

Martin Volman

Recent works





F IJADOR
2'

D ETENEDOR
1'

R EVELADOR
2'



MARTIN VOLMAN

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* 1989, Buenos Aires, Argentina., living in Berlin,

EDUCATION

2022. Msc. in Design Research (Hs Anhalt, Germany)

2019 BA in Sociology (Universidad del Salvador, Argentina)

2016: Klasse Selichar, Photography and public space (Kunstuniv. Linz)

2014: Documentary Photography (ICP New York)

SEMINARS AND WORKSHOPS

2022: Photobook edition with Brian Paul Lamotte (CPG, Geneve)

2021: Activating our Archives (Modern Art Oxford)

2020: How Images Mean: An Introduction to
Iconographic Theory (The Warburg Institute)

2017: PAC Foto Grant (Buenos Aires)

2015: Tutorium with Hito Steyerl (UdK, Berlin)

2014 – present: Workshop with Ariel Authier

2014: Anatomy of negativity seminar with Ariel Authier & Bruno Dubner

2013– 2014: Workshop with Alberto Goldenstein

2013: Urban photography workshop with Jorge Miño

2013: Philosophy and Photography with Bruno Dubner

2012: Digital photography and sociology seminar with
Silvia Perez Fernandez

SOLO EXHIBITIONS

2014 Minima Unidad, Museum of Architecture
(MARQ), Buenos Aires

Urbanas, Roggia Galerie, Montevideo

GROUP EXHIBITIONS (selection)

2023 Past & Present, Pinakothek der Moderne, München

2021 XIII Biennale of young artists, Skopje, North
Macedonia

2020 Fotohof calling, Salzburg, Austria

2019 Premio Artes visuales, FNA, Bs As

2018 Tangencias y otros gestos imperfectos, Gachi
Prieto, Bs As

2016 Chamanes, Quadro Arte Contemporáneo, Bs
As, Argentina

Re-entering the Ultimate Display, Online exhibition
(online)

V Moscow International Biennale for Young Art,
Moscow, Russia (the residual value)

Publicity Edge, Schule Friedl Kubelka, Vienna, Austria

Rundgang, Kunstuniversität Linz, Linz, Austria

Krakow Photomonth, Krakow, Poland

2015 Premio Proyecto A, Proyecto A Gallery, Buenos
Aires, Argentina

La certeza del Error, Arte x Arte Gallery, Buenos
Aires, Argentina

2014 Festival of Light, Centro Cultural Recoleta,
Buenos Aires, Argentina

No Fotos, Museo de Arte Contemporáneo de Mar del
Plata, Mar del Plata, Argentina

PUBLICATIONS

2018. Tangencias y otros gestos imperfectos, Buenos
Aires [300 books]

2015 AntiFoto, Athens [1 artist book]

2014 La ciudad lineal, Buenos Aires [500 books]

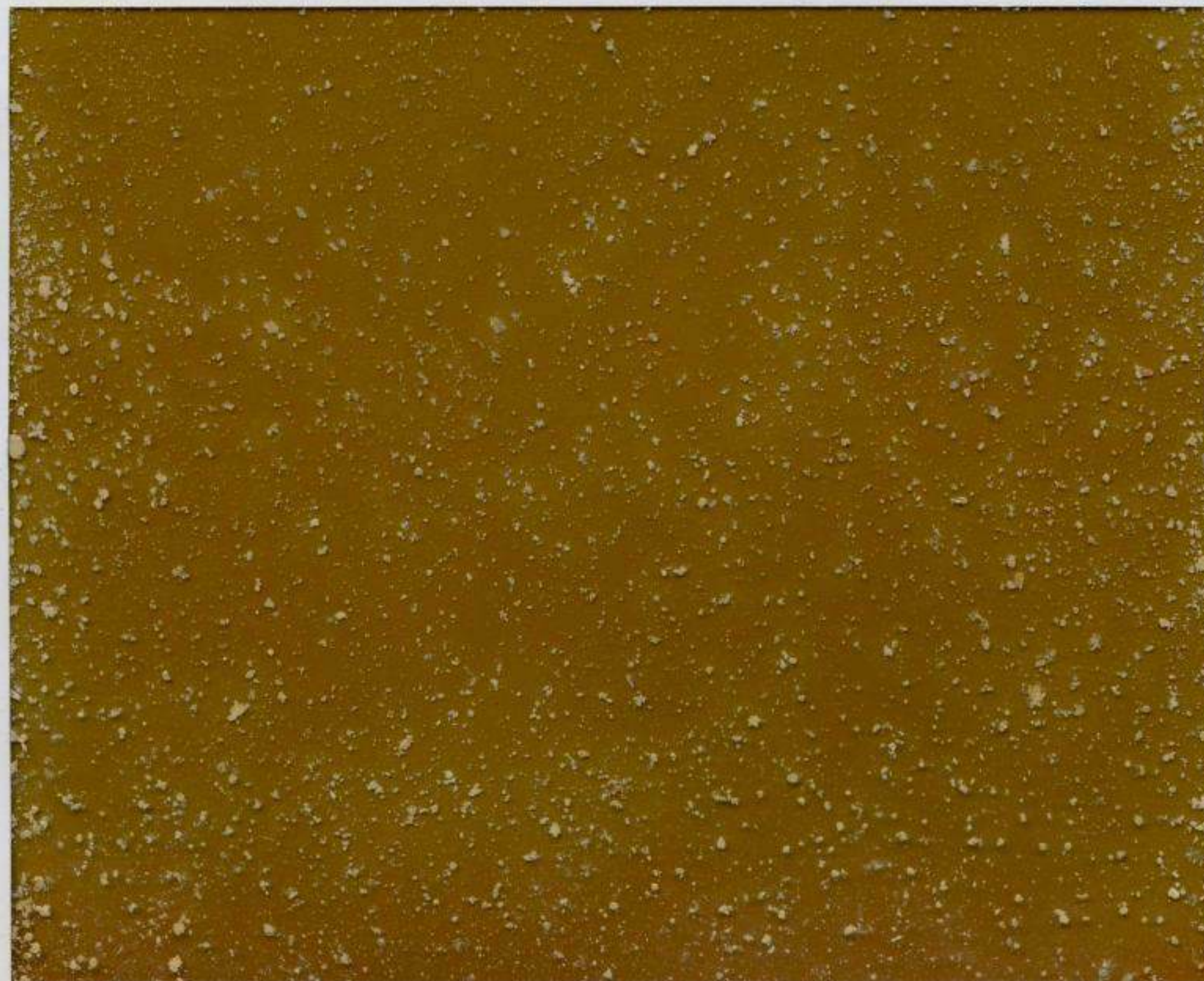
Statement

For a long time, photography has walked the line between painting and film, between reality and imagination. But in an era dominated by digitally perfected images, its contemporary role is under scrutiny. As we move away from traditional processes and increasingly away from physical and chemical methods, photography becomes a malleable and adaptable form.

