

GABRIELE SEETHALER

QUO VADIS

poems

jean-jacques scherrer



für Katharina

Gabriele Seethaler - ein zweites Ich als Fotokünstlerin

Innenschau - ein Experiment

Der Naturwissenschaftler sucht mit seinen Methoden nach Antworten auf seine Fragen, der Künstler tut es ebenso.

Gabriele Seethaler ist in beiden Disziplinen zuhause, der exakten Welt der Naturwissenschaft und der intuitiv strukturierten, nicht berechenbaren Welt der Kunst.

Eine zentrale Frage im Leben jedes Menschen lautet: „Wer bin ich?“. Wodurch unterscheidet sich ich von anderen, worin besteht meine Individualität?

Michel Foucault gibt uns die Empfehlung „Wir müssen uns wie ein Kunstwerk begründen, herstellen und anordnen“. Das führt in weiterer Konsequenz zur „Ästhetik der Existenz“ und damit zu Lebenskunst.

Gabriele Seethalers konkretes Dasein ist Schauplatz und Ausdrucksmittel, sie selbst ist das Medium ihrer künstlerischen Gestaltung. Die ersten Selbstporträts entstanden spielerisch in der Natur, fernab

von Labor und Wissenschaft. Aus dem Zufallsprinzip entwickelten sich neue Kombinationen.

In der speziellen Anwendung der Kamera durch Auflösung und Erweiterung der sichtbaren Außenwelt zeigte sich in einem verlängerten Wahrheitsmoment das „zweite Gesicht“ der Gabriele Seethaler. Aus der experimentellen Selbsterkundung wird Selbsterfindung.

Mit dieser neu gewonnenen Innenschau geht sie konsequent und wissenschaftlich an ihre künstlerische Arbeit heran. Ihre Neudefinition des klassischen Begriffs des Selbstporträts sprengt die Grenzen der Fotografie und trägt zur Mystifizierung der Künstlerin sowie des Kunstwerkes bei.

Im Spannungsfeld des ästhetischen Pluralismus der neunziger Jahre passiert das Neue durch Integration des eigenen Umfeldes, das Thema der Kunst ist das eigene Leben.

Kreativität äußert sich bei Gabriele Seethaler als eine ganz bestimmte Form von Wahrnehmung der Realität, die sie in ihren Fotoarbeiten als den eigentlichen ästhetischen Moment inszeniert.

Das wird in der Poesie der Serie „Metamorphosen“ sichtbar, ebenso wie bei „Dualität“, wo jede „Doppelgesichtigkeit“

einen eigenen Charakter visualisiert, das zeigt sich als feine Spaltung in ihren Selbstporträts.

Ihre künstlerische Praxis richtet sich an alles Vorhandene - eine Truhe in einem Hotelzimmer, der Keller eines Hauses, Hände, die das Gesicht bedecken, Natur. Grafische Elemente und Abstraktion entstehen durch Weglassen und Farbakzentuierung, bis die Struktur als Bauplan des bestimmten Objektes, z. B. eines Gesichtes, erkennbar wird. Hier geht es der Naturwissenschaftlerin um das Herausfiltern der Ordnung eines Zellkernes, um die Suche nach dem organischen Aufbau.

Gabriele Seethaler definiert in ihren Arbeiten ein neues, individuelles Verhältnis zum (eigenen) Körper und befindet sich mit dieser Thematik und in der Art der künstlerischen Umsetzung in der Reihe der Neo Avantgardisten.

Es geht um die künstlerische Tätigkeit, darum, das eigene Leben neu in die Hand zu nehmen, darum, der persönlichen Wahrnehmung Gestalt zu verleihen.

Ulrike Guggenberger

Gabrielle Seethaler - a second identity as photographer

view inside – an experiment

Scientists, in their experiments, search for the answers to their questions as does the artist. Gabrielle Seethaler is equally at home in the precise world of science as in the incalculable and intuitively driven world of art.

One of life's major questions is „Who am I?“ How do I differentiate myself from others, where lies my individuality.

Michel Foucault states „we should start out, establish and arrange ourselves as works of art“. Which consequently leads to the „aesthetics of existence“, to the art of living.

Gabrielle Seethaler's strength in artistic design lies in the settings and expressions of the medium i.e., herself. Her first self portraits evolved playfully in nature, far from the laboratory. New ideas and combinations developed randomly.



By decomposing and expanding the visible outside World, Gabrielle Seethaler is able to

show in a lengthened moment of truth her „other side“. Experimental self exploration leads to self fabrication.

