

SOPHIE PÖLZL

# OUR HOUSE

November 2023 - Bildraum 01, Vienna  
January 2024

## Regarding the Exhibition: OUR HOUSE

*text: Helen Palmer*

GRAIN: Apportioned out, this thing, this liquid, fluid, liquid composed of solid as the pouring of grains of sand, inside here, spaces within spaces, cells not as prisons but cells as of work, as of bees, filling up with honey, and nothing happens inside but the waiting.

STAIN: Always analogue, and again, an arc of an arm, an angle, an answer, an articulation. The bridge of a body burns through, births, blurs.

SHADOW: A long gestation, a gesture, in grey, imprints, insights, longing for another, another moment, a composition of moments, mute material mounds meted out in manners fit for a festival of emergent lights. Patterns piling up.

TRACE: Record our reactions, repetitions, reworkings, redoing replacing rethinking resweeping, reshuffling. A teabag soaking in a mug. Relief of ritual etched as shadow. Undersides hidden, underneath unknown, crumbs of time drift across as dust. The quintessence of movement against matter, a breeze, a greying gesture.

WAIT: When will it ever get out, the opposite of an articulation, the opposite of expression, an impression, of course, an impression. To heap up hopes in a pile and through moments the hopes of our house to make their imprints. Their trace. The subversion of a shadow, the energetic reaction.

BLOCK: How would I know that my feelings were maroon, lilac, brown, the softest skin of a pale peach, if I had not spread these layers upon the floor or the desk or the seat of the soul and waited to see which shades of the colour wheel would emerge.

STRETCH: And if a scar is deep enough to burn a hole, a burning reaction as a decoration, so then, then we have baubles, berries, bunting, spots of light slowly moving across a ceiling. Tread softly because you tread on the nothing that is not yet there.

SPOOL: Time as darkening. Time as dough. The matter of waiting. In space, our shadows shift and spatter, a sheaf of silent scars, surfaces set by the stained skin of stones, skeletally. Straight age rings in flat layers. Shells. Scalloping time.

MARK: How could I put a litmus test to my love, other than take this material and let the chemicals swirl in concentric circles, dark magic so it may be, photons not showing their true colours, rather the obverse. The sounds of these surfaces. A shout, a giggle, a sneeze.

PRINT: Encompassing the ebbs and flows, a forgotten fantail, flattened on film. A frenzy of stillness.



installation shot: 2023, OUR HOUSE. Bildraum 01. Vienna



installation shots: 2023, OUR HOUSE, Bildraum 01, Vienna

ILFORD HP5 PLUS 400 – Küche<sub>4</sub> – 25.09. - 02.10.2023

2023

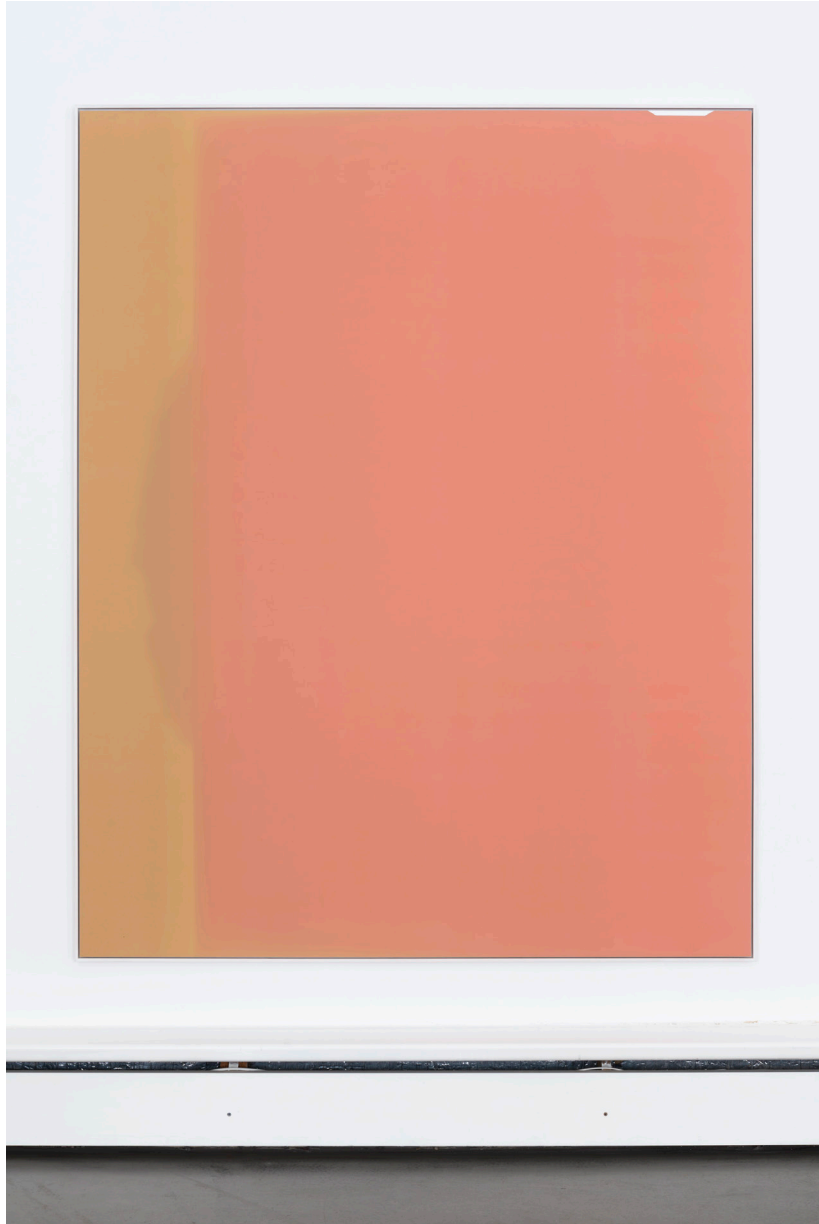
*Technique: Pigment print, 190 x 152 cm framed*



Kodak Ektar 100 – Sophie<sub>5</sub> – 07.08. - 21.08.2023

2023

*Technique: Pigment print, 190 x 152 cm framed*



ILFORD FP4 PLUS 125 – Steffi<sub>5</sub> – 13.09. - 20.09.2023

2023

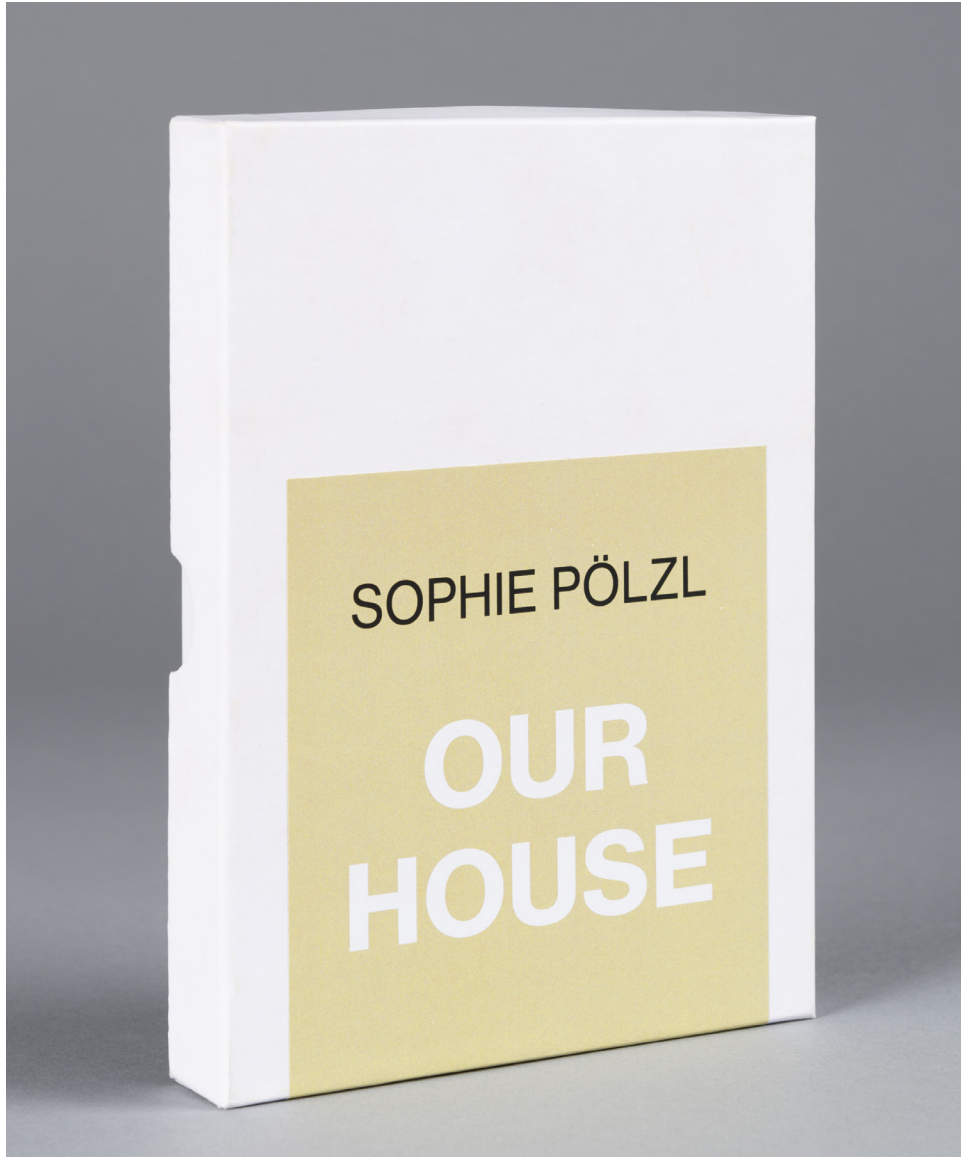
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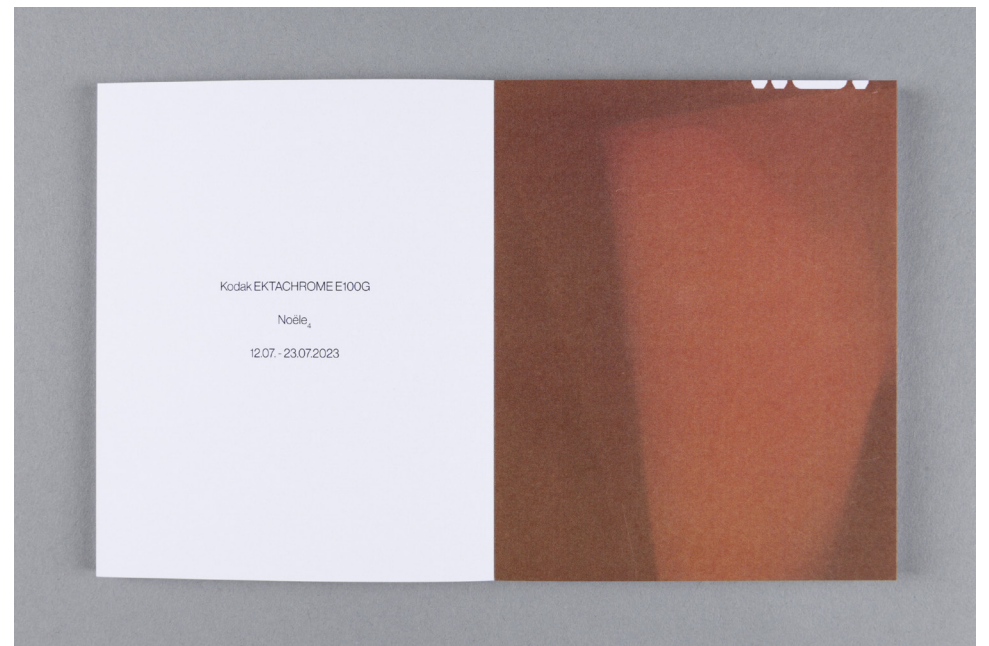


