

Susanne Senekowitsch

PORTFOLIO

LIVING IN POST-APOCALYPTICAL TIMES

A comment about my work

After studying arts management, social and cultural anthropology and history of art some time ago, from 2016 to 2019 I studied artistic and applied photography at the Prager Fotoschule Österreich (Prague's school of photography in Austria) where I just finished the diploma year.

During that time, in my photographic projects I was not only interested in topics which combined social scientific aspects with photography, but also mainly focused on different transdisciplinary photo series.

I always loved reading good sci-fi and weird fiction, so it comes as no surprise that I always held a fascination with post-apocalyptic spaces and places. From time to time I was influenced by this in my photography. This is why two of my photo projects concentrate on imaginary post-apocalyptic cities and cataclysmic events.

Strangely enough right now we are living in a new reality after exactly such a cataclysmic event happened in form of COVID-19.

At this moment for a lot of people worldwide life is reduced to the few square meters of the apartment they are living in. A lot will have changed when this is over, not only on the outside but also on the inside. It is a time to reconsider what is important.

Today more than ever I think that I don't want to compromise any more than I really have to. I want my life to be a 'gesamtkunstwerk' in the space somewhere between an existential nihilism and making the world a better place. Therefore I am looking for new perspectives.



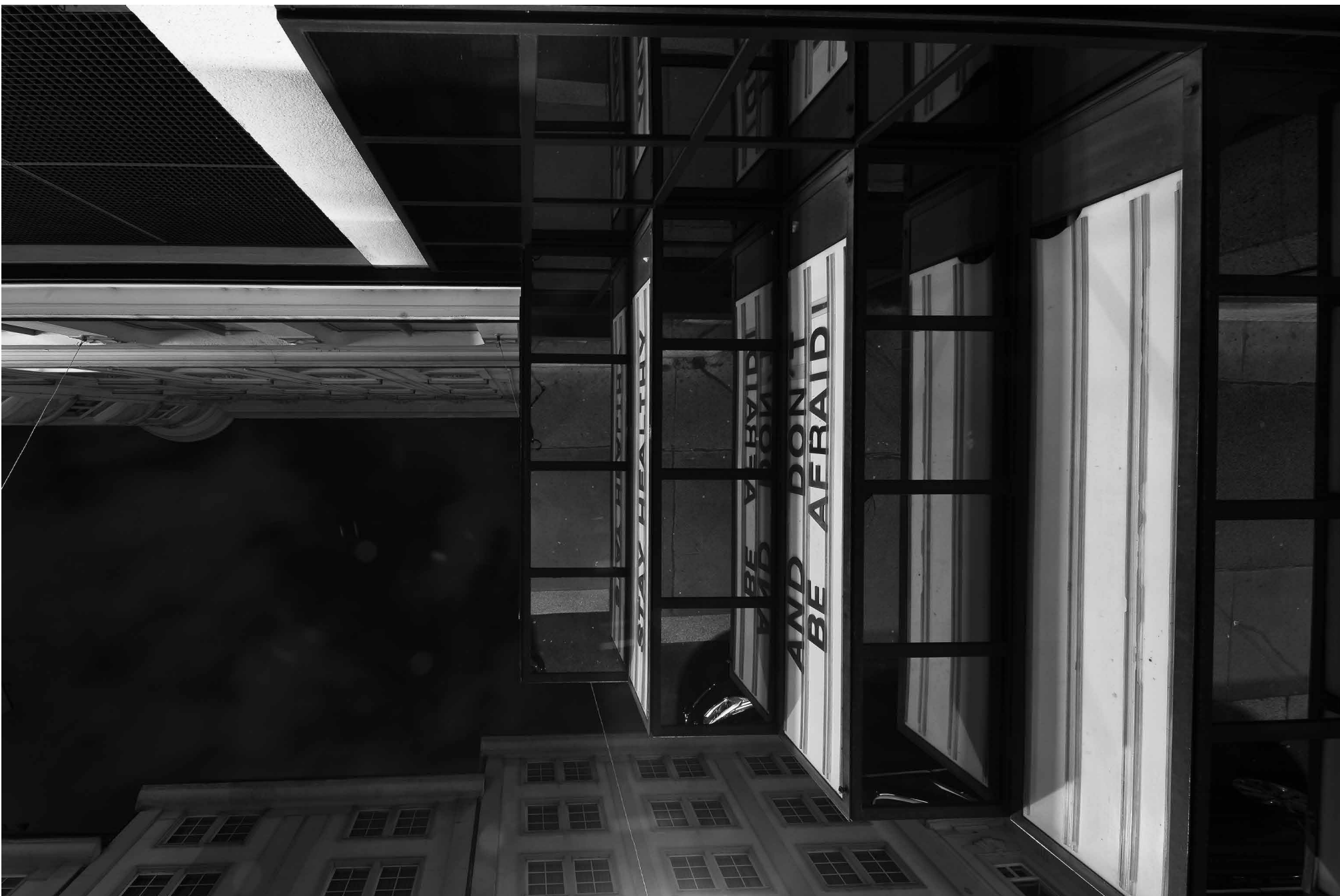
[Link zu Fotos](#)

A VIRAL WORLD TURNED INSIDE OUT

Personal isolation project,
20-26.3.2020

Inside and outside are not quite the same anymore in Corona times. Being locked inside the flat, inside the head, bound by new restrictions, not getting out, alone with feelings of suffocation and the need to scream. Meanwhile outside the world seems to be quiet, empty, and at peace.









