

**MAUTHAUSEN**  
MEMORIAL | KZ-GEDENKSTÄTTE



**MARKO ZINK**

M 48° 15' 24.13" N, 14° 30' 6.31" E

# MARKO ZINK

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The exhibition title could not be more objective: M 48° 15' 24.13" N, 14° 30' 6.31" E are the coordinates for Mauthausen. What matters to Marko Zink is not documentation but irritation. He forces viewers to look carefully, opening up a multi-layered debate. Using the medium of photography, he attempts to make a twofold disappearance visible: the extermination of people and the eradication of memory. It is an intensive engagement with a past that will not expire. The medium chosen by Marko Zink is analogue photography. He works on his films before exposing them. He boils them or stamps on them, treats them with chlorine or ink eraser. Using this delicate film material, he photographs selected sites in and around the former concentration camp. Sometimes Zink's photos seem like found historical photos, taken quickly and in secret, bleached by the sun, half destroyed by the ravages of time. Sometimes the photos with their injuries seem to give an account on a separate plane of the atrocities that took place here fewer than eight decades ago. And sometimes they seem to make visible what only seemingly cannot be seen anymore. With his work, Marko Zink reminds us what is possible: that which remembers the past, and that which warns against what is to come – we can see it all. If only we want to.

*Excerpt: Wolfgang Huber-Lang*



*Marko Zink's work is of huge value to us because his images show the Mauthausen Memorial from a completely new perspective. And that is exactly what we are trying to achieve with our education programmes. We want visitors to use their individual impressions to make connections on their own, to sharpen their focus and find their own way of approaching the site.*

**Barbara Glück,**  
**Director of the Mauthausen Memorial**



## **View into nothing, 2018**

analogue photography, Lambda print, mounted on 3mm Dibond, wooden cube, 104 x 158 cm

Location: Barracks interior

Technique: 500 photographs / single shots were assembled, the negatives were boiled

Concept: The geometric rigour of the image points to order, obedience and discipline as fundamental characteristics of the Nazi era, as well as attaining an ornamental structure. The individual photographs are always taken from the same perspective, sometimes in focus, sometimes blurred. The size of the picture corresponds to the size of a window in the barracks. The 500 individual images stand for the 500 people who were housed in one of the barracks, symbolising 500 pairs of eyes that once looked out of the window: 'The View into nothing.'



### **Eradication\_1, 2017**

analogue photography, Lambda print, mounted on 3mm Dibond, 56 x 140 cm

Location: Roll call area

Technique: The negative was boiled and treated with ink eraser and acid before exposure

Concept: The work's title is taken from Adorno's essay 'Education After Auschwitz'. The photo shows the empty roll call area from the viewpoint of the perpetrators in a panoramic image (Greek: 'to see all'). The photo evokes the impression of a nostalgic shot from the 60s/70s and reflects repression in all its beauty.



### **Eradication\_2, 2017**

analogue panorama photography, Lambda print, mounted on 3mm Dibond, 66 x 160 cm

Location: Roll call area

Technique: The negative was boiled and treated with ink eraser and acid before exposure

Concept: The chemical treatment has made an ear or a funnel appear on the right-hand side of the photo. Zink confronts us with the present, while this has already long become history. The visitors who happened to be caught on film seem to be fleeing (in order to avoid considering the question of guilt and responsibility).



## **Gas chamber, 2019**

analogue photography, series of 4 individual photographs, C-Print, 88 x 30 cm (each 22 x 15 cm)

Location: Gas chamber

Technique: The negative was boiled and shots taken with the self-timer

Concept: In their radical, reduced abstraction, the four photographs are reminiscent of Mondrian's line paintings. They appear brutal and cold, are simultaneously severe and fragile, shifting between geometry and free form. This image shows the pipes in the gas chamber. Yet closer inspection reveals the missing showerheads. It is not clear when and why these disappeared and by whom these were stolen.



### **Repetition\_1, 2018**

analogue photography, Lambda print, mounted on 2mm PVC, 41.5 x 61.5

Location: Entrance area to Mauthausen with fire pond and garage courtyard

Technique: The negative was perforated in two places

Concept: The two circles (semi-circular perforations) are symbols of a broken infinity or a double eight. But they also permit further interpretation (broken dreams, handcuffs). Visible on the left-hand side is the fire pond, whose function remains not quite clear. In 1951 the former concentration camp received an enquiry as to whether it could be used for swimming lessons.



### **Repetition\_2, 2018**

analogue photography, pigment print on KOH-I-NOOR, 30 x 45 cm



### **Repetition\_3, 2018**

analogue photography, pigment print on KOH-I-NOOR,  
30 x 45 cm



### **Repetition\_4, 2018**

analogue photography, pigment print on KOH-I-NOOR,  
30 x 45 cm

Location: The photographs (Repetition\_2 to \_4) show a view of the barracks

Technique: The negatives were boiled, hole-punched and marked with pins

Concept: The photographs were taken from a high vantage point, from a certain distance, and situate the perspective of the perpetrators. The repeating depiction of the same motif is reminiscent of a film loop, of a never-ending coil. The influence of the destructive treatment of the film material portrays atrocity (Mühlviertel Hare Hunt).



## **Repetition\_5, 2018**

analogue photography, direct print on 3mm Dibond, 120 x 180 cm

Location: Stairs of Death

Technique: The negative was boiled

Concept: A mirror was positioned on the Stairs of Death to lengthen the stairway optically into infinity. Yet a different view opens up; not a recognition of infinity or the reflected image, but a questioning of people's self-awareness. A warning that all images and forms are simply reflections to remind us of our history.