# OUR HOUSE

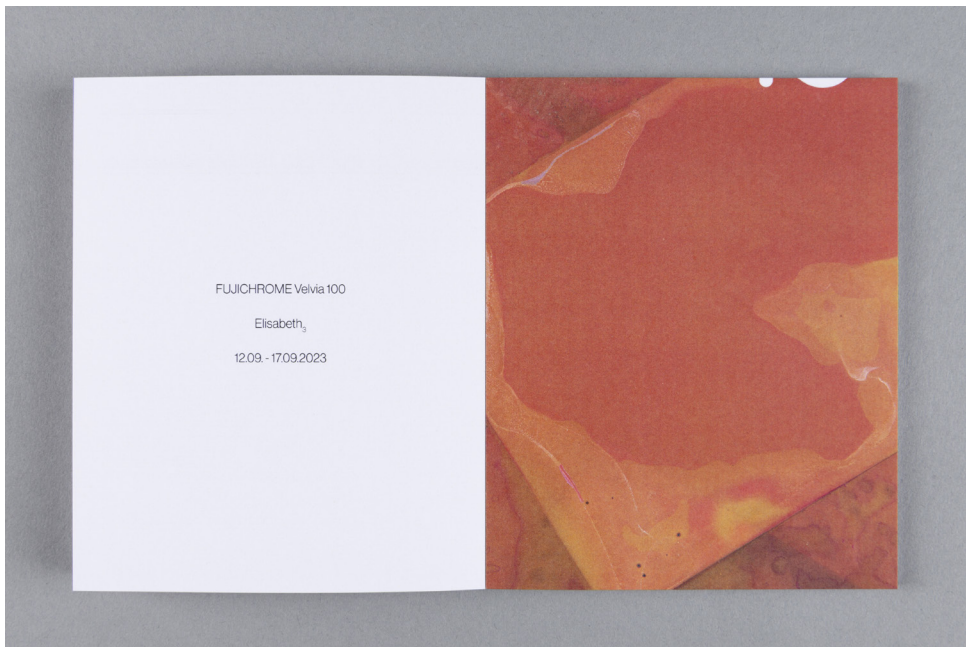
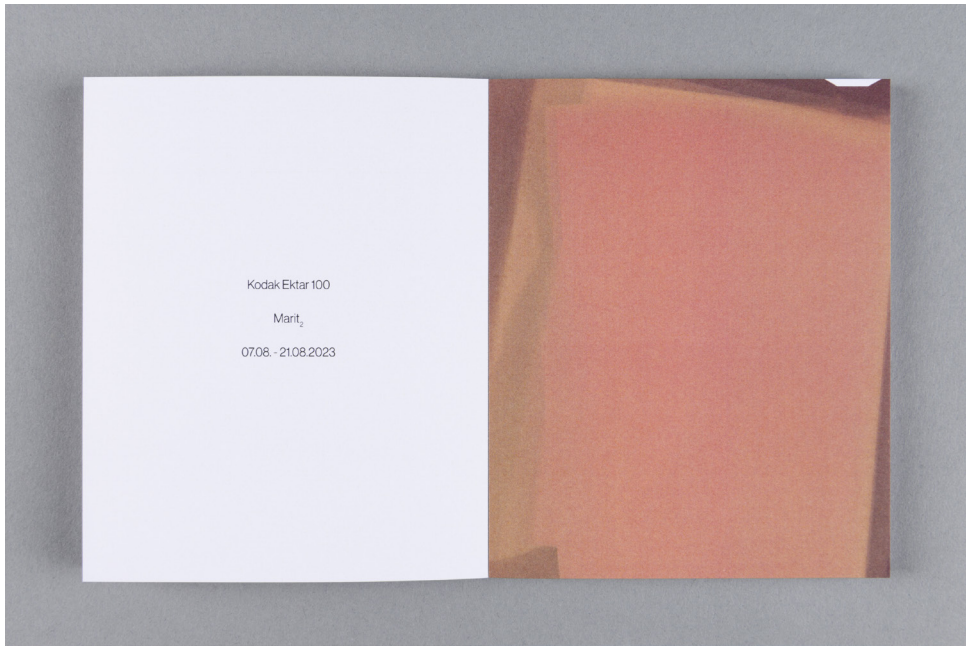
2023

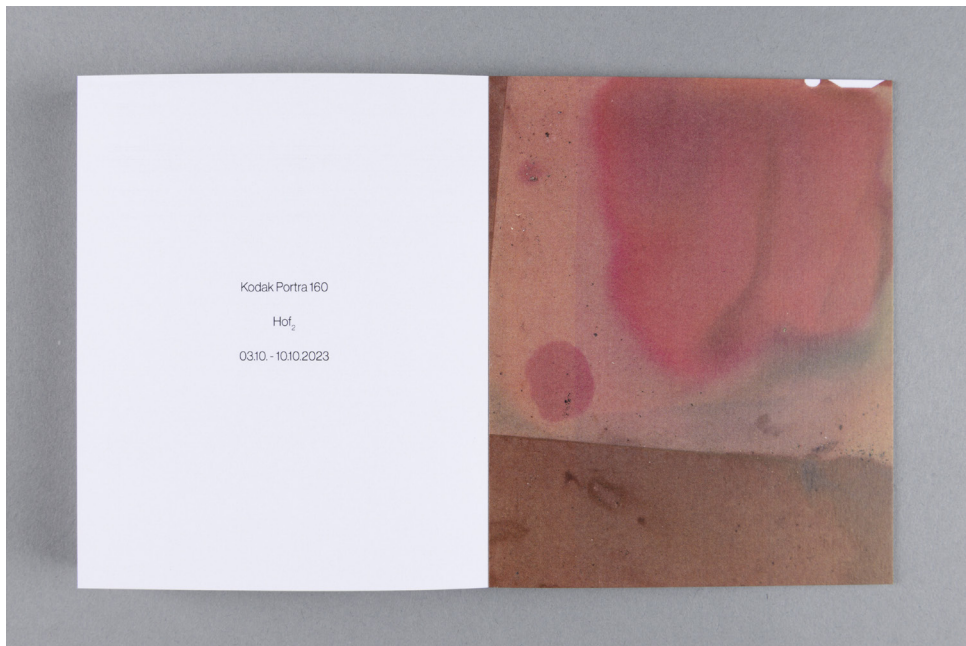
*Technique: Artist book, box 18 x 12.5 x 2.4 cm, Buch 12.7 x 10.2 x 1.2 cm, booklet 15.9 x 11.6 cm  
edition of 50 pieces*











# HOW THE LIGHT GETS IN

November 2022 GOMO Artspace, Vienna

## Regarding the Exhibition: HOW THE LIGHT GETS IN

### Aesthetics of Affectability - how the light gets in

text: Johanna Luisa Müller

The window, the door, the curtain, the threshold. Places of transition, that let something in or keep something out. Using light-sensitive photographic paper, Sophie Pölzl captures daylight that shines in through windows or doors. Photograms are the result.

Photograms are almost as old as photography itself. Initially used by scientists to capture their subjects precisely, they soon became a popular technique amongst Dadaist artists. Not unlike scientific research, Sophie Pölzl's photograms, also require close inspection. The images created using light invite the viewer to see the reality they depict from a different angle: more abstract or alienated. In so doing, essential elements are addressed: the surrounding space, the interior and exterior, time, and affectability.

