



MARTIN VOLMAN

mvolman@gmail.com / martinvolman.com

* 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 (Kunstuniversität Linz, Austria)

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 [Edition of 300]

2015 AntiFoto, Athens [Artist book, edition of 1]

2014 La ciudad lineal, Buenos Aires [500 books]

Statement + portfolio

Photography has historically mediated between documentary reality and imaginative construction. Far from the physical and chemical processes that once defined it, the medium has become more elastic and plastic. In an era dominated by digital perfection, photography transforms into something more malleable.

My artistic practice addresses core questions of photographic ontology through what I call an archaeological approach to technology. I work with non-conventional image-making devices—scanners, microscopes, screenshots—repurposing them to explore and expand the conceptual edges of the photographic act. This approach allows me to question not only the material foundations of photography, but also the perceptual habits that shape how we look through, with, and against technical images.

In an era of standardized digital aesthetics, my practice returns to core questions about photographic identity and materiality. Through these investigations, I examine how technological shifts redefine the medium's boundaries, leading to a fundamental question: Can photography exist beyond its historically defined apparatus and processes?

MAVICA



2016
Digital Photography
12 x 16 cm (framed)
Edition of 3 + 2AP

The Mavica project delves into a narrative of obsolescence, imperfection and magnetism through the use of one of the pioneering digital devices of the late 20th century: the 1998 Sony MAVICA (Magnetic Video Camera), which records images onto floppy disks. The concept of magnetism is not only present in the name of the camera, but also in the images themselves. They attract, repel and somehow recombine, embodying a visual force that feels both cohesive and fragmented.

With a resolution of just 0.03MP, the images are visibly pixelated, embodying what Hito Steyerl calls the "poor image" aesthetic. Every grainy texture and visible edge tells a story of technological limitation, fragility and the beauty of low quality or pixelated images.

In a broader sense, the project reflects on the history of photography as a product of the Industrial Revolution—a history deeply linked to technological evolution. Every advance in photography reflects shifts in storage, media and process. The Sony Mavica represents a pivotal transition to digital imaging, bridging an analogue past with today's high-resolution, high-capacity formats.

Mavica invites us to reconsider the value of imperfection in a world increasingly defined by high-resolution precision. These low-resolution images, with their magnetic tension, challenge our understanding of beauty and clarity. In an age of technical perfection, we must ask: what do we mean when we talk about photography today, and where does the imperfect and the magnetic have a place in the digital age?



