

Gabriele Johanna **Schatz**

selected works 1992-2018

Space in Space - Describing my Work

I urge that perception is always pending from individual perspective and therefore as diverse as there are people on this earth. For me, the look is never easy but always multiple and I can change my location again and again. My work should motivate to engage in more detailed constructions of reality and to accept ambiguity. Having chosen photography as the medium for me as an artist, photography technology is based on creating images of situations, objects and living beings, while at the same time expanding them collagen-like through image processing and / or camera technology. So I invite you to always look at reality from multiple perspectives. Already analogue photography has offered the technical options to merge several negatives into a single image. I have further developed these photographic processes of darkroom technique in my digital photographic works. The superimposition of different impressions to a single one lies in the desire never to be content with a perspective. This I achieve on the one hand by working with digital image processing and on the other hand by the recording technique of multiple exposure.

Reactions of viewers are the recognition of details that arise through the overlapping of image layers, influence the impression, change and redefine the image. The effect of looking at my works for a long time is the movement of the image through the layers, which interact and move alternately to the foreground - thus creating the impression of three-dimensionality.

Artistic process

The multiple exposure at the moment of shooting requires concentration to shape the subjects to be screened which are projected over each other. The process differs from that of post-processing multiple simple exposures with layers in image editing. In the former, the motifs are temporally close to each other, with the latter, they can be far apart in time, up to several years. It is about the merging of perspective, perception, motives and time into a further dimension, which on the one hand represents an own perspective, at the same time can clarify all dimensions as individual. Why not "must", because it depends on the perception of the individual, which he / she recognizes and which does not. The dimension of interpretation remains open and personal. My works irritate in their simultaneity of many dimensions. This includes not only perspectives, but also recording-technical components, such as recording time, sharpness blur, total blur to the abstraction of the subject.

Stylistic influences

Stylistic elements of painting, such as impressionism, cubism and abstract painting influence my work. The photography and the variety of its expressive possibilities let me choose the picturesque as another dimension. The possibilities to apply techniques of painting in photography expand the forms of presentation. To understand photography as a purely technical means of expression would be shortened. Photography can include quaint components, but still remains in its own distinctive expression.

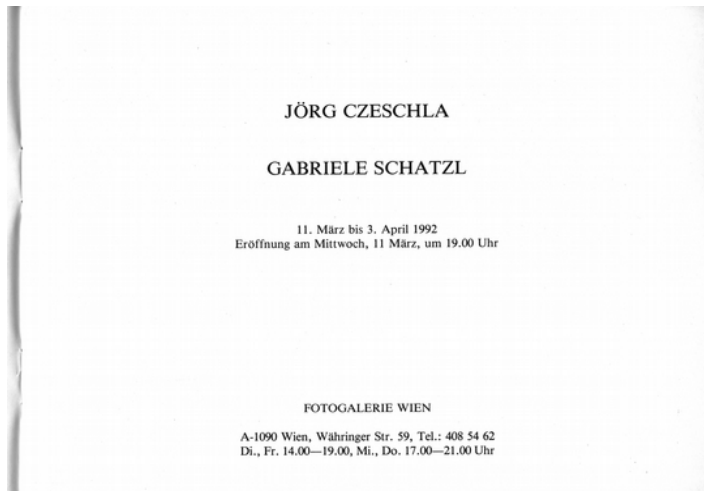
Self Portraits 2016:



Black and White Photography

1992 Exhibition "Photography and Painting", Photo Gallery, WUK - Workshops and Culture House, Vienna

Title "Photography and Painting" Where does photography start and where does painting stop? Is painting painting exclusively through its conventional material and tools, or can it find expression in its foreign means and be considered painting? How much is photography limited as such? And were not there any directions in painting that depicted reality as identical and still try? Photorealism in painting also provokes the boundaries between painting and photography. In this series, I try the opposite way, because both the origin of the motif is based on painting as well as the exhibition facility. The photographs were magnified 1.36 cm times 88,6 and hung with a cobbler-hammered aluminum frame, which in turn was attached to a wooden frame and on the one hand by its weight, but also by its design looks like a baroque picture frame. In this way, the boundaries between the two art media painting and photography, competing again and again in history, are to be merged.



