

MARKO ZINK

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Marko Zink meets reality with ambiguity. Confusion clashes with ostensible documentation. Obvious humor flows into tragedy. Utopia leads to dystopia.

His method is staged photography. He tells stories that are only real for the single moment. The object switches places with the subject, and vice versa. Humans are not depicted as creation's crowning achievement but as its wormlike afterthought. Picture puzzles are created in which body parts confuse the viewer like wills-o'-the-wisp.

The work series are performative and ephemeral. Zink only uses analog cameras and natural light. The substrate— analog film—is cooked several times before exposure and chemically and mechanically manipulated for some series. This technique, which Zink developed, is his highly recognizable signature. The artist describes the resulting disintegration of the negative as a specific conceptual technique challenging the main function of photography as a medium of memory and documentation. The artist explores the medium as such and argues that photographs don't necessarily have to be mirrors of what exists.

Marko Zink is a maker of realities. He assembles what seemingly doesn't belong together; he amalgamates. And so, animals mate with humans, humans with machines, humans with furniture, and humans with nature. In his series Swimmers, the human being as a signifier is totally negated, floating underwater as a lifeless envelope, while at the same time the origin of species is addressed.

Many of his series are based on interdisciplinary concepts; his theories are also taken from literature, for instance from his analyses of Friedrich Dürrenmatt or Nobel laureate Elfriede Jelinek. The latter has played a major role in Zink's life. Work series heavily influenced by her are often incorporated in his work presentations in various media.

WHEN THE ANIMALS LEFT THE FOREST

SERIES | WHEN THE ANIMALS LEFT THE FOREST | 2019-2022

The animal humans in Marko Zink's photographs speak for themselves. And if they weren't so busy trying to make a living, they could just as well write this text. It would be for the better, because, alas, it is another human who looks at them, albeit with great empathy and, if the animal humans permit, at eye level, also eager to make her own living.

The cartoon whose German version has the same name as this work series begins with some optimism. The animals swear an oath to protect each other, by which they collaborate in their search for a new habitat and don't eat each other. The German version also includes the song "Gib niemals auf" (Never Give Up). The hackneyed lyrics are a foil to the things the animals experience on their quest for a new home—and we should thank Marko Zink for his unsentimental way of showing the joyless act of waiting in inhospitable places. Loneliness governs the shooting galleries, rusty bridge railings, and benches, and danger is particularly imminent when the canine bitch in her white dress is blinded by headlights. This kind of hardship becomes visible in these photographs.

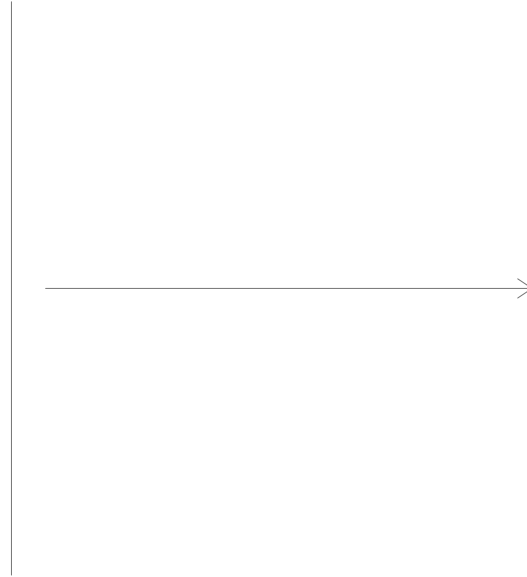
KERSTIN STREMMEL | Black Sheep and Fiendish Swans



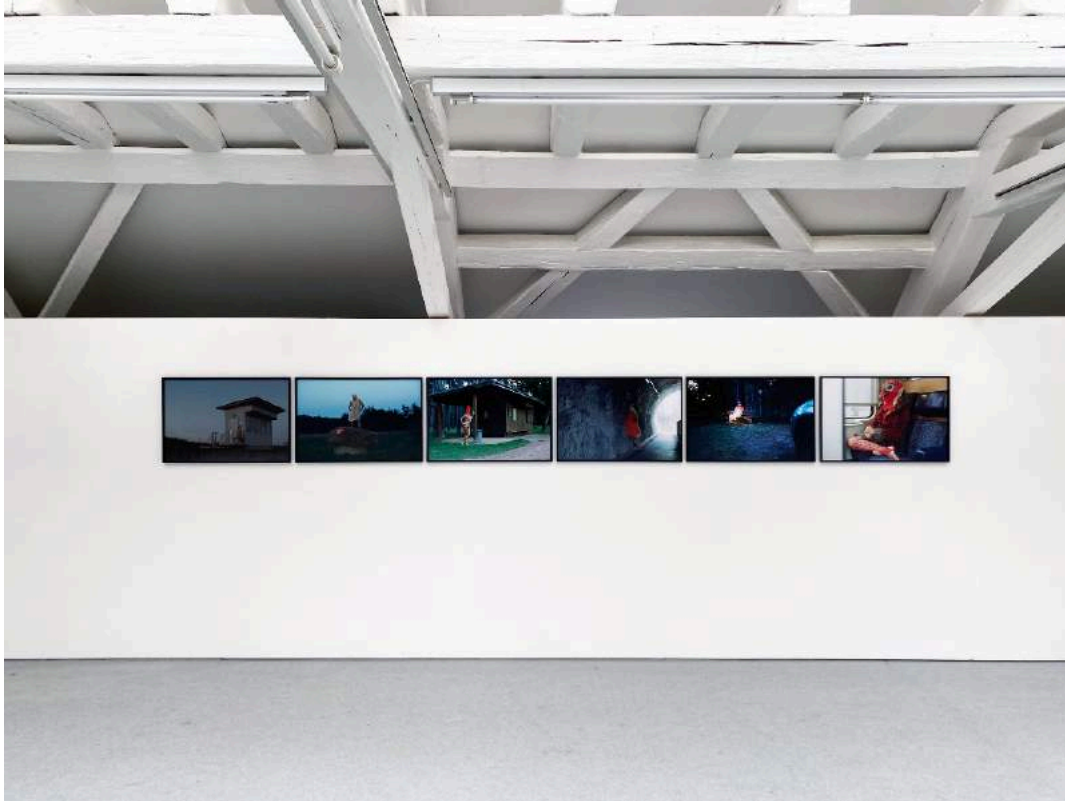
analog photography with
boiled film material
framed
75x50cm, edition: 5+II AP