2016
Digital Photography
12 x 16 cm (framed)
Edition of 3 + 2AP



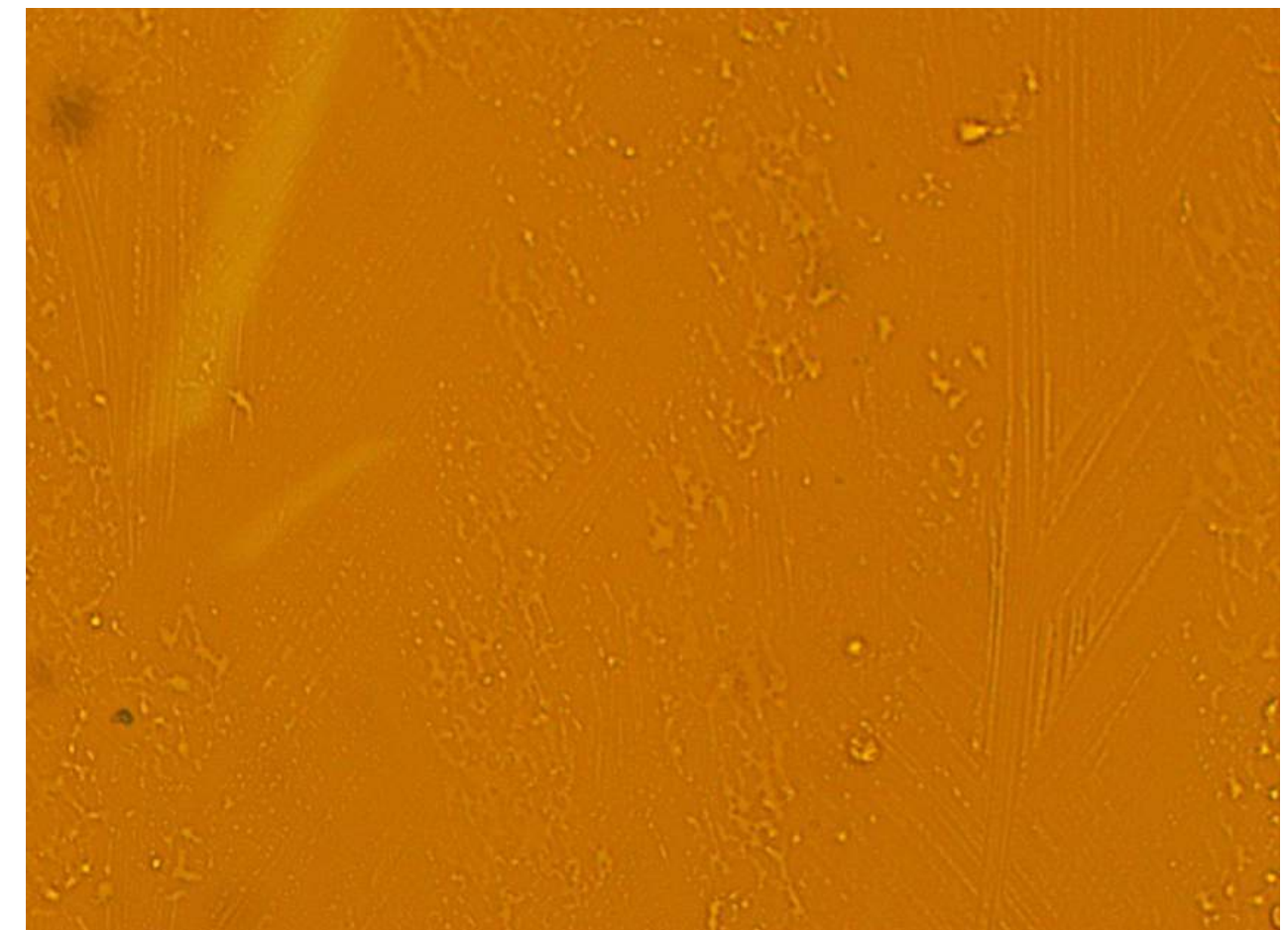