PHOTOGRAPHY & SOCIO-SCIENTIFIC RESEARCH

[Link zu Fotos und theoretischer Arbeit](#)

I AM MY NARRATIVE

Fluid identities and narrative
realities, 2019

Across the world, right-wing populists are currently challenging fundamental human values such as solidarity, diversity, tolerance and human dignity, using a fear of multiculturalism and of loss of traditional identity. In my photo series I want to visualize alternative concepts of identity and make people aware that diversity is an essential part of being human and an intrinsic quality of identity.

Questions like ‘who is the real you?’ often suggest that every person might have a fixed, true, ‘real’ identity which could be uncovered. I try to illustrate how identities are not fixed, but shifting, fragmented and fluid or even conflicting. There can be multiple identities within a person like being a student, a parent, and an employee at the same time. Additionally, the way people choose to tell the stories of their lives and how they integrate their experiences into a narrative can shape who they are. So there is always a chance for reinvention.

By portraying different aspects of a person’s identity and even merging two portraits in a single photo I try to visualize the complex intersections and fluid transitions. Attempting to include their own stories, I asked people to choose an old photo which is somehow important for their present identities and also for a handwritten text about themselves. I use both to create a new image and then contrast it with the old photo.



[illegible]

myself
 very
 sexual
 playful
 dark
 sides
 surface
 women
 love
 men



Brazil

I have never been so close to myself
as there. The real me came
to the surface.

Brazil was about joy, guidance,
flow, openness, letting go, lightness,
surrender ...

Experiencing all that was the biggest
gift of my life. I know I was guided
by a higher power.

Ever since I'm longing for that
connection ... for the country of my
heart.

After 12 years I realised it has
never been about the country. It has
been about my journey to my true self.

I can access my true self throughout
my spiritual practice. I never felt
so guided, centered and clear as
I feel today.

I realise life is a wonderfully
orchestrated miracle.



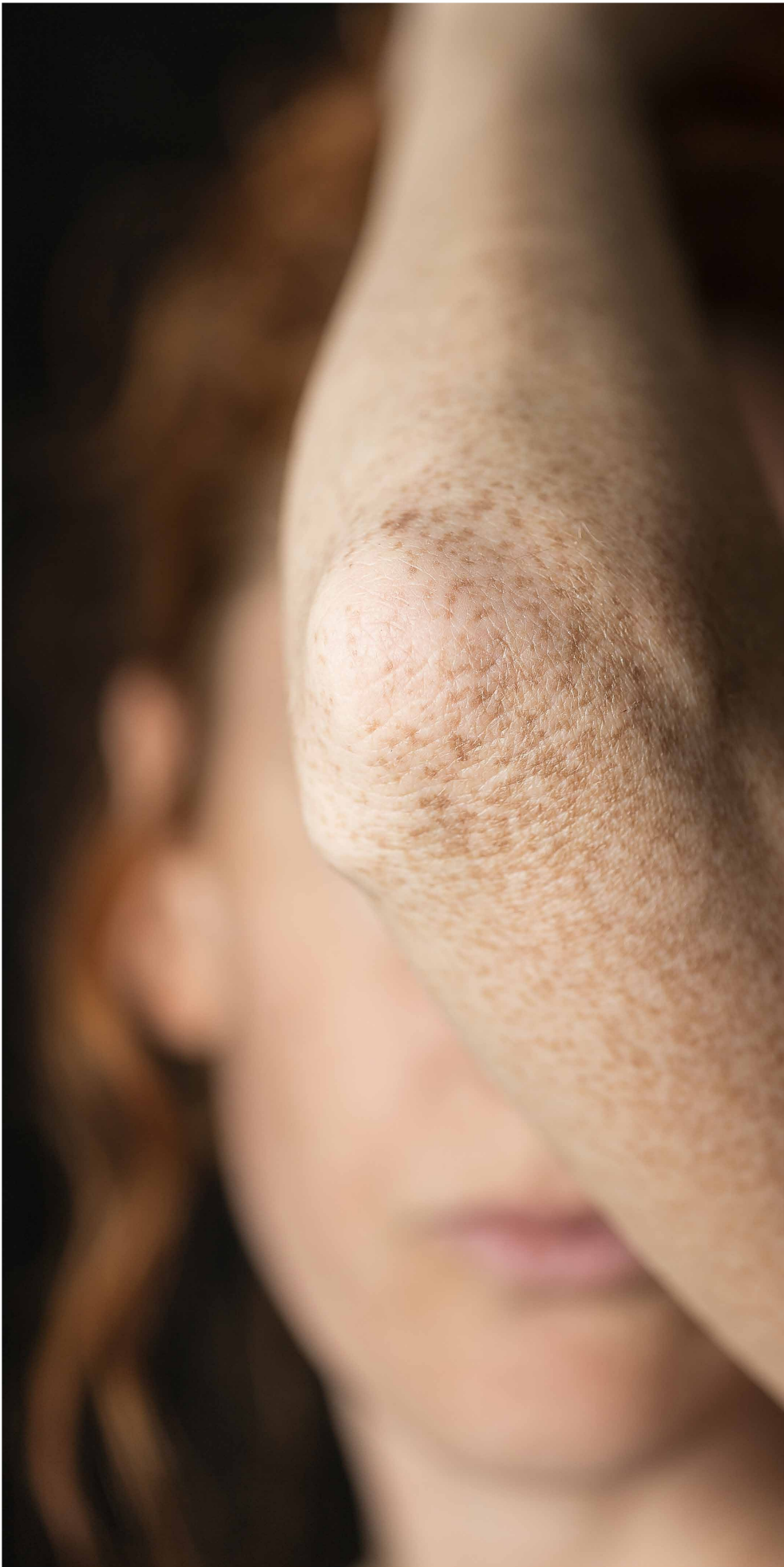
HOW WOULD YOU CHARACTERIZE YOURSELF?

