

## Photo London 2016

Booth D6 - Discovery

### Questioning the medium photo

The project proposed for Photo London focuses on the materiality of the image and the layers of time that are simultaneously revealed. This conceptual approach of photography unite Sebastian Riemer (\*1982, Germany) , Leyla Cardenas (\*1975, Colombia) and Yang Yi (\* 1971, China), three artists from different culture who use photography to question the medium itself . Those artists have a similarity with an archeological approach to explore the image, its construction and its perception. The exploration starts from existing documents, at times found images, archives or paintings (Riemer) or a rework on photographs the artist had been previously shot(Cardenas and Yang Yi).

The process to reveal the materiality of the image may come from the shooting itself - close-up, repro, or Polaroid of daguerreotype (Riemer) - or a sculptural gesture such as a reconstitution in 3D to materialize time and space (Cardena). The process often deals with the print. Riemer prints in negative for the painting and respect the size of the original work; when he enlarges the found document, he aims to be very objective by printing in black and white to erase any vintage aspect. Cardenas keeps the old aspect but meticulously cuts the prints, and invents a dispositif involving a complex layering of topographies from different historical periods (permutation). To attach the photographic image to a physical fragment, she adds a temporal and physical dimension that is not implicit in the image itself (demolition). Yang Yi uses Photoshop to create three times in a same image; shot in the present with a traditional scene, print with a sepia vintage aspect, manipulation to create a water ceiling that will soon occur

Considering his works as objective testimony that reveal the story of the original documents, Riemer uses an equal resolution all over the surface. Since Cardenas regards photographs as insufficient historical documents, she exploits the limits of the photographic support by projecting it into a space and often disintegrating it, so as to speculate about the layers that are hidden behind its surface.