MALEREI—PHOTOGRAPHIE

Photographie als intuitives und spontanes Experiment, das die Regeln einer linearen Kreativität bricht, das Geplante zu einer Spielweise für spontanes Agieren vor und hinter der Kamera auflockert ...

Gabriele Schatzl hält auf dem Negativ eine Realität fest, die sie emotional für sich ausgelotet hat, und das Positiv auf dem Papier ist - als Endprodukt des kreativen Prozesses - Ausdruck dieser Expedition in die eigene Innenwelt und jener ihres Gegenübers. Der Bereich vor der Linse ist nicht von der Photographin abgekoppelt; sie integriert sich in den gesamten Ablauf, wird subjektiv zu einem Teil des Motivs. Das technische Experiment bleibt hier Mittel zum Zweck; es ist, sparsam eingesetzt, lediglich Segment eines wesentlich vielschichtigeren Versuchsfeldes dem bewußt nicht durch kühle Konstruktion und peniblen Perfektionismus künstliche Grenzen gesetzt werden.

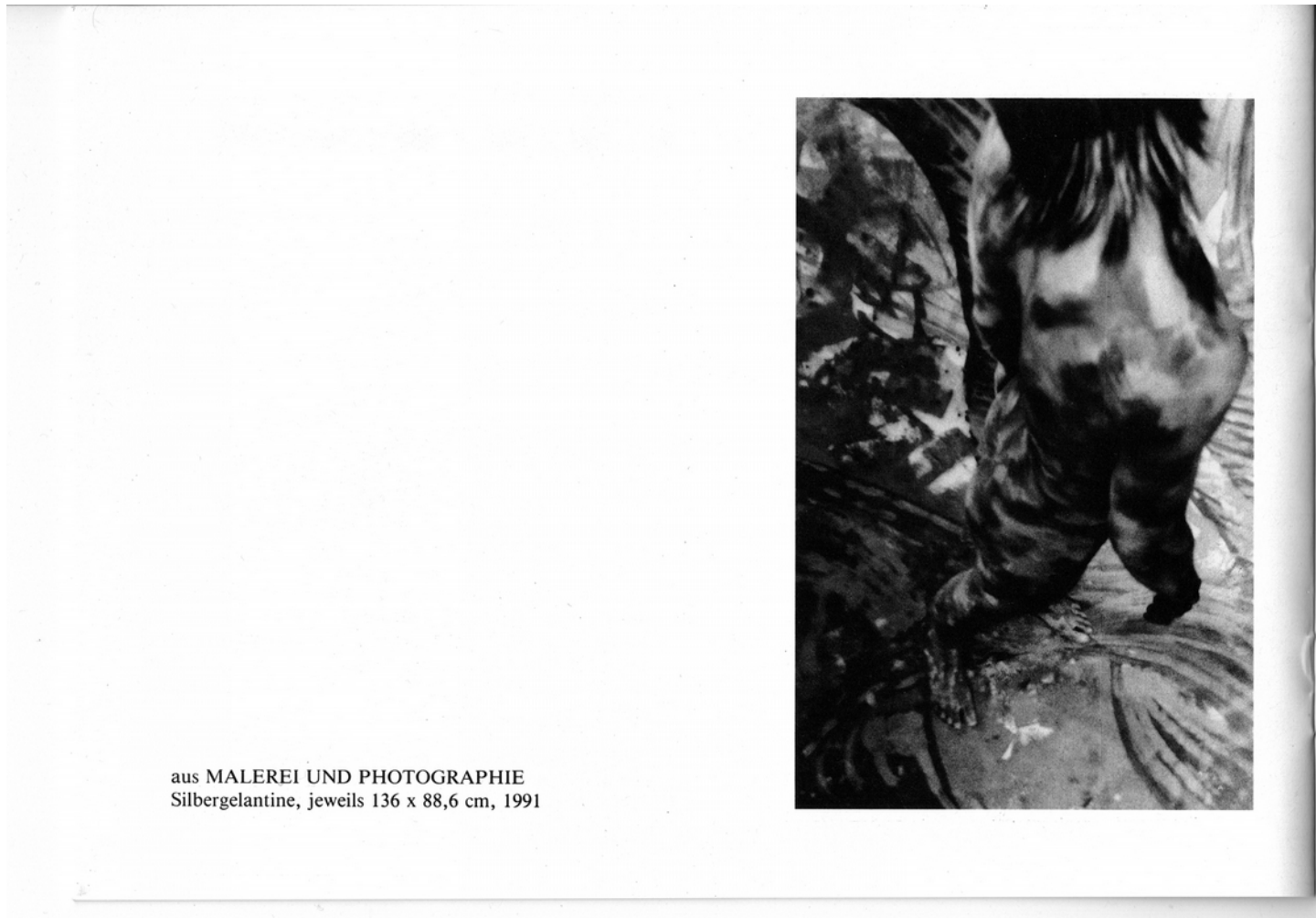
Gabriele Schatzls Serie "Malerei—Photographie" verbindet zwei bildkünstlerische Techniken, die gänzlich verschiedene Ansätze in sich tragen: Die an sich immer zweidimensionale illusionistische Malerei versucht Dreidimensionalität vorzuspiegeln; die Photographie hingegen gibt die Spuren des Dreidimensionalen auf dem belichteten Untergrund—dem Negativ - wieder. Der Farbauftrag auf Raum und Körper in dieser Photoserie folgt dem Prinzip der illusionistischen Malerei. Beide, menschlicher Körper und der ihm umgebende Raum,