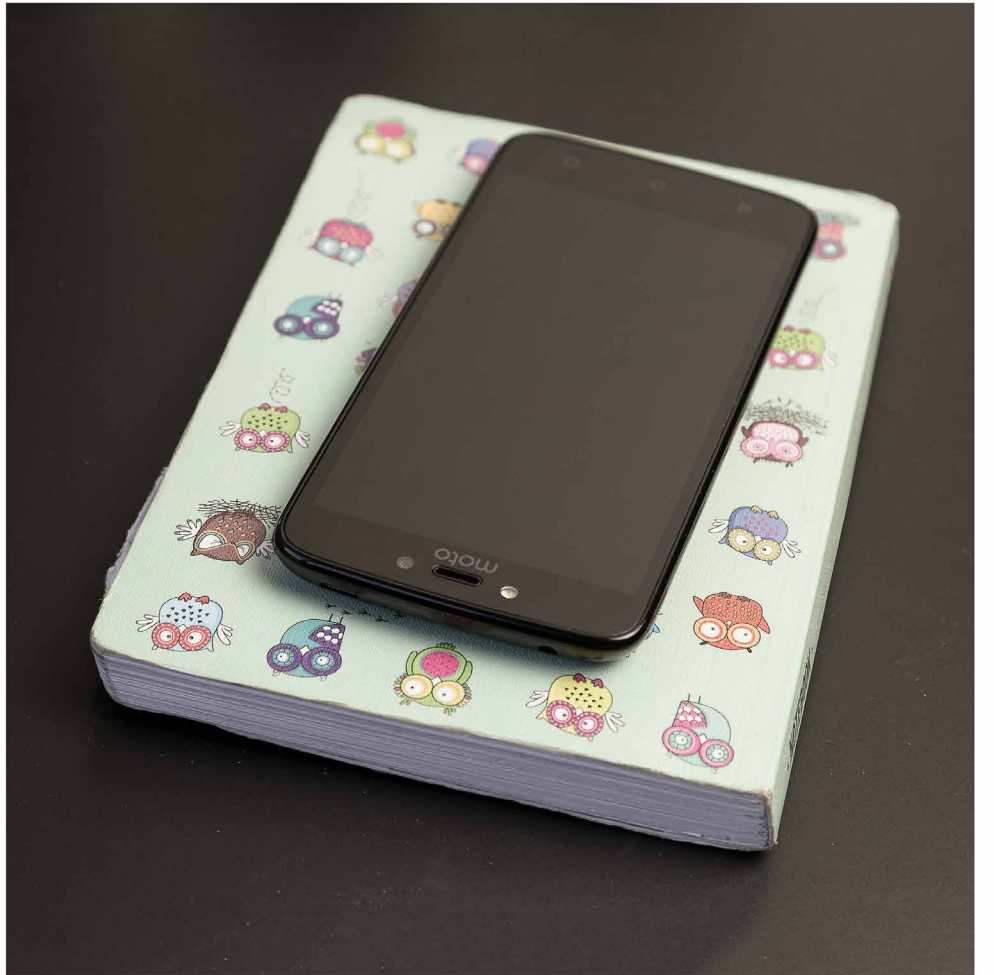
Portrait triptych, 2018

[Link zu Fotos](#)

For this series I asked women which parts of their bodies they see as identifying or characterizing, and to choose (a) representing object(s) that they always carry with them.

In this way the portrait consists not only of the visual image but also of the choices made.





