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THE STICKINESS OF IMAGES

Materiality and Attention in Contemporary European Photographies

Duncan Wooldridge

Image Arrays

A display strategy familiar to viewers of contemporary photography in Europe might be described as follows: an artist affixes a large-scale photographic print in vinyl onto a gallery wall, and on top of that places framed images. The frames are positioned in a constellation that is loose or intuitive rather than systematic. The vinyl is often large, at least two to three meters wide and two to three meters tall, the size of a Dusseldorf School photograph by Andreas Gursky or Candida Höfer, a scale that also refers to History Painting and large format canvases of the modern era, without their framing or objecthood. The accompanying framed images are smaller in proportion to the vinyl, and modest by comparison. Size is significant and enables specific effects: the installation occupies space and proposes to speak to architecture and to the body, whilst the frames at their smaller scale address themselves primarily to the eye. An interplay of overview and detail is suggested: the large vinyl is used to set a scene or provide a context, from which the smaller images can be viewed in juxtaposition. If this background image does not cover the expanse of the wall in its entirety, often one or two of the framed prints will depart across the vinyl's edge, onto the bare wall, teasingly describing a slippage beyond the rectangle in a way that is just a little self-conscious or mannered. If the frames are few, the smaller images will be placed in a presentational contrapposto, half on top of the vinyl and half off, gesturing away but tethered.

The popularity of this strategy and its use of materials, visible across exhibitions of emerging photography and international photo festivals, and progressively in the holdings of major collections and museums, raise a series of questions that this chapter will seek to explore and expand upon: how do the new materialities of photography, especially the emergence and use of vinyl and adhesive or surface-covering printing techniques, extend or contest our contemporary conditions of attention and criticality? Broadly put, what are the conditions for contemporary photography in emerging practices? More concretely, how does the image negotiate and synthesize its many functions across pensive images and fast-moving or quickly transmitted practices with their different experiences of time? And more specifically still, how does the image and its new forms find itself implicated between rapid and protracted claims to our attention? All of which is to say: how does the image and its

capacity to affix itself to a multitude of surfaces – what I will call the stickiness of photography – find itself a critical agency in an economy of attention? How might stickiness reveal dynamics of critical and uncritical presentation and examination?

In the trending display of vinyl prints and framed image arrangements, the vinyl image and its accompanying group of smaller works possess different functions and are intended to be contrasting, covering a multitude of approaches. The background image's role is mostly atmospheric: it may be abstracted or describe a general view and operates like an establishing shot in a narrative sequence, ready to be overwritten as a point of departure. From here a series of enigmatic elements or clues are set out, as the framed images emphasize details or observations which are isolated and given close attention. Contemporary photographic clichés are usually visible: a hand outstretched, reaching or holding an object of significance; a portrait from a three-quarter view, from the front or from behind, hair or neck in shallow focus; a place or object of mysterious use or provenance is shown, set against a simple background giving away no clue. The installation is in fact a compulsive evasion of selection: general and particular at the same time, descriptive and allusive, objective and subjective, keeping us entertained, perhaps, but also seeming to continue to give relatively little away. This could reveal one of the format's capacities: emphasis on affect, complexity over resolution or facticity, combined to suggest a literally and figuratively layered assemblage of experiences. And yet the majority of the projects which adopt just such a method claim documentary purposes, practices of expanded reportage, the key information of which is visible not in the work itself, but in surrounding contextual materials. It might be useful and revealing to identify the lineages and relationships to the media from which it stems.

The vinyl-and-framed-photograph combination derives some of its logic from an exploded view of the book and book page. Indeed, many of the vinyl and frame installation adoptees have developed photobooks or have produced multiple page spreads for magazine articles, such as those which feature prominently in the Fotografiemuseum Amsterdam's (FOAM's) agenda-setting *Talent* issue and accompanying exhibition, where the sliding of images across the gutter or into combinations floating in white space has been a favorite strategy. Johan Rosenmunthe's *Tectonic* (2015), for example, emerges from a book produced by the artist, but was also included as part of an iteration of *Talent* that included in its London exhibition two overlapping vinyl prints overlaid with six framed prints both on and off the vinyl. The central image was a mysteriously blue tinted valley – a medium distance view, whilst overlaid images showed details, a rock, a grid template, some mysterious patterns. This installation is like a fragment of the book, a taster or continuity of the page which does not seek to explain the succession of frames, on this occasion arranged in an orderly if irregularly spaced line. In keeping with its mannered installation, this suite of work speaks abstractly of stones and their alchemical properties, drawn from, the project blurb proclaims, a lifetime's investigation. Today it has become customary to situate most of the context away from the images, in explanatory texts or elaborate captions, which in books and wall arrays is removed entirely or placed at the edges of encounter.