sind so bemalt, wie sie mit Farbe auf eine Leinwand als Wirklichkeitssimulation dargestellt worden wären. Körper und Raum werden damit zum Bildträger ihrer selbst. Die Photographie vollzieht die Synthese, indem sie die Verbindung der Wirklichkeit und ihrer malerischen Umsetzung auf sich selbst in den ihr eigenen Raum integriert und als neue Wirklichkeit (als Bild) festhält. Durch Verwendung grauwertiger Pigmente ist die vorgegebene Wirklichkeit mit dem Medium der Schwarzweißphotographie harmonisch verbunden. Eine Nachbehandlung des Endprodukts hat sich durch dieses komplexe Vordenken beinahe erübrigt. Damit bedient sich die Photographin einer eigens für diese Serie entwickelten komplexen Sprache, die im Sinne eines progressiven Kreativitätsprozesses für sie Zwischenstation auf dem Weg zu einer noch größeren Vielfalt an Ausdrucksmöglichkeiten sein soll. Gabriele Schatzl führt die Photographie in ihrer Serie "Malerei—Photographie" in den Bereich des Menschlichen zurück - ohne gewollt zu psychologisieren; sie verzichtet auf technische Überfrachtung im Experiment und ersetzt sie durch die Vielschichtigkeit ihrer Bildauffassung. Damit erweitert sie das Medium Photographie - spielerisch, aber bewußt.