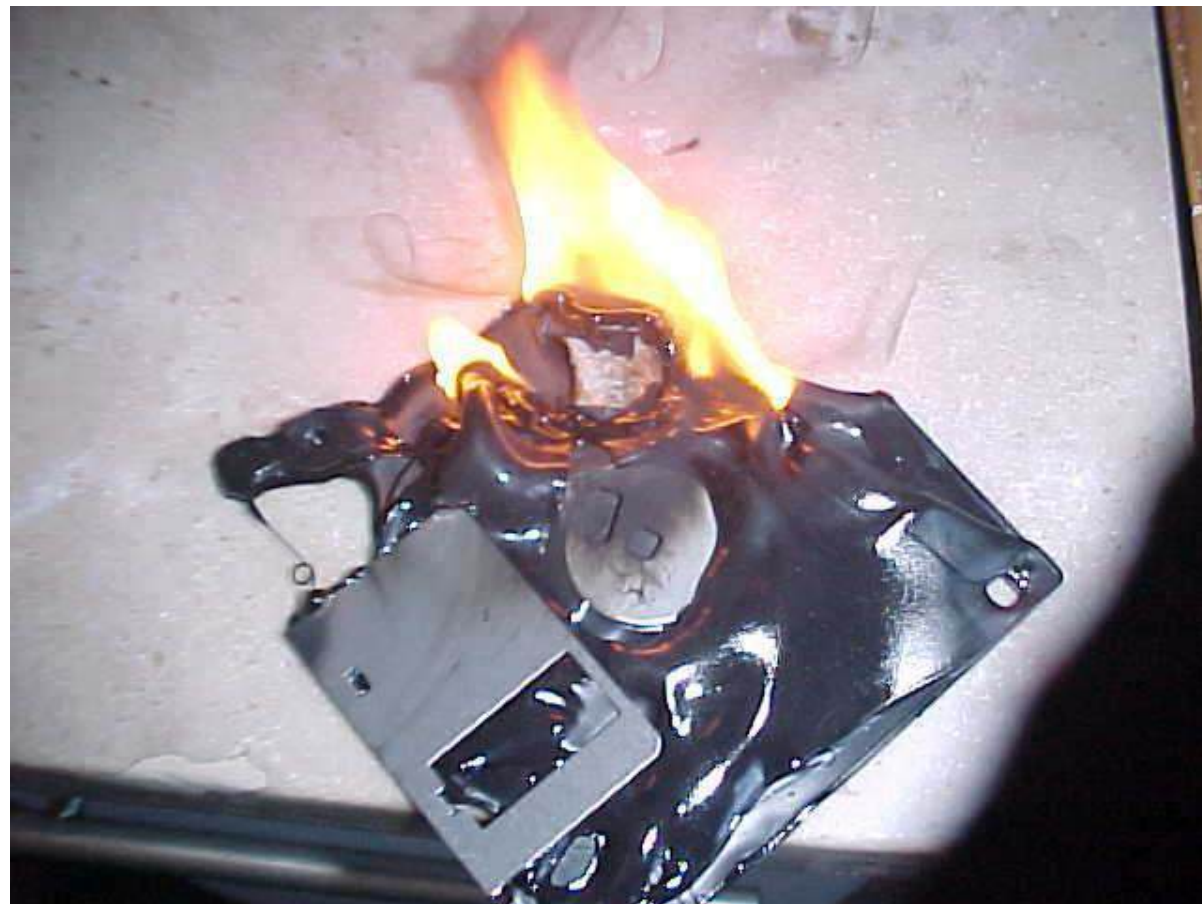
In the quest to represent reality, does the specific capture device change the artistic interpretation of photography? This question underscores the subjective nature of interpretation and the artistic dimension of the medium.

In my artistic practice, I confront the challenges and questions inherent in the photographic medium. Through an archaeological approach to technology, I explore unconventional image capture devices—scanners, microscopes, and more—and repurpose them for artistic expression. This endeavor not only delves into the nature of photography, but also considers the science of perception inherent in viewing through photographic objects.

By engaging in these explorations, my work transcends the boundaries of traditional photographic practice. In a world of pixelated surfaces and uniform colors, the fundamental question remains: what are we really talking about when we talk about photography? Through my artistic journey, I seek to provoke thought and inspire dialogue about the evolving nature of photography in the digital age, while also considering its relationship to the science of perception through the photographic lens.



MAVICA



This project is based on taking photos with one of the first widespread digital cameras that appeared in 1998, the Sony Mavica. The pictures are stored on a floppy disk, another obsolete way of storing files.

When one thinks about the visual texture of these pictures, they look old. The 0.03 MP resolution determines what and how we see. But what happens when one works nowadays with a magnetic video camera from 1998?



The magnetism is not just in the name of the camera but in these images. They attract and repel each other, creating a dynamic interplay. How is time then magnetized in photography?

But beyond all limitations, how can a photograph retain that strange and unexpected beauty?



Digital Photography
12 x 16 cm (framed)
Edition of 3 + 2AP



INCADOS

A.S.U.

