

Contributors:

Self-portraits

Claudio Alessandri

Bought his first camera in 1971, studied architecture at the Milan Polytechnic, where from 1975 on, he assisted such trendsetting and now legendary photographers as Roberto Carra (art director of the Italian *Vogue*), Barry Lategan, Oliviero Toscani, and Norman Parkinson. In Cinecittà he witnessed the shooting of Fellini's *La Città delle Donne* and Ettore Scola's *Il Mondo Nuovo* as an illegal observer. In the early 1980s he became Gian Paolo Barbieri's first assistant, playing in this way an instrumental role in the conception and production of Barbieri's publications *Artificial* (Edizioni Fotoselex) and *Silent Portraits* (Massimo Baldini Editore).

Claudio Alessandri has been a freelance photographer in Vienna since 1988, he has won numerous prizes, works for ad agencies as well as on his own projects, such as the book (*women*)* (Edition Stemmler, Zurich–New York), and has had various group and solo exhibitions.

Andreas Balon

Born in 1968, studied at the Kunstuniversität Linz and the École d'Art Marseille. Since 1995, commissioned work (corporate, portrait, and fashion photography); lives and works in Linz and Vienna.

Philippe Bovet

Born in 1961. Develops an early passion for traveling. Starts in Africa with several motorcycle trips across the Sahara. Later he crosses the United States and Canada on a Vespa and starts writing travelogues, which sparks his interest in journalism. He becomes a journalist and

* "Sometimes to photograph the surface of things and people is a way to get deeper inside of them as they always have to take off their usual role, it is an unexpected moment of fragility and unveiled sincerity, one of the many possible truths."

photographer, above all for a French transport magazine. During this time he also becomes interested in environmental issues, the field he will later specialize in. Bovet focuses primarily on transportation policy and the development of renewable forms of energy. He works for *Le Monde Diplomatique* and *Systèmes Solaires*, among others. Lives in Paris. Philippe Bovet has been a freelance journalist for 15 years.

Fanni Fetzer

Born in 1974, grew up in the mountains of Switzerland. After high school graduation: escape to the city, where she attended the *vorkurs*, a university prep course in design at the Hochschule für Gestaltung und Kunst, Zurich. She goes on to study political science, folklore, and social and economic history. In 1998, volunteer work at the cultural magazine *du*. From 1999 till 2004, editor of the same magazine. Responsible for both text and photos of individual issues, above all in such sections as art, film, literature, architecture, and odd topics.

Since the spring of 2004, scientific assistant at the Kunstmuseum Thun and back at home in the mountains and with art. Various publications on art, everyday culture, and politics, for example: crossing Spain on foot, the touristic use of Dutch tulip cultivation, big noses, and quiet painters.

Hans-Joachim Gögl

Born in 1968 in Vorarlberg; as a child a good chess player, terrible grades, wanted to be a monk when he grew up. At the age of eight, he and Peter Vogler opened their own extremely successful business as vendors hawking beer and chocolate near the Lochau military barracks; at ten they started a duo (violin and accordion); first newspaper project at the age of 12.

Trains to be a book salesman since his grades aren't good enough to get him into an A-track high school. Afterwards, freelancer at the radio culture department of ORF, where he writes features, portraits, literature reviews for the Landesstudio Vorarlberg and Ö1.

In 1992, opens a public relations firm; till the present has developed and provided guidance on communication strategies for public and private clients with special emphasis on the fields of ecology, culture, and education. Numerous prizes, including being shortlisted for the Austrian "Staatspreis" for PR in 1999 and for marketing in 2004.

Since 1996, development and execution of “TRI,” an international architecture symposium for energy-efficient building held every two years in Bregenz.

From 2000 to 2003, project director of public relations for the “Entwicklungskonzept Alpenrhein” commissioned by the governments of St. Gallen, Graubünden, Liechtenstein, and Vorarlberg.

Together with Josef Kittinger, founder and organizer since its inception in 2003 of “Tage der Utopie,” a one-week lecture series held every two years in Götzis which addresses politico-social models for the future.

Since 2004, together with Clemens Theobert Schedler, project director of the book and seminar series *Landschaft des Wissens* commissioned by the eponymous association based in Klagenfurt.