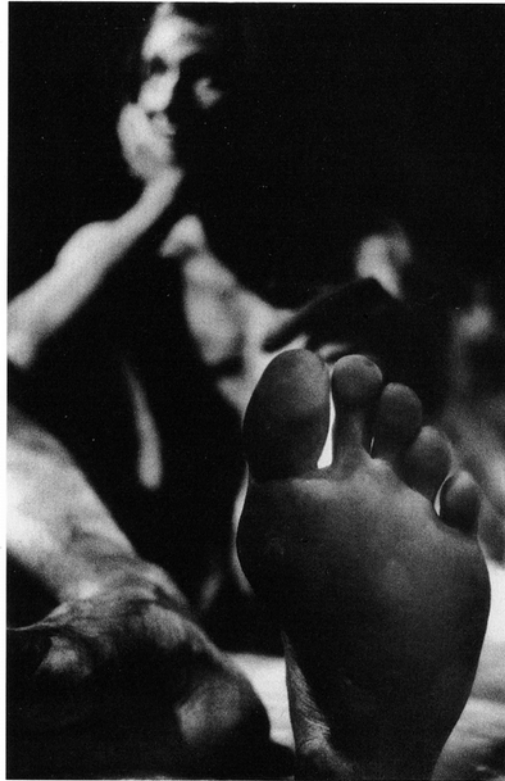
Helmut Ploebst

GABRIELE SCHATZL, geboren am 18. Jänner 1969 in Wien, lebt und arbeitet in Wien.

Selection from a total of 6 works:



untitled 136x88,6 cm, analog black and white print



untitled, both 136x88,6 cm, analog black and white print

Exhibition design:



1994 Group exhibition in the Academy of Fine Arts, Vienna

A joint project by Gabriele Johanna Schatzl with the abstract painter Judit Sauter from Vienna. The Tryptichon of three works of abstract painting by Judith Sauter, analogue SW photographs, double exposures with nude portraits of the painter and excerpts of her exhibited works, were juxtaposed in an equally high semicircle. The portrayal of the painter's fusion with her works opens up a new dimension to the personal expression of the artist. Her inspiration, her ideas and her artistic expression are one with the person. In the exhibition, this idea was made comprehensible to the visitors with a 2x3 m Plexiglas, which was placed exactly between the works of the two artists. Thus, it was possible to reconstruct this process of fusion by the viewer reflected in the plexiglass and perceived as one with the background of abstract painting.



Selection from a series of 9 works in total:



untitled, 90x60 cm, analog black and white print



untitled, 90x60 cm, analog black and white print



untitled, 90x60 cm, analog black and white print

Color photographs

2004 Exhibition "Plutonia" together with Barbara Schuster and Thomas Mariaschk in the association MAINual, Vienna

In these exhibition, I have combined photographs with ancient symbols from matrilineal cultures. Almost all of the symbols are also known to us today, but under a very different meaning than over 3000 years ago. With the help of Plutonia, the ancient goddess of transformation, I would like to draw attention to their original meaning. Her symbol is the big "P" with a subline. But before that is possible and we can return to this wisdom, we have to break away from the current meaning we know today. My pictures are intended to challenge the viewer with the play of blurring and at the same time with strong structures in order to let go of clinging to the "sharp reality". At the same time they should make room for new interpretations, ideas and reality.



Room installation "Plutonia"

Photographic works for the exhibition "Plutonia", color photographs 70x47 cm cm analog C Print



2009-2016 Green seniors Austria: Exhibition project: "Neues.Zeit.ALTER" („NEW age"), traveling exhibition through Austria: Vienna, Klagenfurt, Linz

An exhibition with photographs of people who, with their age, like to find themselves in all their personality and beauty and belong to the "Green Senior Citizens" - DGS Austria.

For the photographic representation of the subject shots in black and white and color are provided. Black and white as a medium that stands for the past, color for the present. The photographic techniques should also symbolize "past" and "present". The black-and-white shots are made with analog materials and the color shots with digital ones.

For the photographs, objects were brought that are and were of particular importance in the lives of the portraiters. There was a short conversation before the recording to get them in the mood. The persons were staged in connection with their brought objects. In that sense, the photographic realization is a scene adapted to the situation and not a constructed one. In this way, spontaneous impressions of the person on a personal topic emerged. Through the digital post-processing of the color photo shots, the subjects were merged with their brought objects. Thus, the identification of the portrayed with the meaning of the objects from their lives should be clarified. All color photographs are 30.5x45 cm on CA photo paper.