EXHIBITION VIEWS

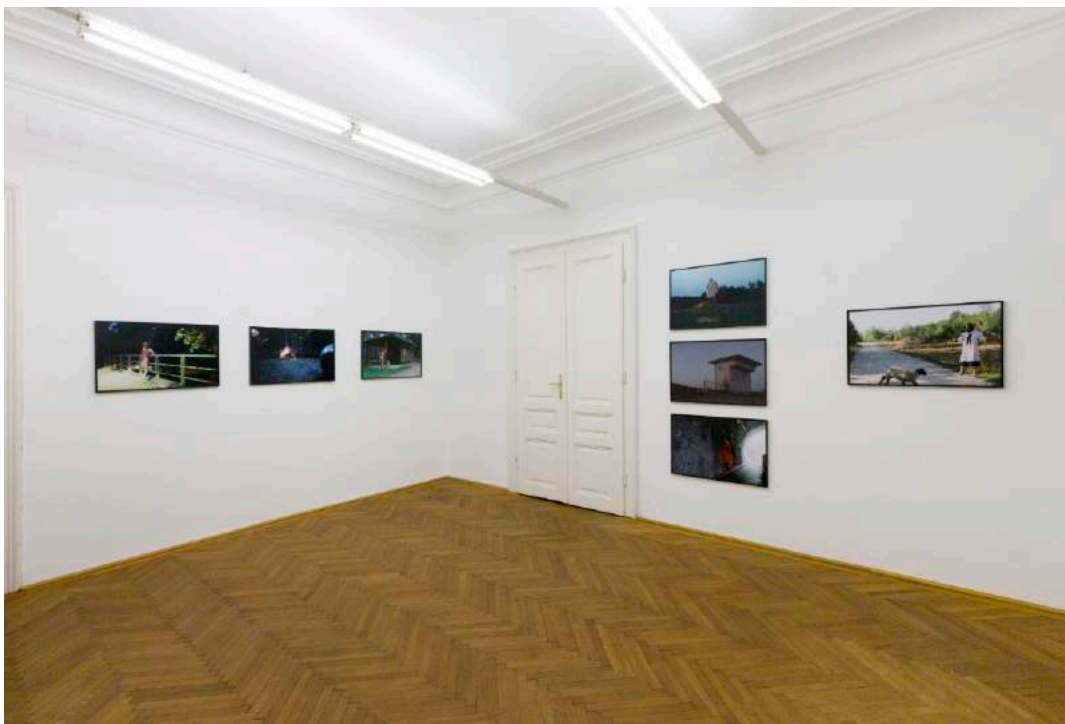


WHEN THE ANIMALS LEFT THE FOREST



Palais Thurn und Taxis,
Bregenz (Austria), 2022
solo exhibition:
#contactyourself

(c) Marko Zink



Suite Franziska Hausmaninger,
Franz Josef Kai 3, Vienna (Austria), 2022/23
solo exhibition: step right up to Suite 17
In the course of Rotlicht Festival

(c) Matthias Bildstein

INNER MOVIE

SERIES | INNER MOVIE | 2020

A layered autobiographical examination by way of photography; scenes from the artist's family history—his childhood and youth, shaped by his mother, grandmother, and aunts—staged in his parental home in the remote village of Gaschurn, located in the Alpine valley of Montafon in the Austrian state of Vorarlberg: In large-format photographs, the artist—masked and wearing his grandmother's dress—sits at the family dining table in the corner underneath a folk-art crucifix. A final deliberate farewell prior to the sale of the several-hundred-year-old parental home.

Hung on the black walls of the small, darkened exhibition space are likenesses of his mother's sisters, his aunts, played by the artist himself, each pose, dress, and mask carefully selected and photographically staged at authentic locations in his hometown. Printed on small-format hand mirrors and presented in pairs like butterfly wings in close succession. The dual, slightly uneven hanging is also reminiscent of nineteenth-century stereograms, in which two pictures were captured by lenses placed at the same distance as a person's eyes, thus creating the visual illusion of a three-dimensional image.

Depending on the location and the way the light hits, the perception changes, the image becomes a mirror, the print is read as a negative or a positive. This alludes to the early days of photography in the mid-nineteenth century, when the small-format daguerreotype portraits on reflecting silver-plated copper only revealed their content when they were tilted or looked at from a certain angle. As photographs were still expensive and hard to make at the time, loved ones were often only photographed post mortem for the bereaved to have something to remember them by.

RUDOLF SAGMEISTER | Marko Zink's Daguerreotypes



The dark nights morning star | analog photography with boiled film material, 150x100cm, framed, edition: 5+II AP



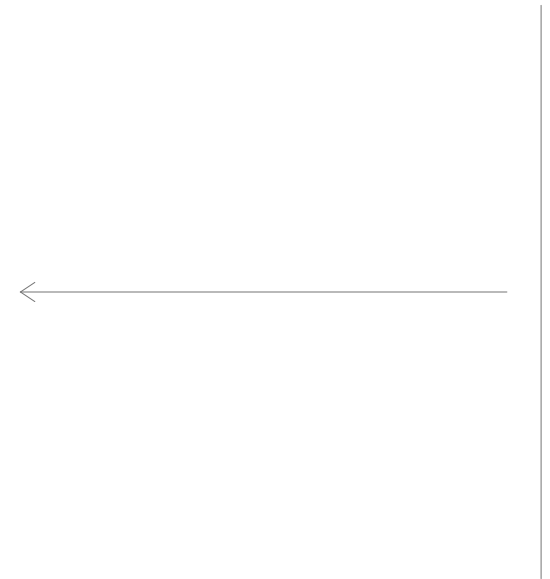




Composition of 24 hand mirrors (12 pairs)
analog photography with boiled film material