With this newly discovered view inside herself she works scientifically and single-mindedly on her artistic concept. Her new definition of the classical term of the self portrait breaks the boundaries of photography leaving us with the mystification of the artist and her works.

The innovation of the 90's aesthetical pluralism involves the integration of one's own surroundings; the theme of art becomes one's own life.

Creativity surfaces from Gabrielle Seethaler in her own perception of reality which she stages in her photographic works as the true aesthetical moment. This is demonstrated in the poesy of the series entitled „Metamorphosis“ as well as „Dualité“ where each individual „otherside“ reveals its own personality; this is also evident in the fine splits of her many self portraits.

In her artistic practice she uses all objects around her: a wooden chest in a hotel room, the boiler-room in her home, hands hiding a face, nature. Graphic elements are achieved through deminishing and accen-

tua-ting light until the structure is visible as a construction plan of the desired object (eg. a face).

Gabrielle Seethaler defines a new and individual relationship towards the body (her own) and finds herself with this theme and artistic interpretation in the ranks of NeoAvant-gardism. What is important is the artistic action, to take your life in a new way in your hands and give shape to your personal perception.

Ulrike Guggenberger

Gabrielle Seethaler - il secondo io dell' artista fotografa

Introspezione – un esperimento

Lo scienziato con i suoi metodi è alla ricerca di risposte alle proprie domande, l'artista fa altrettanto.

Gabrielle Seethaler è ferrata in ambedue le discipline; nel mondo esatto delle scienze naturali come nel mondo dell'arte, strutturato in modo intuitivo e non prevedibile.

La domanda centrale nella vita di ogni individuo è: chi sono io? Come mi distinguo dagli altri? In che cosa consiste la mia individualità.

Michel Foucault raccomanda: giustifichiamoci, produciamoci, cataloghiamoci come un'opera d'arte. Ciò porta di conseguenza ad una „estetica dell'esistenza“ e quindi all'arte di vivere.

L'esistenza creata di Gabrielle Seethaler è luogo e mezzo di espressione; ella stessa è il mezzo della propria espressione artistica. I primi autoritratti sono nati nella natura, per gioco, lontano da laboratorio e scienza.

Dal principio della casualità sono scaturite nuove combinazioni.

Nell'uso particolare della macchina fotografica, attraverso l'ampliamento ed il dissolvimento del mondo tangibile esteriore, in un momento di verità, dilatato, si è rivelato il secondo volto di Gabrielle Seethaler: l'esplorazione sperimentale di se stessa diventa invenzione di se stessa.

Sulla scorta dell'introspezione in tal modo conquistata ella si accosta in maniera coerente e scientifica al suo lavoro artistico. La sua nuova definizione del concetto tradizionale dell'autoritratto manda all'aria i limiti della fotografia e contribuisce alla mistificazione dell'artista e dell'opera d'arte.

Nel campo di tensione del pluralismo estetico degli anni Novanta, il „nuovo“ si determina tramite l'integrazione del proprio ambiente, il tema dell'arte è la propria vita. La creatività in Gabrielle Seethaler si esprime come modo particolare di percepire la realtà, la quale nei suoi lavori fotografici viene messa in scena come il vero momento estetico.

Ciò è evidente nella poesia della serie „Metamorfosi“ e anche in „Dualità“, dove ogni „volto a due facce“ visualizza un proprio carattere; ciò si manifesta come sottile scissione nell'autoritratto.

La sua prassi artistica si rivolge a tutte

le cose presenti: un baule in una stanza d'albergo, la cantina di una casa, mani che coprono un volto, la natura. Elementi grafici e astrazione nascono omettendo o accentuando i colori, finché diventa riconoscibile la struttura di un determinato oggetto, ad esempio di un volto, intesa come impianto dello stesso. Per la scienziata si tratta di filtrare l'ordine di un nucleo cellulare, di cercare la struttura organica dell'oggetto.

Gabrielle Seethaler definisce nei suoi lavori un rapporto nuovo, individuale con la propria corporeità e con questa tematica e con il modo della sua realizzazione artistica si colloca nel contesto della neo-avanguardia. Si tratta di un'attività artistica ovvero di prendere nuovamente in mano la propria vita e di dare forma alla propria percezione personale.

Ulrike Guggenberger

Gabrielle Seethaler - Une deuxième identité comme photographe

Le regard vers l'intérieur- une expérience.

Le scientifique cherche avec ses méthodes la réponse à ses questions, l'artiste le fait aussi.

Gabrielle Seethaler maîtrise les deux disciplines, l'univers exact des sciences naturelles et le monde structuré, intuitif et incalculable de l'art.