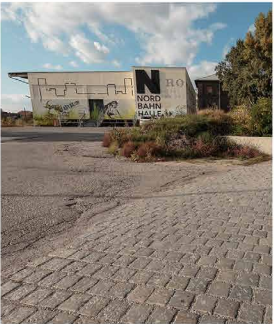
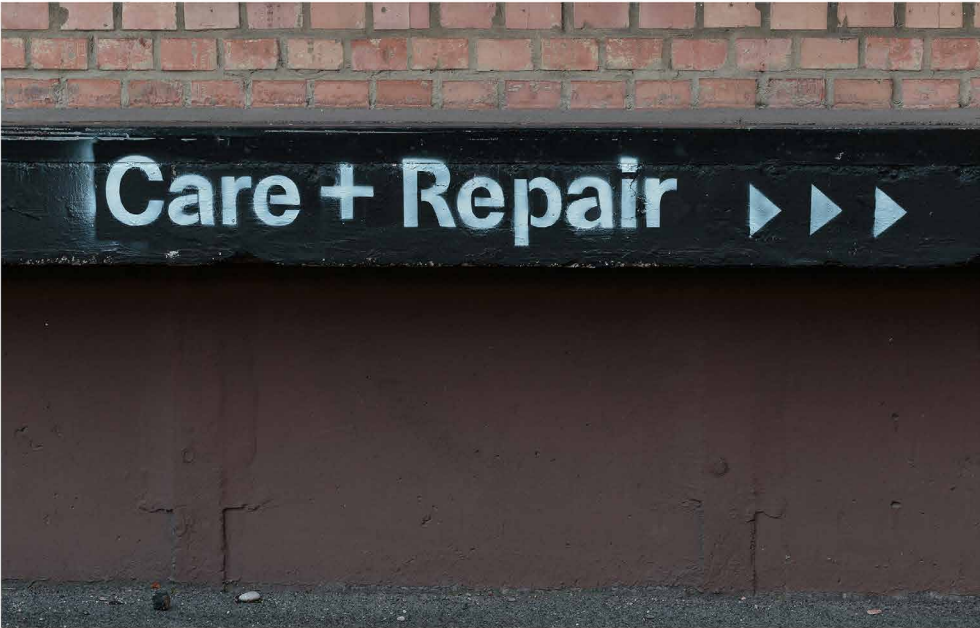


[Link zu Fotos](#)

TEMPORARY UTOPIAS

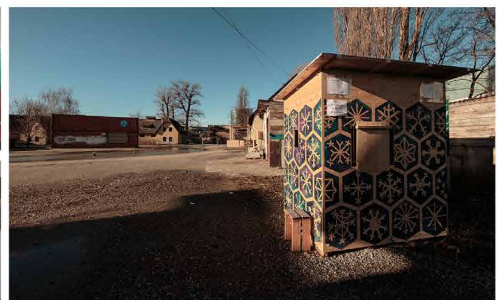
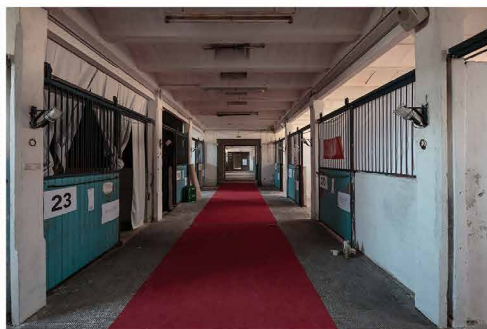
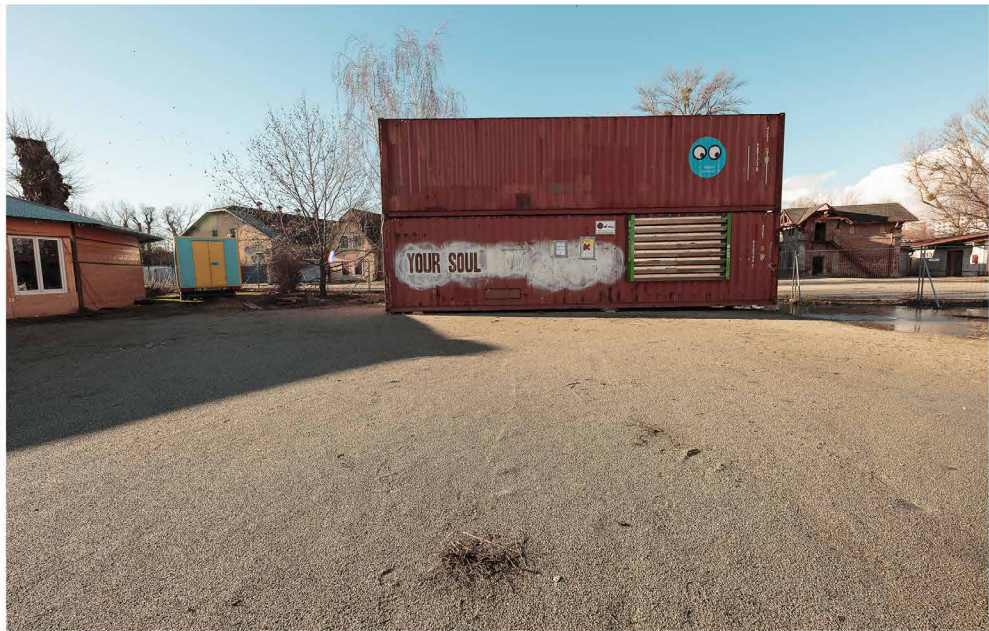
Conceptual photography, 2018

There are collaborative networks emerging in urban areas enabling new forms of participation, new narratives of community responsibility, encouraging the temporary use of leftover spaces, participatory and social sustainability, flexible and adaptable housing, community bases and buildings.









**TRANSDISCIPLINARY
PHOTOGRAPHIC WORKS**

[Link zu Fotos](#)

HC SVNT DRACONES

Fictional Documentary photography, 2018

This series is a fictional documentary based on a real story. It documents our terrace and us seen from the viewpoint of the mouse that is actually – against my wishes – still living there. This is the first time mice found their way to our terrace and I’ve been living here for over 20 years.