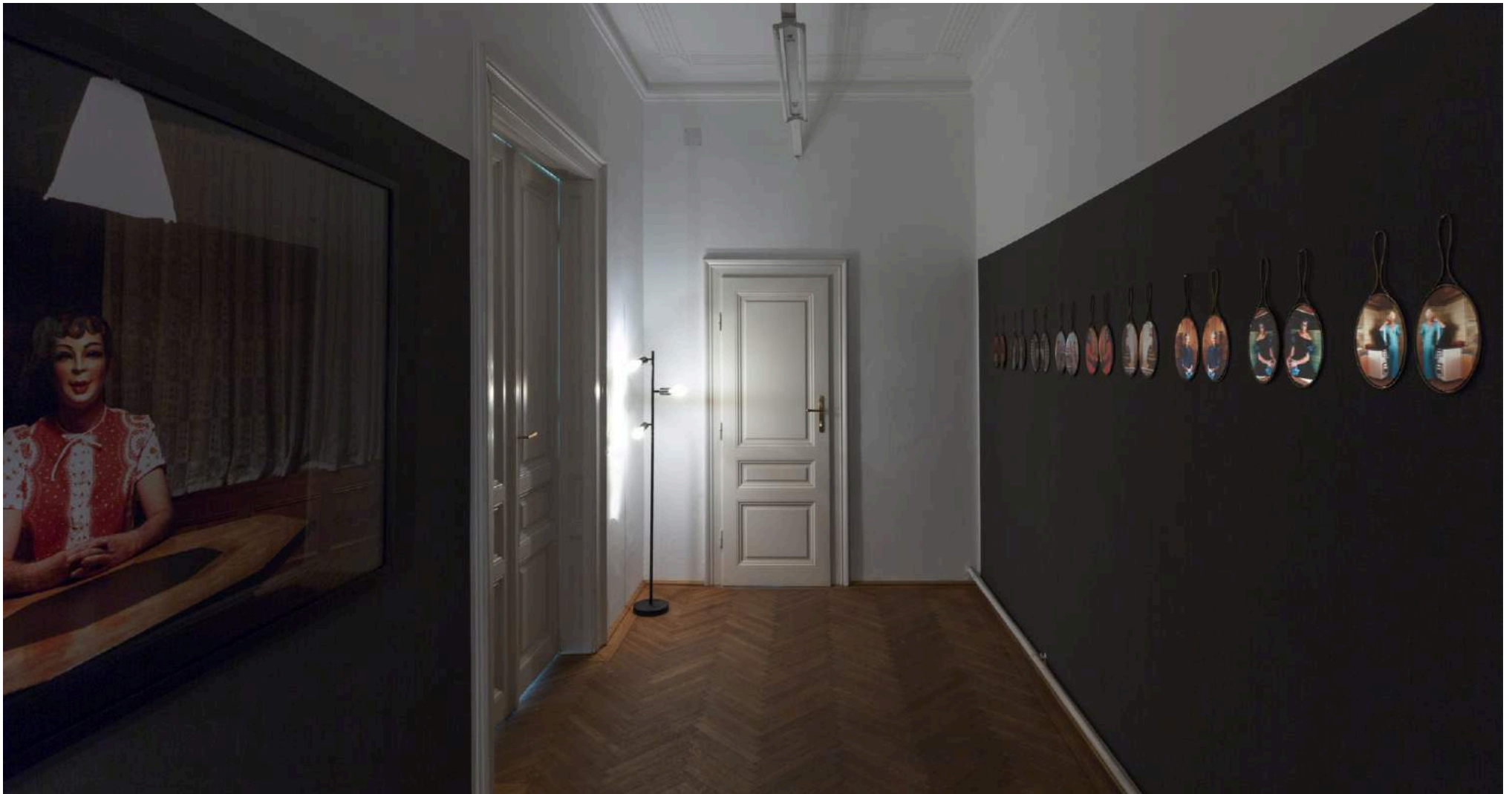
33x14cm, edition: 3+II AP

EXHIBITION VIEWS



INNER MOVIE

CLICK FOR VIDEO



INNER MOVIE | EXHIBITION VIEWS

Suite Franziska Hausmaninger, Franz Josef Kai 3, Vienna (Austria), 2022/23
solo exhibition: step right up to Suite 17
in the course of Rotlicht Festival

(c) Marko Zink



Palais Thurn und Taxis, Bregenz (Austria), 2022
solo exhibition: #contactyourself

(c) Rudolf Sagmeister



Cinema Rex, Bern (Switzerland), 2023
Video presentation: the dark nights
morning star from the series
Inner Movie | In the course of Videocity

(c) Bertold Müller

CLICK FOR VIDEO



IN THE SPA HOTEL

SERIES | IN THE SPA HOTEL | 2010-2011



analog photography with
boiled film material | framed

150x100cm, edition: 5+II AP
45x30cm, edition: 3+III AP

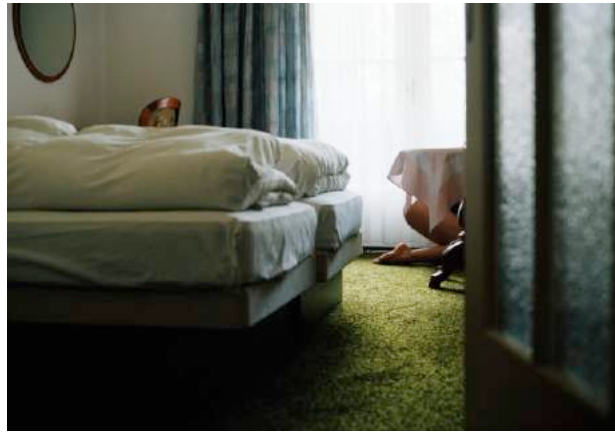
→ One project that worked extremely well in its entirety is the series about the spa hotel and complex of Schruns in the Vorarlberg region of Austria. Built in the early 1950s this institution had grown by the 1970s into one of the most famous and finest therapeutic spas of its kind. But its turnover began to fall, and since 2002 the complex of building has been empty and deserted, the atmosphere is almost spooky. Even the owner just vanished, overnight, leaving his Porsche parked outside. Many rumours abound as to where he could be and speculation has been rife about what will happen to the complex. Now the plan is to demolish it.

This place, with its unspoken stories, was predestined for photographer Marko Zink: Out of it he created a series of provocative images, putting his finger on the paradox of a crumbling therapeutic institution - the »doctor« had become the patient.

In these searching images he captures a transience that is independent of the motif, thanks to his special photographic technique.

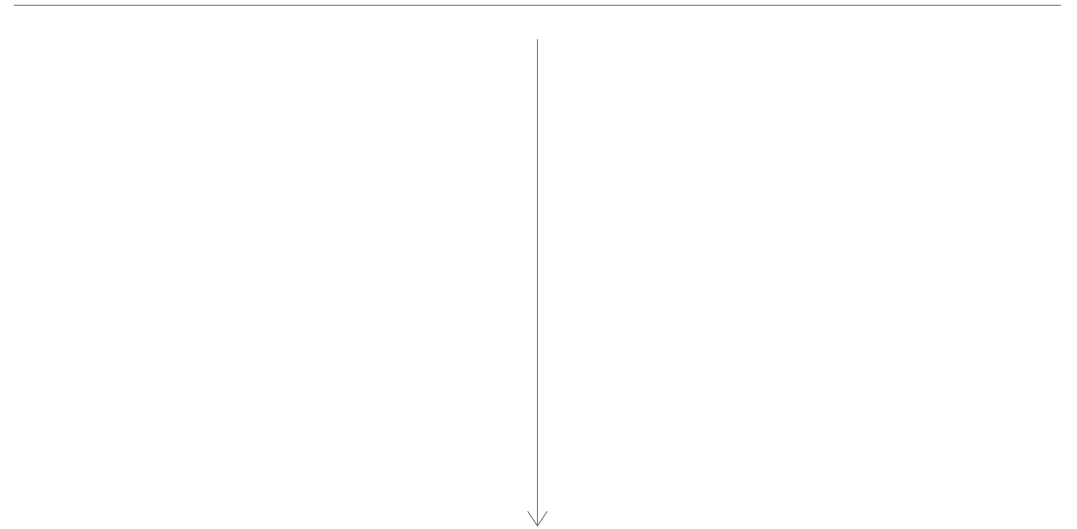
An arm hangs over the side of a bed, over there someone stands behind a curtain. There is a fleeting glimpse of a glamorous past that quickly dissipates into the sadness of neglect and piles of abandoned furniture.

BETTINA SCHULZ | Panta Rhei





EXHIBITION VIEWS



IN THE SPA HOTEL



Suite Franziska Hausmaninger,
Franz Josef Kai 3, Vienna
(Austria), 2022/23
solo exhibition:
step right up to Suite 17
in the course of Rotlicht Festival

(c) Matthias Bildstein

Künstlerhaus Wien, Vienna
(Austria), 2012
solo exhibition: in the spa hotel
In the course of eyes on,
- European month of photography

(c) Matthias Bildstein





Michaela Stock Gallery, Vienna (Austria), 2012
solo exhibition: Im Kurhotel
In the course of eyes on,
- European month of photography