For the series *Eisblumen 11.08. - 25.08.2022* Sophie Pölzl affixed photographic paper to the glass door of her studio kitchen. The decorative floral pattern on the glass of the door made it difficult to see through. The August sun shone in through the studio's bright skylight, hitting the glass, the flowers, and the paper behind them. Two weeks later, when Sophie Pölzl removed the sheets of paper, the flowers in the glass of the door had etched themselves into the light-sensitive photographic paper. Thus, florals were created, but also patterns reminiscent of leather or leopard skin. Moreover, the dark frame created by the diagonal angle of the light and the constant movement of the door lent the images an abstract quality

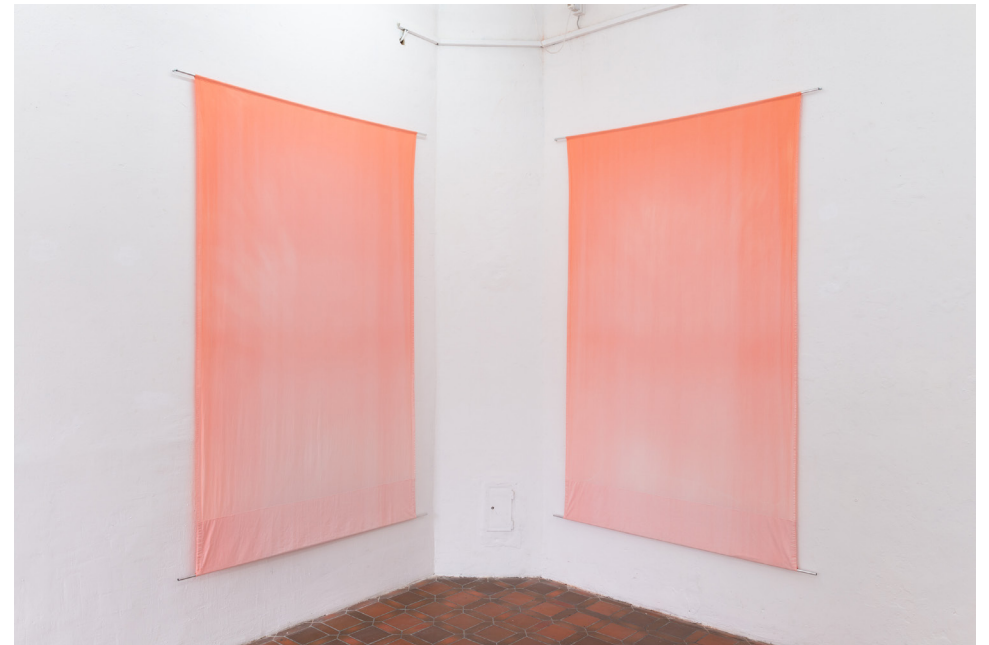
Light and openings are of crucial importance to the creation of *Blinds 24*, too. The four-part series examines the imaging capability of different photographic papers. Much like a set-up for an experiment, four types of paper in varying sizes produced by three different manufacturers were taped to a bank of windows behind a lowered blind. Sunlight shone onto the papers for a week, blocked by the slats of the blind. Thus, four sets of six papers each were created, with varying colouring. While the blind is invisible on some sheets, it is strikingly clear on others that depict horizontal lines. The most affectable paper yields the clearest effects. Mutability and sensitivity form the basis of image creation.

Similarly, the colour changes in the large panels of fabric in *Window (orange)* are also the result of the effects of light. The fabric that hung in front of a window for 28 years was used as curtains that were opened and closed repeatedly. The sunlight had literally seared these patterns of movement as well as the window's structure into the fabric. In *Window (orange)* the photographic process is executed entirely without the artist's assistance - an artistic structure akin to an *objet trouvé*. Sophie Pölzl intervenes only minimally in the found 'light drawing', mounting the fabric panels on aluminium pipe and presenting them to the viewers as a picture.

The commonality in Sophie Pölzl's three works is that her materials were sensitive to light and thus alterable - be it over the course of a week, 14 days, or 28 years. They *recorded* the light, as well as movement and the parameters of the surrounding space, as part of the artistic process of production. Patterns, shapes and structures developed solely by virtue of the manner in which the fabric and papers *reacted*. Thus, these works pave the way for an aesthetic of affectability. Their permeability and changeability lie at the very heart of the process of their material creation.



installation shots: 2022, HOW THE LIGHT GETS IN. GOMO Artspace. Vienna

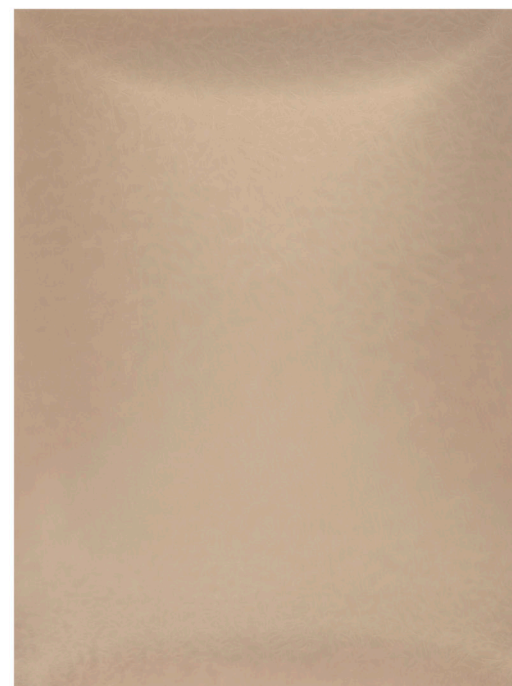
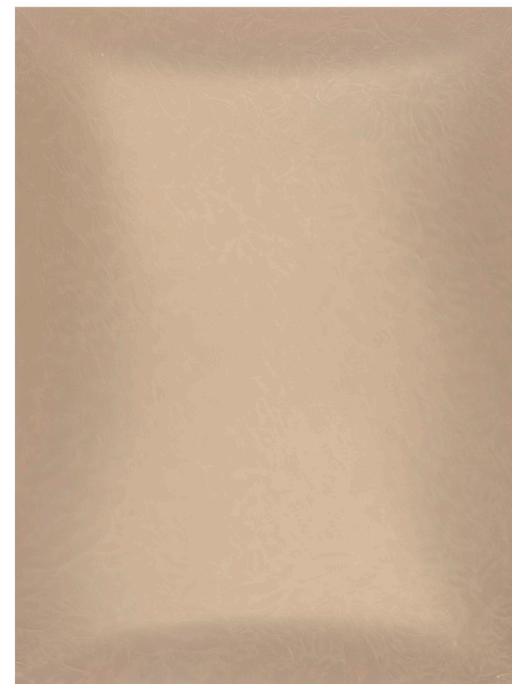


installation shots: 2022, HOW THE LIGHT GETS IN. GOMO Artspace. Vienna

Eisblumen 11.08. - 25.08.2022

2022

*Technique: 4 Photograms on Ilford MGRC Satin, 40.6 x 30.5 cm  
each 41.6 x 31.5 cm framed*



## Blinds 24

2021

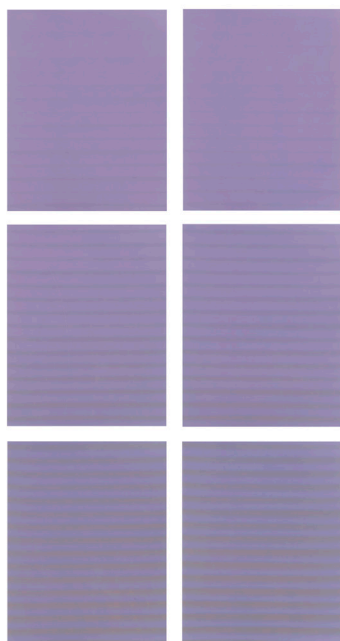
*Technique:*

*6 Photograms on Rollei Vintage 312, 117.6 x 70.9 cm framed*

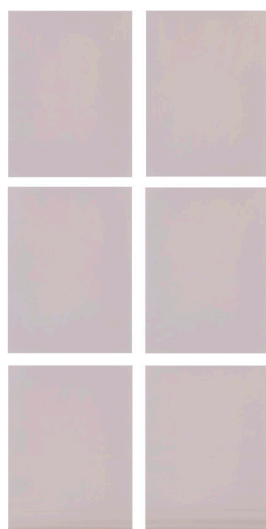
*6 Photograms on Fomaspeed C 312, 98.1 x 58.5 cm framed*

*6 Photograms on Fomaspeed Variant 312, 98.1 x 58.5 cm framed*

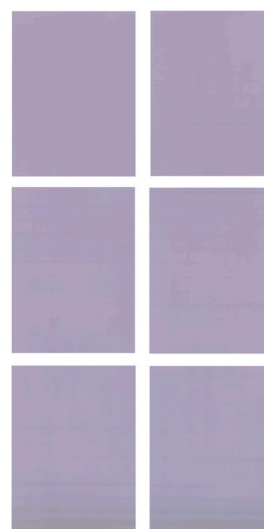
*6 Photograms on Ilford MGRC Satin, 148.2 x 83.9 cm framed*



Window 1:  
6 Photograms on Rollei Vintage 312  
30.5 x 24 cm each



Window 2:  
6 Photograms on Fomaspeed C 312  
24 x 17.8 cm each



Window 2:  
6 Photograms on Fomaspeed Variant 312  
24 x 17.8 cm each



Window 3:  
6 Photograms on Ilford MGRC Satin  
40.6 x 30.5 cm each

BLINDS 24 (Detail: sheet 3)

2021

*Technique: Photogram on Rollei Vintage 312, 30.5 x 24 cm*



BLINDS 24 (Detail: sheet 3)

2021

*Technique: Photogram on Fomaspeed C 312, 24 x 17.8 cm*





BLINDS 24 (Detail: sheet 3)

2021

*Technique: Photogram on Fomaspeed Variant 312, 24 x 17.8 cm*



BLINDS 24 (Detail: sheet 3)

