

CV Markus Krottendorfer

Zu seinen Arbeitsfeldern gehört die Auseinandersetzung mit den historischen Gebrauchsweisen von Fotografie und Film sowie den unterschiedlichen installativen und performativen Möglichkeiten ihrer Präsentation.

geboren in Wien 1976, lebt und arbeitet in Wien und Graz

1997/98 Schule für künstlerische Fotografie Wien bei Friedl Kubelka

1998-2003 Studium an der Akademie der bildenden Künste Wien bei Eva Schlegel und Josephine Pryde

Einzelausstellungen (Auswahl):

2019 »gossip column«, Austrian Cultural Pavilion, Plovdiv; Solo-Presentation Messe Parallel, Wien

2018 »Golden Years–Surprise Pink«, Camera Austria, Graz

2017 »Golden Years–Surprise Pink«, Circuits and Currents, Athen; »Mountains of Kong«, Charim Galerie, Wien

2016 »At New Moon Tomorrow«, steirischer herbst / Camera Austria, Graz

2015 »Museum of Man«, Im Ersten, Wien; »Pointing Toward the Stars«, Charim Galerie, Wien

2013 »Tucson II«, School, Wien; »Phantom oft the Poles« Fotohof, Salzburg; »No one belongs here more than you«, Charim Galerie, Wien; »Tucson I«, 776 AO& LODGE, Wien

2011 »The Science Fiction Show« School, Wien»; China down and up«, FO.KU.S BTV, Innsbruck

2010 »Cosmetic Peach Loan«, Pro Choice, Wien; »Dia Show Stock Car«, Kunsthalle Wien

2009 »The Future Is Gone«, BAWAG Contemporary, Wien

Gruppenausstellungen (Auswahl):

2020 »Während alle fotografieren können sich manche mit Fotografie beschäftigen«, Fotohof Salzburg; »Murderkino«, curated by, Charim Galerie, Wien

2019 »Fotodoks«, Lothringer13 Halle, München; »Vienna Calling«, Charim Galerie, Wien

2018 »Doppelleben«, Mumok, Wien

2016 »Errors of Beauty«, National Gallery, Sofia

2015 »What Was Documentary Is Now Something Else«, Österreichisches Kulturforum Prag, Fotograf Gallery & Galerie Školská 28, Prag; »Letzte Lockerung«, Neuer Kunstverein Wien; »Animal Photographers«, ACUD, Berlin; »Urban Diary - Vienna Extended«, Charim Galerie, Wien; Mediascape«, Museum of Modern and Contemporary Art, Rijeka

2014 »One Shots and Imagines«, Downtown Photoroom, Los Angeles; »völlig losgelöst«, Galerie Westlicht, Wien

2013 »Under Pressure«, Museum der Moderne, Salzburg; »CROSS OVER«, Fotomuseum Winterthur; »Hohe Dosis«, Fotohof Salzburg, Kunsthalle Attersee; »Group XXXV«, MAK Center, Los Angeles

2011 »Weltraum. Die Kunst und ein Traum«, Kunsthalle Wien

2010 »Lebt und arbeitet in Wien III - Stars in a Plastic Bag«, Kunsthalle Wien; »Triennale Linz 1.0«, Landesgalerie Linz; »Bulletin Board Blvd«, Pro Choice, Wien; »Multiple City«, Filmmuseum München

2007 10th Istanbul Biennial, Istanbul

(Atelier-) Stipendien:

Atelierstipendium des Bundes für künstlerische Fotografie New York (2004) und London (2006); T-Mobile Atelierstipendium (2006/07); Staatsstipendium für künstlerische Fotografie (2010); MAK Schindler Artists and Architects-in-Residence Program (2012/13); Bundesatelier Wien 2012-2019

Arbeiten sind in folgenden Sammlungen vertreten: EVN Sammlung, Fotosammlung Wienerberger, Kunstsammlung der Stadt Wien, Fotosammlung des Bundes

Gründungsmitglied der Künstlerband Beauties oft the Night (seit 2002); seither zahlreiche Auftritte im In- und Ausland

Publikationen:

»Not twins, but one tower split in two«, Berlin: DISTANZ Verlag 2017; »At New Moon Tomorrow«, Graz: Edition Camera Austria 2016; »Stock Car«, Salzburg: Edition Fotohof 2009; »Automarket Tbilisi«, Salzburg: Edition Fotohof 2008; »TERMINAL«, 2021

Against the backdrop of current developments, I was going through my archive recently, searching for old negatives from Wuhan. In 2002 and 2004, I was traveling along the Yangtze River from Chongqing to Wuhan in order to photograph the construction works of the Three Gorges Dam Project. The series shows the demolition of an existing environment and its reconstruction in a higher location. Entire towns along the Yangtze have been pulled down and razed to the ground. Today, the dam has raised the water level by 175 meters and these landscapes no longer exist. The construction of the dam was a heavily discussed and highly controversial project. Eighteen years later, the ecological damage in a huge area in two Chinese provinces is still not entirely clear. The aim of the Chinese central government was not only the generation of energy. Instead, the construction of the dam was part of a master plan that intended to develop the Chinese hinterland. Accordingly, Wuhan and Chongqing grew to modern megacities during that time.

Back home, I started to doubt the truthfulness of classical photojournalism. The dystopian images fulfilled their purpose and my photographs looked exactly like I expected them to be. The results were satisfying for me but they also made me skeptical about the content of information. The transfer from analogue to digital photography during that time enhanced my distrust in the documentary image even further. I felt a dilemma: I wanted to continue my documentary-style work as an artist but could not take the responsibility for it any more.

Over the years, I focused on the limitations of photography in its capacity to represent reality. I started to define documentary photography as a type of archaeology. Photographs of the earth's surface which documented its transformation through progress, discovery and expansion received their right to exist through my archive. But still I was falling in the same trap. The esthetics of my pictures collided with the reality. Over the years my suspiciousness about the true image shaped my strategies in my work. Based on the knowledge that all photographs are always linked to specific esthetics and visual narratives, I started to construct an obviously fictional world around my topics. Finally, I am no longer concerned when the results are identical with my imagination! It is remarkable that with strategies of obvious exaggeration and venture I am coming surprisingly close to the truth. My recent series Mountains of Kong (2016), Terminal (2018) and The Inner World – The Edge of Photography (2016–ongoing) are results of this development.

Markus Krottendorfer May 2020

Text aus Boldino VIII, Aussendung Charim Galerie vom 13.5.2020