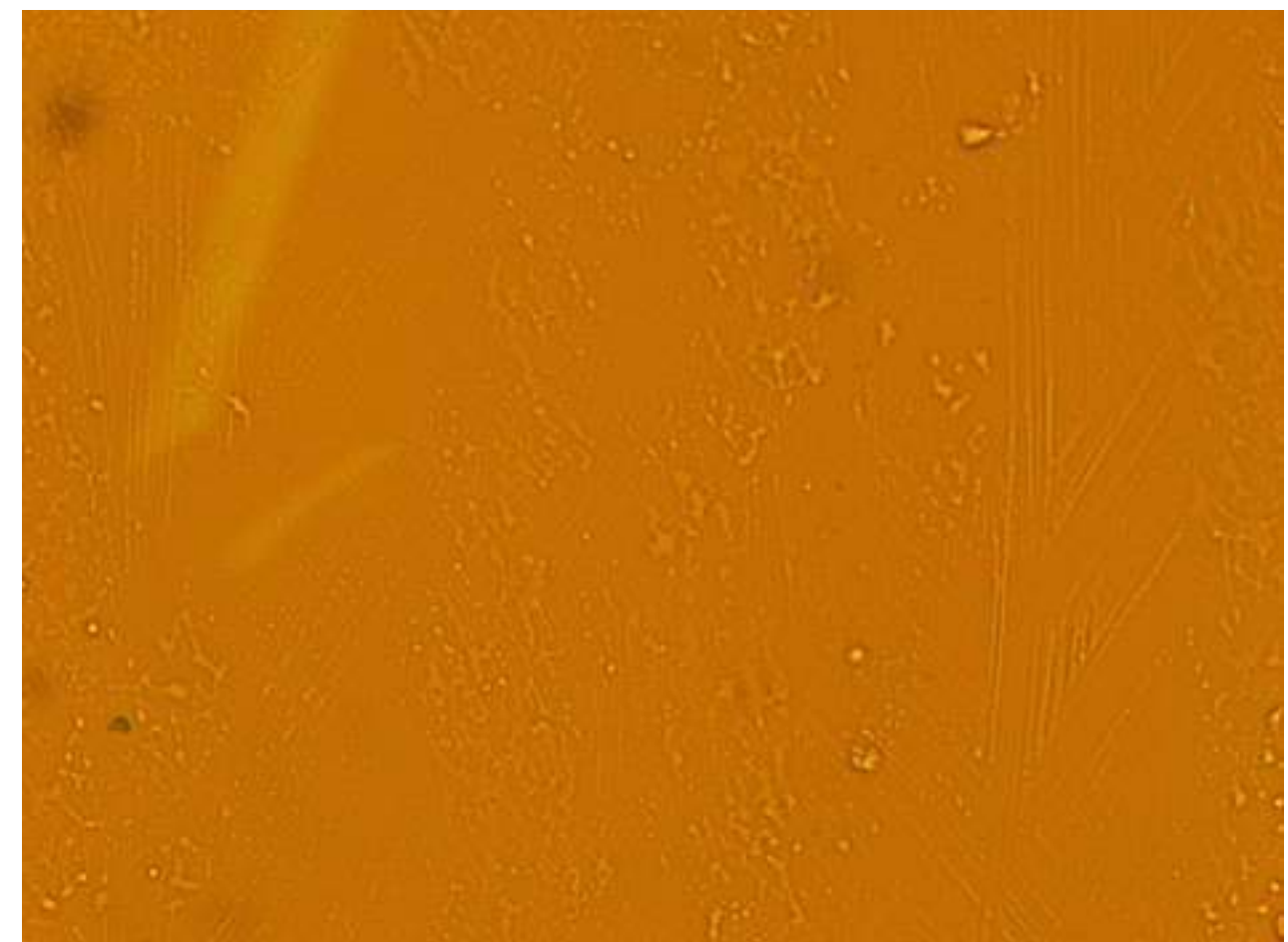
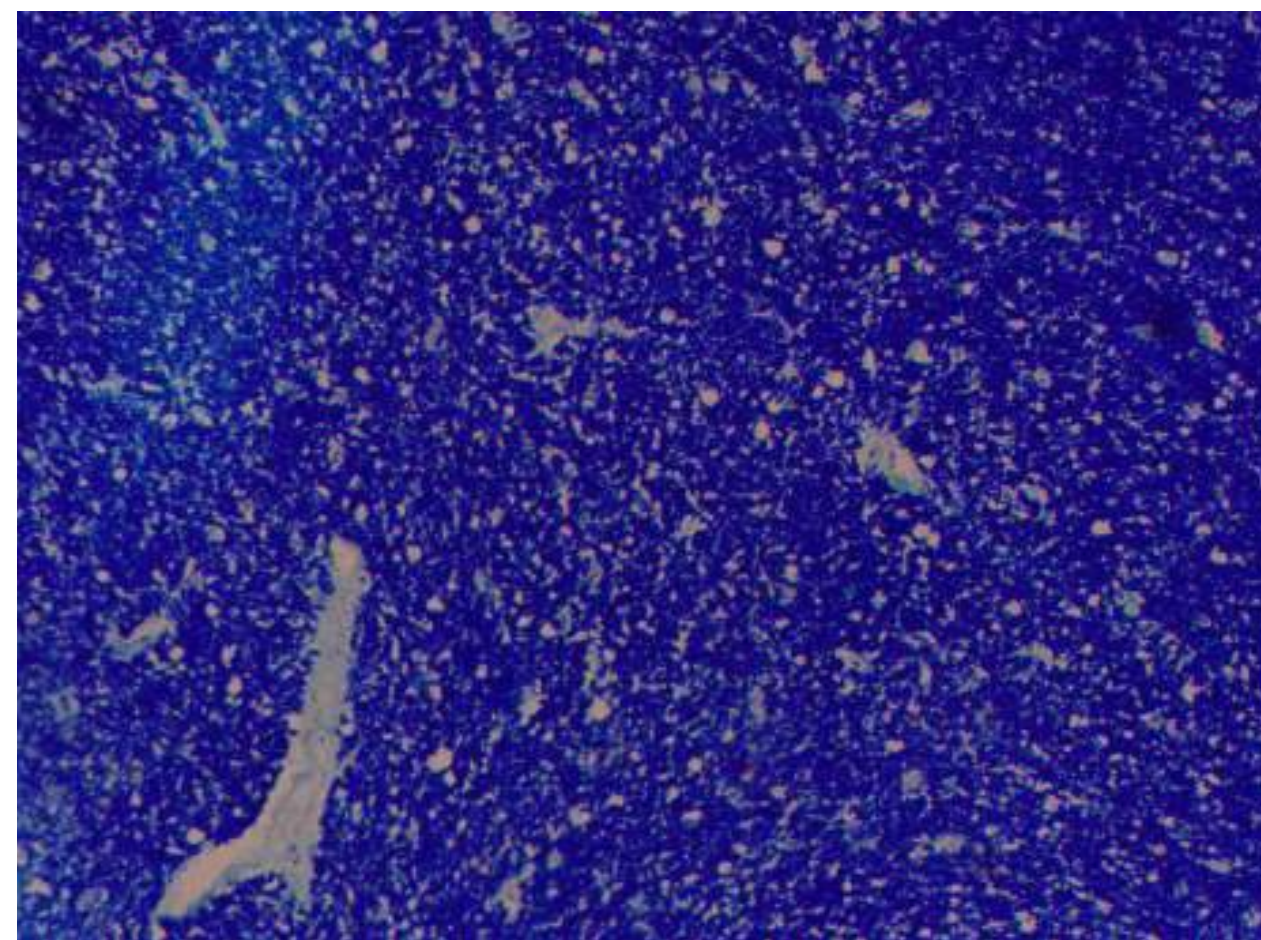