Veronika Hofer

After finishing my art history degree, I worked for the *Landwirtschaftliche Wochenblatt* in Munich. At first it might seem strange for an art historian to be interested in agriculture, but to this day it is this balancing act between the aesthetic and the concrete that defines the field of my work.

I was born in 1961 in Gangkofen in Lower Bavaria, my father was a tailor: his workshop, housed in the monastery shed – today one would call it a primitive dwelling – with its round iron stove and thick, uneven walls, with bolts of material, a zillion buttons and spools of thread, was a paradise for us kids. But my great-uncle’s restoration workshop influenced me just as strongly. There were paintings, sculptures, and altars, bubbling pots, paints, gold, and silver! These days when you’re making a film, you’re so glad to find situations like these. Our work is becoming increasingly abstract and invisible, almost everything is produced by machines and computers. Making films that depict human occupations is becoming more and more difficult.

I have been working at the Bayerischen Rundfunk since 1988, first as trainee, then as a volunteer for one and a half years, later for several years as a permanent and freelance editor for television and radio; since 1998, as freelance writer and director.

I want to tell stories about people who have a lasting, positive impact on their immediate environment, or perhaps even change it. I always try to respond adequately to the trust with which the people I’m working with approach me. I want people to feel comfortable when they see or hear themselves on television, on the radio, or in a book. I prefer working with clients who don’t expect me, as the author, to give them sensationalist stories, to expose or compromise people.

Nadia Jeanvoine

Born in 1960. After receiving her degree in literature and languages, she teaches French as a foreign language for 13 years. The five years spent in Oslo, two in Barcelona, and ten in London have left their mark on her: Norway evokes a strong sense of environmental awareness and has an impact on the way she lives her life; Spain has a Mediterranean influence on her, and Great Britain expands her horizons with its multicultural setting and a capital that is constantly renewing itself. When she decided to change professions, the choice was clear: she has been a freelance journalist in Paris since 1999.

Wolfhard Koeppe

Born in 1952 in East Berlin; since 1976, in business for himself as freelance photo designer; since 1982, artistic works and objects made of wood and stainless steel, numerous photography trips, exhibitions, and publications. Lives and works in Düsseldorf. He tries to react to the world and the reality he finds there in an unbiased way and is thus not a constructivist but in the truest sense a reproducer.

Helga Leiprecht[†]

Born in 1965 in beautiful Allgäu in southern Germany. From there, forays into the close and distant world, first to Konstanz – where she studied Italian and Russian – and in between to Friuli and St. Petersburg, two magnets in her life which, along with literature and architecture, will become a central focus of her studies.

A third magnet was and is *du*. *Zeitschrift für Kultur* in Zurich (www.dumag.ch). In 1999/2000, brief interruption of her sojourn in Switzerland; a one-year grant for a research project on Russian avant-garde architecture financed by the Brandenburger Tor Foundation and the European Journalism Fellowship took her to St. Petersburg. Back in Zurich since 2000 and still with *du*.

Marko Lipuš

I was born in 1974 in Eisenkappel/Elezna kapla (Carinthia/Austria) and grew up bilingual in a rural area. In 1993 I graduated from the Slovenian high school in Klagenfurt and went on to complete a vocational training course in photography in Vienna (Graphische Lehr- und Versuchsanstalt,

Schule für künstlerische Fotografie) and in Prague (FAMU – Department of Still Photography). I worked for the Art History Museum in Vienna as a photographer until I took a break from Austria and photography for two years in 2000.

In 2002, I returned to Vienna and have been pursuing my “four pillars principle” ever since: a mixture of photographic craft (www.literaturfoto.net and architectural photography) and photographic art (experimental artistic photography and photographic cartoons).

Kimi Lum

Freelance translator since 1995. She has always felt at home with the written word but didn't discover the translator's trade and the craft of communicating between cultures until she made Vienna her home base more than a decade ago. Main focus: film, art, architecture. Graduated from the Center for Translation Studies, University of Vienna. Came to Europe at the age of 20, grew up in California. Born in Honolulu, Hawaii, USA.

Verena Mayer

Born in Vienna in 1972; studied theater studies, history, and German philology in Vienna. Worked for the Austrian daily *Der Standard* and the weekly city magazine *Falter*. From 1999 till 2002 she was a court journalist for the “Berliner Seiten” of the *Frankfurter Allgemeine Zeitung*.