That the succession of materials presented in such installations resists easy narration or comprehension can also be understood in another echo invoked by the display strategy, that of computer screens with multiple windows open at the very same time. The early 2010s marked the intersection of a frenzied market for collectable photobooks as well as a cluster of exhibitions exploring digital transmission and the significance of digital culture and the screen, including 2016's *Information Superhighway* at The Whitechapel Gallery in

London. *Information Superhighway* featured the first exhibition in the UK of artist Camille Henrot's film *Grosse Fatigue* (2013) after its Silver Lion winning presentation at the Venice Biennale. The film collates a series of studio-shot vignettes of objects and artefacts from the Smithsonian Museum archives, handled and studied, presented on overlapping computer screen windows, with a voiceover and soundtrack problematizing the museum's attempt to capture the world's knowledge. Henrot's staggering of windows is timely, positioning the screen as a portal which echoed the shift in practice, described by David Joselit in his book *After Art* as the turn towards an 'epistemology of search', browsing the thresholds of the knowable world as accessed through online networks and digital databases and acts of seeking (Joselit 2012). After the critique of discrete parcels of knowledge and disciplinary boundaries, a lurch to the other extreme has sometimes resulted in loosely connected fragments linked together as yet-to-be synthesized or implausible fragments left for the receiver to interpret – and here Joselit's characterization describes equally the tendencies in the digital arts and the world of the tactile photobook, both of which favor collecting quantities of information without ventured conclusions or positions of complexity or synthesis.

If the structures of vinyl image installations appear to offer ready scope to explore the space of display, testing scale and perception, the activation of space and the relationships between image and bodily experience, and the conveyance of multi-layered passages of information, the experience of the vinyl and framed-image combination has instead revealed relatively little. The method has become a template, affording a multiplicity of images in a limited space, but it has less to say about the potential complexity of images, their varying materialities, uses or possibilities, than it does about a concern to keep the viewer entertained. For now, the vinyl-and-frame trope participates within an unspoken and sometimes unconscious echo of digital culture, containing a glimpse of the discourse around photography's materialities, which are always already inscribed into economies of attention and circulation, which they might either reflect or contest.

Stickiness

In the development of social media applications, a term used to describe the repeated, compulsive, or addictive engagement encouraged by platforms is *stickiness*. An application will be *sticky* if we return to it with a high frequency, develop dependent habits, or use it for long continuous durations. As Nir Eyal writes in his conscience- and irony-free user manual for developing successful applications, *Hooked*, the entry point to *stickiness* in software applications is frictionless ease of encounter (Eyal 2014). Practical barriers to sign up are removed or transformed: what was once a long process of registration is replaced by a simplified building-up of personal information, which runs alongside a program of notifications and email reminders offering encouragement whilst alluding to the benefits of immersion (be part of a community!).

Digital stickiness requires intensive maintenance: it is catalyzed by simplified access but built upon regular incentives to return and repeat, and new content (ideally refreshed minute by minute) integrates the application into everyday life, deploying its quantity in small frames which we might think of as little packets or windows. Within social media apps, claims to belonging and calls to contribute also serve programmatic functions, as does spectacle: users are served up prompts to react strongly, which can in turn be used to further the engagement or reactions of others. Stickiness is then multi-layered. Photographs are effective in their very presence – they provide one component of a variety of content – but

they equally demonstrate and serve the programmatic needs of the platform to construct artificial intensities: bold demonstrations of creativity and virtuosity, sociability, personal achievement, and the statement of virtuous or controversial political positions constitute a majority of the image content across digital platforms. As these images and texts function as events or moments which prompt and goad forms of reaction, they reveal a simple strategy to draw out our engagement: images are a resource endlessly required and used en masse to generate prolonged encounters. In this regard, they are very much the same as the bloating of the photographic exhibition or installation to include as many images as possible, of quantity over choice. The demands of stickiness are indicative of the economies of attention in which we are continuously situated as participants.