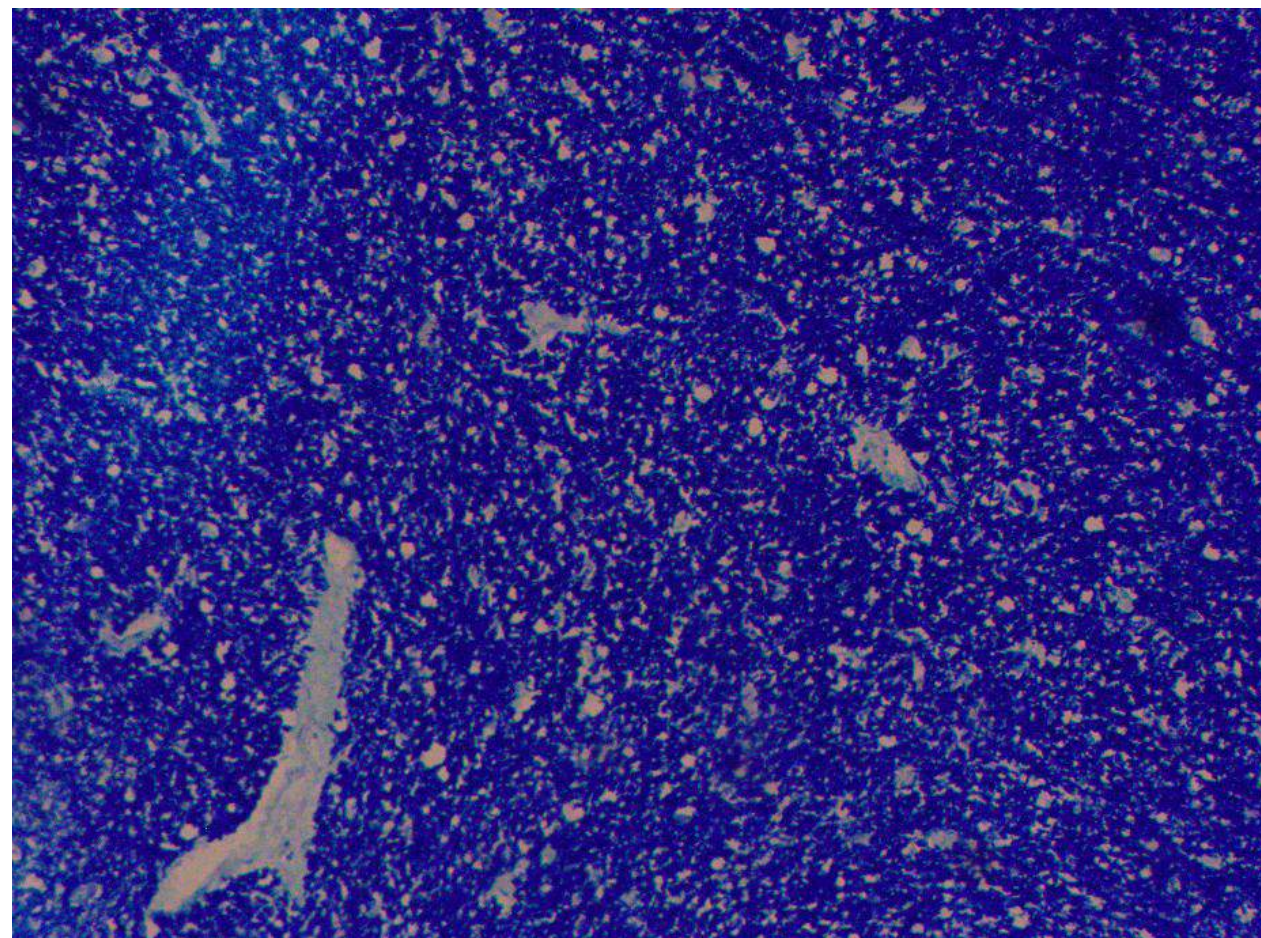
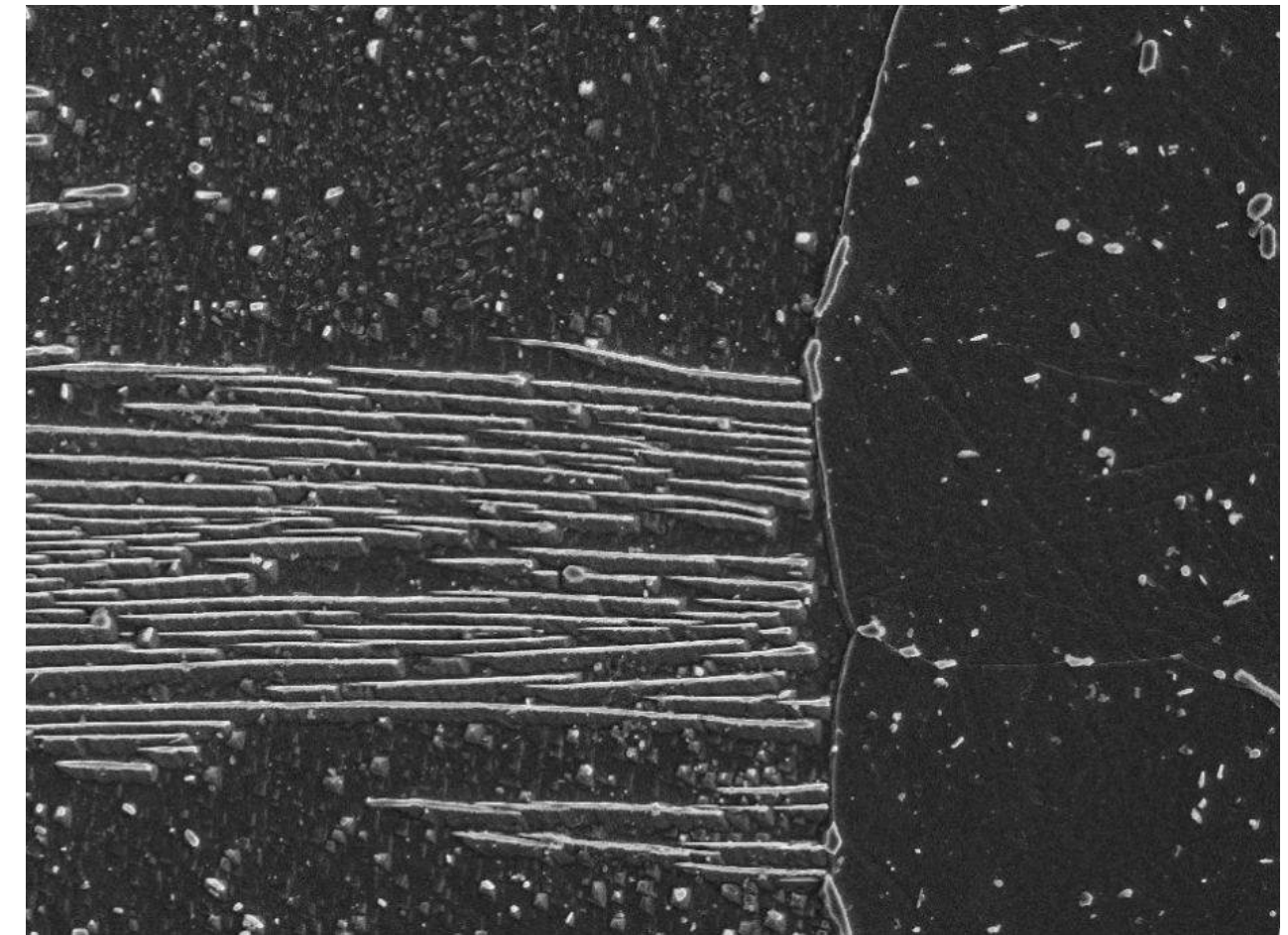