She is currently a freelance writer for the *Süddeutsche Zeitung*, the *Tagesspiegel*, and the *Frankfurter Allgemeine Sonntagszeitung*, among others. She writes background stories, essays, and reviews; her court column “Prozess” appears every Thursday in the *Frankfurter Rundschau*. Verena Mayer lives in Berlin.

Claudia Mazanek

Born in 1951 in Vienna. Passionate reader. Throughout her forays into various professions including physical therapy, studies in philosophy and political science, and academic project work, her gently enduring love for books has always and steadfastly remained, revealing to her in the end that the apparently lonely job of the copy-editor is a perpetually pleasurable and interlinking occupation. Book people of all kinds enrich our lives. And whenever the letters threaten to become

overwhelming, there is always a ship that awaits her, and the vast open sea ...

Wolfgang Mörth

Once the job title “author” has been uttered, it is always followed by a chain of queries whose strongest link is the question: “Can you really earn a living at that?” This always gives first meetings with virtual strangers such a threateningly existential touch that I usually think twice before I make such a claim. I only dare to consider using this designation in the first place because I was invited to Klagenfurt to compete for the Ingeborg Bachmann Award in 1999. I was proclaimed author virtually overnight. I automatically became a member of various associations, and since then the Finance Department, fortunately, no longer takes my business dealings very seriously.

Before I was entitled to call myself author, I used job titles like journalist, ad writer, or screenwriter, depending on what I was working on at the moment, and I still do. This doesn’t spare me the annoying questions, but at least the image of the starving artist doesn’t loom so large.

I probably started and stayed with writing because I’ve always to this day had a certain shyness about dealing with people. As a writer I can withdraw without being admonished for it. On the other hand, I am also allowed to sit in cafés for hours, at the strangest times of day or night, even in Bregenz – where I was born and live most of the time – because the nimbus of the loner and nonconformist is part of the image of the professional writer there too. And I don’t have to retire, which in times like these is an optimistic prospect. Who ever thinks of retirement when reading Franz Kafka, Joseph Roth, Albert Camus, or Friedrich Dürrenmatt, to name just a few of the literary heroes of my youth?

Incidentally, I enjoy writing small stories most. My big novel is a phantom. Should it ever appear to me, I will wrestle it to the ground.

Christian Pfaff

Born in 1949 in Basel. My life began at the age of 15 when I started attending the Kunstgewerbeschule in Basel. At the same time I started my vocational training as a reproduction photographer.

In 1966, I started working for the ad agency GGK as a commercial photographer, a job that took me to Milan, Paris, and Düsseldorf. Here, I worked exclusively for VW, Audi, and Ford. I spent 1969 studying in

the United States and in 1971 I founded my own photography studio in Zurich. In 1975, I got the chance to go to Vienna, and since Switzerland had always been a little too small for my taste, I seized the opportunity. I opened my own studio, which I operated successfully until 2001.

I have distanced myself from Vienna and classical advertising: visual standards have declined too much in recent years. Back in Switzerland I am trying my hand at architectural photography and I do work for art catalogues and exhibitions. My aim is the reduction to the essential. And yet in the end what counts is a “good eye.”

Petra Rainer

“Looking, lingering here and now until faces, names, landscapes coalesce into stories and my photographs emerge.”

Born in 1973 in Saalfelden/Salzburg, grew up in the mountains, received her photographic training at the Höhere Graphische Bundes-, Lehr- und Versuchsanstalt in Vienna. Her work includes series on mountain farmers, factory workers, fishermen.

Books: *En Détail – Alte Wiener Läden* (Verlag Holzhausen 2002), *Der Wiener Brunnenmarkt* (Verlag Holzhausen 2003), *Gartenmenschen* (Residenzverlag 2005).

Clemens Theobert Schedler

“Everything is authentic. Appearance is essential, it reveals the essence of a thing. Not how something looks, however, is essential but how it moves.”

Born in 1962 in Munich, grew up in Vorarlberg, the Wild West of Austria. Has lived in Vienna since 1982: studied applied art. Freelance work for Walter Bohatsch and the ad agencies Demner & Merliceck and DDB Needham Heye & Partner, drummer in the band “in time.” In 1990, founded his own company for graphic design in Vienna.

