndorfer encounters them with the same self-evidence as those who come to holiday here. The series, which was begun in 2005 and since then expanded into many facets, accordingly speaks little of the historical significance of the motifs or the utopia of this megalomaniacal fortification system. He trivializes rather than dramatize. The bunkers are not exaggerated into monuments that demand respect, where their troublesome political dimension is still noted today, especially not with children playing out gunfights with plastic toy guns. They are rather ruins that lie as if by

coincidence on the shore, that on the one hand develop sculptural qualities before the very light, landscape panorama, all kept in the same shade, while simultaneously being inspired by the dynamism and mood of the holiday beach. Oberndorfer: *"For me, it's not just about physical disappearance through corrosion, water, and sand, but what is caused by the people that live with them, re-functioning them and using them in the most varied ways."*

It is always the uppermost layer, the current use, the momentary situation, which yacht harbor, vacation homes, unused tennis courts and boat garages, that attract Markus Oberndorfer, because the sites are no longer what they once were, but are still there, for others and other purposes.

The past is inscribed in these architectures, but they are affected each day by new events that again leave traces of their own and cover the old with new layers.

The *"trace"* is closely linked to the photography, be it the symbolic trace of the past, the actual chemical trace, or the trace in the sense of *"detail"*, that is overlooked by the otherwise unprepared eye.¹ But once the trace is fixed, inexorably passing and disappearance begin, a process that photography would like to arrest. But for this, there is an additional tool, at least in Thomas Pynchon's last novel, where *"one by one, across the land, responsive to his desire, photographs trembled, stirred, began to move, at first slowly, then accelerating, pedestrians walked away out of the frame ... family gatherings at festive tables were scattered into drunkenness and debris ... as if all the information needed to depict an infinite future had been there in the initial "snap".*²

¹ C.f.: Bernd Stiegler: *Spur, Bilder der Photographie*, Frankfurt/Main 2006, p.217ff.

² C.f.: Thomas Pynchon: *Against the Day*, New York 2007, 1038.

RUTH HORAK

(2010) Art historian with focus on photography and contemporary art.

TRACES IV

Vienna 2006



C-Prints from Negative: 60 cm x 70 cm to 120 cm x 150 cm
Edition: 3+2

THANK YOU VERY MUCH

for taking the time to get familiar with some of my projects.
For more information dont hesitate to contact me:
markus@markusoberndorfer.com

Kind regards,

Markus Oberndorfer