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The photographic surface: between substances and spaces

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The PHOTOGRAPHIC SURFACE

Between SUBSTANCES *and* SPACES

1.

In overpainted photoworks, the figurative photograph becomes abstracted and distant, whereas the abstract painted planes and drops become concrete and present.

2.

The surface interfaces between substances that shape it, between times it passes through, and between spaces that it inhabits.

3.

The image of a silver gelatine or chromogenic photograph is not created on its surface, but is created *within* the full thickness of gelatin layers of which the surface is only the visible skin.

4.

Photochoreography is the most adequate term for the haptic picture-making process in the darkroom. In photoworks, the artist's painting gestures enhance this awareness of the photograph's tactile aspects.

5.

Every analogue photographic print is unique and by definition not reproducible.

6.

The trace left by the object 'on' the surface of the photogram is converted during the developing process into an actual absence of silver halides, just coated white paper without anything dispersed in it: an empty trace.

7.

The long-term transformation of the photograph underlines the fact that its surface *performs* the image, rather than is what it depicts.

8.

The analysis of the photographic surface as interface in analogue photographs opens a critical engagement with image-creating forces, be they of chemical, digital, or algorithmic nature.

9.

Our presence in the world does not stop at the edges of our field of view.

10.

The convenient aspect of drinking is that you do not need to chew.