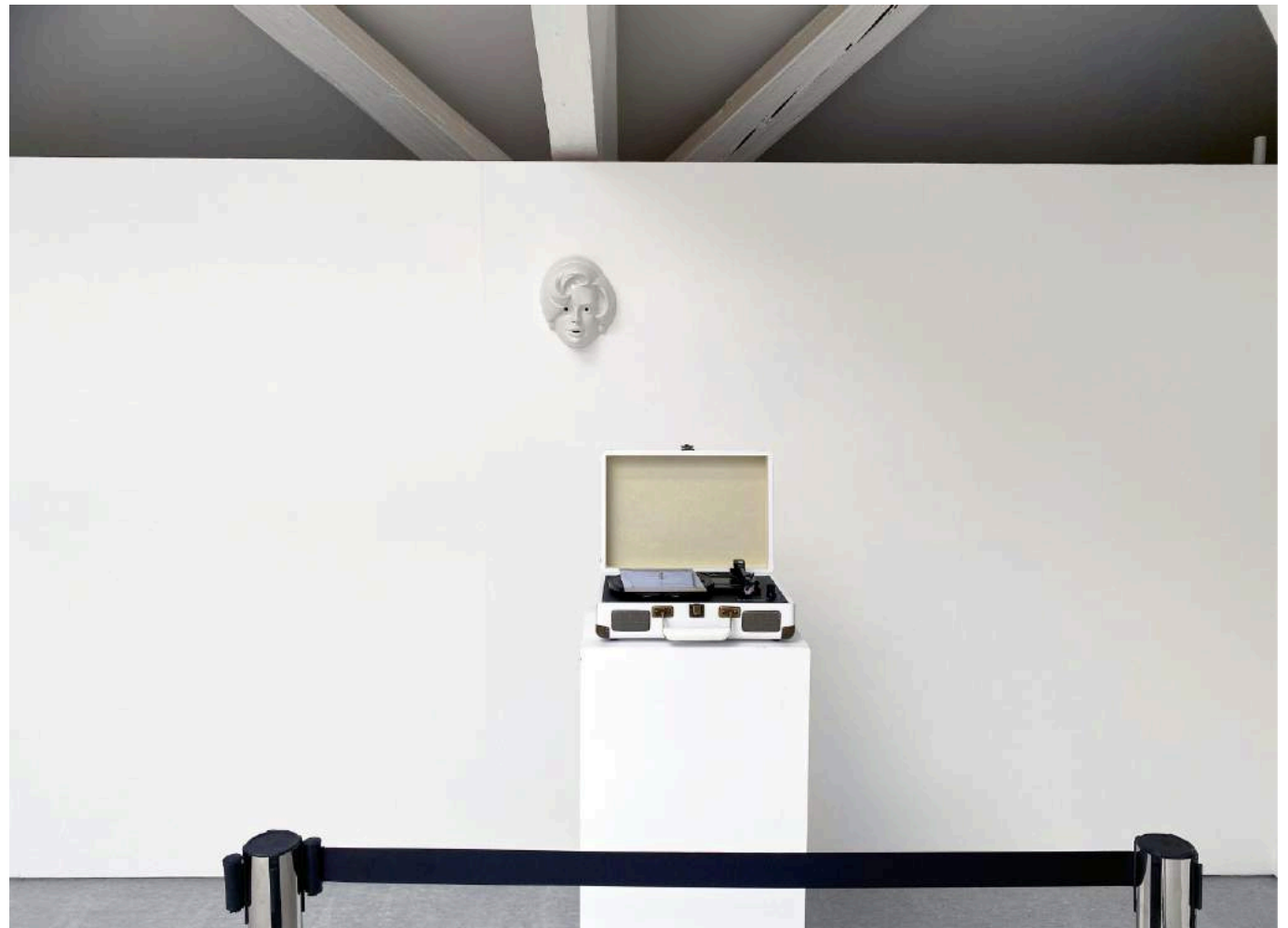
(c) Matthias Bildstein

IN THE MACHINE

MULTIMEDIA SERIES | IN THE MACHINE | 2004-2021

So, you can also share with a machine, share your workload with a machine, the work that is you. That makes things easier because the machine is told what to do. The machine operator tells it what to do. The idea is not to crawl inside because one knows beforehand that one will never fit inside entirely. The machine is a mystery to us, it means nothing to itself because, as stated above, it is always told what to do. One tells the other, he passes it on. The machine doesn't pass anything on, it is an executive organ from which human organs sometimes protrude in some places; because this human won't fit completely into the device and his organs not into his body, he has partially remained outside. In part, he had to stay outside. In order to at least retain his humanity outside the door? That's a lost cause.

ELFRIEDE JELINEK | In The Machine



Oracle I, 2022
Porcelain mask and record player
with talking postcard
by Elfriede Jelinek

Exhibition View: Palais Thurn und Taxis,
Bregenz (Austria), 2022
solo exhibition: #contactyourself
(c) Marko Zink

analog photography with
boiled film material | framed

60x90cm, edition: 3+II AP





For the photo series "In the Machine" Marko Zink gained access to vacant rental properties without permission and hid in appliances and furniture in the apartments. This secret activity is reflected in the photographs, which appear white and sterile. The machines and furnishings shown spit out the artist's body parts. However, it often also seems as though they swallowed the artist and the remaining limb stood in contrast to the respective machine.

analog photography with
boiled film material | framed

90x60cm edition: 3+II AP



Talking postcard, rectangular vinyl record, 2021

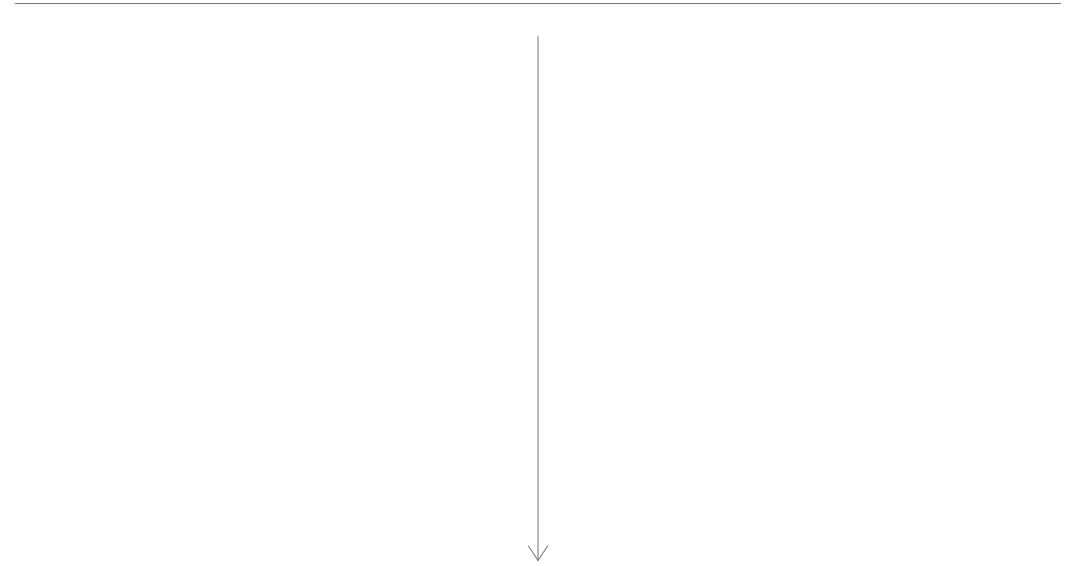
This rectangular vinyl record, which can also be sent as a postcard, shows work "in the dishwasher" from the series "in the machine" by Marko Zink as a cover. On the vinyl itself Elfriede Jelinek can be heard reciting the text for Marko Zink.