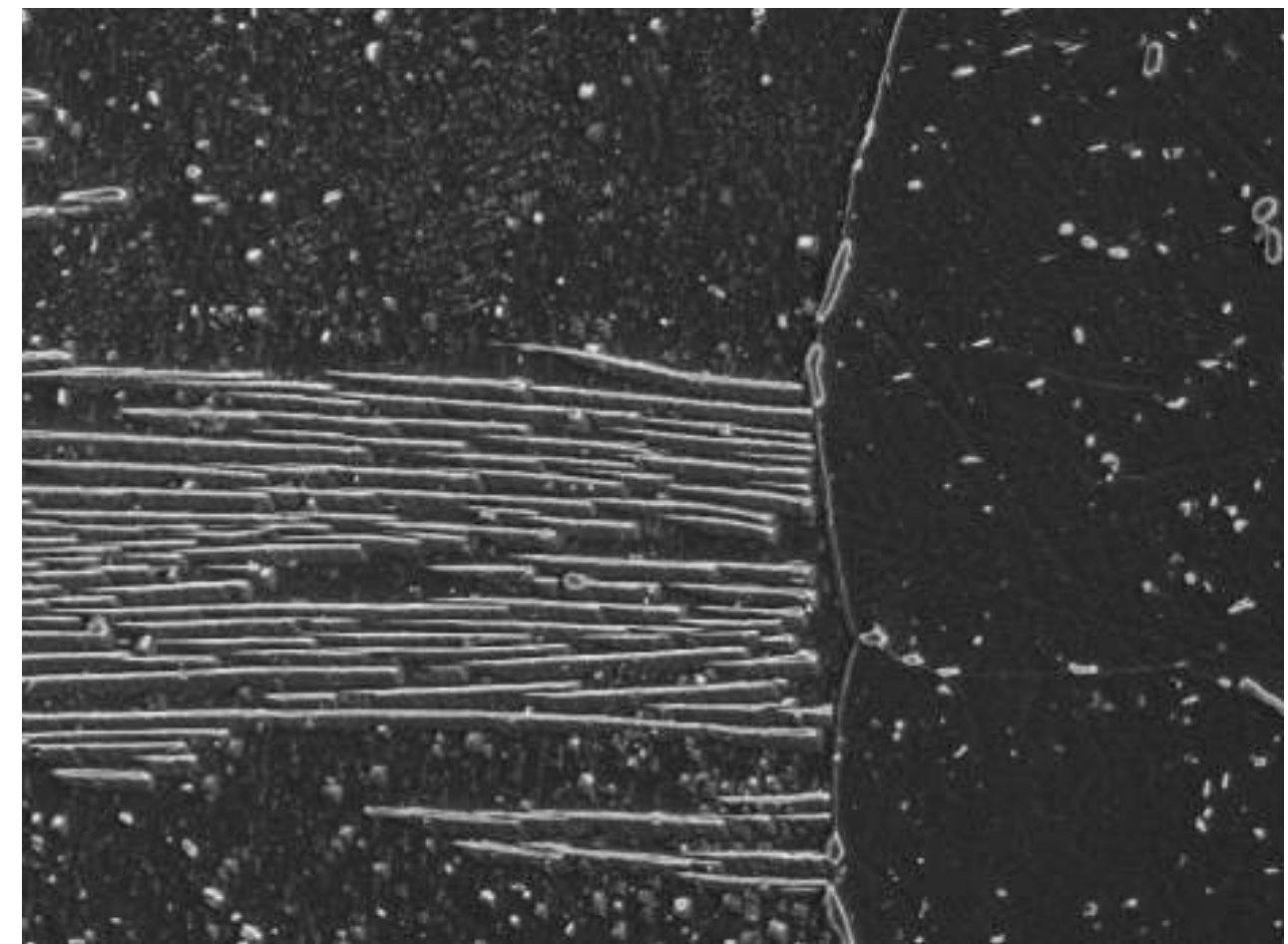