The Latin phrase “Hic sunt dracones” means “Here be dragons” and is the reference to the medieval practice of putting illustrations of dragons, sea-monsters and other mythological creatures on uncharted areas of maps to depict dangerous or unexplored territories. For the mice of course these monsters are us.

Mice are colorblind; they look at the world in shades of gray and a few additional hues like green, yellow and blue. So I also envisioned a mouse’s color perception in the photographs.



Logbucheintrag 09.09.2017

(Weibliches Zweibeiner-Exemplar gesichtet - leider hat sie mich auch bemerkt und ich konnte nur mit Mühe dem Speien einer, von Zweibeinerin gezähmten, Wasserschlange entkommen.

Typisch aggressive Zweibeiner-Reaktion. (Etwas später auch männliches Zweibeiner-Exemplar gesichtet.

Wanda Myszka



Logbucheintrag 11.09.2017

Auffallend ist die Vielfalt der Ornithurae, die sich gerne auf dieser Hochebene aufhalten, wohl auch, weil die Zweibeiner Nahrung mit ihnen teilen.

Junko Nezumi



Logbucheintrag 15.09.2017

*(Es sind zwei weitere weibliche Zweibeiner zu unseren Zweibeinern hinzugestoßen, um ein Feuerritual abzuhalten.
Nach Zweibeiner-Art wurde Zweibeiner-Nahrung auf das Feuer geworfen und dann gefressen.*

Wanda Myszka

[Link zu Fotos](#)