Edition: 25

[CLICK FOR VIDEO](#) →



EXHIBITION VIEWS



IN THE MACHINE



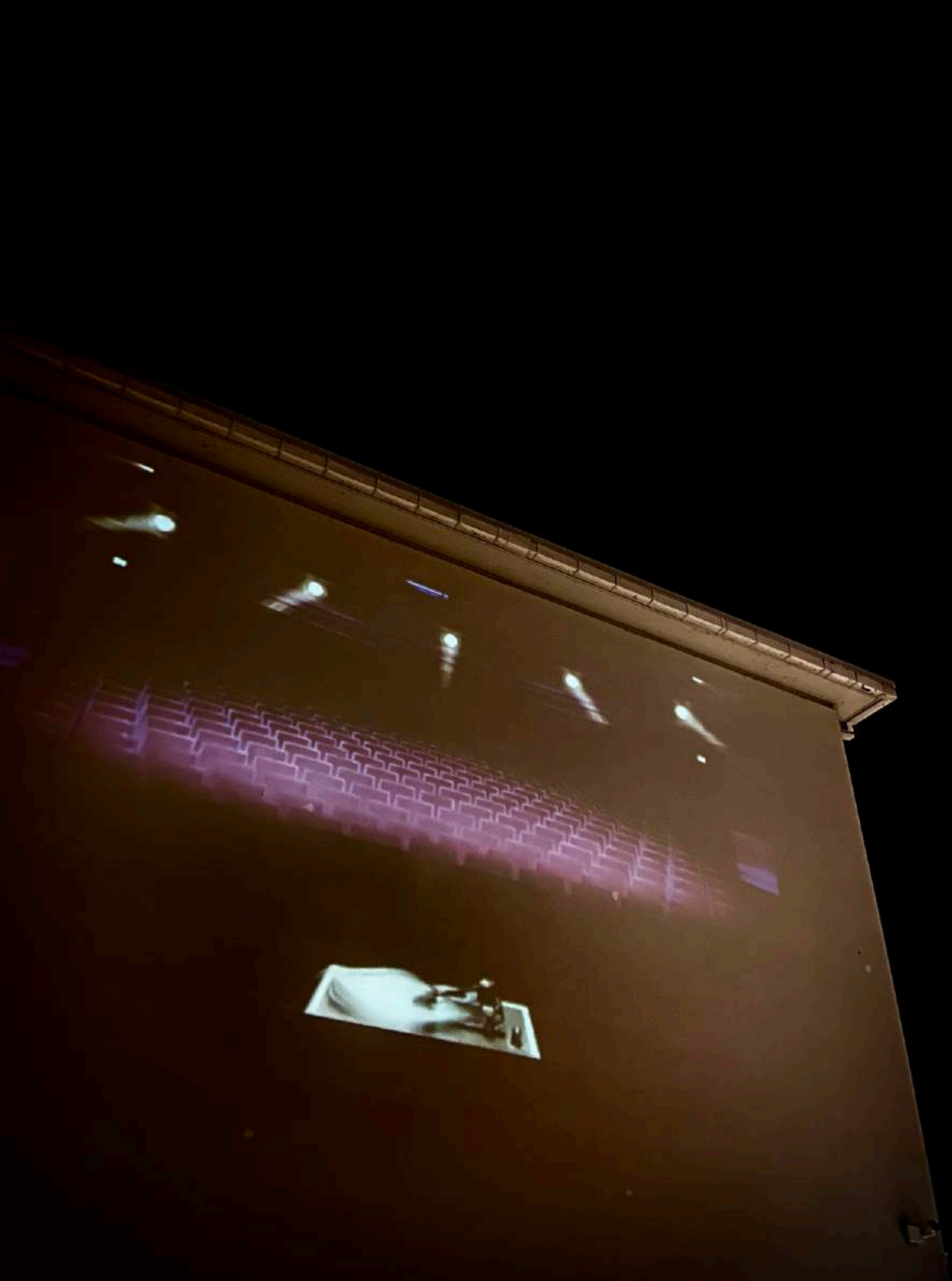
Palais Thurn und Taxis, Bregenz (Austria), 2022
solo exhibition: #contactyourself

(c) Marko Zink



Schauspielhaus Graz (Austria), 2021/22
Solo exhibition: In the machine
in cooperation with Elfriede Jelinek

(c) Gerd Winkler and Marko Zink



[CLICK FOR PREVIEW](#)



Schauspielhaus Graz (Austria), 2021/22
Solo exhibition and projection on facade:
in the machine in cooperation with Elfriede Jelinek

(c) Gerd Winkler

TRAGEDIES

SERIES | TRAGEDIES | 2008-2010

Who, then, are the semi-beings in Zink's „Tragödien“ („Tragedies“) series? Half man, half animal they roam about the woods, some like startled wild animals, others wandering around, seeking refuge, like humans who have no business being here. Are they the „wild ones,“ that is to say those who live in the forest? Are they stray, lost souls or maybe even intrepid ones who set out, like the knights of bygone days, to let the forest transform them, impart them with knowledge?

Marko Zink, however, has provided his protagonists with masks reminiscent of a classical Greek tragedy and thus not only deindividualized them. In the guise of an animal – even when the proverbial wise owl is among them – they are rendered even more helpless than the innocently guilty of the Greek tragedy whose fate is implicit in their character or in the constellation of the person they are playing. On account of its nature, however, an animal cannot become guilty and must incur this burden nevertheless: It is doomed to failure because in a tragedy, everything is on trajectory towards catastrophe. In some of Zink's photos, however, it appears to have taken place already long ago: Only here and there does the memory of one-time idylls vaguely shimmer through; the menacing silence that follows an apocalyptic event prevails.

ANNE KATRIN FESSLER | Fateful Forest | On Marko Zink's Semi-Beings In Dead Forests, The Uncanny, The Unknown, And The Forest As A Scene And Theme



analog panorama photograph
with boiled film material mounted on dibond

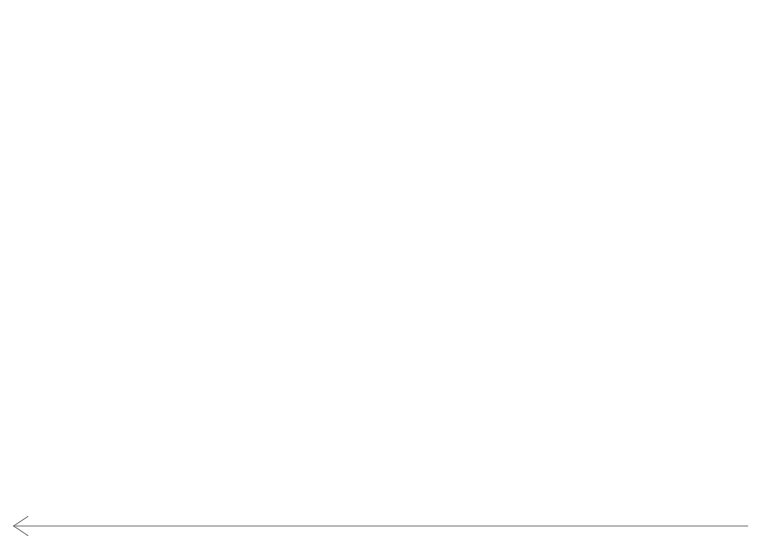
180x73cm, edition: 3+III AP
140x57cm, edition: 3+III AP







