

MARKO ZINK

M 48° 15' 24.13" N, 14° 30' 6.31" E

M 48° 15' 24.13" N, 14° 30' 6.31" E

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 interests Marko Zink is not documentation but irritation.

He forces viewers to look carefully, opening up a multilayered 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 analog photography. He manipulates the material before exposing it: He boils it or stamps it, treats it with chlorine or ink eraser.

Using this delicate material, he photographs selected sites in and around the former concentration camp. Sometimes Zink's works seem like found historical photos, taken quickly and in secret, bleached by the sun, half destroyed by the ravages of time. On a separate plane, the photos' injuries seem to give an account of the atrocities that took place there less than eight decades ago. And sometimes they seem to make visible what seemingly cannot be seen anymore.

With his work, however, Marko Zink reminds us that this is still 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.

Wolfgang Huber-Lang



OBLITERATION_1 | 2017

Analog panoramic photograph
Lambda print
140 x 56 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 1960s and reflects repression in all its "beauty."



LOOKING INTO THE VOID | 2018

Analog photograph
Lambda print
mounted on wooden cube
158 x 104 cm

Location: Barracks interior

Technique: Five hundred individual photographs were assembled; the negatives were boiled.



Concept: The geometric rigor of the image indicates order, obedience, and discipline as fundamental characteristics of the Nazi era. The composition also yields an ornamental structure. The individual photographs were always taken from the same perspective, sometimes in focus, sometimes blurred. The image's size corresponds to the size of a window in the barracks. The five hundred individual images stand for the five hundred people who were housed in one barracks, thus symbolizing five hundred pairs of eyes that once looked out of the window—Looking into the Void.



MEASURING STRATEGIES | 2018

Analog photograph

Lambda print

61.5 x 41.5 cm

Location: Barracks interior

Technique: The negative was boiled and scratched before exposure.

Concept: The scratch marks operate like measurement lines, but their arrangement is arbitrary and only linear in certain places. The room in its current state displays an emptiness, which is augmented by the missing "furniture." The room's measurements document its size: a barracks had dimensions of just 52×8 meters and was intended for five hundred people (at times even eight hundred people). This photograph complements the work *Looking into the Void*.



REPETITION_2 | 2018

Analog photograph
pigment print
30 × 45 x 30 cm

Location: Repetition_2 to _3 show a view of the barracks.

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



REPETITION_3 | 2018

Analog photograph
pigment print
45 x 30 cm

Location: Repetition_2 to _3 show a view of the barracks.

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



Concept: The photographs were taken from a hunting blind at a certain distance, and contextualize the perpetrators' perspective. The repeated depiction of the same motif is reminiscent of a film loop. The destructive treatment of the photographic material conveys terror (Mühlviertel Hare Hunt, 1945).





THE VIEW | 2017

Analog panoramic photograph
Lambda print
140 x 56 cm



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

Technique: The negative was boiled, perforated, and folded before exposure.

Concept: The title *The View* is ambiguous: On the one hand, one looks at Mauthausen from a hunter's blind; on the other, a black blotch 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?



GAS CHAMBER | 2019

Analog photograph
series of 4 individual photographs
c-prints
88 × 30 cm (22 × 15 cm each)



Location: Gas chamber

Technique: The negative was boiled; the pictures were taken with a self-timer.

Concept: In their radical, reduced abstraction, the four photographs are reminiscent of Mondrian's grid paintings. They appear brutal and cold, but also rigid and fragile, shifting between geometry and free form. The images show the pipes in the gas chamber, yet closer inspection reveals that the showerheads are missing. It is not clear when and why they disappeared or by whom they were stolen.



REPETITION_5 | 2018

Analog photograph
direct print on Dibond
180 x 120 cm

Location: Stairs of Death

Technique: The negative was boiled before exposure.

Concept: A mirror was positioned on the Stairs of Death to optically lengthen the stairway into infinity. Yet a different perspective is revealed: rather than recognize infinity or one's reflection, one is made to question human self-awareness. A warning that all images and forms are simply reflections to remind us of history.



SCORE! | 2018

Tabula scalata
direct print on Dibond
128 x 91cm

Location: Soccer field and wire fence

Technique: Tabula scalata; the negatives
were boiled multiple times before exposure.