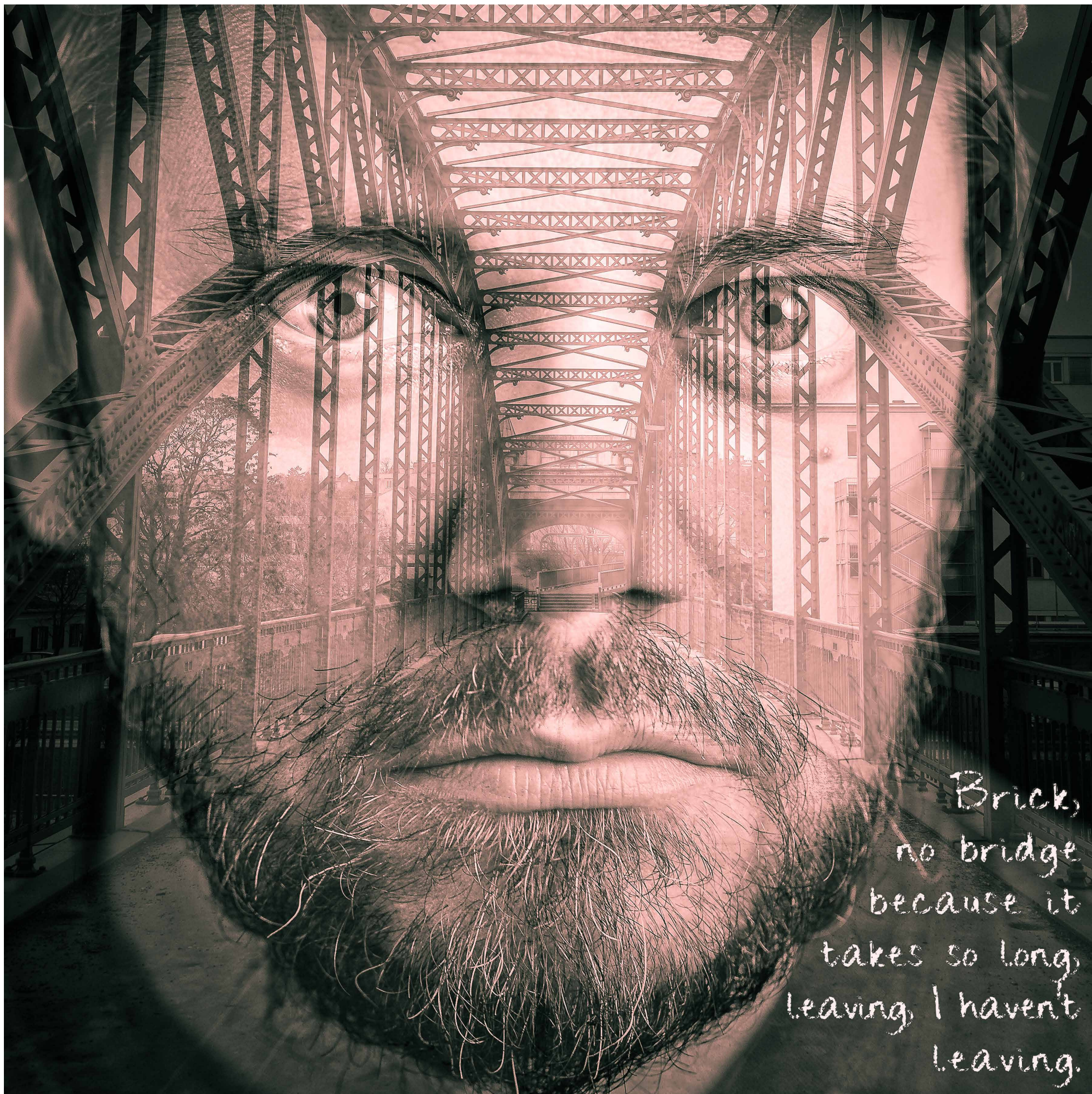
DHALGREN

Illustration von Text, 2017

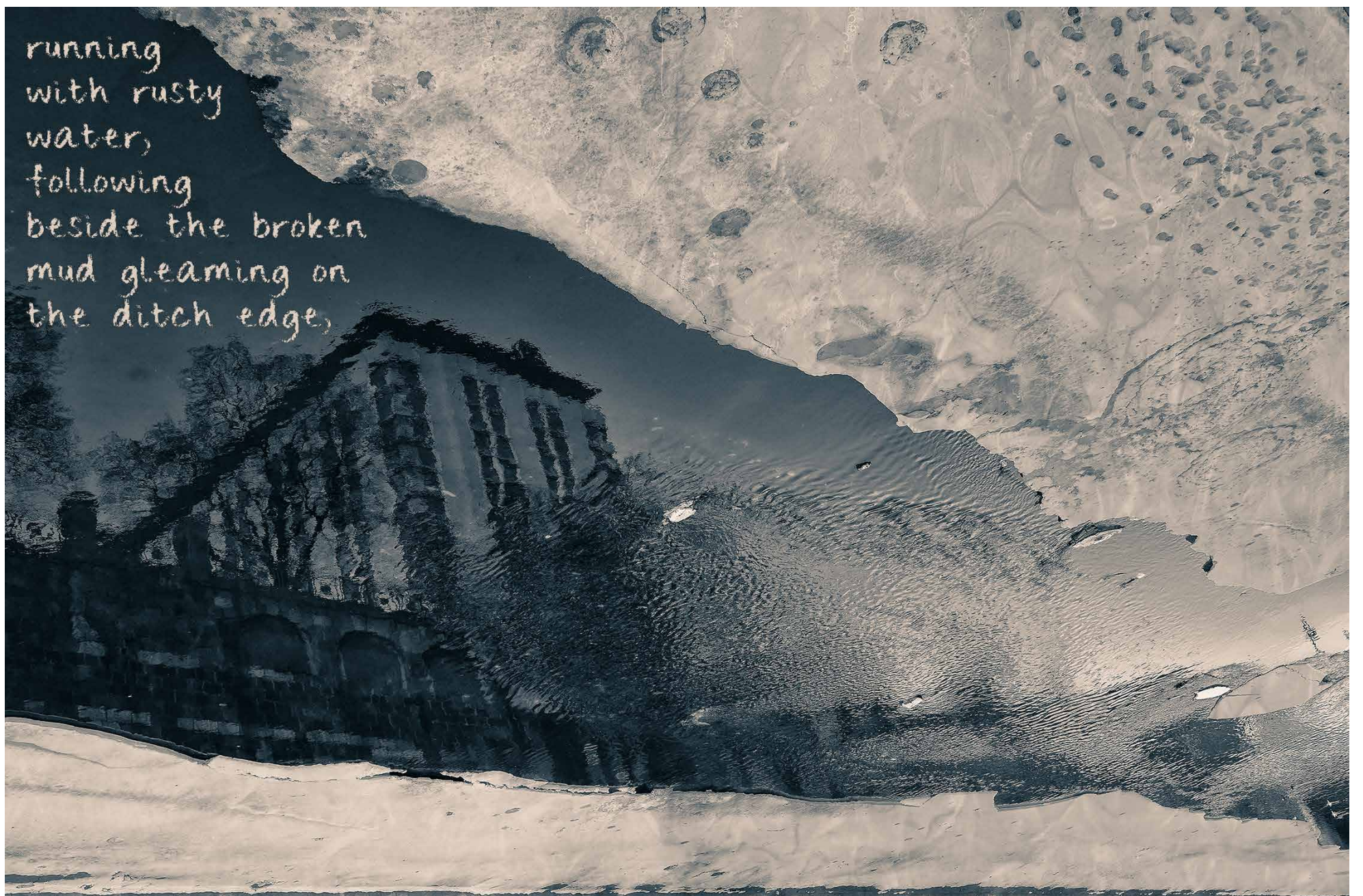
My multiple exposure series Dhalgren is the manifestation of my profound fascination with Samuel Delany's weird science fiction novel with the same title.