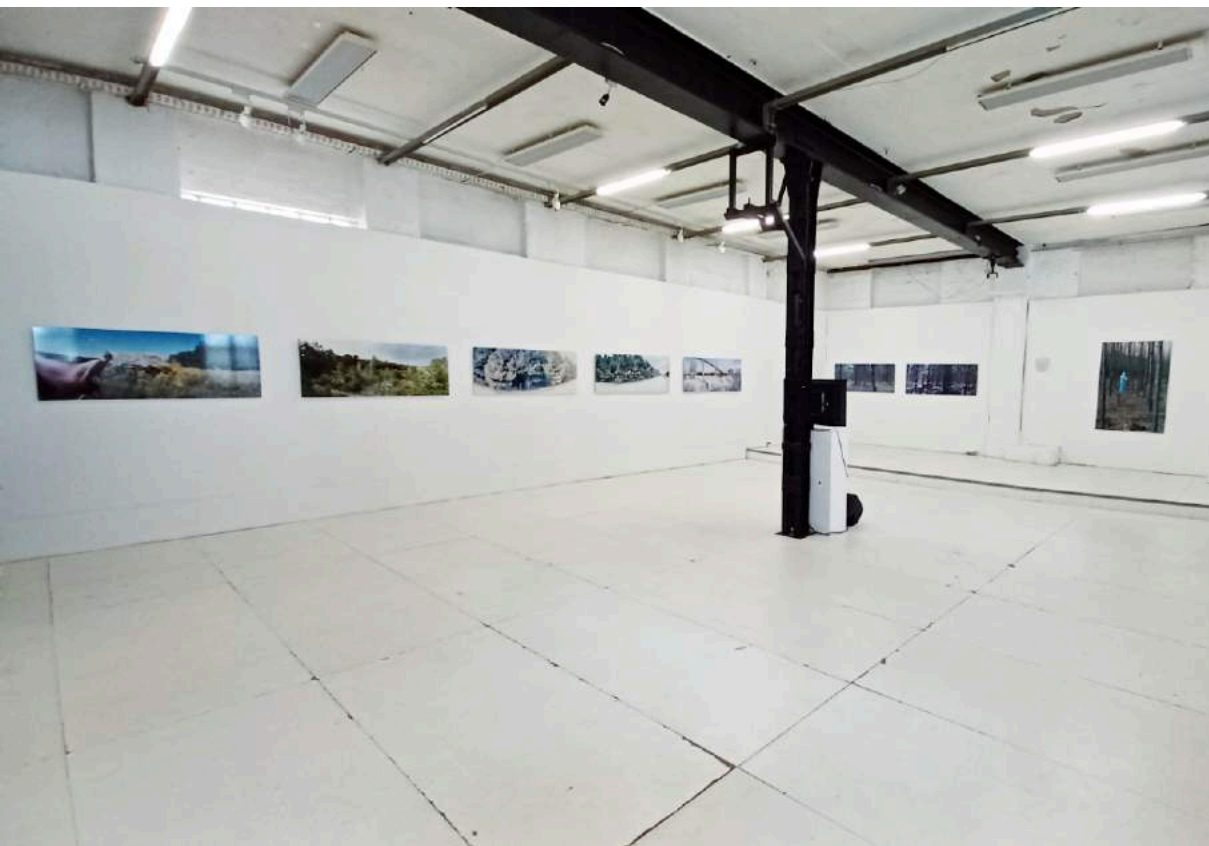
EXHIBITION VIEWS





KUB Gallery, Leipzig, Germany, 2023
Solo exhibition: But they look already quite different now! In cooperation with Elfriede Jelinek and Leipzig Book Fair

(c) Marko Zink





Marko Zink and Elfriede Jelinek, a Small Obsession

Marko Zink has been fascinated by the essays and novels of Elfriede Jelinek. In 2008, he wrote his master's thesis at the University of Vienna on the writer's acceptance speeches and received his degree with distinction from Pia Janke, the head of the Joint Research Network Elfriede Jelinek.

In 2008, Zink's work came to the attention of Elfriede Jelinek herself. She wrote exclusive texts for his series *Tragedies* and *In the Machine*, for which she also recorded the audio version on Marko Zink's request. The artist had these audio tracks pressed on very limited, rectangular vinyl, self-published between 2021 and 2022. While their form recalls that of book pages, they can also be sent as standard postcards..

In 2008, Zink met the Nobel laureate in person. Several self-timer portraits were taken during their encounter, in which—as per the writer's request—Jelinek wears a rabbit mask.

„He constructs reality, joining things that used to be foreign to one another. Elfriede Jelinek is a deconstructivist. She separates what is given and supposedly inseparable into individual pieces, revealing their inner life. When reading Jelinek's two texts it becomes clear that his artistic concept and her literary approach, seemingly contrary, in actual fact complement each other perfectly. Jelinek expresses in words what Zink shows. What is a human being? In particular when he seems to be half animal in one instance and half machine in another? Which part would then remain for us ourselves? „The other half is intent on confusing you to the point where you no longer know who you are, where you will have become completely indifferent towards others, because the others look different,“ Jelinek writes. „But they already look quite different now!“

Wolfgang Huber Lang | 2021

SERIES | OLYMPIA | 2014

Often dressed with nothing more than a vintage mask, Marko Zink plays with the topic of eroticism and self-portrayal of men. By doing so, he reveals homo- and heterosexual clichés and demonstrates mercilessly the still discriminating underbelly of our society, as well as builds a bridge to conceptual art. In preparation to this work, the artist logged himself into adult chat room services, using stereotypical nicknames. The chat transcripts, which show the reactions of chat users to those names, result in individual depictions.

Their naked bodies are hand-coloured in the colour of blood and emblematises, on one hand, the overarching, connecting element of humankind, on the other hand depicting an element of online-chat brutality and rudeness, characterised by simple nicknames and associated stereotypes.

MARIA MAGDALENA PRESSEL | Human Blood Is All One Colour



analog photography with boiled film material
hand colored | framed

120x80cm, edition: 3+II AP
35,5x28cm, edition: 3+III AP



JANUARY



FEBRUARY



MARCH



APRIL



MAY



JUNE



JULY



AUGUST



SEPTEMBER



OCTOBER



NOVEMBER



DECEMBER

EXHIBITION VIEWS





Allerart Gallery, Bludenz (Austria), 2020
Collection Of Federal State Vorarlberg

(c) Erhard Witzel



SWIMMERS & STRANGE

SERIES | SWIMMERS & STRANGE | 2004-2012

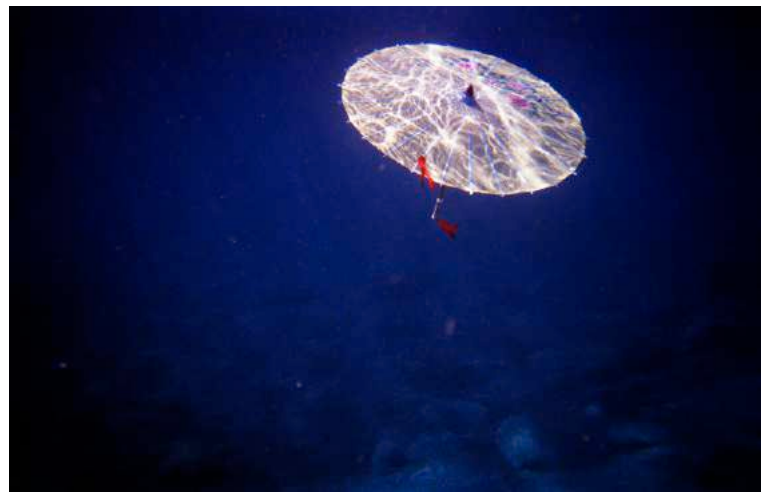


shell dress (4929_00) | analog underwater photography with boiled film material, mounted on shiny acrylic glass | 140x90cm, edition: 5+III AP