2021

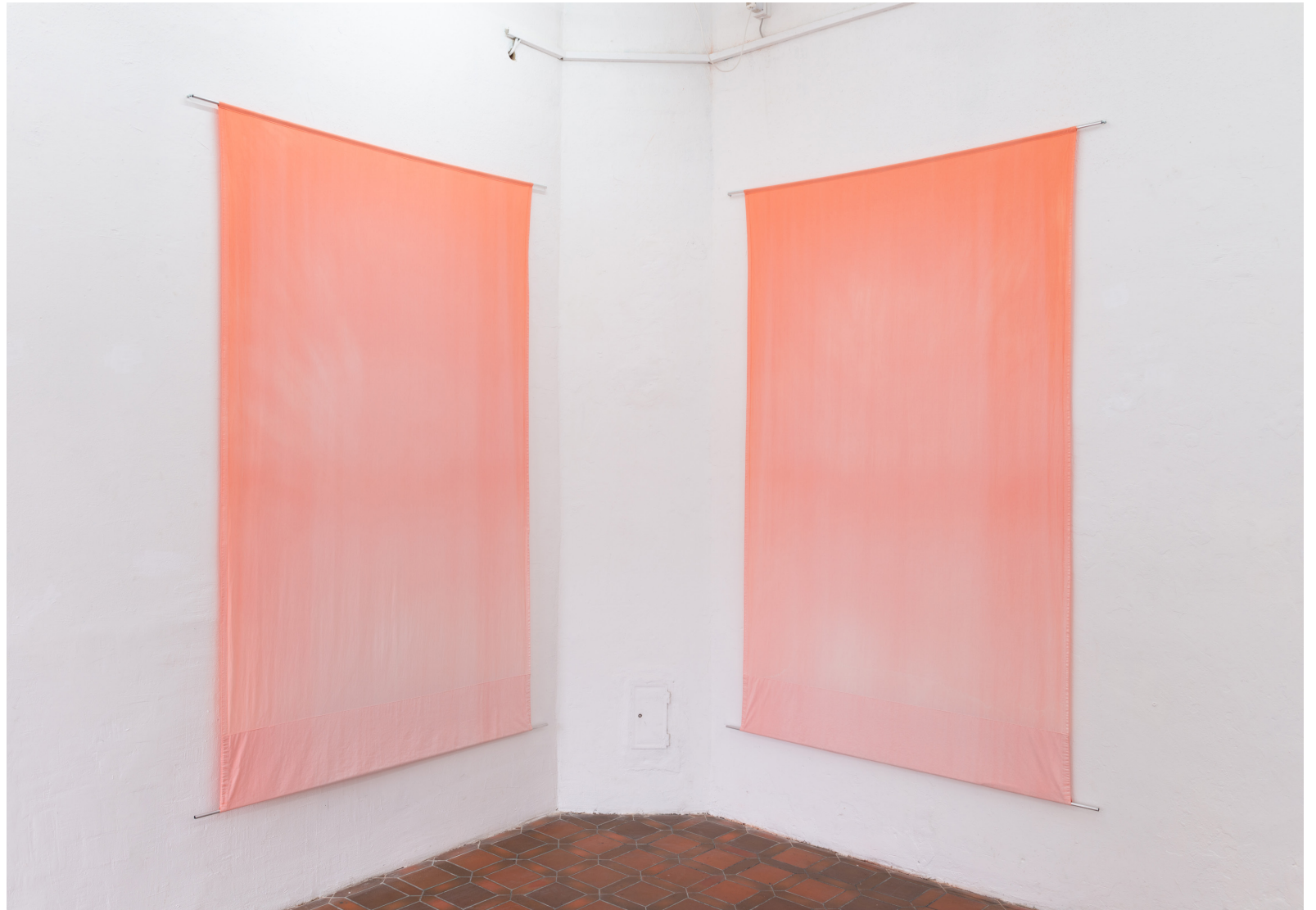
*Technique: Photogram on Ilford MGRC Satin, 40.6 x 30.5 cm*



## Window (orange)

1993-2021

*Technique: Sun on cotton, aluminum pipe*  
142 x 232 cm each



# AT AN ANGLE

February - May 2022    the Office, Vienna



installation shot: 2022, AT AN ANGLE. the Office. Vienna

## Regarding the Exhibition: AT AN ANGLE

text: Mihály Németh

The exhibition AT AN ANGLE presents two works by Sophie Pözl: *Blinds 52* and *Pink Sun*. *Blinds 52* displays 52 photograms arranged against a white background that emerges as a grid. The work's framing emulates the tripartite division of the window on the adjacent wall. The sheets of photo paper were affixed to that same window for a week (22.02.2021 to 01.03.2021) with the light-sensitive surface turned to the outside world, before the chemical changes occurring in the oxidising photo papers were fixed. While the exhibition does not present the work strictly in situ, it is intimately related to the place of its conception. An interstitial space emerges. The work and its location of inception open along an imaginary axis and, like the studio blinds, we find ourselves placed between two panes of glass. One layer turned to the present in the outside world, while the other, the layer of the work, condenses the elapsed week and captures it on the gossamer surface of the photographic material.

The oscillating connections between interior and exterior, between private and public, between human artistry and the random, creating a seemingly coincidental environment are etched into the work. It has rendered visible the rays of sunshine that over the week have fought their way down to the ground floor, intersected by the slats, arriving at the translucent glass threshold of the window. While the photographic papers were stuck to the window, they blocked the view both from within and without. The right-angled geometric pattern between the sheets was the only means that enabled the light to penetrate indoors during the day; similarly it was the only means that permitted the glow of the fluorescent tubes to emerge outside at nightfall. It thus created a window frame of light around dark openings during the exposure time of *52 Blinds*. The dark areas were anything but blind, however. They contained the light-sensitive qualities of the photo and paper industries' entire production chain, thereby suffusing the perceived separation of inside and out. The paper's view, defined by its chemical and physical processes, met the random exposures of strong or feeble light. And in this way, the calculable and the aleatory interweave to create a photographic experiment in the work. In the same way, the view through the window's surface combines opposites such as interior and exterior.

Borders created by duality are human, notional, and exist as spaces only in our imagination. We can recognize and explore these spaces in our efforts to understand the oppositions. The background that emerges as a grid quickly leads us to presume that the form of *Blinds 52* relates to a window. The 52 photograms appear to represent the outside world behind a grille; background and subject have switched places. The biased, human view erroneously sees a space - a border and something beyond - where only the connective surface exists. This space does not exist physically, and yet it is an essential component of the work. The artifice of the work is exactly that: to render the physical, calibrated experiment into a thought experiment. To create spaces that open up to our thoughts when viewed and, although physically as inaccessible as the blinds between two panes of glass, leave their impressions on sensitive ground.

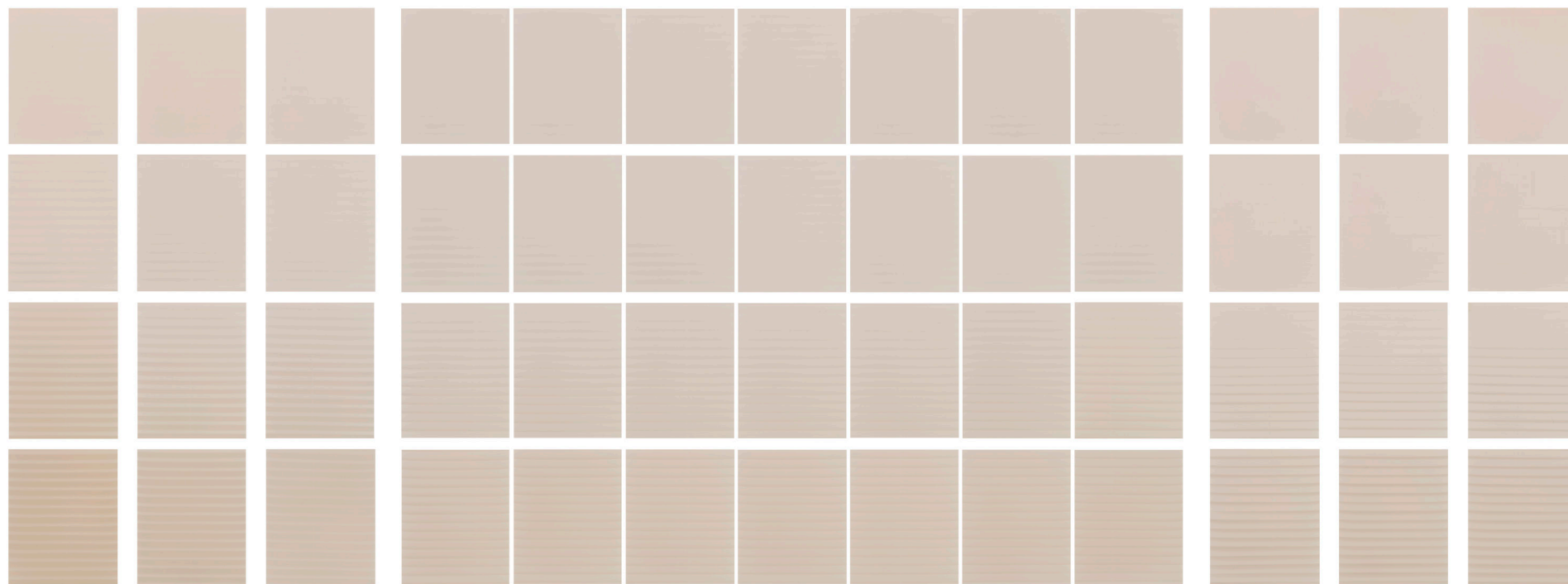
*Pink Sun*, the bright round disc in the picture radiates as a sun, surrounded by a pastel crimson crown. Forms - and hence the disc - appear to benefit from our predilection for objectifying thought. Colours, on the other hand, seem readily replaceable in our commodified world. Thinking makes fools of us, and so we fool ourselves. Only the bright, white spot on the photographic paper was protected from the sun during exposure. The sun etched itself into the rose coloured corners of the work. Our world is no less colour than form and, like colours, the forms of life have the sun to thank for their existence. And what colour is the sun? Maybe all colours, and in this instance: pink.