Concept: Turning pictures have a long tradition and show three views depending on where you stand (tabula stritta). In the work *Score!*, these three views have been reduced to two. The first perspective shows the sports field located in front of the concentration camp. During the Nazi era, it regularly served as a venue for national tournaments, to which civilians were also invited. The second perspective depicts Mauthausen's wire fence, which is framed in such a way that it represents a "goal."



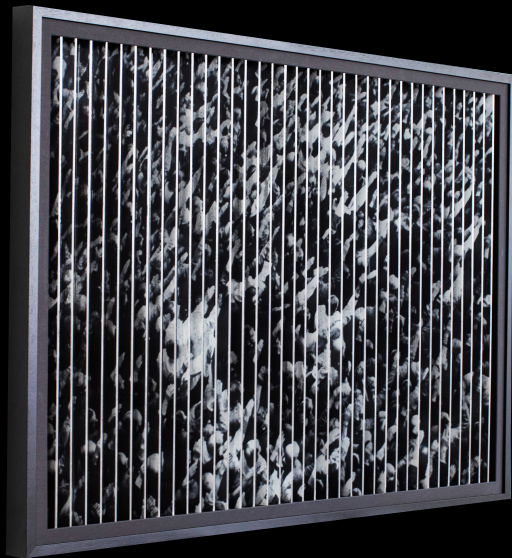


I YOU HE SHE IT WE YOU THEY_1 | 2018

Tabula scalata
direct print on Dibond
128 x 91 cm

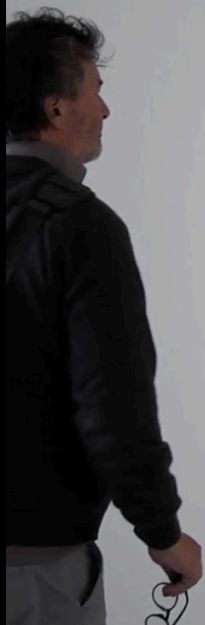
Location: Adolf Hitler's speech in the Dynamohalle, archival photograph (Rede von Adolf Hitler in der Dynamohalle der Siemens-Schuckert-Werke in Berlin 1933, © Scherl/Süddeutsche Zeitung, photo 1933)

Technique: tabula scalata



Concept: The first view of this turning 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 large crowds gathered for Hitler's speech in Berlin's Dynamohalle. The picture is an archival photograph. The title creates an opposition between the present and history. It calls on the viewers to examine their own motives.





AUTHORITARIAN STRUCTURES_1 | 2019

Analog photograph
Lambda print
60 × 40 cm

Location: Former laundry barracks

Technique: The negative was boiled before exposure.

Concept: The photograph was taken in the former laundry barracks. It shows a triangle bearing balloons in the colors of the Austrian flag. Past, present, and future overlap in this performative arrangement. The red-white-red color scheme activates nationalist ideas and the scene of the crime, raising the question of who were the perpetrators. It was also a triangle that marked the prisoners and divided them into groups.



AUTHORITARIAN STRUCTURES_2 | 2019

Installation (wooden triangle with burst balloons)
200 × 120 × 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 (*Authoritarian Structures_1*) and is its continuation.

The question of the perpetrators has been answered.
By placing *Authoritarian Structures_1* and this installation one below the other, an hourglass is formed.





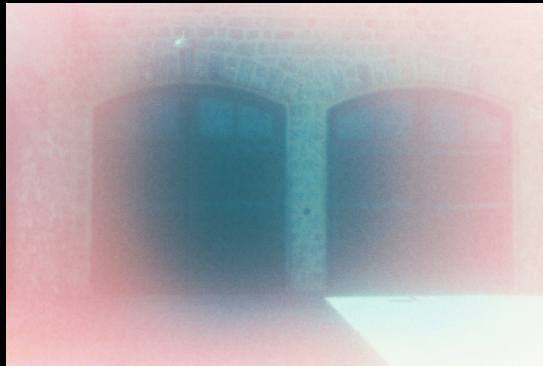
I YOU HE SHE IT WE YOU THEY_2 | 2018

Analog photograph
pigment print on handmade paper
45 x 30 cm

Location: Garage yard

Technique: The negative was boiled and treated with transparent paint before exposure.