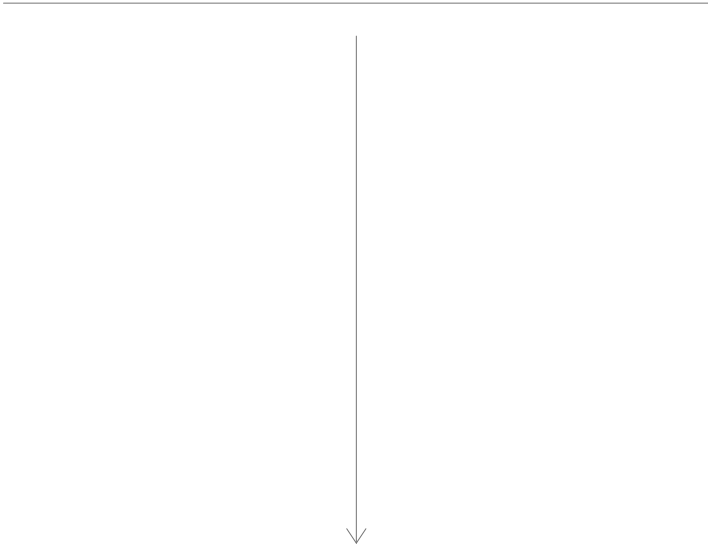
→ An instant of supernatural beauty is evoked, when a delicate white fabric is drifting through the water to assume the form of a grand splendid shell. This is the ephemeral nature of shapes, demonstrating the transitoriness of existence. Marko Zink shows us that shapes are being created - even if the human sense of perception is either too slow or too fast. We grasp, and sense that the shapes of these objects matter are not static, but owing, floating, sometimes very slowly, over long periods of time, like the evolution of species. Rigid shapes and owing transience, insisting upon the I and the inevitable passing of time, sweeping away and changing everything, all these layers are metaphorically placed one upon the other, just as translucent pictures forming one single theme: "No enlightenment without illusion, no illusion without enlightenment."

DIETHARD LEOPOLD | Between Play And Pervasion





EXHIBITION VIEWS





Leopold Museum,
Vienna (Austria), 2012
Group exhibition:
Japan - Fragility of
Existence

© Bildit

Suite Franziska Hausmaninger,
Franz Josef Kai 3, Vienna
(Austria), 2022/23
solo exhibition:
step right up to Suite 17
In the course of Rotlicht Festival

(C) Matthias Bildstein





Valie Export Cube, Vienna (Austria), 2013 | Solo exhibition and projection: Wait until dark

(c) Gerd Winkler



RENDERINGS ARE DISPLAYED

Installation underwater corridor in public space, Foshan City, China, 2021

(c) Viktor Wong



MAUTHAUSEN

SERIES | MAUTHAUSEN | 2017 - ONGOING

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



MAUTHAUSEN



OBLITERATION_1|2017

Analog panoramic photograph
Lambda print
140 × 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 × 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 × 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
45 × 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

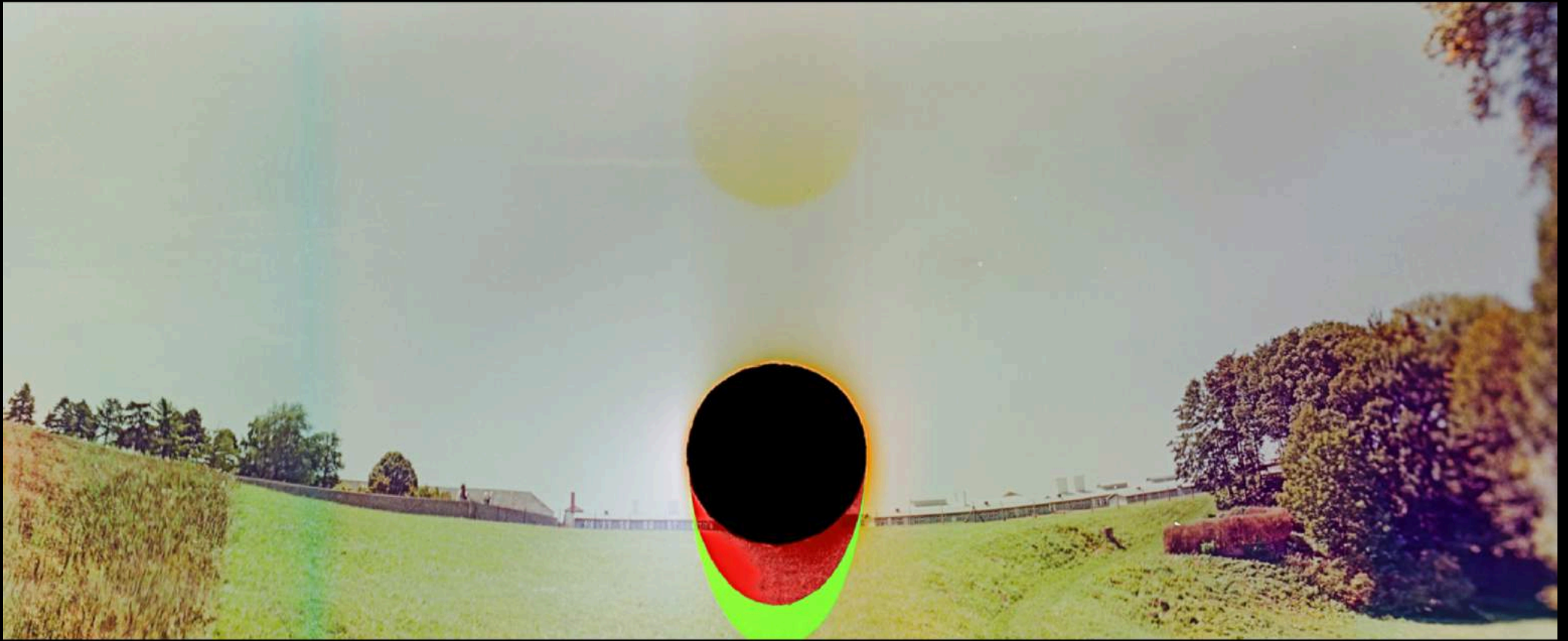
45 × 30 cm

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 × 56 cm
direct print on bendable PVC panel
220 × 90 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?



MAUTHAUSEN

SCORE! |2018

Tabula scalata
direct print on Dibond
128 × 91 cm

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."