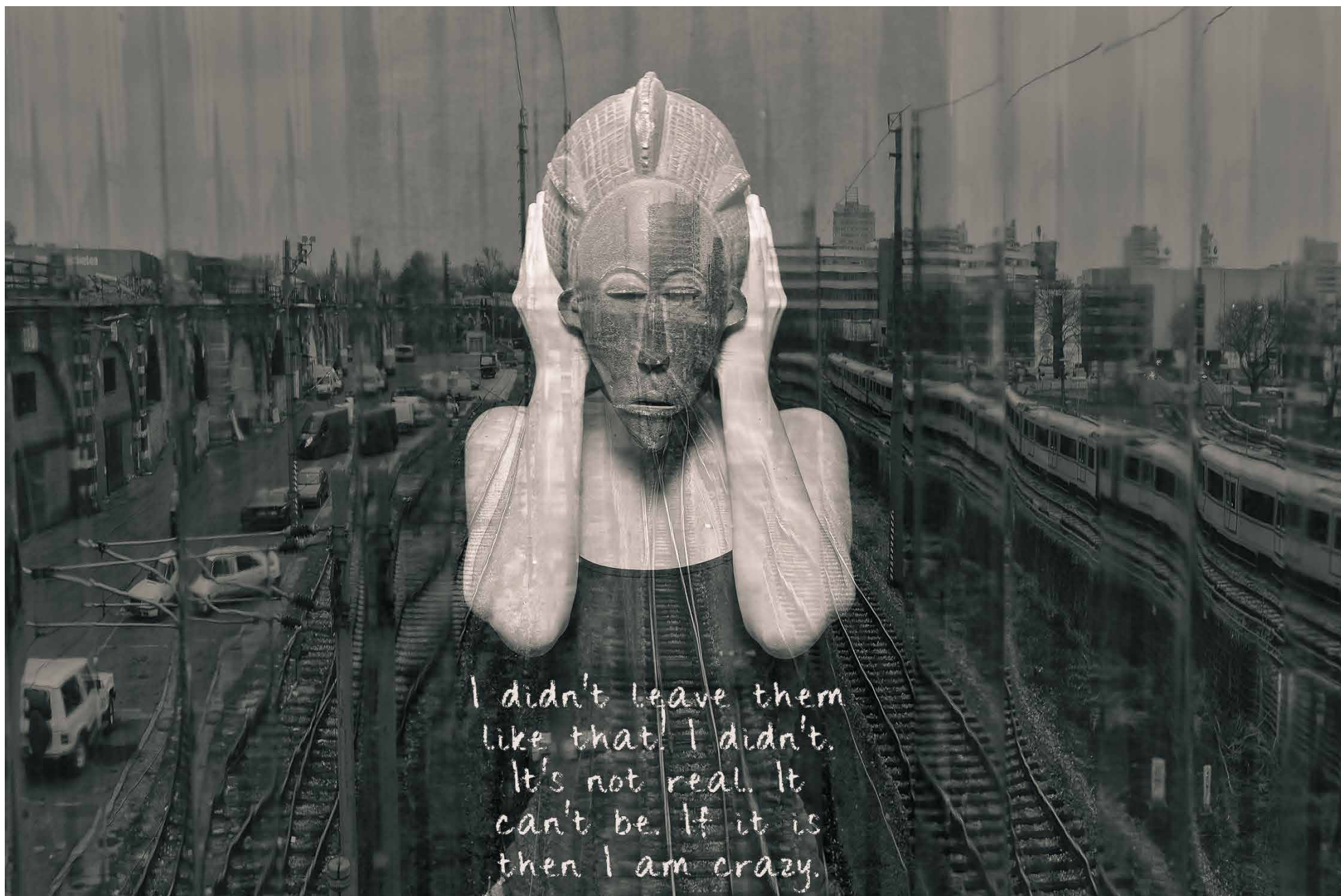
Using quotations from the last page of the book, I try to illustrate the irrational memory fragments of its main character, depicting his inner turmoil as well as the surreal landscapes and strange people of the post-apocalyptic city. In my interpretation, the stream-of-consciousness writing is illustrated by a corresponding style of photography and both display the moment when the character is finally losing his mind and is cut off from reality.

For me, it symbolizes a traumatic moment outside time, an extreme state of mind as a psychologically transformative experience, a life-changing transformation that anyone can experience anytime.



Brick,
no bridge
because it
takes so long,
leaving, I haven't
leaving.





I didn't leave them
like that! I didn't.
It's not real. It
can't be. If it is
then I am crazy.

[Link zu Fotos](#)

SPORE NOIR

For me, this photomontage series is about portraying an imaginary post-apocalyptical city and its inhabitants. This decaying metropolis of the mind is at the same time existentially disturbing and highly ambivalent.

I want to create atmospheres that may leave us feeling unsettled, uneasy and mystified. I imagine the pictures being found photographs that are the only documents left behind after an unknown cataclysmic event, of which we can only catch glimpses.

Among other things I work with an old negative film from my youth infested by mold, but I also use macro shots of scratched and rotting materials and surfaces overgrown with moss and fungi. Initially this series was inspired by the novel Finch by Jeff VanderMeer as well as the film noir and neo-noir genre.



What happens to your memory when you try to get home again?



If only to hear more sharply the silence of the world.



It's hard to practice self-care in these conditions.



I don't even know if you are a real person.