Peter Szendy, writing in his book *The Supermarket of the Visible: Toward A General Economy of Images*, describes this construction of desire through three embedded cultural values which reside in western ideological superstructures of the image (Szendy 2019). Image, money, and visibility comprise what Szendy describes as the tri-part base for image consciousness, upon which an economy of images functions and thrives. We might say that we believe through images today in the goal of success – self-optimization articulated through appearances, even if it is a fabrication (Han 2017; Tolentino 2020). Szendy proposes Iconomics as a tool for its analysis. Iconomics is a neologism connecting eikon, or the image, and oikonomia, or economy, which originally referred to the sound management of exchange: it proposes the study of image economies, a drawing of attention to the processes of exchange, use, transformation, and movement that an image encounters – which is to say the circulations and wider consequences and lives that images possess. Iconomics provides us with a useful sharpening of our focus: it might, in particular, facilitate in showing that constellations of images, platforms, and formats exert strong short-term claims on our attention, whilst others propose experiences of longer duration, with complex but more transparent ends.

An exhibition that Szendy curated for Jeu de Paume in Paris in 2020, ‘The Supermarket of Images’, gives a key place to a photomontage by Martha Rosler, *Untitled – Cargo Cult* (from the series ‘Body beautiful’ a.k.a. ‘Beauty knows no Pain’ c.1967–72 (Figure 23.2), which depicts the faces of a series of white western female models, seemingly affixed onto shipping containers being loaded or unloaded onto a ship. Direct in its intent and simple in its cutting out and assembly, the work is nevertheless complexifying, presenting familiar and quickly read images of beauty to describe the western export of its standards of beauty and ideology of race inextricably attached to its culture of consumption in which the presentation of the self is also figured as labor. Our eyes quickly read the montage, which we might describe as its passage, but we must also follow the image to its destination, to its consequence: we are hooked onto the image, so that we can be directed to recognize the industry and production of beauty, and the production of western beauty as its ideological and aspirational peak, the highest labor of its colonial superstructure.

Drawing upon the physical and yet largely invisible industry of logistics to describe the images use as an ideological container, Rosler’s assemblage also functions as a premonition of a very different structural sort. Its political or social commentary, ever more relevant, draws our attention to the construction and cultural shipping out of white, western and capitalist images of desire, but the work also describes the images invasive spread across all surfaces: in particular, it seems to imagine or perhaps already critique a further move towards supersized photographs which graft themselves onto the surfaces of ever larger pieces of infrastructure, a trajectory emerging from display graphics and advertising. A wall

of images, Rosler's montage of bodies on containers parodies the pinball effect of the eye as it moves across the advertising surface whilst appearing to describe the scale of what we can think of only as a giant screen or wall surface of an architectural scale. Photography has begun to operate at the intersections of immense physical encounters, which trace further meeting points between the image and the screen. It is no wonder then that the wall-sized vinyl-and-frame montage possesses an entertaining and yet largely consequence-less effect: not only is its scale dwarfed by the contemporary image which has grown much larger, but the strategy of loose connection and array also has parallels in advertising's carefully controlled hold on our attention. Rosler's *Cargo Cult* describes the scale of the challenge which must be contested: the production of images which have also become backdrops and imposing monuments (Crow 1998). How these images can be addressed will form the last stage of this chapter.

Popular in commercial photography today is what we might think of as the image wrap, a covering or affixing of a scaled print to an everyday surface to consume a volume in its entirety. Many familiar examples are architectural, where large plain walls and scaffolding offer immersive surfaces to be encountered at scale. Whilst printed tarpaulin is often used for scaffolding, vinyl printing has the widest diffusion, crossing indoor and outdoor spaces, walls, floors, and ceilings. In public spaces, especially non-places like airports, the conquest is almost total: at Gatwick Airport, it is possible to view images of Royal Palaces and flag-waving pomp and circumstance wrapped around waste bins. Vinyl covers the inside of gangways and is plastered across the winding paths through duty-free shopping. Panoramic landscape images act as backdrops at the gates and lounges, premonitions of destinations to come, and, in some airports, such as Charles de Gaulle, toilets are transformed into forests, in another magical performance. Although transitory sites are popular arenas for these image displays – the lifts at Cardiff Central train station transport you to an elevated viewpoint atop a castle and to a view of a Turkish resort, as though you were paragliding – these images are also visible across the cityscape, providing prospective views of new property developments and offices, acting as covers for building maintenance work, and covering buses and any other flat or plain surface that might suffer from an anxiety at being too plain. These images are often diversionary, taking us away from reality and keeping us on the path of consumption, but the effects of their immersion seem to be implicitly recognized in the quantity of immersive photographs: the image wrap provides a new optical encounter which permits significant changes to our spatial perceptions.