Invitation cards:



G plus
Initiative Grüner SeniorInnen (IGS Wien)
Die Grünen SeniorInnen Österreich (DGS)
laden ein zur **Fotoausstellung**
„Neues.Zeit.ALTER“
nichts
bleibt
ALTER
wird

mit Fotografien von
Gabriele Johanna Schatzl

Grüne Galerie
Hermannsgasse 25/ Ecke Kandlgasse,
1070 Wien
Ausstellungsdauer
vom 20. 05. 2010 bis 3. 06. 2010
Di. - Fr. 14h bis 19h, Sa. 10h bis 13h
Vernissage 20. Mai 2010, 18h
Madeleine Reiser, Kultur- und SeniorIn-
nensprecherin der Neubauer Grünen
Doris Eisenriegler, Vorsitzende der DGS
Wolfgang Zinggl, Nationalratsabgeord-
neter und Kultursprecher der Grünen
Gabriele Johanna Schatzl, Fotografin
Gitti Schimmerl, stv. Vorsitzende der IGS

Veranstaltungen

Vernissage: 20. 05. 2010, 18h
Alles Rhythmus - SeniorInnen trommeln
mit Cheikh M'Boup
Für ein kleines Buffet ist gesorgt.

Midissage und Bilderwechsel:
27. 5. 2010, 18h
Alles Ohr - Erni Mangold liest
Swing Combo spielt

Finissage: 3. 06. 2010, 18h
Alles Jazz - Swing Combo Jazz Band

Das Buffet wird
gesponsert von

MAATartio
Kommunikation
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<https://seniorinnen.gruene.at>

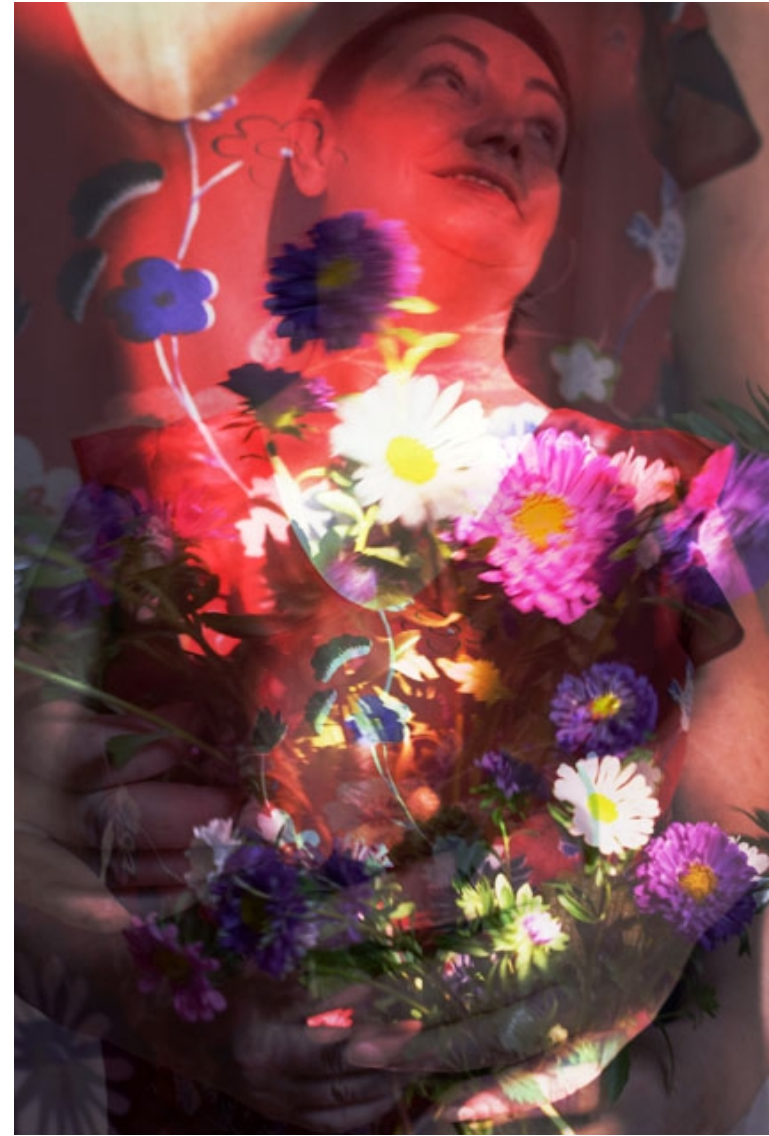


Selection from 12 series:



„We are the pioneers of age.“

„Our idea of age needs to be reconsidered.“





„Age is not defined by the date of birth.“





„It is the degree of activity within the society.“





**„We face the years.
With new tasks, a new attitude to life.“**



2012/2013 Exhibition "PictureReading", joint project with the author Gerda Marie Pogoda, presentation Cafè Prückel in Vienna and Werkl im Goethehof, self-managed cultural open spaces in Vienna

The photographic works were created in the context of prose texts by Gerda Marie Pogoda. The texts deal with social and historical events from a feminist perspective, to which the photographs respond like an echo. They are meant to compress the message, reinforcing the essence of the message.

Ulrike Jenny, art historian at the University of Vienna, sees the works as follows:

In the course of her work process, Schatzl repeatedly returns to Pogoda's texts, reads them again and again, and pictures are created before her eyes, which she translates artistically and photographically. Her photos are made up of different layers, which lie on top of each other or interweave with each other, so that often an almost painterly impression arises. The work gains a formal and substantive depth through the complex and labor-intensive working method - a particular strength of this cycle. (...)

Ulrike Jenny about the work „Kaituna“:

Art photography shows a congenial coincidence of content and formal execution. The artist finds a way to understandably communicate the complex problem of the threatened country with the help of two heads. They each represent one representative of two social groups with different interests - the Maori and the European immigrants. (...)

Ulrike Jenny about the work „Medusa“:

The artist makes the head reclaimed by Medusa the main content of photography. Through a "mask of cruelty", as it is called by Schatzl, which was placed over the real face of Medusa, arise both faces of the Medusa, which are present in the myth - the beauty and that of the monster. The transitory process of liberating oneself from the ghastly scene takes place in the decimation of the horrible to the human. (...)

„KAITUNA“

Excerpt from the Text: „Kaituna“

To rain you say bad weather.
They are also otherwise very simple. And awkward.
Outside their cities, they die because they can not find the water
Do not recognize food, the language air and animals not understand. They are stubborn. half droll, half dangerous, and always full of fear.

So they came to us too. At Rotorua Lake, they built a city.
We lived here on our river Kaituna. Their Waimate led them in the Rotorua lake. Plants and fish spoiled. Many of us Maori who lived at Rotorua became ill and died. (...)

No, we said, because that's wrong! (...)
No, we said, because Kaituna heals the diseases of body and mind. (...)

Finally we went to the tribunal.
There we got right. The city must now preclear her waimate
Deploy land. (...)
They overdo too much. And too fast.
They have more Waimate than mind



„Kaituna“ 75x50 cm CA photo paper

„MEDUSA“

Still dazed from poisoning,
speechless speechless comes Medusa
gets her head back
it hangs on Athene's belt
good daughter of a father
hits Athena in the face
gets her head back

goes to Perseus
holds out his blank sign to him
There he looks into a grin
millennial violence
and froze

fills the empty body with flowers
they turn into words
they turn into songs
gets her head back



„Medusa“ 60x40 cm CA photo paper

„Sister Dolphin“

salt world turquoise night gray
tears
from memory

Fire
oat field
laughing dancing source
paints sun
my new sister
tree
bestows
letters



„Sister Dolphin“ 75x50 cm CA photo paper

see more: <http://www.maart-artio.at/gallery/ausstellungen/bilderlesen/>

Group exhibition "Being and Pain" 2018, District Museum Liesing, Vienna

Jewish Monuments: History always works. To keep these not in the past, but in the present time with the union of short-term moments, such as the weather or the seasons to connect, is to illustrate the continuation of events in our memory. Just as pain seems to hinder trust in a sustainable way, there is also the chance that it may re-emerge through time - at least it is hope.