From 1992 till 1994, guest professor at the University of Applied Arts, Vienna: “Experimentelle und computerunterstützte Typographie.” In 1993, founded the Bohatsch und Schedler GmbH, Büro für graphische Gestaltung, managing partner until 1996. In 1997, founded the Büro für konkrete Gestaltung – Begleitung/ Konzeption/Realisierung. In 2002 and 2003, guest professor at the Institute of Architecture and Industrial Design, Linz: “Entwurfgrundlagen – Umgang mit Text und Bild.”

Two and a half decades of honing my perception skills through utter failure in various areas of life. Father of three daughters.

Henry Pierre Schultz

I was named Henry as a whim of my grandfather, Pierre because of my French-speaking mother. I was born in 1947 in Wettingen near Zurich and raised a privileged child; my father was a dentist, but when I was 12, he died.

I conducted my first photographic experiments with my father's camera. In junior high school I won a photo competition with pictures I'd taken on a trip to Rome. But as a boy what fascinated and influenced me most were the mountains because my grandfather was the hotel director at the "Grand Hotel" in Saas-Fee. With a business degree in my pocket, I saw Michelangelo Antonioni's *Blow Up* for the first time. I was fascinated and from then on hooked.

What is it that photographs reflect, are they more real than the world? How little can we trust their interpretations? Is truth fuzzy? – I became a photographer.

I completed my apprenticeship at a commercial and fashion studio in Zurich. Parallel to this, I discovered jazz and over the next four years I could be seen on countless stages, taking photographs. During this time, I worked on three photography books about the Montreal Jazz Festival.

An important phase in my work was the time spent as a photographer for Gisler & Gisler, BBDO, Zurich, then the biggest ad agency in Switzerland. It was a period of many prizewinning campaigns (Valserwasser, Feldschlösschen, ZVSM, Schweizerische Käseunion).

I have been a freelance photographer in Zurich since 1989. I have completed many ad campaigns, exhibitions, book projects, but have always continued to work on my own projects as well. A certain Swiss alpine valley has thus become an important place of reference to me: today Vals is famous for its water and the thermal baths designed by Peter Zumthor. I have accompanied this project.

For me my photographic work is the attempt to make the invisible visible. But it is only through light that we have shadow. And patience leads to clarity. Nature knows no boundaries, no dimensions. And yet it itself is the yardstick.

Claudia Schwartz

Born in 1963 in Graz, grew up in Zurich. Alas, the three years spent in Lucerne as a small child were not enough to prevent the charming Lucerne dialect from later being swallowed up by the Zurich one. Studied German philology, philosophy, and literary criticism in Zurich, working

all the while as a journalist – from 1986 on, primarily as a film critic – for various Swiss newspapers and magazines.

In 1994, became part of the feuilleton department at the *Neuen Zürcher Zeitung*; since 1998, Berlin cultural correspondent for the NZZ. Various publications, for example about the most historic house Switzerland owns abroad (*Das Haus im Nachbarland. Die Schweizerische Botschaft im Berliner Regierungsviertel*, Berlin 2001) or Berlin as architectural context (“Architekturkritik im Kontext. Berlin nach der Wende,” in Ulrich Conrads, Eduard Führ, Christian Gänshirt, eds, *Zur Sprache bringen. Kritik der Architekturkritik*, Münster 2003).

Writing about the Werkraum Bregenzerwald involved many intense encounters. I am grateful to Markus Faißt, Harry Metzler, Johannes Mohr, and Wolfgang Schmidinger for opening the door to an Austrian–Swiss borderland that has shown me that the “Wälder” are a pretty okay bunch of people.

Rupert Steiner

Born in 1964 in Radstadt/Salzburg; studies history and art history; attends the Höhere Graphische Bundeslehr- und Versuchsanstalt in Vienna. Since 1990, freelance photographer specializing in architectural photography and art documentation. Various publications in architecture journals, architecture books, and exhibitions. He currently lives and works in Vienna.

Paul Vécsei on Rupert Steiner: “He originally wanted to study music. His love for the piano never left him, but he earns his living with a different instrument now: the camera.