### **Measurement strategies, 2018**

analogue photography, Lambda print, mounted on 2mm PVC, 41.5 x 61.5 cm

Location: Barracks interior

Technique: The negative was boiled then scratched

Concept: The scratch marks operate like measurement lines. Yet their arrangement is arbitrary and linear only in places. The room in its current state displays an emptiness, which is augmented through the missing 'furnishings'. The room's measurements document its size: a barracks had dimensions of just 52 x 8 metres and was intended for 500 people (at times even 800 people).



### **Luminol, 2018**

analogue photography, fine art pigment print on handmade paper, 80 x 120 cm

Location: Bunker / camp prison

Technique: The negative was boiled and sprayed with ink eraser

Concept: The artwork takes its name from 'Luminol'. A process used in criminology to detect and make visible traces of blood which have been wiped away at crime scenes. Through burning the negative with an ink eraser solution, something no longer visible is made visible.



## **Scoring! 2018**

three-way picture, direct print on 2mm Dibond, goal/sports ground motif, 91 x 128 cm

Location: Football pitch and wire fence

Technique: Three-way picture or turning picture, boiled negative

Concept: Three-way pictures have a long tradition and show three views depending on where you stand. In the work 'Scoring!' ('Tor!'), these three views have been reduced to two. The first perspective shows the football pitch/sports ground located in front of the concentration camp. During the Nazi era, this was the venue for regular national tournaments, to which civilians were also invited. The second perspective shows Mauthausen's wire fence, which in this view constitutes the actual 'Tor' (meaning both goal and gate in German).



## **I you he she it we you they\_1, 2018**

three-way picture, direct print on 2mm Dibond, reflective foil, 91 x 128 cm

Location: Adolf Hitler's speech in the Dynamohalle, archive photograph (Copyright: "Rede von Adolf Hitler in der Dynamohalle der Siemens-Schuckert-Werke in Berlin 1933", Scherl / Süddeutsche Zeitung Photo 1933)

Technique: Three-way picture or turning picture, the negative was boiled

Concept: The first view in this three-way picture is a mirrored surface, which only gives a hazy reflection of the person looking at the picture. Zink confronts us with the present as it becomes history. The other perspectives show the massed crowds gathered for a speech by Adolf Hitler in the Dynamohalle in Berlin. The title creates an opposition between the present and history. The viewer is called on to seek reassurance in him or herself.





### **I you he she it we you they\_2, 2018**

analogue photography, pigment print on Hahnenmühle bamboo, 30 x 45 cm

Location: Garage courtyard

Technique: The negative was boiled and treated with transparent colour

Concept: For years after the war, exhumed dead bodies were stored behind these doors for identification and repatriation to their 'home'land. The photographic image shows a head-on view of the garage courtyard, its manipulated pink haziness transporting this place of loss into a poetic space of the intermediate image. The title dispels the poetry and confronts the viewer with him or herself.



### **You shalt not, 2018**

analogue b/w photography, fine art pigment print on hand-made paper, mounted, 30 x 45 cm

### **but, 2018**

analogue b/w photography, fine art pigment print on hand-made paper, mounted, 30 x 45 cm

Location: Ash dump

Technique: The negative was boiled several times and perforated with pins

Concept: The two landscapes shot in b/w with the titles 'You shalt not' and 'but' show the area of the former ash dump. The alterations to the negatives create ash clouds, which spread out into the sky. They appear timeless, like mute witnesses; the title refers to commandments which have not been observed.



## **Marbacher Linde, 2019**

analogue photography, Lambda print mounted on 2mm Dibond, 131.3 x 91.8 cm

Location: Marbach linden tree, view from Mauthausen

Technique: The negative was boiled

Concept: Shortly before the liberation of the Mauthausen concentration camp, capacity in the crematorium ovens was insufficient to burn all the dead. Thousands of corpses were therefore hastily buried in the area around the concentration camp, including by the Marbach linden tree. This place, situated less than 200 metres from the former concentration camp, remains a very popular and recreational excursion spot today. Nowhere are information boards about what took place here to be found.



### **Authority structures\_1, 2019**

analogue photography, Lambda print mounted on 2mm PVC,  
60 x 40 cm

Location: former Laundry barracks

Technique: The negative was boiled

Concept: The photograph was taken in the former laundry barracks. It shows a triangle bearing the Austrian flag formed out of balloons. What is past, present and future overlap in the performative arrangement. The red-white-red colour scheme activates nationalist ideas and the site of the events. The question of the perpetrators has been raised. The triangle itself marked the prisoners and divided them into groups.



### **Authority structures\_2, 2019**

installation (wooden triangle with burst balloons),  
200 x 120 x 40 cm

Location: Former infirmary

Technique: Installation, performative wooden object

Concept: The triangle has been turned on its head and the balloons have burst. The geometric installation corresponds to the photograph behind it (Authority structures\_1) and is its continuation. The question of the perpetrators has been answered. By placing 'Authority structure\_1' and this installation one below the other, an hourglass is formed.



## **The View, 2017**

analogue panorama photography, Lambda print, mounted on 3mm Dibond, 56 x 140 cm

Location: View of Mauthausen from afar, looking southwest towards the former concentration camp

Technique: The negative was boiled, perforated and folded

Concept: The title 'The View' is ambiguous: on the one hand you see a view of Mauthausen from a high vantage point, on the other a black mark stares out at the viewer. Could this be history, its pupil trained on us, or the reverse – is it the viewer who is just now perceiving history's blind spot?

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