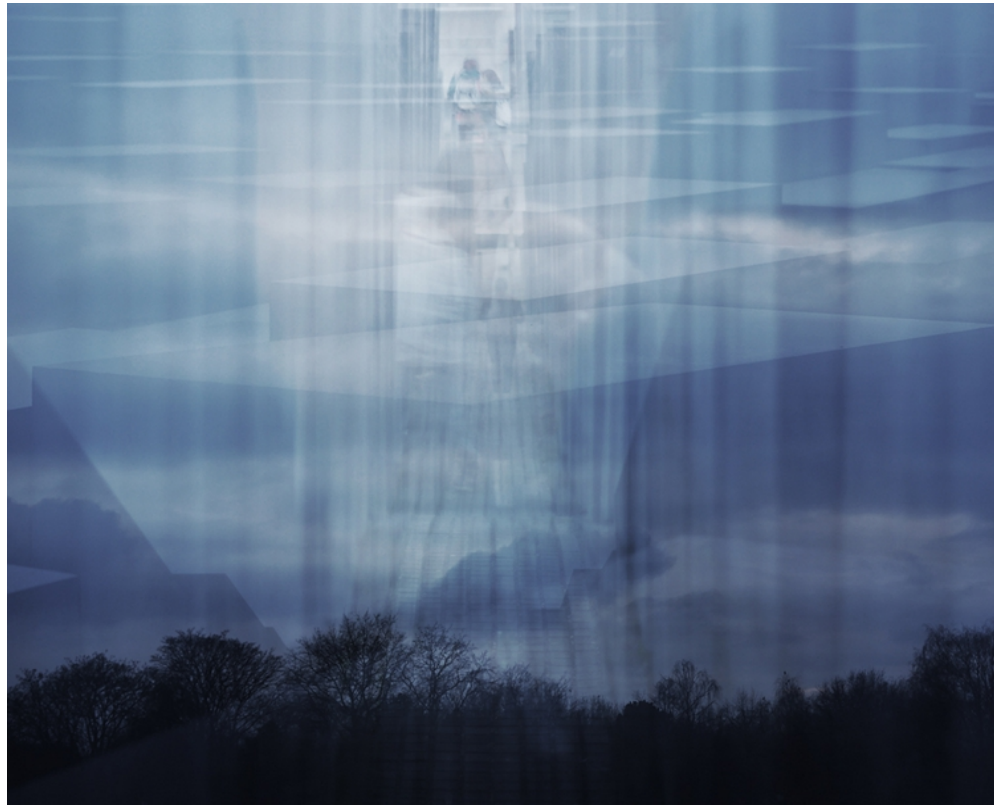
The presentation of the photographic works was accompanied by excerpts on photographs by Jewish women photographers from periodicals of the 1920s and 1930s in Vienna in order to establish a link with the victims. The artist, herself a photographer, also wants to point out the loss of history and important representatives of photography, whose works have not been completely worked up to date in art history, such as Dora Kalmus, Adèle Perlmutter, Trude Fleischmann and many more.

The hanging of the photographic works was designed in a triptych. In the middle, the Berlin Memorial to the Murdered Jews of Europe was set in several perspectives with a blood-red frame and on the sides Jewish graves of the Central cemetery of Vienna in combination with the surrounding nature. The frames of the page images were made of decayed wood to symbolize the effect of time. In association with the murder of Jewish citizens, a part of a Draht fence was bent into the area of the middle picture, starting from the frames of the side pictures.

For me, the triptych shows:

- the disappearance of Jewish fellow human beings, motif: Memorial to the Murdered Jews of Europe in Berlin
- the remembrance of Jewish fellow human beings, motive: tombstones at the Vienna Central Cemetery, old Jewish part

Remained is the pain



untitled 45x30 cm CS photo paper

untitled 60x50 cm CA photo paper

untitled 45x30 cm CS photo paper



Exhibition design