Exhibition view (Referencia al dorso, 2018)

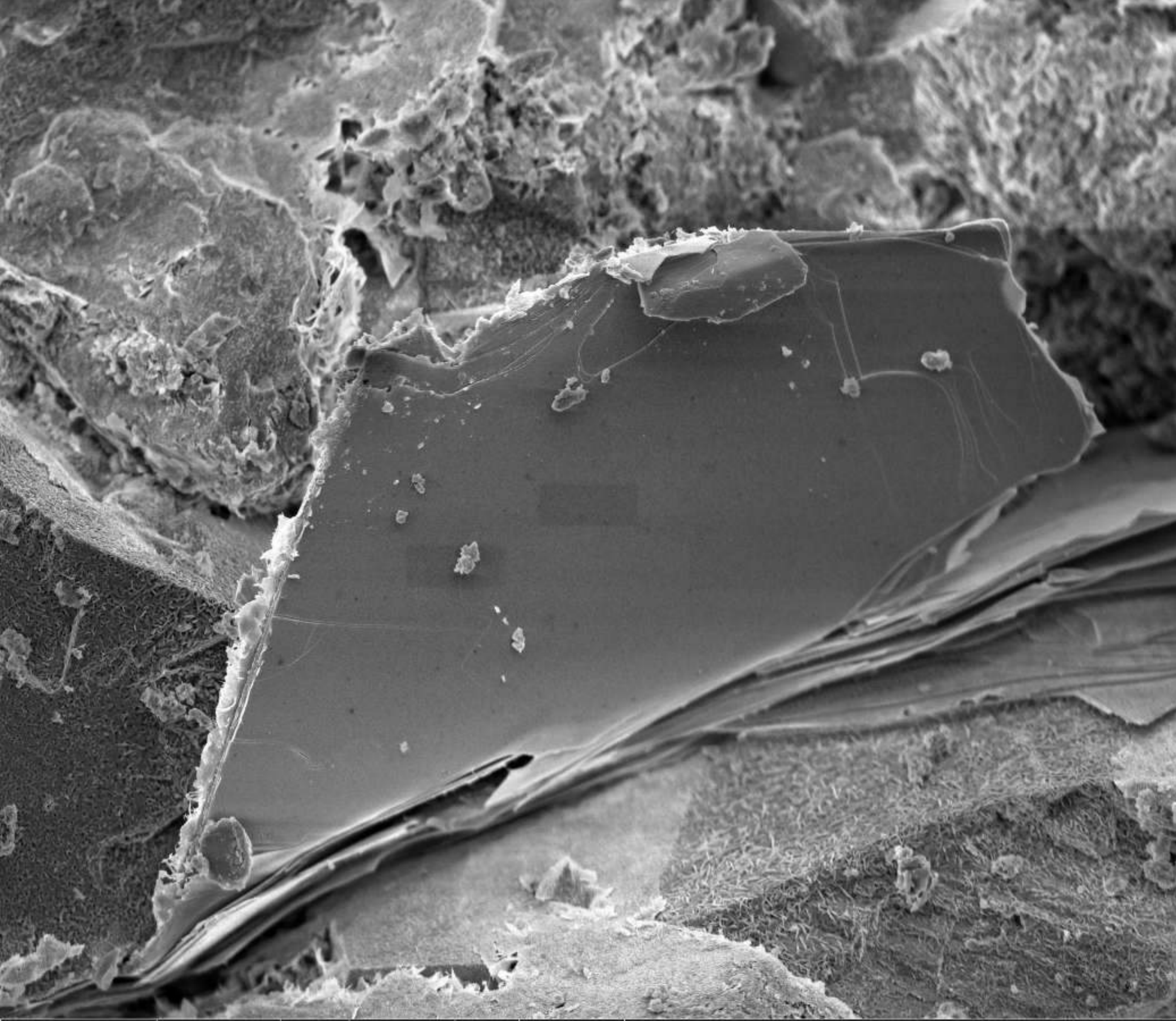
Objects in the mirror (are closed than they appear)

This project is based on exploring the artistic potential of digital microscopy photography, using a device that was developed 250 years before the invention of photography itself. By capturing images at the microscopic level, it challenges perceptions of objectivity and neutrality in photography.

Through experimentation with lighting techniques and storytelling elements, the portfolio seeks to engage viewers in a visual exploration of the unseen and the unexpected, prompting reflection on the nature of photography and the world around us.