Large-scale photographic images rest upon a proliferation of affordable large-scale digital printing processes, and in their variety of substrates and diffusion into artists' practices illustrate a shift from photography's traditional home on paper to its transfer across series of new materials which incorporate adhesion into their fabric. These strategies possess histories in the well-funded domain of advertising – where these first emerged decades ago – yet their scaling, and variety, that is to say, their massification, has developed to a new phase where they have become commonplace in the toolkit of artistic strategies, so much so that they have configured themselves into occasional defaults like the image array. The digitization of printing technologies, especially affordable inkjet onto pasteable blue-back papers or adhesive-backed vinyl sheets, as well as Ultraviolet (UV) or 'direct to media' print which fuses the image to a variety of substrates, has had a profound effect on the sites of encounter with photography. If it can be argued, as Nathan Jurgenson has suggested (2018), that the embedding of network connectivity in digital photography devices changes how we might think about the photographic image, then the capacity for those same transmitted

images to be outputted and grafted onto any surface must equally constitute a shift in how we can think about images and our encounter with their role in our everyday experience. Writing about the artist Wade Guyton, Scott Rothkopf observed how the access of printers in the home brought about radical transformations in ideas of printing and production that seeped into artistic strategies, where printers became sites of personal publishing in advance of Web 2.0 and became experimental tools in artists' studios, where the means of production could be harnessed and reprogrammed (Rothkopf 2012). Soon, the home printers' evolution to work across a mix of materials will perhaps lead us towards a world in which each and every surface is covered and semi-customized with high-speed images.

Festivals and Interventions in Urban Spaces

As artists have begun to adopt the possibilities of printing at scale, key to the exploration of this approach has been the stretching and modification of images as they are outputted at scale and installed in situ. Louise Lawler's *Adjusted to Fit* works and ensuing variations adapt her pre-existing photographs so that they are distorted and transformed according to the galleries' architectural dimensions. Images become long or tall in ways that move between subtle and uncanny transformation and exaggerated abstraction. A precursor, Urs Fischer and Gavin Brown's *Who's Afraid of Jasper Johns?* at Tony Shafrazi Gallery in 2008, rephotographed the gallery's previous exhibition and used it as a backdrop for a new show, placed on top of and in playful dialogue with the high-resolution vinyl print. Both methods suggest emergent possibilities for photography and its relationships to architecture, and the photograph's capacity to be both subject to architecture and to overwrite its functions.

These enquiries have found a point of intersection in the parallel emergence of a series of festivals where scale is used and put to work, where photography has attached itself to urban spaces. The regular editions of Breda Photo (The Netherlands), Cortona on the Move (Italy), Getxo Foto (Basque Country, Spain), Images Vevey (Switzerland), and Gibellina Photoroad (Italy) have featured specially commissioned outdoor exhibits alongside indoor presentations, becoming key components of the festival's identities and public faces. These of course have global parallels: The Public Art Fund and High Line commissions in New York in the US have included works by Lawler, whilst festivals in Latin America, such as FIFV in Valparaiso, Chile, and Photo Kathmandu in Nepal routinely install their works in public space. It is the intensity and widespread adoption of this strategy in Europe, as well as its routine address to architectural scale, that makes it worthy of some extended and concentrated observation. In these festivals, photographs are pasted onto boards the size of advertising hoardings, printed as tarpaulins held taut by metal frames to the outer dimensions of building faces, and printed on vinyl which can be affixed, depending upon its custom qualities, to floors and walls, wrapping around vertical and horizontal surfaces. Usually taking place for two to three months, most festivals bring a selection of art- and photography-world audiences to their locations and function as a catalyst for waves of cultural tourism. At the same time, these events seek to participate in contemporary art and photographic discourse, working with established, fashionable, and emerging practitioners, producing publications, and aspiring to become part of a regular circuit of global programming.