Une des questions centrales dans la vie de chacun est: qui suis-je? En quoi je me distingue des autres? Comment est mon individualité?

Michel Foucault nous conseille: «nous devons nous établir, fonder, créer et ranger comme une œuvre d'art». Ceci en conséquence nous amène à «l'esthétique de l'existence», ainsi qu'à l'art de vivre.

Gabrielle Seethaler, elle-même est le médium de sa configuration artistique. Ses premiers autoportraits naissent facilement dans la nature, loin des laboratoires et des sciences. Sur le principe du hasard se déve-

loppent ses nouvelles conjonctures.

Par décomposition et extension du monde extérieur visible, Gabrielle Seethaler est capable de montrer dans un moment de vérité rallongé son «deuxième visage». De sa recherche expérimentale résulte sa création. Avec ce nouveau regard vers l'intérieur elle s'attaque avec conséquence et scientifiquement à son nouveau travail artistique. Sa nouvelle définition du terme classique de l'autoportrait fait exploser les limites de la photographie et mène à la mystification de l'artiste ainsi qu'à son œuvre.

Dans le champ d'intérêts du pluralisme esthétique des années 90 le nouveau se crée par l'intégration de l'environnement, le thème de l'art est notre propre vie.

La créativité chez Gabrielle Seethaler exprime une certaine forme de perception de la réalité, qu'elle met en scène dans ses photographies comme de purs moments d'esthétique.

Cela se retrouve dans la poésie de la série «Métamorphoses», ainsi que dans la «Dualité» ou chaque doubleface visualise son propre caractère. Cela s'exprime aussi en scission dans les autoportraits.

Sa pratique artistique s'adresse à tout ce qui est présent : un coffre dans une chambre d'hôtel, la cave d'une maison, des mains qui couvrent un visage, la nature. Des

éléments graphiques créent l'abstraction par l'omission et l'accentuation des couleurs, jusqu'à ce que la structure du plan de construction de l'objet (par exemple un visage) soit perceptible.

Gabrielle Seethaler définit dans ses œuvres une nouvelle relation plus individuelle vers son propre corps et se retrouve avec cette thématique et son interprétation artistique dans les rangs des neo-avant-gardistes.

Son action artistique consiste à prendre en mains sa propre vie et à donner ainsi corps à sa perception personnelle.

Ulrike Guggenberger

Photography, Biology and Abstraction: a convergence of images

Gabrielle Seethaler, Gabi, has been a scientific colleague and friend for more than ten years; we met first at a scientific conference in the south of France. Immediately, she impressed me with her enthusiasm for biology, her excitement for the research project she was pursuing and her determination to succeed in the competitive world of biomedical research. Indeed, she was so enthusiastic about research that she decided to organize her own scientific conference the following year in a small village, Annaberg, not far from Salzburg. This meeting now formally known as the „International Annaberg Conference“ was an immediate success. Subsequently, Gabi, myself and another colleague Sharon Tooze, have been the co-organizers of this conference which has evolved into one of the major scientific meetings in Cell Biology held in Europe every two years.

After obtaining her doctorate, Gabi held a research position at the Austrian Academy of Science in Salzburg and during this time she spent a period in my own laboratory in New York where she investigated the mechanisms of how different types of proteins are sorted and organized in cells. However, Gabi was searching for more than the systematic and methodical analysis of laboratory science; she had already developed a passion for Art and photography in particular. At every opportunity she could be found with her camera, taking a multitude of photographs in the laboratory, portraits of famous scientists, scenes at scientific symposia, in the street photographing people, buildings, statues; everything excited her. She has an insatiable appetite for exploration whether it be science or art; indeed Gabi has used her unique talents and training to meld these two disciplines into a novel and exciting whole. She had the inspiration and desire to use her scientific training to develop new techniques and approaches to the photographic image; the pictures in this collection attest to the success of her vision.

Biologists who study the structure and organization of cells often spend many hours, looking down a microscope probing the inner workings of the cell. What they observe is a vast array of exquisite shapes, colors and structures. In the last ten years, computer-imaging techniques have revolutionized how microscopes are used. The combination of computers with new reagents that enable scientists to examine the localization of individual molecules inside cells, has generated images not seen previously. Exquisite

three-dimensional rotating shapes can be generated on a TV screen. Not only do the images provide important scientific information; they also have an artistic and aesthetic quality in their own right. These pictures are spectacularly impressive. Observing individual groups of molecules and the patterns they form within the cell often generates a seemingly random, abstract image which to the untrained eye may appear chaotic. But this is not the case. The structures are real, exciting and often beautiful; they hint at a greater whole and provide tantalizing insights into the fabric of life. From apparent randomness there is in fact symmetry, order and beauty.