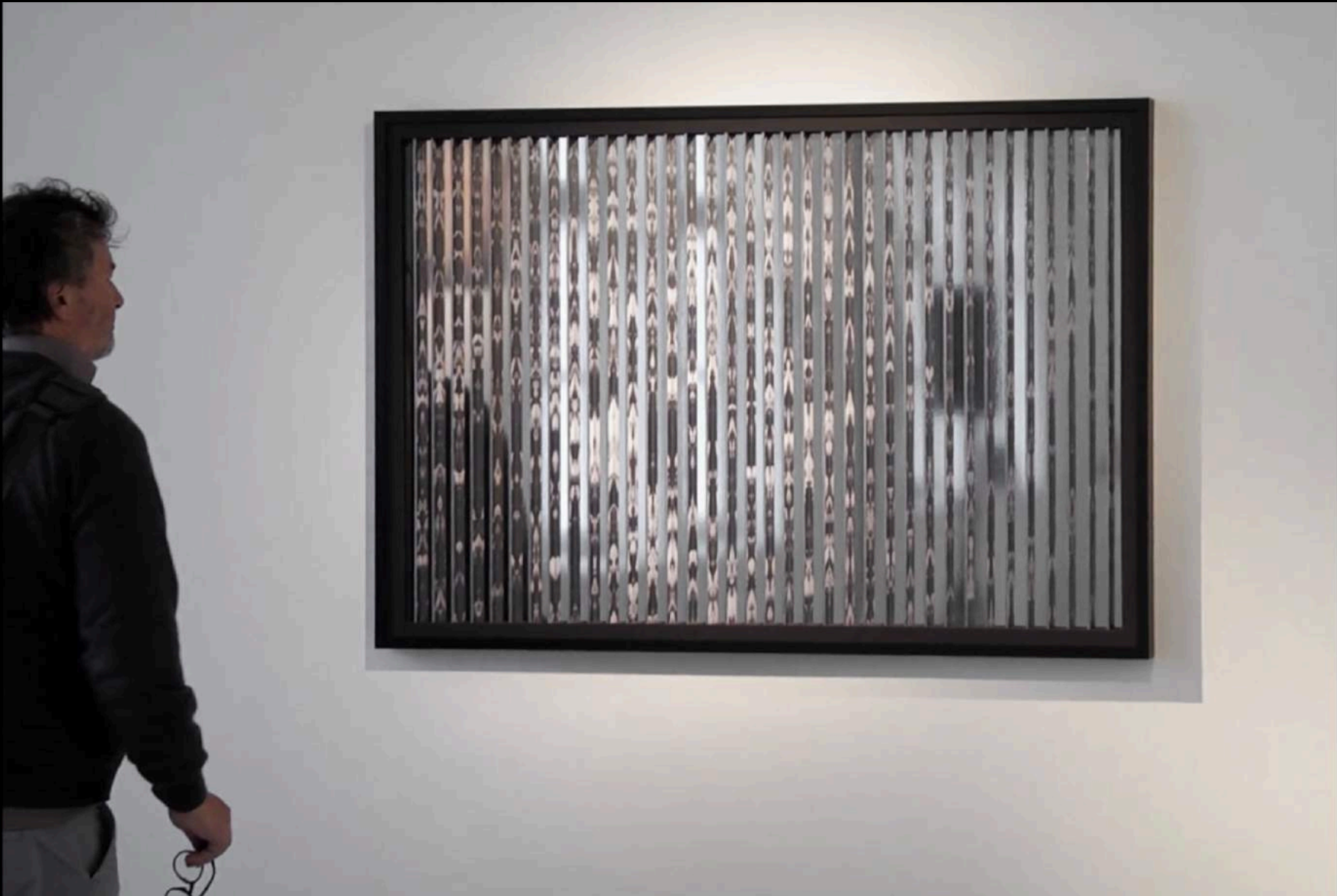
I YOU HE SHE IT WE YOU THEY 1 | 2018

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.



LUMINOL | 2018

Analog photograph
fine-art pigment print on hand-
made paper
120 × 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, some-
thing that has no longer been visi-
ble is made visible. The image
shows the bunker, the prison
within the prison.





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 × 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).



UNCONSCIOUSNESS_1_2|2021

Analog photographs,
direct print on Dibond,
30 ×45 cm each

Location: The photographs were taken in a place where the SS barracks as well as the new construction directorate and an armory had been located

Technique: The negatives were boiled and acid-treated before exposure.

Concept: Today, the area accommodates a small visitor parking lot. The film's acid treatment proliferates like an ulcer through the negatives showing a view of a watchtower that was covered for renovation at the time the photograph was taken.

EXHIBITION VIEWS

MAUTHAUSEN



Mauthausen Memorial, Mauthausen (Austria), 2021/22
Solo exhibition: M 48° 15' 24.13" N, 14° 30' 6.31" E

(c) Markus Hechenberger



Michaela Stock Gallery, Vienna (Austria), 2019/20
solo exhibition: M 48° 15' 24.13" N, 14° 30' 6.31" E

(c) Matthias Bildstein

Vertical Museum at Felix Nussbaum
Haus, Osnabrück (Germany),
2021/22 | Solo exhibition:
M 48° 15' 24.13" N, 14° 30' 6.31" E

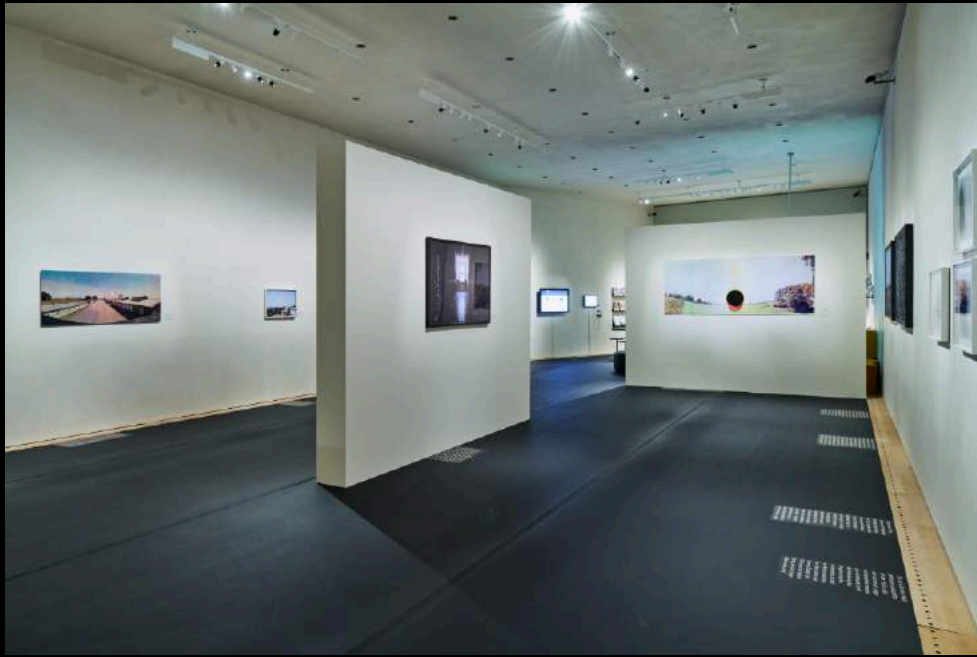
(c) Hermann Pentermann





Museum Vorarlberg, Bregenz (Austria). 2022/23
Solo exhibition: M 48° 15' 24.13" N, 14° 30' 6.31" E

(c) Miro Kuzmanovic





Museum of contemporary art, Zagreb (Croatia), 2022
Solo exhibition: M 48° 15' 24.13" N, 14° 30' 6.31" E

(c) Marko Zink



Marko Zink is part of an avantgarde group of photographers that wrests an end from the title "The End of Photography" in its literal meaning insofar as he consistently makes this end the theme of his work. Marko Zink counters the camera-work of "staged photography" with a subjectively motivated, almost private materiality which, unlike staged freeze-frames, cannot be translated into the mechanisms of photorealism. Quite to the contrary, it wrings a poetic concreteness from the subject of the nature morte of Western art history as it seems only for a limited period of time to capture that which triggered the shutter release, meaning it also contains its undoing, its disembodiment. It is this becoming by doing that he counters the end of photography with; not, however, by documenting it but by splitting action into its components, as it were, by disassembling it into sentences, not using it for purposes of documentation, but towards the development of an alphabet. The fallout, what is sifted out and does not correspond to any order, is given a name and something in the fashion of a works catalog of things ensues. These individual particles are not left to their own devices. Rather, they become vehicles for the denomination of Marko Zink ad personam and remain segregated from subject matter. In my mind, an intellectual achievement that has the potential to confront the genre of photography with new challenges lies in the dialectics of subjective-objective, wherein the subjective becomes the objective und the objective is transformed into the subjective.

INGO SPRINGENSCHMID | About Marko Zink. Avantgarde Of Photography

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