Images Vevey and Gibellina Photo Road are particularly interesting examples, each establishing their identities through a series of audacious outdoor interventions which provide a central focus within their respective programs. Images Vevey, in the small Swiss town of Vevey on Lac Léman (Lake Geneva), home to the multinational Nestlé, has run regular

editions since 1995 (although its largest displays are a more recent feature of its director since 2008, Stefano Stoll), with a highly funded public-private program facilitating spectacular outdoor installations where building facades are routinely covered in the works of international contemporary artists and photographers. Gibellina Photoroad, with a focus on young and emerging artists and photographers, has so far run four editions of the festival since its founding in 2016. Held in Gibellina Nuova, a small town in a basin in Sicily in Italy that was established after an earthquake destroyed the hillside Gibellina Vecchia in 1968, Photoroad builds upon the unfinished utopian project of the new town and its founding mayor Ludovico Corrao, who established a sequence of experimental civic architectures amongst utilitarian homes flanked by an unprecedented range of public sculpture. Both festivals take place during the European summer, during which Sicily especially receives little rain.

At both events, artists are expected to produce new or customized iterations of their projects, which are installed around the towns as large-scale but contained rectangles, occupying public walls, or surfaces in squares and stations and other civic sites, alongside a smaller number of highly customized installations which are often received through competition proposals and commission invitations extended to artists and photographers. In the former, the images have a function that aligns to both claims to meaningful intervention and to spectacle: they might respond to or address some of the specificities of their site of display or participate in public discourse, addressing the widest possible audience. But equally, they might provide momentary awe, being made or strategically positioned so that they are spectacular and eminently re-photographable, which is also to say that they actively engineer or provide social-media friendly 'content'. Some of these images exert only a momentary hold on our attention: Images Vevey places works on enormous surfaces, and also encourages artists to create works which seem made for their retelling. Guido Mocafo's 2016 skilled yet banal photographs of glass models of marine invertebrates, situated underwater to be viewed by snorkelling, seemed to gain little from their installation. Indeed the work's availability on a path at the festival and in a parallel Virtual Reality form seemed only to confirm that the gesture was not-so-specific at all.

Certainly both festivals feature entanglements in populist and audience-driven conditions of funding, leading towards gestures and decisions in which some uses of the image mirror their deployment in high-intensity, attention-seeking domains such as social media and advertising, driven by a desire for clicks and photographs rather than critical encounters. Yet the experimentation apparent in Vevey and Gibellina also results in displays that in their spatial and temporal specificities and critical uses open possibilities for how we think of the image and its capacities to act and perform. Extended durations of installation, and short but memorable interruptions modify our experiences of place through images which stick around, literally or figuratively, at their site. Beyond the short run of Images Vevey over approximately three weeks, space has also been established where outdoor works can be kept on display until a new iteration two years later. A profound testing of the image – its capacity to hold our attention, but also to weather the conditions and changes in the town, plays out. In Gibellina, permanent works have begun to be commissioned to reside alongside the town's celebrated public sculpture. Accessible to a greater variety of audiences who are not chasing a calendar of art events, they also gesture towards different modes of attention and a long-term commitment to encounter, which provide a necessary respite and alternative to photography's fast-moving and often quickly redundant cycle of appearance and disappearance.