Concept: For many years after the war, exhumed bodies were stored behind these doors for identification and repatriation to their "homeland." The photograph shows a frontal view of the garage yard, its manipulated pink haziness transporting this place of loss into a poetic space of limbo. The title dispels the poetry and confronts the viewer with him- or herself.



LUMINOL | 2018

Analog photograph
fine-art pigment print on handmade paper
120 x 80 cm

Location: Bunker/camp prison

Technique: The negative was boiled and sprinkled with ink eraser.

Concept: The artwork takes its name from luminol, a substance used in criminology to detect and make visible traces of blood that have been wiped away at crime scenes. By burning the negative with an ink eraser solution, something that has no longer been visible is made visible. The image shows the bunker, the prison within the prison.





YOU MUST NOT | 2018

Analog black-and-white photograph
fine-art pigment print on handmade paper
45 x 30 cm



AND YET | 2018

Analog black-and-white photograph
fine-art pigment print on handmade paper
45 x 30 cm

Location: Ash fill

Technique: The negative was boiled multiple times, perforated with pins, and partially treated with transparent paint.

Concept: The two landscapes shot in black-and-white entitled *you must not* and *and yet* depict the area of the former ash fill. The alterations to the negatives have created ash clouds billowing in the sky. They appear timeless, like mute witnesses. The title refers to commandments that have not been observed.



DESPITE ALL INVISIBILITY _1 to _4 | 2021

Analog photographs
fine art print on handmade paper
30 × 45 cm

Location: The photographs (despite all invisibility_1 to _4) show a view of the former tent camp.

Technique: The negatives were cooked before exposure and treated with acid and solvent.



Concept: These photographs were taken next to the watchtower (Repetition_2 to _4). The tent camp (1944 to 1945) was located north of Camp I and was composed of six large and eight smaller tents for prisoners and military personnel with an interior area of about 5,000 square meters. The construction report from 1944 states that an area of about three hectares was leveled for this camp and enclosed with a barbed-wire fence. There were five watchtowers and three sentry posts around the camp. Inside the camp, there were makeshift sanitary facilities with shoddy wash troughs and latrines. People had hay—if anything—to lie on. An exact number of prisoners does not exist, estimates range up to 10,000. The landscape was searched with a magnifying lens. There is nothing to see, the shots look like haphazard finds. To this day, the tent camp's area is not part of the Mauthausen Memorial but belongs to a farmer who uses the land for agricultural purposes.



REPETITION_1 | 2018

Analog photograph
Lambda print
61.5 x 41.5 cm

Location: Entrance area to the Mauthausen site with fire pond and garage yard

Technique: The negative was boiled and perforated in two places before exposure.

Concept: The two circles (semicircular perforations) are symbols of a broken infinity or double figure eight. Visible on the left-hand side is the fire pond, whose function remains unclear. In 1951, the former concentration camp received an inquiry as to whether the pond could be used for swimming lessons.





MARBACHER LINDE | 2019

Analog photograph

Lambda print

131.3 × 91.8 cm

Location: Marbach linden tree, view from Mauthausen

Technique: The negative was boiled before exposure.

Concept: Shortly before the liberation of the Mauthausen concentration camp, the crematorium furnaces' capacity was insufficient to burn all the dead. Thousands of corpses were therefore hastily buried in the area around the concentration camp, including underneath the Marbach linden tree. This place, situated less than two hundred meters from the former concentration camp, has remained a popular recreational destination to this day. No markers or plaques indicate what took place there.





OBLITERATION_2 | 2017

Analog panoramic photograph
Lambda print
160 x 66 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 as it has already long become history. The visitors who happened to be caught on film seem to be fleeing (in order to avoid the question of guilt and responsibility).

„The approach of Marko Zink's photos—and I deliberately do not call them a “photo series,” as they lack any serial character—is utterly novel. It is an approach that defies all ritualized forms of remembrance of the Nazi regime and the Shoah.

The more ritualized the commemoration—be it in educational mass events or during politically decreed festivities—the more questionable the gain.

Official commemoration rituals are formulaic and lifeless realities that Marko Zink challenges with his reality.”

Felicitas Heimann-Jelinek

© marko zink

Fotoassistent & Grafik: Gerd Franz Josef Winkler

Übersetzungen: Georg Bauer

Fotos Dokumentation: © Gerd Franz Josef Winkler | Michaela Stock | Markus Hechenberger | Matthias Bildstein