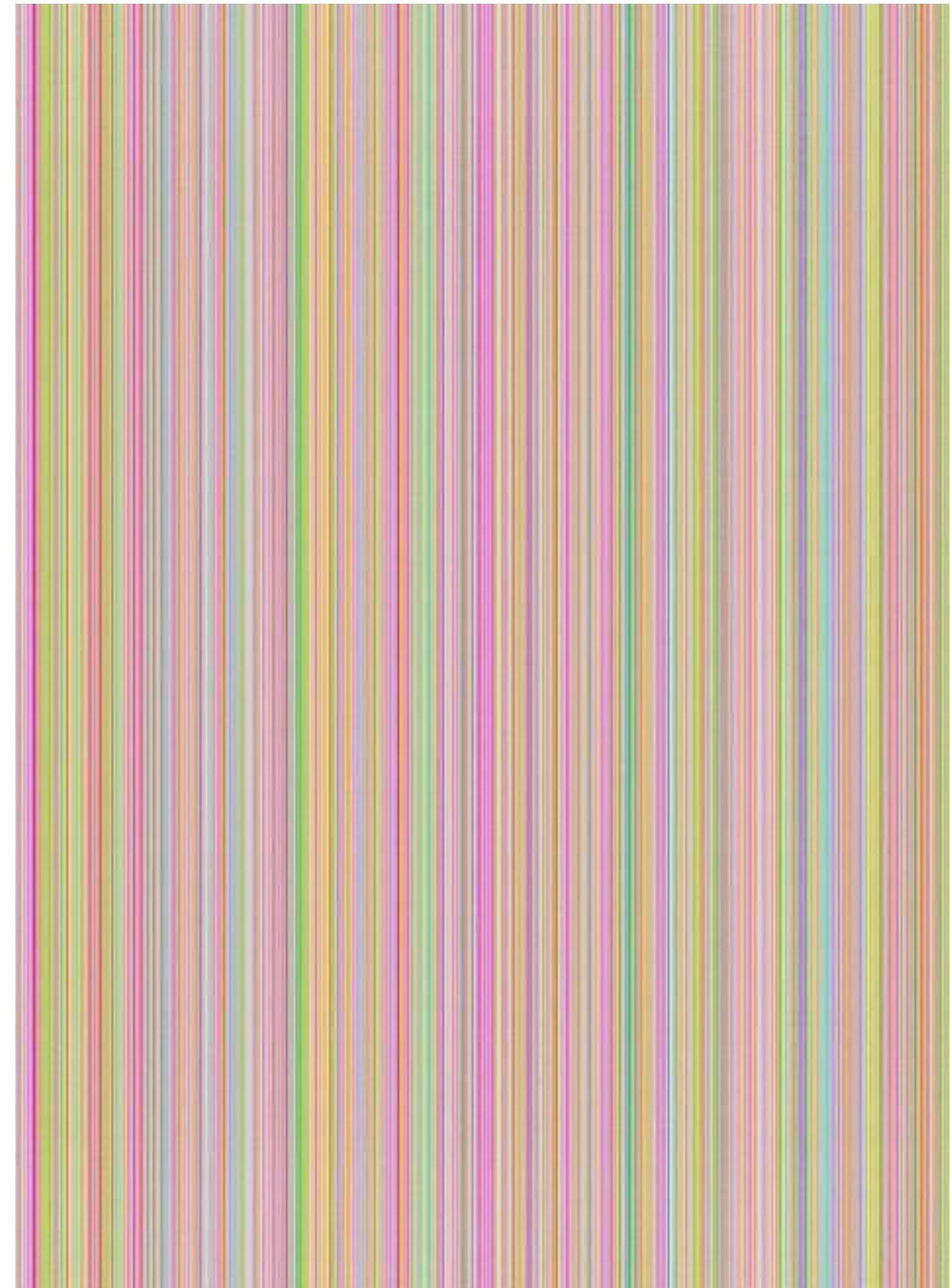
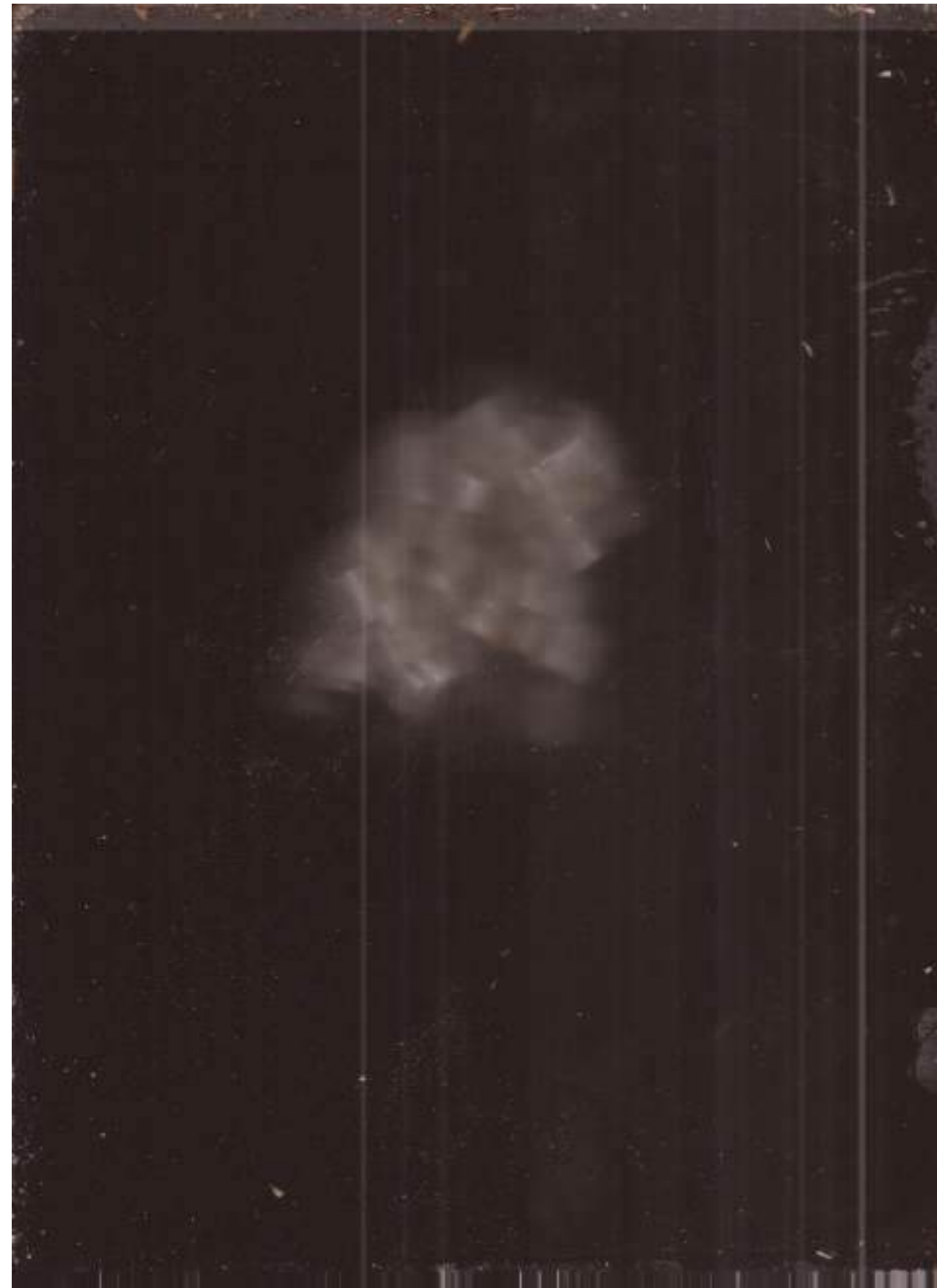


2018
Digital Capture of microscope
Variable size
Edition of 3 + 2 Ap



2018
Digital Capture of microscope
70 x 80 cm
Edition of 3 + 2 Ap

The residual value



2015
Direct capture of scanner
73 x 100 cm
Edition of 3 + 2AP



These images reveal a strained and distorted relationship with technical errors. There is a search and a taunt, an intention to postpone the moment of physical destruction, exhausting the optical and physical possibilities of the device. As a twenty-first-century alchemist, I blend diverse elements that merge into the surface layers: materials, liquids, and shapes.

The light attempts to scan the different dirty layers, while the device strives, unsuccessfully, to achieve its goal.

