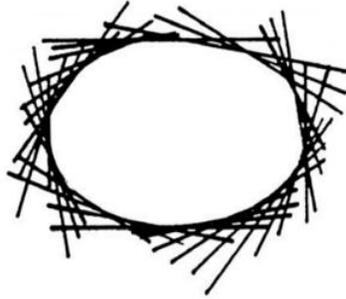


# Patryk Stasieczek



## Inverse Light and Chamber

*Inverse Light and Chamber* transforms the gallery into a site where the material production of photography and the resulting visual composition are combined. This combination mimics two distinct components of photographic procedure, the chemical process of light on material and the physicality of developing image through an optical device. Stasieczek describes his photographic process as one that “allows for an inversion of space to that of the negative, which emerges outward as in moment reconfigured through isolated limits.”

Lighting gels cover the skylights, mimicking the process of dark room development. Photo paper floats on the gallery wall. Florescent tubes are wrapped in the artist's original photograms. But while material components of photography are present, the traditional photograph is absent. Boundaries of composition, perspective, and frame are dissolved. Instead, viewers compose their own images by moving through the exhibition and "documenting" the resulting visual elements, with their eyes and with their own mobile device cameras.

The artist describes the generated light as being "saturated in chroma, color interpreted as a negative of itself through photographic print production, creating an emanation of gesture, object, and actions re-absorbed in the exhibition space." The emanation of gesture captivates the viewer through saturated, deep, illuminated color, and expands dramatically through our associations of color and light as symbol.

The once white gallery walls now absorb the ambient light, flooding the space with complements of colors. Through the rotation of the earth the natural light is in constant flux, the skylights simulate aperture, responding directly to time and atmosphere. This natural light engages with the artificial fluorescent lights, together they take shape and form, stimulating composition. The room is dark, the eyes adjust, the edges articulate, and the work is engaged.

### **François Laruelle, The Concept of Non-Photography, "What Is Seen In A Photo?"**

Text supplied through artist own research

"Like all the arts, photography requires perception or refers to it; supposes it, even. But from the fact that photography supposes perception, all philosophical aesthetic abusively conclude an original continuity between one and the other; continuity is confused with 'pre-supposition'. Photographic materialism, technologism, realism, and idealism are founded upon this common conclusion, this refusal to examine the exact and limited nature this presupposition of perception. Photography then becomes a more or less

distanced, reified, deficient mode of perception - or indeed more or less idealized, or even differed, mode, and so on.”

**Brian Massumi, *Semblance & Event*, “The Diagram as Technique of Existence: Ovum of the Universe”**

Text supplied through artist own research

“The enveloping of color and illumination in one another extends through the senses each one bearing and indicating all. Mutually enfolding. A many-dimensional virtual whole of feeling is enfolded in every actual appearance in any given sense mode. Synesthesia. A color, smell, or touch is emergent limitation of the synthetic fold: its differentiation. A color, smell, or touch extinguishes the whole in its difference. And in the same stroke presents it: as the totality of its own potential variations. All the before and after it might be, instantaneously. The distinctness of each present perception is accompanied by the vague infinity of self-continuity.”

**David Batchelor, *Chromophobia*, “Chromophilia”**

“The other way to deform and dislocate is with something that reflects, or in some way projects, light or color. Color is excess, but colour in art is also the containment of excess. This is unavoidable. The analogical flow of mixed colors decreases the intensity of any particular hue; but the intensity of hue provided by the digital color also tends to localize that color. Our awareness of its containment increases. Shiny begins to delocalize color; it picks up other colors and redistributes its own. Translucent allows one color to spill onto and overlap another and to glow a little. Fluorescent tubes and incandescent lights project light and color indiscriminately onto every surface within range. In these ways, the isolation of local color is countered and put into reverse. Color begins to regain its excessiveness.