Similar to microscopy, photography can capture images that exactly represent an object. Yet Gabrielle Seethaler is not satisfied with stylized representations of objects or the physical appearance of individuals. She wants to explore their very essence, to understand their structure, how they are organized and to dissect the components from which they are composed. Gabrielle Seethaler was trained as a Molecular and Cell Biologist; she appreciates that apparently abstract shapes and unconnected images can be part of a highly organized structure. The very essence of scientific endeavor is to analyze fragments of information in isolation, and then the scientist tries to synthesize the „big picture“. This theme is apparent in many of her photographs. Clear and distinct images merge into wispy ill-defined impressions that become increasingly abstract and less tangible yet retain a sense of reality. Her photographs transcend reality and provide images that only hint at the original shape and structure. These challenge and provoke us to delve into their meaning; to ask why they possess a particular shape, color or form. They leave us wanting to know more about the picture; they are tantalizing. Her large multiple repeating images recapitulate ordered patterns seen in various cells and sub-cellular structures. This convergence of biology, art and photography enables Gabrielle Seethaler to generate pictures that possess a surreal quality; she produces innovative images that provide a refreshingly different perspective on the world.

Dennis Shields

*Professor, Department of Developmental and Molecular Biology
Albert Einstein College of Medicine, New York*



Dennis' Staircase

METAMORPHOSIS

qui voit sa vue
dans le mouvement de l'immobile
subjectivise sa réalité

jean-jacques scherrer









DUALITÉ

derrière la nudité de l'oeil
le toucher de l'esprit
invisible palpable
où l'homme s'imagine