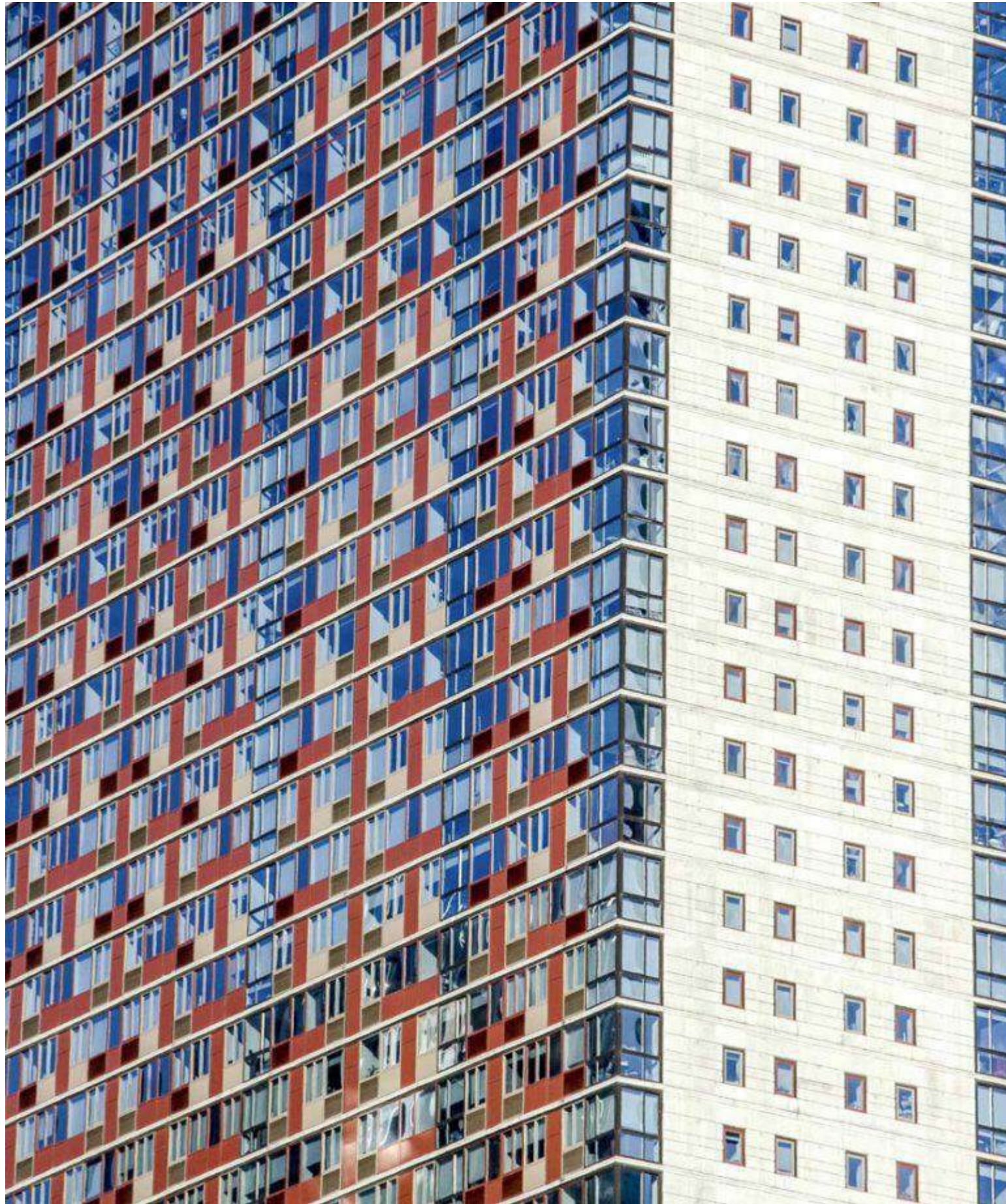
The residual value of the surface and the remnants cause the device to lose all recognizable object references.



Group exhibition La Certeza del error (2015)