# Blinds 52

2021

*Technique: 52 Photograms on Ilford MGRC Satin, 30.5 x 24 cm  
147.5 x 99 cm, 147.5 x 194 cm, 147.5 x 99 cm framed*



Window 1

Window 2

Window 3

Blinds 52 (Detail: sheet 3)

2021

*Technique: Photogram on Ilford MGRC Satin, 30.5 x 24 cm*



Blinds 52 (Detail: sheet 27)

2021

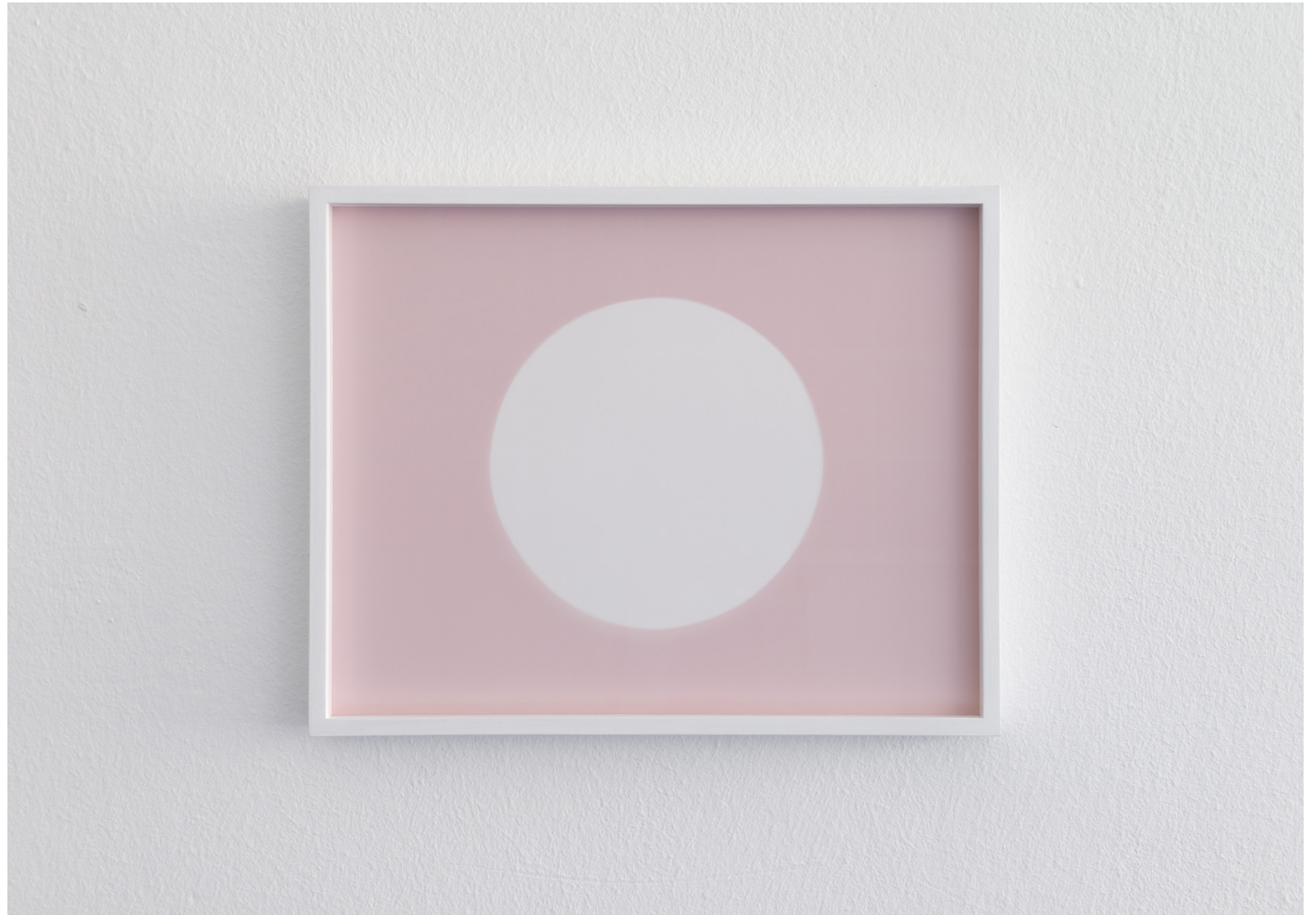
*Technique: Photogram on Ilford MGRC Satin, 30.5 x 24 cm*



## Pink Sun

2021

*Technique: Photogram on Ilford MGRC Satin, 24 x 30.5 cm  
25 x 31.5 cm framed*





# My knees are pink floating islands

July - September 2019

x<sup>E</sup> - xposit  
Academy of Fine Arts Vienna

## Regarding the Exhibition: My knees are pink floating islands

### time and its surfaces

text: *Stephanie Damianitsch*

Sophie Pözl's large format works automatically trigger a search for clues. The images appear charged with meaning despite their abstraction. The title of the 2019 series *Kodak Portra 400 - Shelter Island Heights - 12.10. - 21.10.2018* might thus lead one to discern landscape formations in the prints' fine structures. Their powerful haptic presence might even tempt the viewer to associate human forms, body parts flickering across the image surface. But searching for a subject in Pözl images leads nowhere. The artist has no interest in rendering as faithful a 'copy' as possible, the outcome sought in the photochemical process typical of analogue photography that directly transfers object to image. On the contrary, in her work Pözl captures the conversion process of the material as an 'image' in itself, thereby provoking an intensive reflection on the medium of photography.

Regarding the series on exhibit, and in keeping with her method, Sophie Pözl achieved this by placing ten sheets of analogue film out in the open for ten days. Throughout that period, the layered film sheets were exposed on Shelter Island, an island off the east coast of Long Island's North and South Forks in the state of New York. Light as well as direct interventions from the local environment - grains of sand or leaves swept across the photosensitive material by the wind or insects that walked across the film - inscribed themselves into the Kodak Portra 400 negatives and left their marks. The artist cannot anticipate the 'image' that results from this multi-day process. Once complete, she scans the analogue film into digital form, ultimately presenting them as large-scale prints.

As such, the way Sophie Pözl handles the medium is reminiscent of William Henry Fox Talbot (1800-1877), a pioneer of photography who described photography as a "pencil of nature". He thus encapsulated the direct, immediate and 'natural' recording of what can be seen that is inherent in the medium of photography as a result of the physical connection between object and image. Pözl's work confronts the fundamental questions: how is a photographic image created and how does the medium capture the environment she can observe. In so doing, the artist explicitly strays from the path set by the memetic function in photography. As such, Pözl's work conveys an inherent tension. On the one hand, the sheet film is in direct physical contact with that which it captures. On the other hand, the result is abstract and indecipherable. Georges Didi-Hubermann described the imprint as a specific form of representation. Similarly, Pözl's images convey an absence, something no longer present. Admittedly, Pözl's works present inscriptions akin to an imprint, the result of past physical contact. But they also convey a sense of sustained action between objects and their impression that can never be physically aligned. Thus time steps into the space between the image as an index and its object. It is time that is the actual content of Pözl's works, which simultaneously capture, embody and exhibit the real time of creation.

From a curatorial perspective it is this close liaison of materiality and temporality that makes Sophie Pözl's work highly relevant to this year's xposit-exhibition series "Sight and Non-sight". In a playful manner the series references the land artist Robert Smithson's (1938-1973) methods and debates the timeliness of his thoughts in relation to our present. Pözl's work provides a direct link: Smithson shared the great interest in long-term physical processes that directly inscribed themselves into his 'sites' - the placement of his works in exterior space. To quote Gary Shapiro: "[T]he work will change over time, and these changes, Smithson always insists, are part of its texture [...] therefore they embody and exhibit the real physical time of their making."<sup>1</sup> In part as a conscious rejection of the modernist notion of progress based on a linear concept of time, Smithson described the close relationship between working directly with the 'material' provided by nature and time on a theoretical level using the physical dimension of entropy. Entropy, a fundamental measure of thermodynamics,



installation shot: 2019, My knees are pink floating islands. x<sup>E</sup> - xposit. Academy of Fine Arts Vienna

holds that everything is in a constantly progressing and unstoppable process of dispersal, dissolution, and diffusion. Formulating time in reference to entropy must thus view time not as an abstract idea of continuous flow, linear process from past to future. Time appears physically as changes in state variables. A flow in which the temporal conditions don't follow in linear form but rather traces of entropic time are layered one over another, comparable to the annual rings in tree trunks or the stratification of the earth. It's but a short step from this to Sophie Pözl's films, themselves layered material previously exposed to space and time. The notion of decay inherent in the concept of entropy is contained in the edges of the colour negative film, variously burnt and burst open in some places by the light. Unlike Smithson, however, Pözl's work and her contemplation of time must be seen in direct reference to the photographic medium and its material principles.

In this context, Sophie Pözl's aim is to maintain the tension between the concept of time as duration and flow, as distinct from the photographic moment - defined as the brief moment that captures an instant - while also creating an awareness of the multidimensionality of the phenomenon of time.<sup>2</sup> Her idiosyncratic presentation of the photographic capture of 'light shadows' included in this exhibition is particularly successful. These are light reflections visible on building facades and streets in urban space depending on the position of the sun. These optical phenomena have an almost ghostly, independent quality. Significantly, the artist conveyed her shots of light shadows onto lithography stones that she placed around the exhibition space. While the photographs of light shadows capture the fleeting moments, the stones' materiality convey permanence and durability. Once again, like the works that make up the series *Kodak Portra 400 - Shelter Island Heights - 12.10.-21.10.2018*, the artist presents the photographic image as a copy. In this case, however, rather than emphasising the index function, she focuses on another topos of photography: the ability to reproduce images. Thus the lithography stones could serve as a master copy. Combined with their materiality, this renders the stones a storage medium of time.

The complex interaction between the exhibited works permits us to see Sophie Pözl's personal archaeology, in the sense of differing temporal dimensions and striations laid bare beyond her works' specific materiality.



<sup>1</sup> Gary Shapiro, *Earthwards. Robert Smithson and Art after Babel*, Berkeley/Los Angeles 1997 (1995), p. 39f.