“Rupert Steiner’s road to photography has taken many detours. His love for art led him from music to studying art history at the university. But he wanted to get away from theory, was drawn to the practical craft and to finding his own form of expression. Photography gave him this opportunity. His style is marked by the reduction to that which is essential: ‘The large format demands a tripod and, thus, a clear stance from the beginning,’ says Steiner. The concentration on the selected frame, the well-contemplated shot, became his photographic language. ‘The photograph as the opposite of the snapshot’ is in this sense his philosophy.”

Landschaft des Wissens: Association for the Promotion of Science, Business Culture, and Regional Development

Landschaft des Wissens was founded in 2004 in Klagenfurt, Austria. The members of the association are active figures in Carinthia's economic life who are concerned with the theory and practice of development strategies for rural areas. The association is not affiliated with any political parties, its projects are funded by grants from the European Union, the KWF – Kärntner Wirtschaftsförderungs Fonds, and sponsors.

Its main objective is the researching, discussion, initiation, and guidance of innovative projects for cooperation. The concentration on a culture of cooperation is based on a specific historical experience and on the assessment of a current and future necessity: Carinthia, a region whose cultural diversity is typical for Europe, now stands at the junction between the German-, Italian-, and Slovenian-speaking worlds – formerly with its back to the Iron Curtain; today with front-row seats at the central and eastern European stage of EU enlargement. In this sense, cooperation is a skill we grew up with and one that is alive in the minds of a large part of the population, but at the same time and especially in these border areas there is a deep-seated culture of fear of the proximity of the “foreign” as well as very real potentials for conflict.

The economic situation of Austria's southernmost federal state is marked by the absence of strong urban centers – parallel to a small number of large industrial enterprises there is a successful decentralized structure of many small and medium-sized businesses in the gastronomy, trades, and commercial sectors.

With increasing rationalization and centralization in a global market, the ability of regions, enterprises, and public institutions such as universities to cooperate with one another has become an important competitive factor.

Network management, clustering, temporary consortia, industry associations, etc. – the professional management of the cooperation between

independent small units is by no means to be regarded as just a defensive reaction to the efficiency of industrial production or centralized growth. The development in information and communication technology or in the ability to run complex structures through increased managerial training is already bringing forth organizational models that are on a par with the interaction between the departments of a corporation or the institutions of a metropolis.

The benefits of consolidation – in its urban or economic form – are being implemented increasingly in rural areas or between small enterprises. These are models that play an important role in the very projects presented in this publication and that serve as subjects for discussion to everyone involved in the field of regional development.

The concrete activities of the association

These are threefold – publication, discourse, and project development:

The publication series “Landschaft des Wissens” investigates cases which from our perspective constitute exceptional European projects on economic strategies for rural areas. Thus, on the one hand, we are collecting experiences on the development of rural areas from very different regions throughout Europe and bringing them to Carinthia, and on the other hand, we are sharing these experiences with other regions through this publication series. Themes to be covered after this volume (*Big Strategies for Small Business*) include successful models of cooperation between universities and businesses (*Knowledge Loves Company*) and innovative tourism projects. Further publications are in the planning stage. Each book will be published as separate unabridged issues in German and English.

The symposium “Landschaft des Wissens” is a biennial conference that will address the theory and practice of regional economic development, provide the opportunity to share experiences, and promote networking among the participants.

The workshop “Landschaft des Wissens” will focus on the insights gleaned and their practical application within the regional context of Carinthia. Its aim is to work with industry representatives, introducing them to selected strategies from the examples researched in the corresponding publication, and initiating project development or guiding participants through the development process. Each book thus serves as an incentive for regional research and development, providing new impetus that will be given a concrete implementation structure in the “workshop.”

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Publications

Christine Ax, *Das Handwerk der Zukunft, Leitbilder für nachhaltiges Wirtschaften*, Birkhäuser, Basel–Boston–Berlin 1997, monograph, 260 pages

Christine Ax, »Umweltgerechtes Wirtschaften und ländlicher Arbeitsmarkt – Rahmenbedingungen und Beschäftigungspotentiale«, in: Umweltbundesamt (ed.), *Umweltschutz und Beschäftigung in ländlichen Räumen*, Texte 48/99, ISSN 0722-186x

“Handwerk als Chance für nachhaltiges, umweltbewusstes Wirtschaften und zur Erhaltung von Arbeits- und Ausbildungsplätzen,” in: *Vereinigung der Handwerkskammer Niedersachsen*, Landesarbeitskreis Handwerk und Kirche in Niedersachsen, ed.