We might examine interventions which modify how we think of the image and its position in the city, utilizing the photograph's qualities of stickiness to activate their relationships to the site and to activate our viewership equally. If longer-term installations encounter a sustained period of judgment and evaluation, sticking around to be seen over long periods of time, images produced with an acute specificity or sensitivity to their site (Kwon 2002), which are coupled with what can sometimes be 24-hour and free public access, offer the possibility of modifying the site and how it is perceived. Whilst remaining (in the scale of most artworks) short term, their impact on the site has the capacity to stay in the social and artistic imaginary. In the 2019 iteration of Gibellina Photoroad, Taiyo Onorato and Nico Krebs rephotographed a theater and performing arts building in the center of Gibellina, a towering cloud-like concrete structure designed by the significant local sculptor and architect Pietro Consagra that has been left unfinished after decades of funding collapses and false starts. Photographing the structure from all sides and reproducing its form on a wooden frame that was built onto a midsize car, they produced a photographic reproduction, a vehicle-sized representation that was also functional and could be driven around Gibellina. The work spoke to a question from local citizens: would the building ever be finished, or would local planners and residents give up the ghost with the building once and for all? Filming their scale *döppelgänger* moving through the town, in a series of shots with ambiguous perspectival framings – in many of the images it appears as though the building itself were getting up and leaving – also sporadically moving the photograph-vehicle and parking it in different places around the town during the festival, the artists emphasized the building's condition of instability and flux, as radiating echoes of its unrealized condition. Taking the reality-effect of the photograph to be like or to resemble the world but to set it into motion, Onorato and Krebs made it possible for the building and its audience to imagine its disappearance, bringing about a condition where the photograph was not simply evidence of a condition that had long been, but of decisions that were yet to be. For a short intervention, the work was rupturing and unforgettable: a sticky photograph which draws in the viewer to a web of social, political and art histories, and speculative gossip. During the period of its display, the car was the talk of residents and visitors alike, setting into motion debates about what was to be done, dramatizing its urgency, and making available the compelling local history of Gibellina and its current conditions in a way that none of the other installations sought to approach. Its multiple forms, as a photographic object, as a performance, as film documentation, and as a work of debate and gossip, rendered it a defining and ever-present image of something that might be possible with photography: the act of thinking the world as though it could be different.

Vevey's installations at their best describe similar sites of possibility. Whilst the Images festival is made up of many installations and interventions which can often be reduced to iconic singular viewpoints, even when a project is serial or contains multiple installations, a friction between the site as a surface upon which the photograph can be placed, and a site transformed by the presence of photographs continually comes into view. In the 2018 edition, Japanese photographer Daido Moriyama was a celebrated participant who featured with two displays: the first, proposed as the welcome image to the festival and its thematic *Extravaganza: Out of the Ordinary*, showed a single Moriyama image of a giant inflatable whale afloat in the city of Paris, affixed to the large façade of a hydro-turbine company's offices (Figure 23.1). This image of Moriyama's installation was used for the festival's press: whilst the image is indeed extraordinary, so is its loca-



Figure 23.1 Daido Moriyama, *A Tale of II Cities 4*, Paris, 1989. Installation at Images Vevey 2018. Courtesy of Images Vevey. Photograph: Mathilda Olmi.

tion: the same site has been used in different editions of the festival, hosting images by Alex Prager and Berndnaut Smilde. It is the very site of spectacle, capable almost by itself of rendering the ordinary extraordinary. But in the same edition of the festival, a series from Moriyama's studies of commuters back and forth between the commuter town of Zushi and Tokyo, called *Platform*, was also installed at the nearby train station (Figures 23.2 and 23.3). Installed at a 1:1 scale, the images used the lengths of walls along the station platforms to appear to push through the walls of the station, revealing lines of Japanese commuters standing waiting for the next train to arrive. With a photographic portal, Moriyama had greeted visitors to the festival: he had playfully inverted the relationship to his work's arrival in Switzerland by sending viewers to the rush-hour platforms of Japanese train stations, in a gesture that is powerful and sufficiently subtle to assume that perhaps only a small proportion of arrivals might have stepped out from the world of continual distraction to notice.

One Moriyama installation is pure spectacle, whilst the second encourages a closer and dynamic scrutiny, in turn shifting our perception of the terrain. The latter's gesture of embedding the image in the architectures of the town echoes the strategies of one of the most regularly exhibited artists at Vevey, Renate Buser, who has exhibited in editions in 2008, 2010, and 2016. Although many of her installations examine and modify illusionistic continuations and trompe l'oeil effects, Buser's installations in Vevey have also proposed the photograph as the possibility of a rupture: *Rue du Panorama 4* (2008), also recognized as the first monumental installation produced for the festival, shows the inside of the prison on its outer walls, and shifts our perspective from the horizontal to the vertical, acting less



Figure 23.2 Daido Moriyama, *Platform*, 1977. Installation at Images Vevey 2018. Courtesy of Images Vevey. Photograph: Julien Gremaud.



