



Hans Gindlesberger

Artist Statement

Blank_____Photographs is comprised of three recent bodies of work (2015 - 2023) that relate photographic concepts and methods to other forms of media in ways that draw attention to the diminishing materiality of photographic images while expanding the boundaries of what can be considered "photographic."

It is projected that over 1 trillion photographs are produced annually, with the average user in the United States capturing approximately 20 images per day. Every two minutes, we collectively take more pictures than the sum total of photographs that existed in the world 150 years ago. We are oversaturated with images that scroll past as they escape both our touch and attention. The projects in this exhibition salvage orphaned images from bygone photographic eras and employ other indexical processes more commonly associated with drawing, sculpture, and printmaking to re-assert the photograph's duality as not only an image, but an object. These material experiments visualize the physicality of images in novel ways and, in doing so, recall the alchemical magic of the earliest days of experimentation with light-sensitive materials, before photography became a standardized, commercial process.

*Instead, these works think of photography as an unfixed idea in the spirit of Geoffrey Batchen's argument that photography, rather than the practice of capturing light and shadow with a camera, is better defined as an economy of concepts related to things like nature, knowledge, representation, time, space, observing subject and observed object. These experimental processes also take inspiration from Vilém Flusser's concept of the photographic program discussed in *Towards a Philosophy of Photography* where Flusser looks toward experimental photographers to discover new possibilities within the photographic process that resist the nature of camera technology to create "redundant" images through automation.*

I think about this suite of projects as proposing new material possibilities for photography while simultaneously calling attention to the stories, histories, and other information that can be seen and understood through the qualities of an image when it exists as an object.

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