<sup>2</sup> Sophie Pözl's reflections on the multi-dimensionality of time inherent in the current series of works were inspired by literature, particularly by Virginia Woolf's experimental novels. The exhibition's title is a quote from Woolf's novel *The Waves* (1931).

Kodak Portra 400 - Shelter Island Heights - 12.10.-21.10.2018

2019

*Technique: 3 Pigment prints, each 190 x 152 cm framed*





Kodak Portra 400 - Shelter Island Heights<sub>s</sub> - 12.10.-21.10.2018

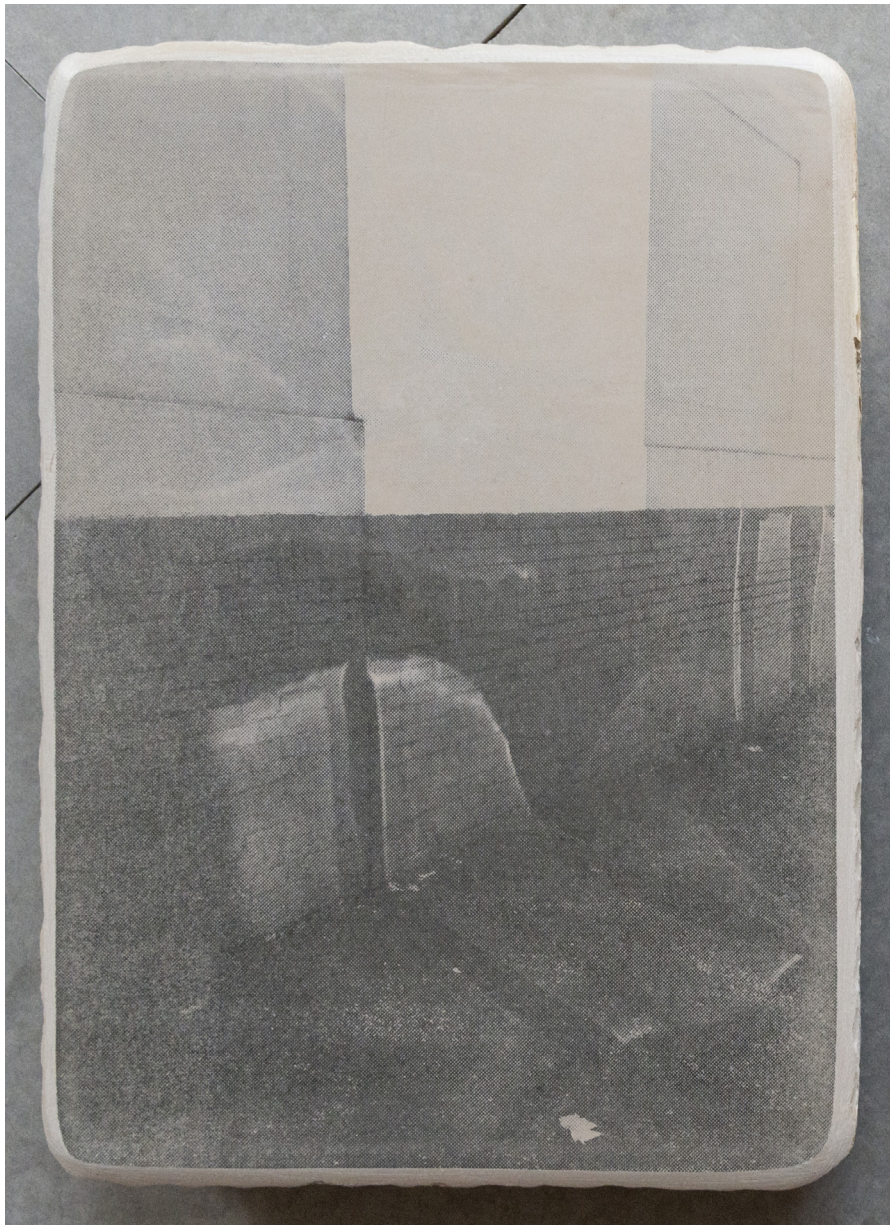


Kodak Portra 400 - Shelter Island Heights<sub>s</sub> - 12.10.-21.10.2018

Ottaviano - 17.08.2018, 11:32

2019

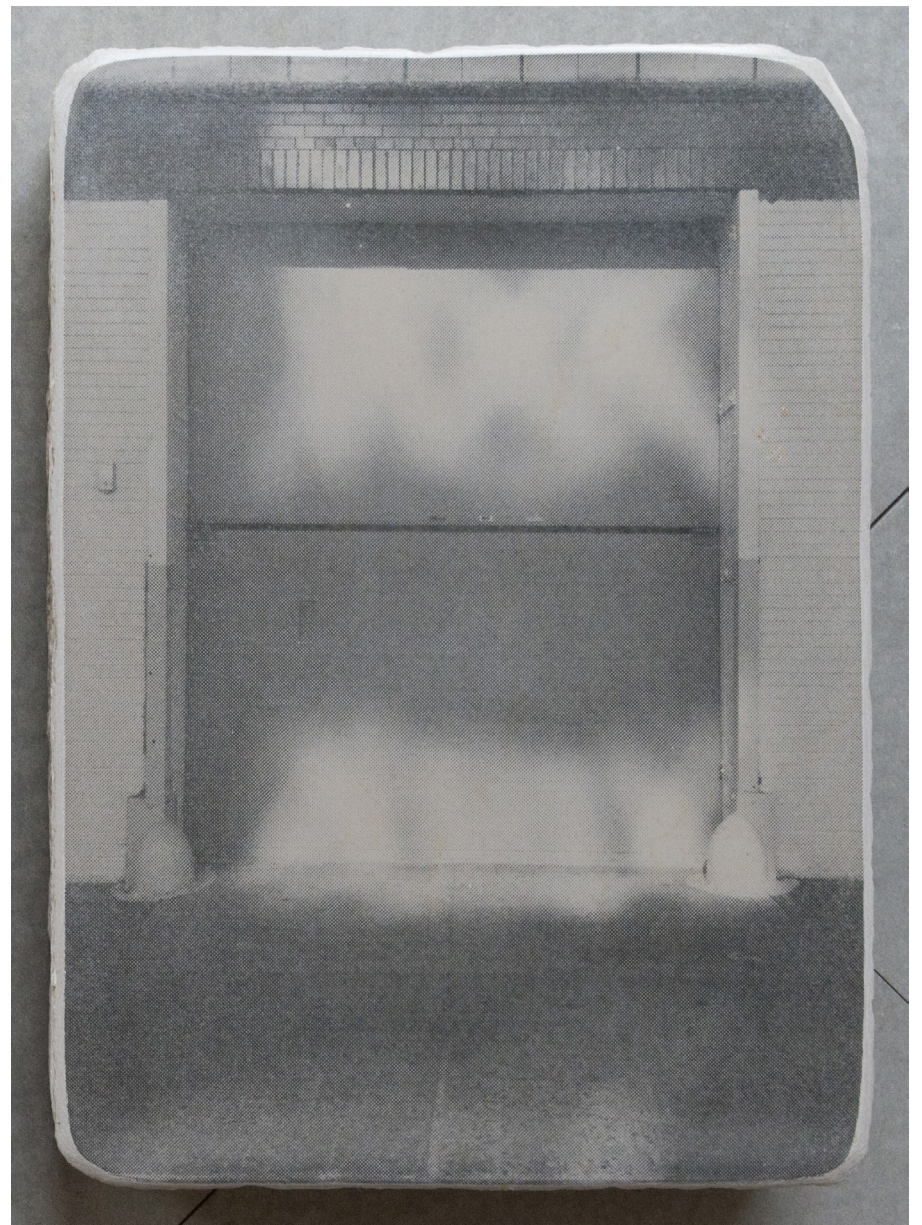
*Technique: Photocopy on lithography stone, 38 x 27.2 x 6.3 cm*



Chelsea - 23.10.2018, 14:43

2019

*Technique: Photocopy on lithography stone, 38 x 27.4 x 6.2 cm*



Lehár-gasse - 06.09.2018, 12:58

2019

Technique: Photocopy on lithography stone, 43 x 32 x 7.4 cm



Piazza della Rotonda - 20.08.2018, 09:50

2019

Technique: Photocopy on lithography stone, 46.3 x 34.8 x 6.4 cm



# Sotheby's Artist Quarterly

January - March 2019      Sotheby's Vienna



## Regarding the Exhibition: Sophie Pölzl - Sotheby's Artist Quarterly

text: Martina Schöggl

In her work Sophie Pölzl examines the different dimensions of time in a painstaking and unremitting manner akin to a research scientist. Front and centre of her work is the experiment, the testing, doing and letting things happen. The artist prescribes the parameters, but rescinds control; she documents, sorts, arranges, articulates and composes.

The subject of her investigation of the temporary is the process and variance. Within a long-term study, fixing individual moments, capturing fragments of time, is merely means to an end. Time passes and leaves traces. Cautiously, but with determination, she focuses on the observation of the same. The fleeting and relative aspects of temporality are cast in forms that extend far beyond static representation in the media of photography, drawing and sculpture.

This becomes especially apparent in *FUJICHROME PROVIA 100F - Mendling - 21.07-22.07.2018*. Sophie Pölzl uses flat (not rolled) sheet film intended for large-format and pinhole cameras; she stacks these sheets one on top of the next and exposes them to time in various settings: on the floor of the exhibition space, on a terrace in the mountains in France, under a washbasin, in a flowerbed or, as in this instance, on a windowsill. Weather and light conditions, dust and grime inscribe themselves on the fragile substrate. Additional contrasts and inscriptions emerge as a result of the overlapping of individual sheets, rendering the divergent layers visible. In the gallery space we encounter them as originals or large-format scans that impress us and rouse our curiosity with their intense, almost mystical colourfulness, their vivid contrast of light and dark, that can be clearly discerned as traces and references. With her self-imposed rules and directives, Pölzl creates her own poetic licence, expressed in turn in the mysterious calm of her work.