Figure 23.3 Daido Moriyama, *Platform*, 1977. Installation at Images Vevey 2018. Courtesy of Images Vevey. Photograph: Julien Gremaud.

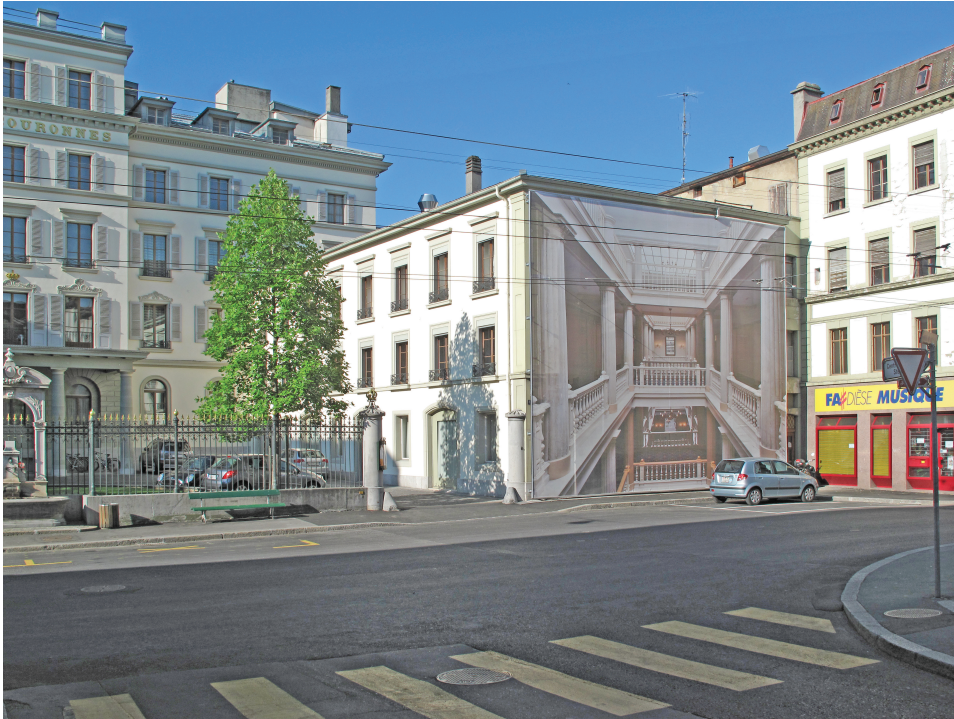


Figure 23.4 Renate Buser, *Rue d'Italie*, 2010. Installation at Images Vevey 2010. Courtesy of Images Vevey. Photograph: Renate Buser.

like a cutting through and more like a shift in perspective. In so doing, the work attends less to a momentary peek into the workings of the prison and more to a dynamic exploration of its structures and its ambitions. Taking the lobby of the exclusive and privileged Hôtel des Trois Couronnes and placing it outside in the next iteration of the festival (*Rue d'Italie* 49, 2010, Figure 23.4), Buser performed a subversion of Swiss discretion, using the photograph to move a site of exclusivity into public view, whilst magnifying its scale to bloat its contents and render it highly visible, even overblown. With its classical columns, the interior is forcefully projected to cover three floors of what appears to be a small extension or corner of the hotel that comes to meet the street. Such shifts in perspective and position are the logics of Buser's many installations at scale. Objects and viewers are encouraged to shift, as new viewpoints are brought about by the photograph.

The photograph as it begins to take on an architectural scale finds itself under a pressure to perform, at the intersection of technology, material and time. What we have examined as the stickiness of the image is nothing less than the photograph's structured and manifest mode of address, its iconomic trajectories between rapid calls on our attention, identifying us as subjects, and its calls for our participation, recognizing us as agents. We have seen that artists and photographers, in their use of new materialities, have assumed and developed a range of strategies that encompass the use of space, offering a multitude of positions where images exist as atmospheric and highly specific surfaces. In so doing, photography has assumed some forms which are influenced by the contemporary flow of information and the logics of technology. But whilst many of our photographs move towards reductive

simplicities in a feedback loop with the rapid turnover of ever more images, it is also possible to begin to identify strategies where the photograph acts as an intricately elaborated complexity, modifying and elaborating upon our experience.

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