CURRICULUM VITAE



Susanne Senekowitsch

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PHOTOGRAPHY

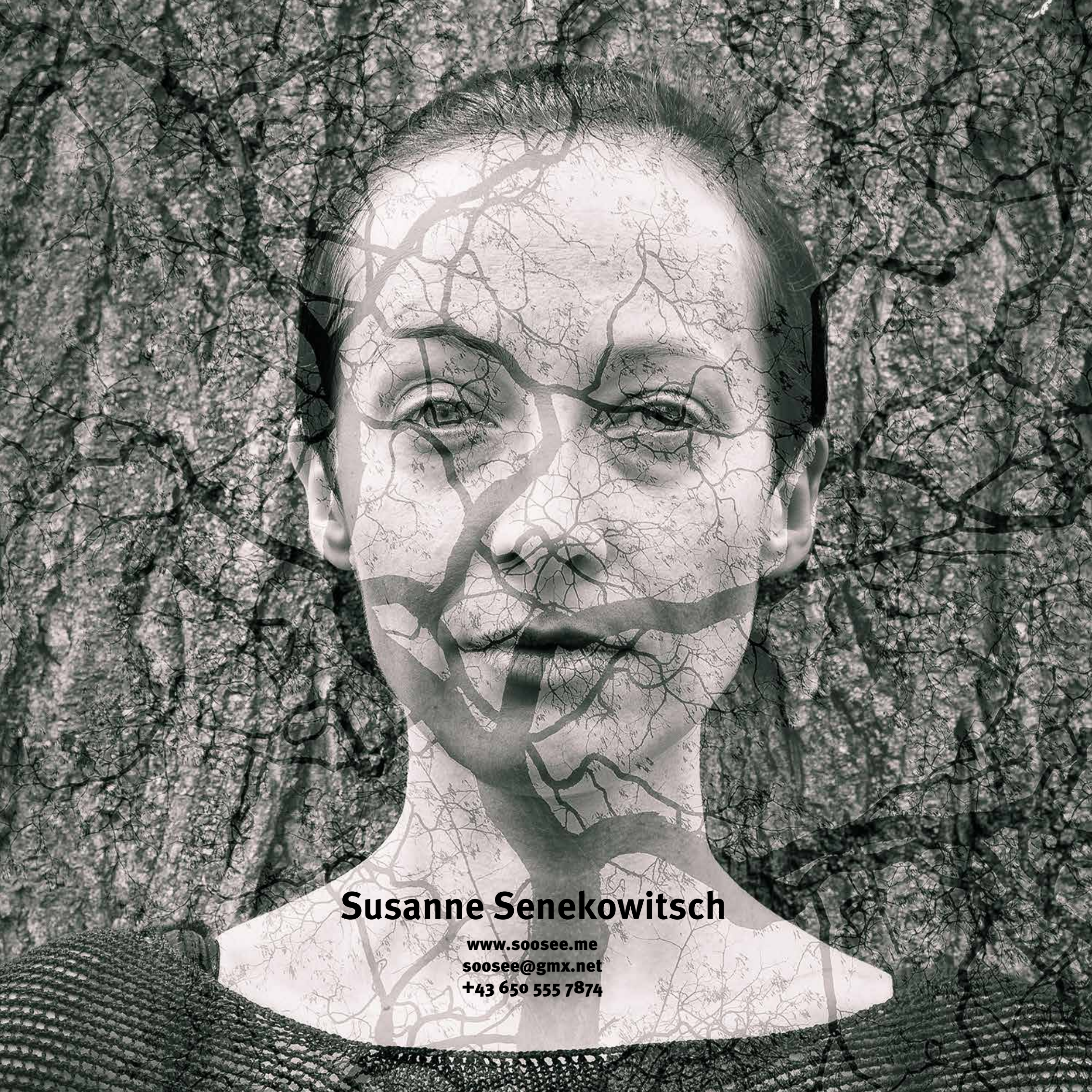
2018-2019 Diploma Year, Prager Fotoschule Österreich, Linz (exhibition 01-04/2020)
2018 Photography Masterclass retreat in Sicily by Mimi Mollica with guest expert Ramon Pez
2016 - 2018 Artistic and Applied Photography, Prager Fotoschule Österreich
 (Prague's school of photography in Austria), graduation with distinction (06/2018)
2017 Group exhibition: "TIMELESS", Off-festival Vienna, House of Photography Vienna
2017+2018 Honorable Mention (Amateur), Monochrome Awards
2017 Open Call Winner (Portfolio Review), Month of Photography Bratislava

UNIVERSITY

2005 - 2007 Postgraduate Studies in Cultural Management, University of Music and Performing Arts Vienna,
 Department of Cultural Management and Gender Studies (IKM), Vienna,
 graduation with distinction (04/2008)
1999 - 2005 M.A. in Social and Cultural Anthropology, University of Vienna,
 Master Thesis: "Traficando Cultura: Funk from Rio de Janeiro in the Area of Conflict Between Local
 Identity and Globalized Youth Culture", graduation with distinction (04/2010)
2004 - 2005 Field Research in the Favelas of Rio de Janeiro, Brazil
1995 - 2001 Studies in Art History as a minor-subject, University of Vienna
1999 - 2000 Erasmus study period in Valladolid, Spain

WORK

since 2014 Public Relations, WUK - Werkstätten- und Kulturhaus (socio-cultural centre in Vienna)
2011 - 2013 Public Relations/Project Management, Tanz Atelier Wien/Trans Art Works
2005 - 2013 Press Relations, BLAZEK berber. carpets + textiles (part-time, independent)
2004 - 2005 Internship Museology, Weltmuseum Wien (Ethnographic Museum in Vienna)
2003 - 2005 Photographic Documentation, Media artist group CNTRCPY™ (Rainer Prohaska)
 project trip to Trujillo, Peru (11 - 12/2003), publication of photos in the exhibition and the catalogue
 „Homerische Landschaften“, Kunstpavillon Innsbruck (12/2004)
2003 - 2004 Gallery Support, Press Relations, BLAZEK berber. carpets + textiles
2000 - 2001 Museum Ticket Office and Shop, Vienna Secession
1997 - 2002 Internship (4 weeks/year), Galerie Konzett (1997 - 2001), BLAZEK berber. carpets + textiles (2002)



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