Visual triggers, an obscure shadow on a grey facade, a glistening ray of light reflected in a window, catalysed the work entitled *Gnomon*. A gnomon is an astronomical instrument made of wood, steel or iron that, inter alia, is used to cast a shadow on a sundial; it is set up outdoors. In Pölzl's work it re-emerges as an abstract linear drawing on large plates of glass, which just like a sundial casts subtle and graceful shadows on the wall, on which the plates lean. The inconspicuous shadows, ever changing depending on the time of day, emphasise the fleetingness and transience of the moment; the bare and unprotected display of the material points to the frailty and fragility of every second.

The tension inherent in continuity and transience as well as in precision and serendipity are central to Sophie Pölzl's work. She sounds out these extremes in her experimental arrangements carefully, toying with the category limitations. Works of art thus come into being that in their pronounced yet nuanced form of expression elude the dominant Zeitgeist - but for all that they are anything but timeless.

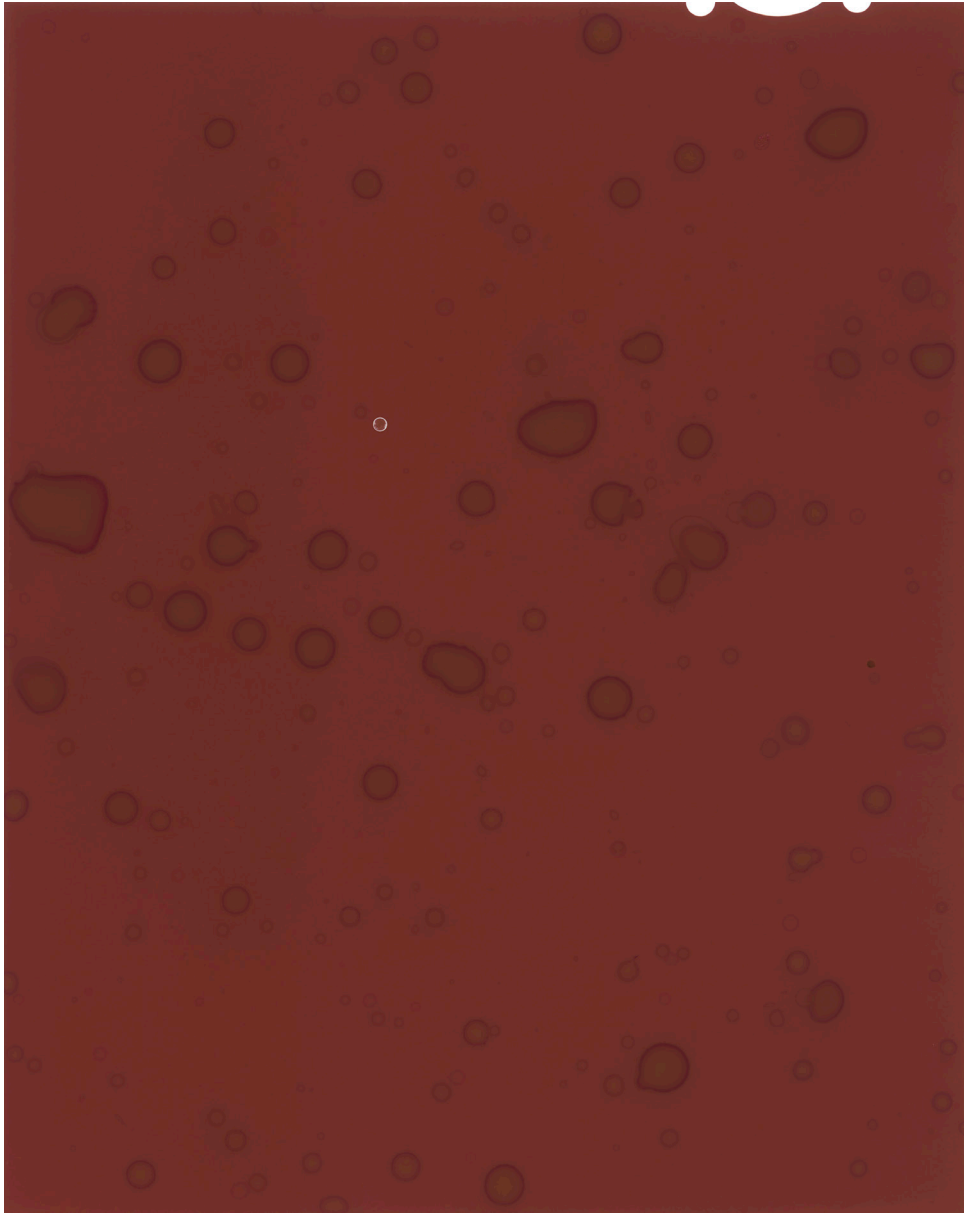


installation shots: 2019, Sophie Pölzl. Sotheby's Artist Quarterly. Vienna

FUJICHROME PROVIA 100F - Mendling - 21.07-22.07.2018

2019

*Technique: 2 Pigment prints, each 190 x 152 cm framed*



FUJICHROME PROVIA 100F - Mendling<sub>1</sub> - 21.07-22.07.2018



FUJICHROME PROVIA 100F - Mendling<sub>2</sub> - 21.07-22.07.2018

## GNOMON I-IV

2019

*Technique: 4 Glass plates, white acrylic paint, 200 x 100 x 0.6 cm each*





GNOMON II & III



GNOMON IV

# SPEICHER

June 2018 Diploma

## SPEICHER

Given that the title of my diploma project in German is *Speicher*, I would first like to enter into some detail on the various meanings of the term as used in German. It can denote a warehouse, a depot, an attic or loft and an accumulation of water, as well as memory - be it in a digital or human context. Unlike German, English does not have a single term that covers all the above meanings.

Each meaning is set in a specific context. For example, storage refers to a repository of items and memory to both the storage of electronic data and recollections of the past, while attic relates to the space under a roof.

I chose the title *Speicher* not only on account of its multiplicity of meanings, but also on account of the fact that photography is a form of storage. It retains the momentary - from one particular viewpoint. Photography, however, is not just a form of storage; it also provides an image: one that is very close to reality. It translates three dimensions in to two.

In my project I investigated the characteristics of 4" x 5" sheet film without resorting to a camera. The film sheets were laid out and left exposed for periods ranging from a few weeks to a number of months. They thus stored the duration of their exposure and the location of their exposure, as well as the light and people occupying the same space. Those parameters yielded images that had been exposed for a prescribed period of time. The information stored on the sheet film is detached from the flow of time, comparable to the different layers of time found in rock samples. The images that emerge are abstract. They don't present a clear picture of here and now - like a customary photograph. The material has absorbed profuse amounts of information. The film has absorbed so much light that were it to undergo the normal development process, the result would be a negative with a black surface: oxidised silver halide crystals. The positive would be white. Given the information overload emanating from the light, no information would be discernible and everything would come to nothing.

In my project, various strategies are linked that permit the visualisation of time periods using film material.



installation shots: 2018, SPEICHER. diploma exhibition. Semperdepot. Academy of Fine Arts Vienna

## FOMAPAN 400 - New Jörg - 27.06.-07.07.2017

2017

*Technique: 20 4x5" black and white films, 78 x 80 cm framed*

The work comprises twenty 4 x 5" black-and-white film sheets that were exposed over a two-week period during a group exhibition in the Kunstverein New Jörg. They were separated into groups and spread out across the space in different locations where the setting and persons present lent them shape and form. The various groupings were laid out on the stairs leading into the room, the exhibition area, the bar and a washbasin. By putting the original film sheets together one can obtain an overall picture of the space, yet on coming closer, one can view every detail.



installation shots: 2018, SPEICHER. diploma exhibition. Semperdepot. Academy of Fine Arts Vienna



## Dokumentation von FOMAPAN 400 - Atelier - 15.07.-29.07.2017

2018

*Technique: 4 Barite prints, each 87.6 x 71.2 cm framed*

Four black-and-white photographs show sheet film that I exposed in my previous studio. Furthermore, the pictures were taken using the same film material that I used in the exposures without a camera. The photographs show the film sheets close to their original size in order to set them in relationship to the ambient architecture.