jean-jacques scherrer







QUO VADIS

qui dramatise son regard
le rend perceptible

jean-jacques scherrer







VISION

qui voit derrière son oeil
dramatise son regard

lumière mentale
où veille
sans paupières

l'être révélé

jean-jacques scherrer





COU

dans l'envers du monde
la vision

entre l'effet sa question

le secret

jean-jacques scherrer





CORPS

qui veille dans son oeil
architecture le mental

entre l'effet la nudité du lisible
l'invisible révélé

dans son espace l'horizon vers soi

ailleurs fractal où derrière le réel
le corps traversé
habite sa cosmogonie

jean-jacques scherrer



LEMNISCATE

dans l'ellipse
le présent antérieur
son éternité

jean-jacques scherrer



MULTIPLES

fraction entre
comme de soi à soi
dissemblable identitaire

la division multipliée

jean-jacques scherrer









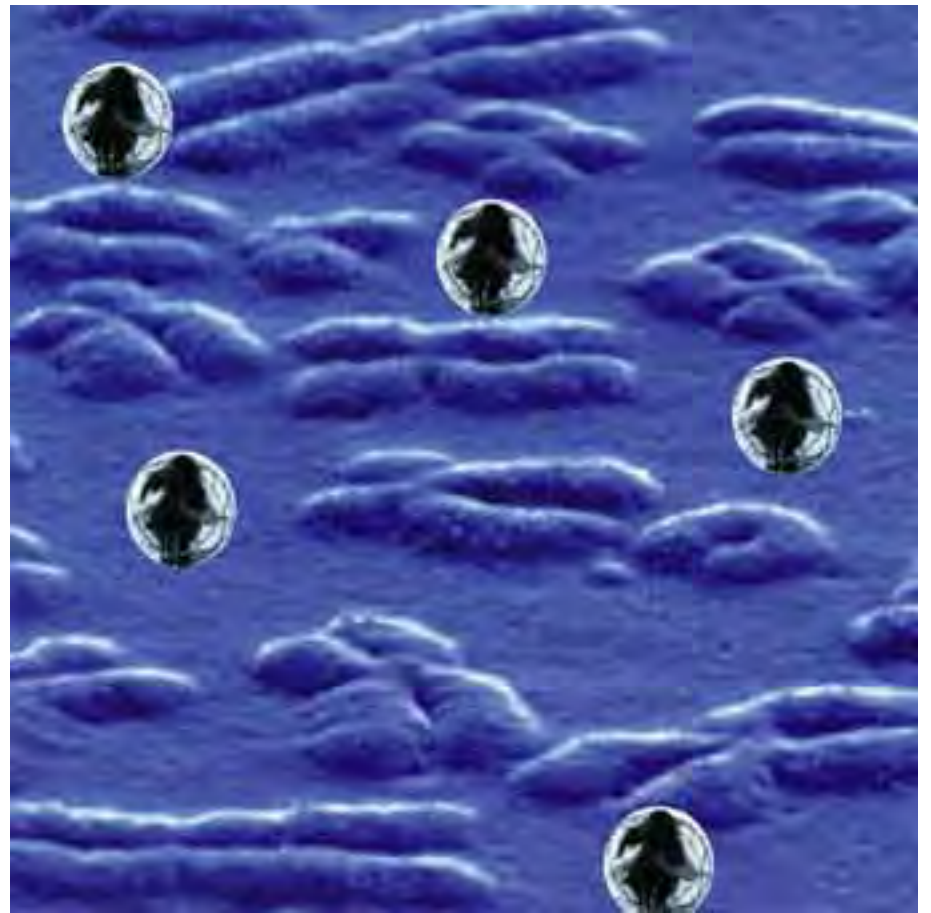
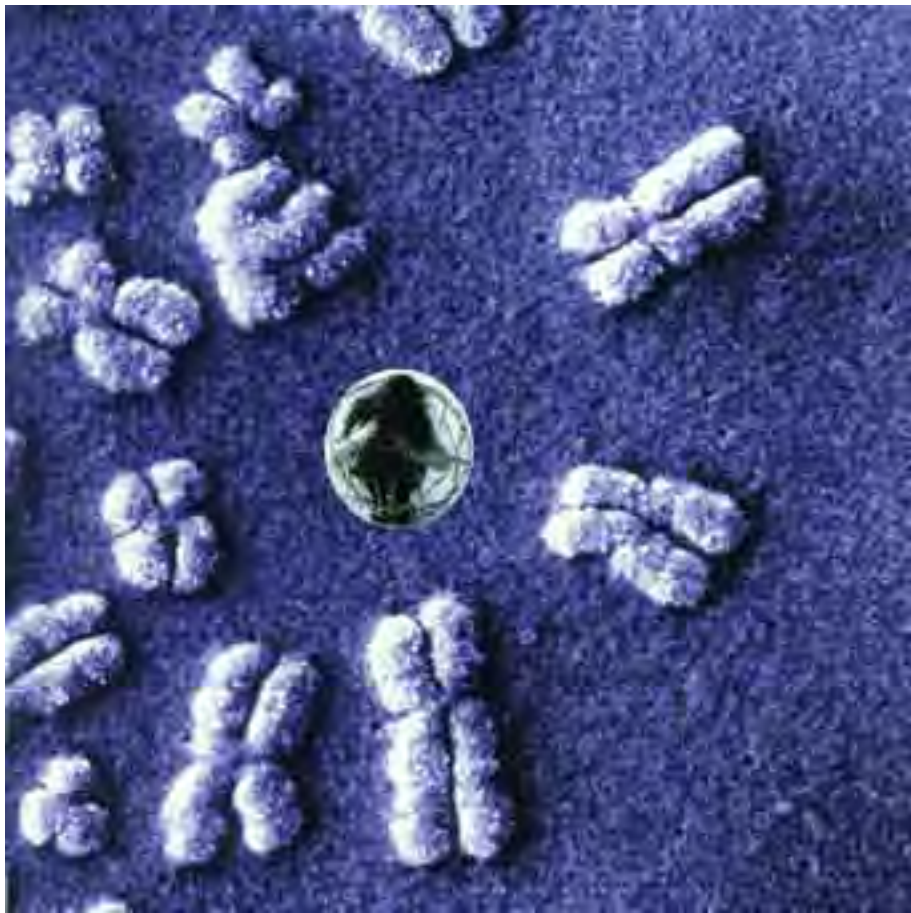
HIMMELFAHRT





HOBBERMAN





Gabriele Seethaler

Biographie

1964 born in Linz, Austria
1982 - 1991 University of Vienna,
Biochemistry
1991 PhD degree
1991 - 1994 Research Assistant at the
Austrian Academy of Sciences, Institute of
Molecular Biology, Salzburg, Austria;
1989, 1990 EMBL (European Molecular
Biology Laboratory) Heidelberg, Germany;
CNRS Gif sur Yvette, France, College de
France, Paris, France;
1991 Albert Einstein College of Medicine
New York, USA;
1994 birth of daughter Katharina;
1995 photography class E. Wörndl,
Bildungshaus St. Virgil, Salzburg;
1996 International Summer Academy
of Fine Arts, Salzburg, Photography class
Katharina Sieverding.