“Handwerk und Kirche – Zukunft im Zeichen von Globalisierung und europäischer Integration,” in: P. Klemmer, F. Hinterberger, *Ökoeffiziente Dienstleistungen, Dokumentation einer Workshopreihe zur Intensivierung der Branchenkommunikation*, Birkhäuser, Basel–Boston–Berlin 1999

Christine Ax, ed., “Werkstatt für Nachhaltigkeit – Handwerk als Schlüssel für eine zukunftsfähige Wirtschaft,” in: *Politische Ökologie*, volume 15, special issue 9, 1998

Christine Ax, "Dienstleistungen statt Produkte – Neue Märkte für das Handwerk," in: H.-J. Bullinger, ed., *Dienstleistungen für das 21. Jahrhundert. Gestaltung des Wandels und Aufbruch in die Zukunft*, Verlag Schäffer Poeschel, Stuttgart 1997, pages 557–586

H. U. Klose, Christine Ax, ed., *Das Handwerk der Zukunft in einer alternden Gesellschaft*, "Demographie und Politik" series, Bonn 1998

Christine Ax, "Über das Zuviel und Zuwenig der Massenproduktion, Plädoyer für eine handwerkliche Ästhetik der Nachhaltigkeit," in: Unternehmensgrün (ed.), *Von der Vision zur Praxis, Nachhaltiges Wirtschaften als Perspektive von Unternehmen*, Ökom-Verlag, Munich 1997, pages 113–125

Christine Ax, "Wochenmarkt statt Weltmarkt, Maßproduktion statt Massenproduktion. Die Bedeutung des Handwerks für den AGENDA-21 Prozeß am Beispiel Hamburg," in: Birzer, Feindt, Spindler (ed.), *Nachhaltige Stadtentwicklung, Konzepte und Projekte, Economica*, Bonn 1997, pages 154–164

Christine Ax, "AGENDA 21: Hamburgs mühsamer Weg ins 21. Jahrhundert," in: German watch (ed.), *Lokal Handeln, Global Denken*, Konkret Literatur Verlag, Hamburg 1996, pages 42–55.

W. Marahrens, Ch. Ax, G. Buck, ed., *Stadt und Umwelt, Aspekte einer europäischen Stadtpolitik*, Birkhäuser, Basel–Boston–Berlin 1991

Christine Ax, "Für ein 21. Jahrhundert der neuen Qualitäten," in: *Zukünfte*, volume 5, December 1995, pages 15/16

W. Schenkel, Christine Ax, "Schlaraffenland – Alte Märchen und neue Wirklichkeit," in: *Jahrbuch Ökologie* 1998, Munich 1997, pages 31–40

Christine Ax, "Der alte Traum vom ganzen Menschen," in: *Wohlstand Light, Perspektiven für ein zukunftsfähiges Deutschland* (Politische Ökologie, no. 39, November/December 1994)

Christine Ax, "Handwerk für das 21. Jahrhundert mittlere Unternehmen" and "Global denken – lokal produzieren," in: *Klein, aber oho!, Wirtschaftspolitik für kleine und mittlere Unternehmen*, Fraktion Bündnis 90/Die Grünen im Landtag NRW, 1997 (2nd edition)

Christine Ax, "Wiederverwendung von Computern," *Chancen und Grenzen regionaler ReUse-Strategien am Beispiel Hamburg*, Kulturgut e.V. (ed.), Rhombos, Berlin 2004

Links to papers and publications by Christine Ax on the Internet:

<http://www.umdenken-boll.de/arbeit/refax.html>

<http://www.nachhaltig.org/ipf/reg14fr.htm>

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Publications

Roland Gnaiger, Adolph Stiller, eds, *Möbel für alle. Designinitiative Werkraum Bregenzerwald* (German/English), Pustet, Salzburg 2002, ISBN 3-7025-0446-X

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Publications

Articles about the network are available on the abovementioned website.

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