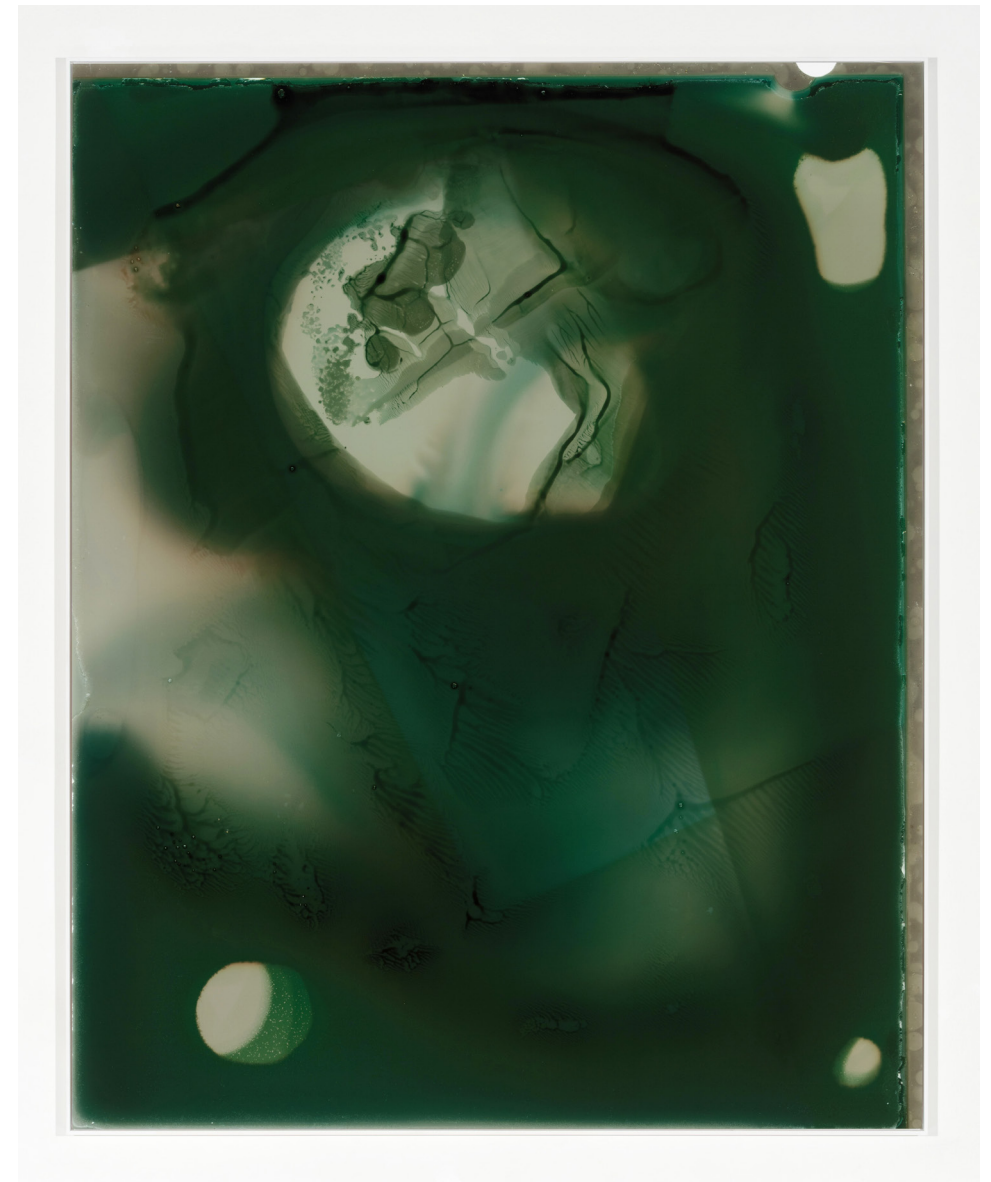
## FOMAPAN 100 - L'Estrechure - Terrasse<sub>4</sub> - 27.03.-05.04.2018

2018

*Technique: Pigment print, 190 x 152 cm framed*

This work was created in France in spring 2018. It is part of a series of film sheets that were spread in and around the house in L'Estrechure over a nine-day period.

Large-format black-and-white film sheets were placed in groups of five under the dining table, the wood-burning stove, a worktable and on the terrace. Those were the places where the people in the house spent their time. The image selected depicts one of those film sheets and is the fourth in its particular group. Since that group had been laid out on the terrace, it stored time, place and weather. Moreover, one can discern the outline of the sheet of film lying on top of it. I scanned the sheet of film and enlarged it to life-size. On the scan one can read the information relating to the exposure time. It is a snapshot of the film itself and every detail is discernible in the enlargement.



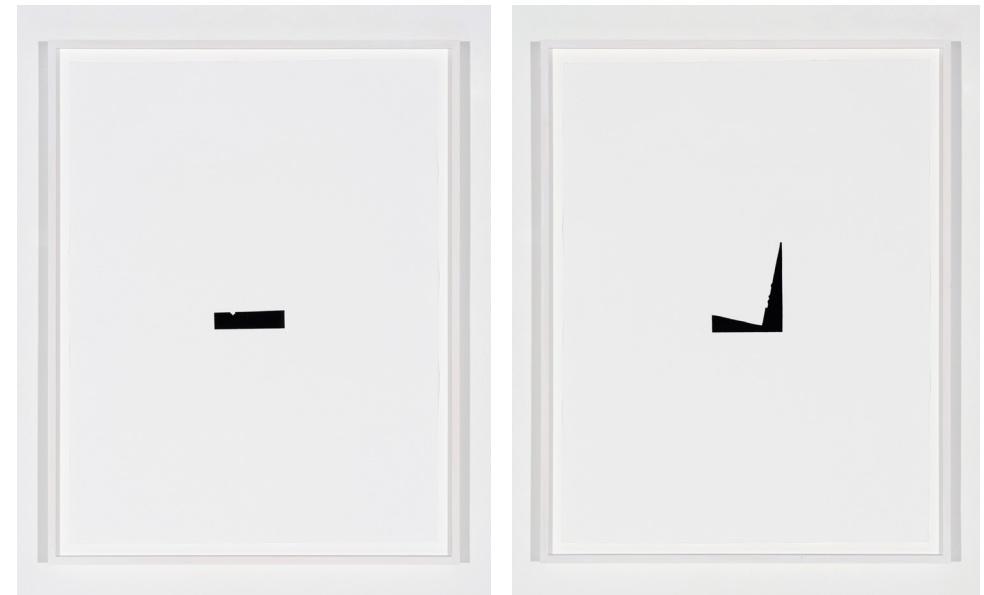
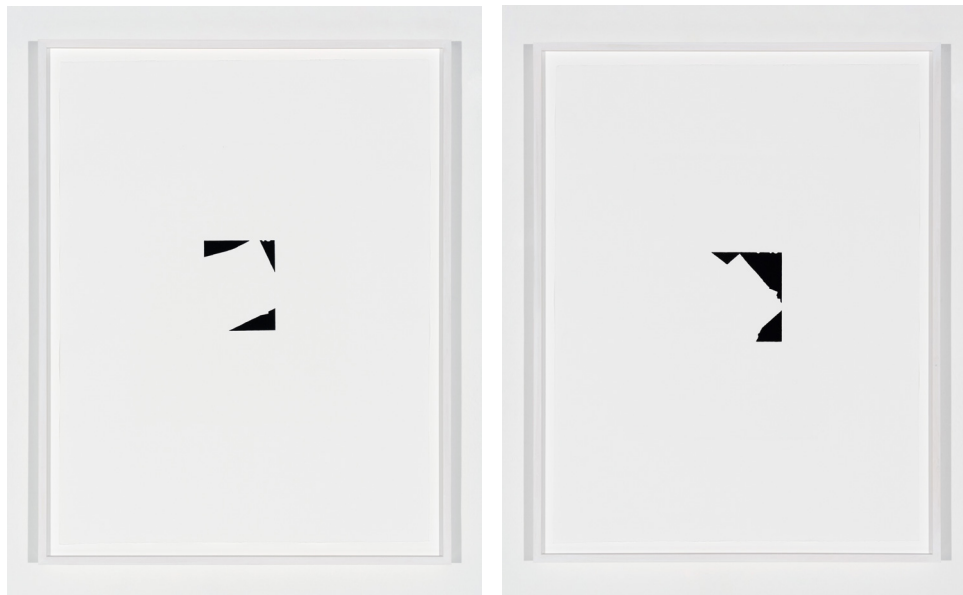
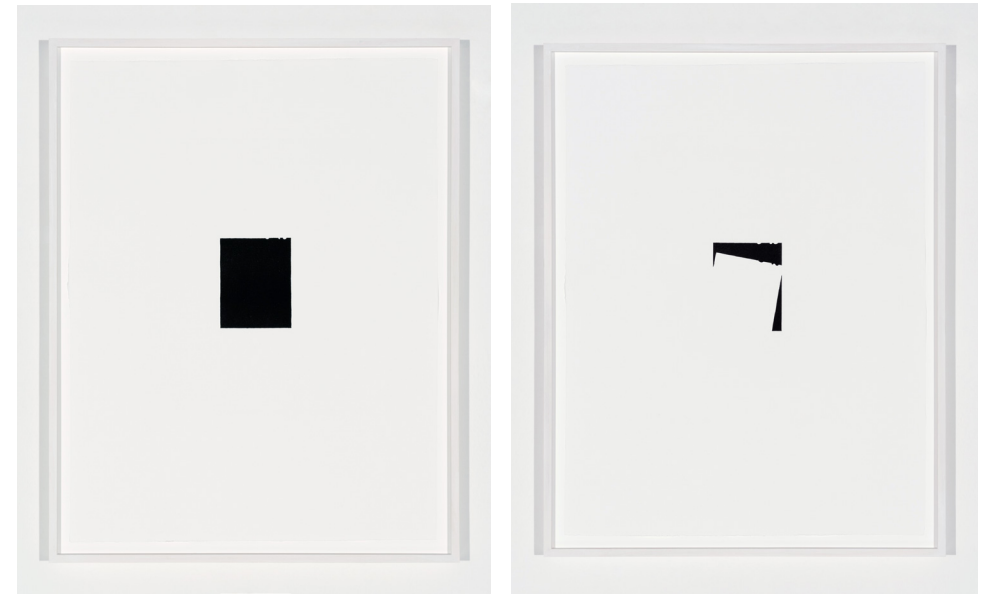
ILFORD HP5 PLUS 400 - 08.03.2018  
ILFORD HP5 PLUS 400 - 16.03.2018  
ILFORD HP5 PLUS 400 - 22.03.2018  
ILFORD HP5 PLUS 400 - 13.04.2018  
ILFORD HP5 PLUS 400 - 20.04.2018  
ILFORD HP5 PLUS 400 - 27.04.2018

2018

*Technique: 6 Lithographs, each 71.9 x 56.4 cm framed*

The six-part series of lithographs depicts shapes that emerged over a period of one month by exposing sheets of film that lay at random on top of each other. I appropriated those shapes by drawing. The black colour of the prints shows those places where the film sheets had stored light; they had not been covered by sheets lying on top of them. Furthermore, the black hints at the chemical process that had taken place: the oxidization of the silver halide crystals.

The stone's weight and its indestructibility helped determine my choice of technique. On the one hand, lithography emphasises the mutual tangency of the film sheets and, on the other, it stands in contrast to my camera-free approach to exposure. My exposures continue to absorb light and darken over time. The drawing is transferred to the paper via the stone, yet it shows an exact point in time in keeping with the timeframe I had chosen for the exposure. Time comes to a standstill in the drawing.



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