ONE-PERSON EXHIBITIONS:

1996 3rd International Annaberg
Conference, Salzburg, Austria;
1996 Galerie im Glashaus, Salzburg,
Austria;
1997 Liaison Office of the Region of
Salzburg towards the European Union,
Brussels, Belgium;
1998 Galerie Michel Ray, Paris, France
(supported by the Austrian Cultural
Institute, Paris);
1999 Austrian Cultural Institute,
Milano, Italy;
2000 Maxkunst, Salzburg, Austria;
Kulturkreis „Das Zentrum“, Radstadt.

GROUP EXHIBITIONS:

1996 International Summer Academy,
Salzburg, Austria;
1997 „artgalerie am schloss“, Bad Berg-
zabern, Germany;
„In Europa con l'arte“, Palazzo Barberini,
Rome, Italy;

1998 „SHOOT ME“, Monique Goldstrom
Gallery, New York, USA;
„Campi di Emozioni“ Palazzo del Turismo,
San Marino;
Mois Bis de la Photo, Galerie de L'Espace
Nesle, Paris, France;
1998/99 „Reconceptualizations of a visi-
on“ Surrealist Show, Monique Goldstrom
Gallery, New York, USA;
1999 International Salzburg Association,
Salzburg, Austria;
Galleria Gadarte, Firenze, Italy;
„Novecento“, Museo Antiquarium
Comunale di Sezze, Italy;
2000 Kunstzeichen Radstadt, Austria;
2001 „Women in Photography“
Travelling Exhibit, USA.

AWARDS:

1994 Christian Doppler Award
(Research Award Salzburg, Austria)
1997 Premio Art Europa,
Palazzo Barberini, Rome, Italy.



Jean-Jacques Scherrer

Jean-Jacques Scherrer est né le 31 Mai 1942, Paris.

Poète, il est très attiré par les arts plastiques, et nombreux sont ses amis peintres. C'est pourquoi il s'est toujours associé à leur travail, participant à l'organisation d'expositions, les présentant par textes en forme de préface, ou publiant ses poèmes accompagnés d'estampes dans de précieuses éditions.

BIBLIOGRAPHIE:

„**Un temps lorellien**“ (Editions Spiess, 1980) avec une eau-forte et trois sérigraphies de Roland Weber;
„**Le rien du dit**“ (Editions Pasnic, 1980) avec deux gravures de Pierre-Marie Brisson;
„**Minuit séparé de nous**“ (une Rencontre avec René Char, Editions Pasnic, 1981) avec un volume de bois peint original et signé de Jean-Claude Lemerrier;
„**Lieu**“ (1981) un livre mural, à l'Institut d'Orpée Jean Cocteau, avec Pierre-Marie Brisson, Jean-Claude Lemerrier, Raymond Pages et Roland Weber;
„**Un jour inhabitué**“ (Lucette Herzog,

Editeur, 1983) avec quatre gravures de Pierre-Marie Brisson;
„**Présence à voix basse**“ (Editions B.G. Lafabrie, 1986) avec cinq lithographies de Bernard-Gabriel Lafabrie;
„**Le temps maintenu**“ (Editions Jacques Boulan, 1988) avec quatre gravures de Ladislav Kijno;
„**Demain**“ (Editions Semios, 1988) avec trois gravures de James Coignard;
„**Un air en friche**“ (Editions Pasnic, 1988) avec trois gravures de James Coignard;
„**Tarragona 1974 – Paris 1984**“ (Editions B.G. Lafabrie, 1988) Préface à un recueil d'autoportraits de Bernard-Gabriel Lafabrie;
„**La Demeure**“ (Editions B.G. Lafabrie, 1988) avec trois reliefs et une gravure de Daniel Pandini, lithographies de B.G. Lafabrie, mise en page de Anne Marie Kah;
„**Lettre de Roland Weber à Madeleine**“ (Editions B.G. Lafabrie, 1989) avec trois lithographies de Bernard-Gabriel Lafabrie;
„**Une main où vivre**“ (Editions Pasnic, 1989) avec des gravures de Ladislav Kijno;
„Septembre“ (Preuves d'Artistes Editeur, 1991) avec des lithographies de J.L. Herman et de B.G. Lafabrie;
„**Le temps nombreux**“ (Editions B.G. Lafabrie, 1992) Lavis lithographique bleu de B.G. Lafabrie;

„**Dans la perspective le non-lieu**“ (Editions Eric Lefèbvre, 1992) Un hommage à Piero della Francesca, avec les gravures de Bambagioni;
„**Autoportrait de Jean-Jacques Scherrer par Bernard-Gabriel Lafabrie**“ (Editions B.G. Lafabrie, 1992) avec une lithographie de B.G. Lafabrie.