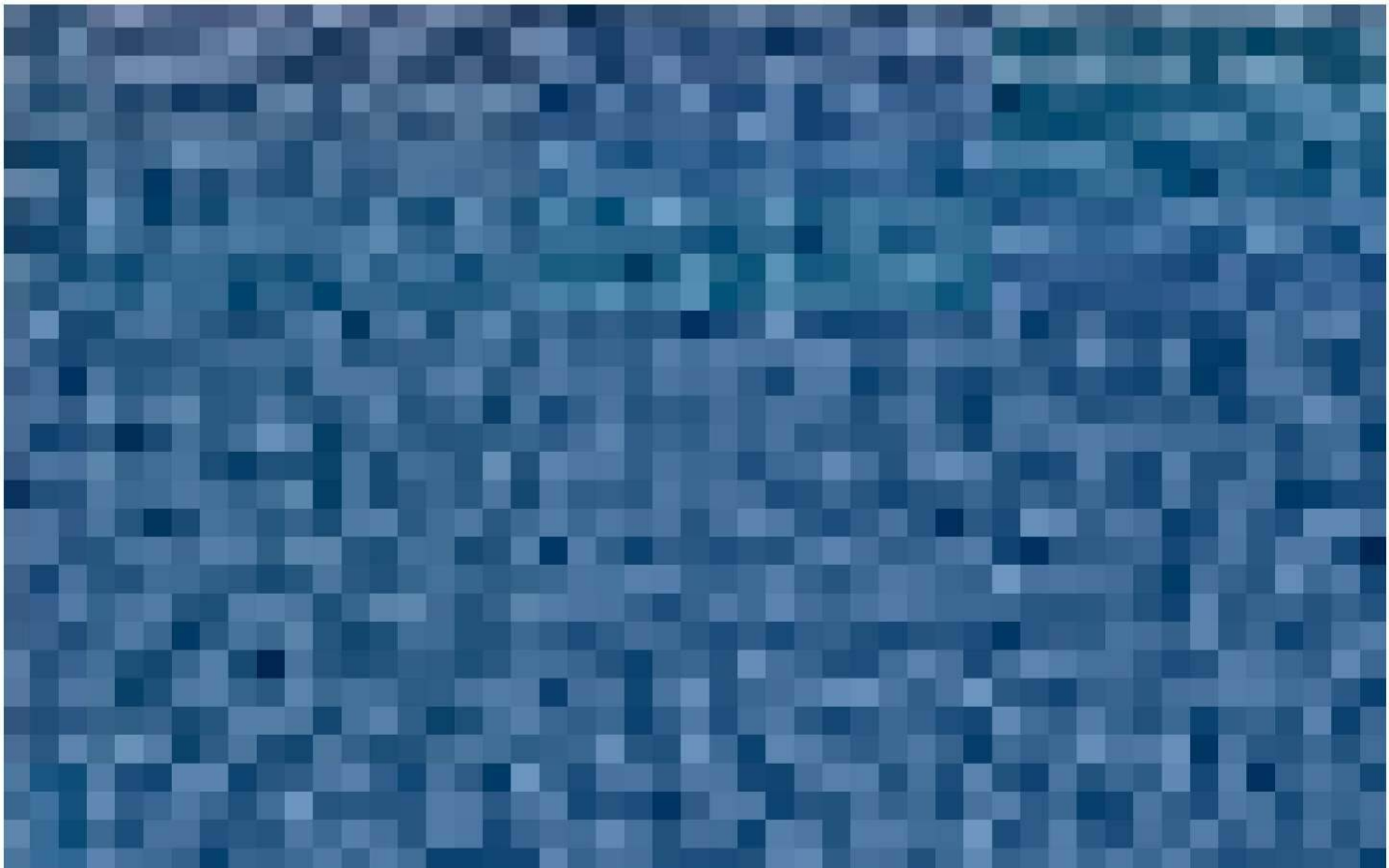
Galeria Arte x Arte

Minima Unidad



These images investigate the boundaries of digital reproduction and physical representation. Once celebrated as the perfect mirror of reality, photography now reveals its own artifice: the closer we look, the more unreal it appears.

Pixels—small, colored cells often seen as imperfections—give form to a digital image. Blending with patterns and frames, they create a complex new reality, where authenticity and abstraction meet.





Exhibition view - Marq (Architecture Museum of Buenos Aires)





ADOR de
SULFITO
CONCENTRADA

COMEX B

STANTE

CONDIMENTOS

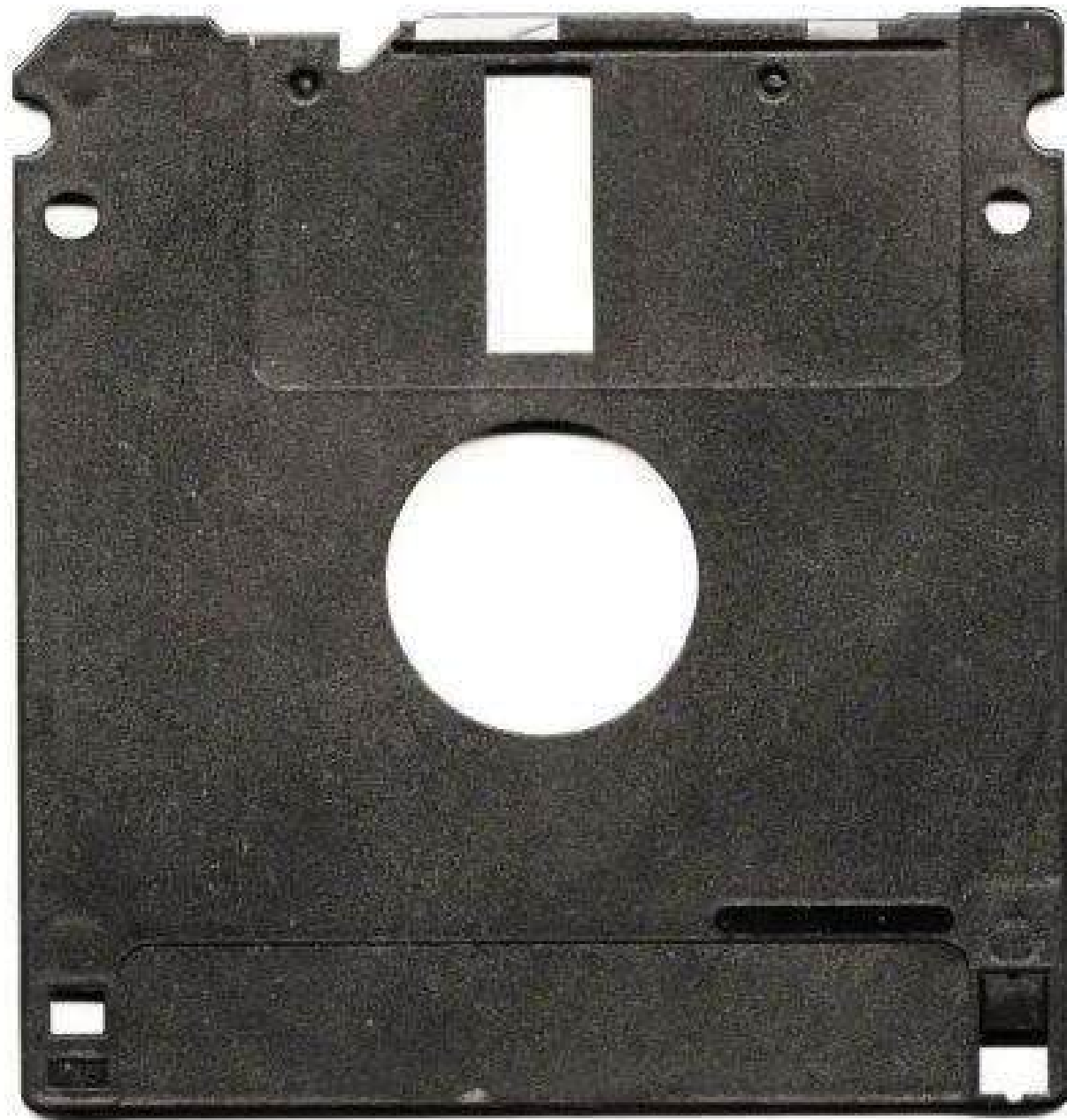
CONDIMENTOS

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