PRÉSENTATION D'EXPOSITIONS:

Hommage au Paysan de Paris (1975), une exposition de groupe en hommage à Aragon, avec Gilbert Imbart (passage Verdeau, Passage Jouffroy et Passage Panorama, Paris);
Les Bannieres (1976), une exposition réunissant une centaine de peintres, dont Abidine, Pandini;
Petite préface à la petite peinture de nuit (1978) et ses études préparatoires de Raymond Pages, exposition à la Galerie Charley-Chevallier, à Paris;
Ouverture sur la couleur chez Roland Weber (1980), préface au One man show Roland Weber, Fiac 1980, Galerie Spiess;
Préface pour la tablette inaugurale des Janussiennes (1980) de Raymond Pagès, exposition à la Monnaie de Paris;
Exposition (1984) avec Ardenquin et le

groupe MADI à Nice, Come et Turin
et à Paris chez Alexandre de la Salle, Il
Galotto, Espace Donguy;
Exposition (1986) avec le groupe MADI à
la Galerie Sincrom de Brescia, Italia;
150e anniversaire de la naissance de
Claude Monet, Argenteuil, Mai-Juin 1990;
Le carmen avec Luc Peire Madé Didier
Stéphane, Galerie Saint Charles de Rose,
Paris, Fevrier 1993;
Roberto Torregiani, UNESCO, Paris,
Mars 1993.



Dennis Shields

Professor Dennis Shields was born in London, England and has been on the faculty of Albert Einstein College of Medicine in New York since 1978, where he is a professor in the Department of Developmental and Molecular Biology and Director of the Belfer Institute for Advanced Biomedical Research. His research is concerned with understanding the mechanisms of how different types hormones, particularly those which regulate blood sugar levels, are sorted within the cells in which they are produced. He is the author of over sixty original research articles and also the coauthor of a textbook with Prof. G. Fuller „Molecular Basis of Medical Cell Biology“.

Dr. Dennis Shields
Professor
Department of Developmental and
Molecular Biology
Albert Einstein College of Medicine of
Yeshiva University
1300 Morris Park Avenue
Bronx
New York 10461

PHONE: 718-430-2653/3281
FAX: 718-430-8567

Ulrike Guggenberger

Geboren in Salzburg, lebt mit ihrer Familie in Oberndorf bei Salzburg. Mitbegründerin der „Kunstinitiative KNIE“ in Oberndorf, einer Initiative mit dem Ziel, zeitgenössische Kunst im öffentlichen Raum zu ermöglichen. Als Geschäftsführerin begleitet sie hier ein jährliches Symposium für zeitgenössische, experimentelle Kunst und eine Ausstellungsserie von Rauminstallationen im Pavillon an der Salzachbrücke in Oberndorf. Seit 1995 Studium der Kunstgeschichte, das Hauptinteresse gilt der Kunst der Gegenwart. Interviewserie mit KünstlerInnen im Raum Salzburg in Zusammenarbeit mit den Salzburger Nachrichten, weitere Interviews mit KünstlerInnen bzw. Werkbeschreibungen für verschiedene Zeitschriften als freie Journalistin. Kuratorin mehrerer Ausstellungen zeitgenössischer KünstlerInnen.

Ulrike Guggenberger
Lindachstr. 1
A-5110 Oberndorf b. Sbg.

Tel.: 06272/5121, Fax: 06272/4882

Bildverzeichnis

Cover	Marion, raster-negative-projection on transparent film, 100x150 cm, Paris, 1998
3	Katharina, Gelatin silver print, 50x70 cm, Rome, 1998
5	Self-portrait, Gelatin silver print, 50x70 cm, Radstadt, 1999
9	Dennis' staircase, Gelatin silver print, 70x100 cm, New York, 1996
10/11	Metamorphosis-1, Self-portrait, Gelatin silver print, 70x100 cm, Plötz, 1996
12	REGIS, Gelatin silver print, 50x70 cm, San Francisco, 1996
13	Metamorphosis-4, Self-portrait, Gelatin silver print, 50x70cm, Plötz, 1996
15	DUALITÉ, Katrin, Gelatin silver print, 50x70 cm, Salzburg, 1998
16/17	JADE GIOTTA, REGINA, HANNE, IRMTRAUD, JOHANNA, ELISABETH, Gelatin silver prints, à 50x70 cm, Salzburg, 1997
19	QUO VADIS, Self-portrait, Gelatin silver print, 50x70 cm, Salzburg, 1997
20	QUO VADIS – blau , Self-portrait, jet-print, 70x100cm, Salzburg, 1997
21	QUO VADIS – rot, Self-portrait, jet-print, 70x100cm, Salzburg, 1997
22/23	VISION green-yellow-red, Self-portrait, jet-print, à 50x70 cm, Salzburg, 1996
24/25	NECK red-yellow-green, Self-portrait, jet-print, à 50x70 cm, Salzburg, 1996
27	CORPS vert-jaune-rouge, jet-print, à 30x70 cm, Rome, 1997
29	LEMNISCATE, Self-portrait, jet-print, 70x100cm, Salzburg, 1997
31	MULTIPLE 1 Self-portrait, raster-neegative-projection on transparent film, 70x100cm, Salzburg 1998
32	MASK-I, Self-portrait, jet print on canvas, 70x100cm, Salzburg, 1998
33	MULTIPLE 2, Self-portrait, jet print on canvas, 70x100cm, Salzburg, 1998
35	MULTIPLE 3-8, Self-portraits, raster-negative-projections on transparent films, à 70x100cm, Salzburg, 1998
36/37	HIMMELFAHRT, Self-portrait, Gelatin silver print, à 50x70 cm, Paris, 1997
38/39	HOBERMAN, Self-portrait, jet prints à 80x80 cm, Radstadt, 1999
41	Vienna with Katharina, 1998
43	jean-jacques scherrer, Paris, 1998
45	body-machine, Self-portrait, Gelatin silver print, 50x70 cm, Radstadt, 1999

Lieben Dank

an Martin,

sowie an /as well as to my teachers:
Elisabeth Wörndl, Salzburg,
Prof. Katharina Sieverding, Berlin.

Herzlichen Dank an / many thanks to
Ulrike & Helmut Guggenberger,
Oberndorf/Salzburg,
Jean-Jacques Scherrer, Paris,
Prof. Dennis Shields, New York
für ihre Hilfe bei der Realisierung dieses
Projektes / for their help to realize this
project.

For their permanent support and encour-
agement I would like to thank:

Nina Bernert, Vienna,
Roberto Chiovitti, Rome,
Prof. Michael Dennis, Denman Island,
Monique Goldstrom, New York,
Prof. Regis B. Kelly, San Francisco,
Dr. Hannelore & Dr. Bernhard Kettl,
Salzburg,
Mag. Gritlind Kettl, Brussels,
Joanna Lee, Salzburg,
Prof. Giuseppe Massimini, Rome,
Mag. Sigrid Riepl, Salzburg,
Karol Rombowsly, Salzburg,
Prof. Jean Rossier, Paris,
Prof. Michael Roth, Dallas,
Irmtraud Schauer, Salzburg,
Mag. Christian Seethaler, Vienna,
Mag. Gertrud Seethaler, Salzburg,
Prof. Maurizio Simmaco, Rome,
Monika Stepan, Salzburg,
Dr. Sylvia & Dr. Rudi Tschabrun, Bludenz,
Mag. Ingrid & Dr. Hubert Weinberger,
Salzburg,
Roland Widhalm, Salzburg.

Mit freundlicher Unterstützung von /
with kind support from:


Monique Goldstrom Gallery, New York

Institut für Kulturförderung des Landes
Oberösterreich / Department for cultural
affairs of Upper Austria

Kulturabteilung der Salzburger Landes-
regierung / Department for cultural affairs
of Salzburg

Kulturabteilung der Stadt Salzburg /
Department for cultural affairs, City of
Salzburg

Österreichisches Kulturinstitut, Mailand /
Austrian cultural institute, Milano

Kultur  **Land Salzburg**

 Mit Unterstützung von
STADT : SALZBURG



Herausgeber: Verlag für Kommunikation, Helmut Guggenberger, A-5110 Oberndorf/Sbg., Lindachstraße 1

ISBN 3-901928-03-0 © by Verlag für Kommunikation Helmut Guggenberger 1999

Konzept und Gestaltung: Helmut Guggenberger, Gabriele Seethaler

Fotos: Gabriele Seethaler

Druck: Koller Druck, Lamprechtshausen, Austria

Vertrieb/distribution:

Dr. Gabriele Seethaler, Ziegelbrennerstraße 24, 5550 Radstadt/Salzburg, Austria

phone/fax: ++ 43-6452-4984

e-mail: gabriele.seethaler@aon.at