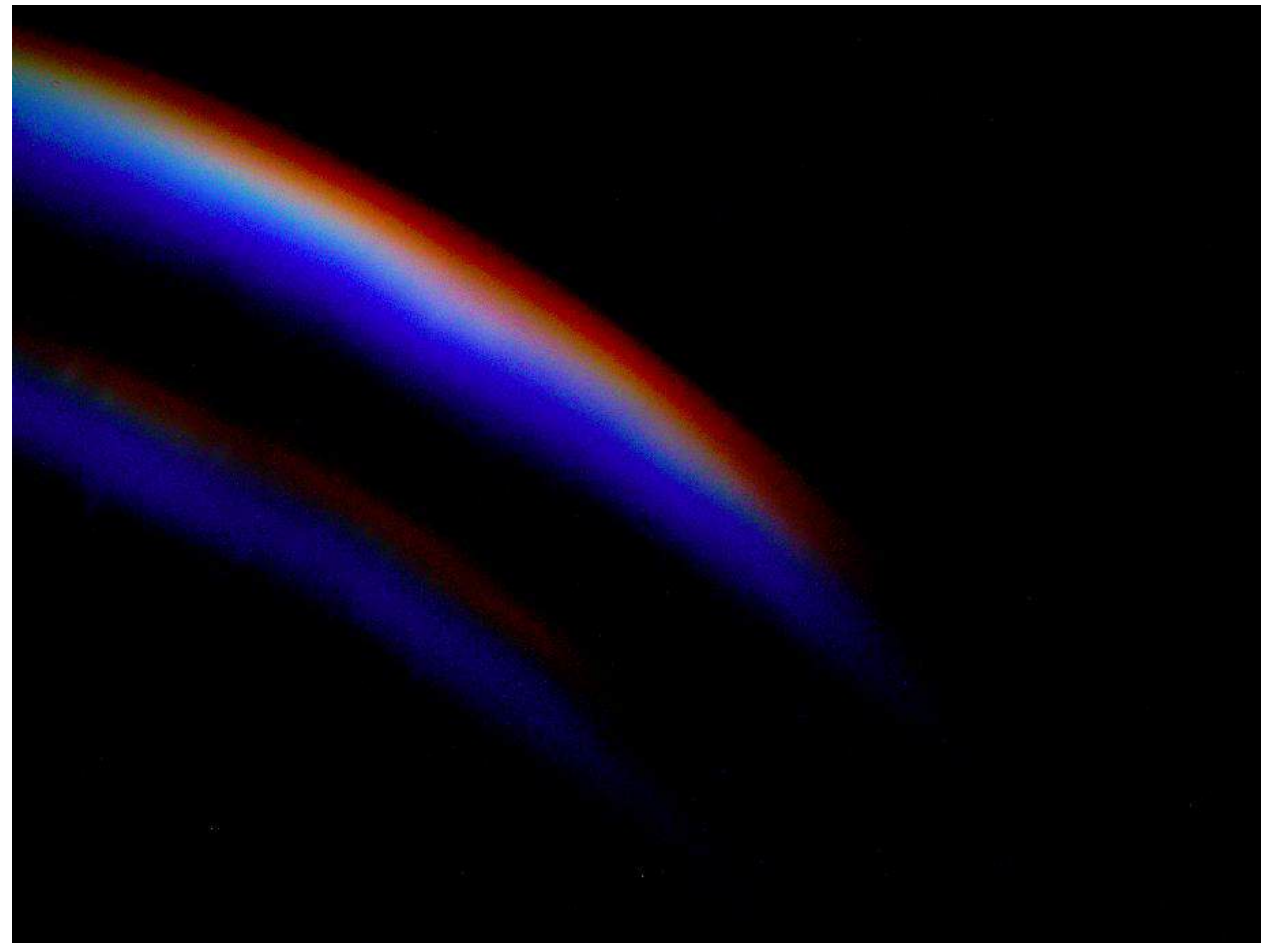
2016
Digital Photography
12x 16 cm (framed) each
Edition of 3 + 2AP

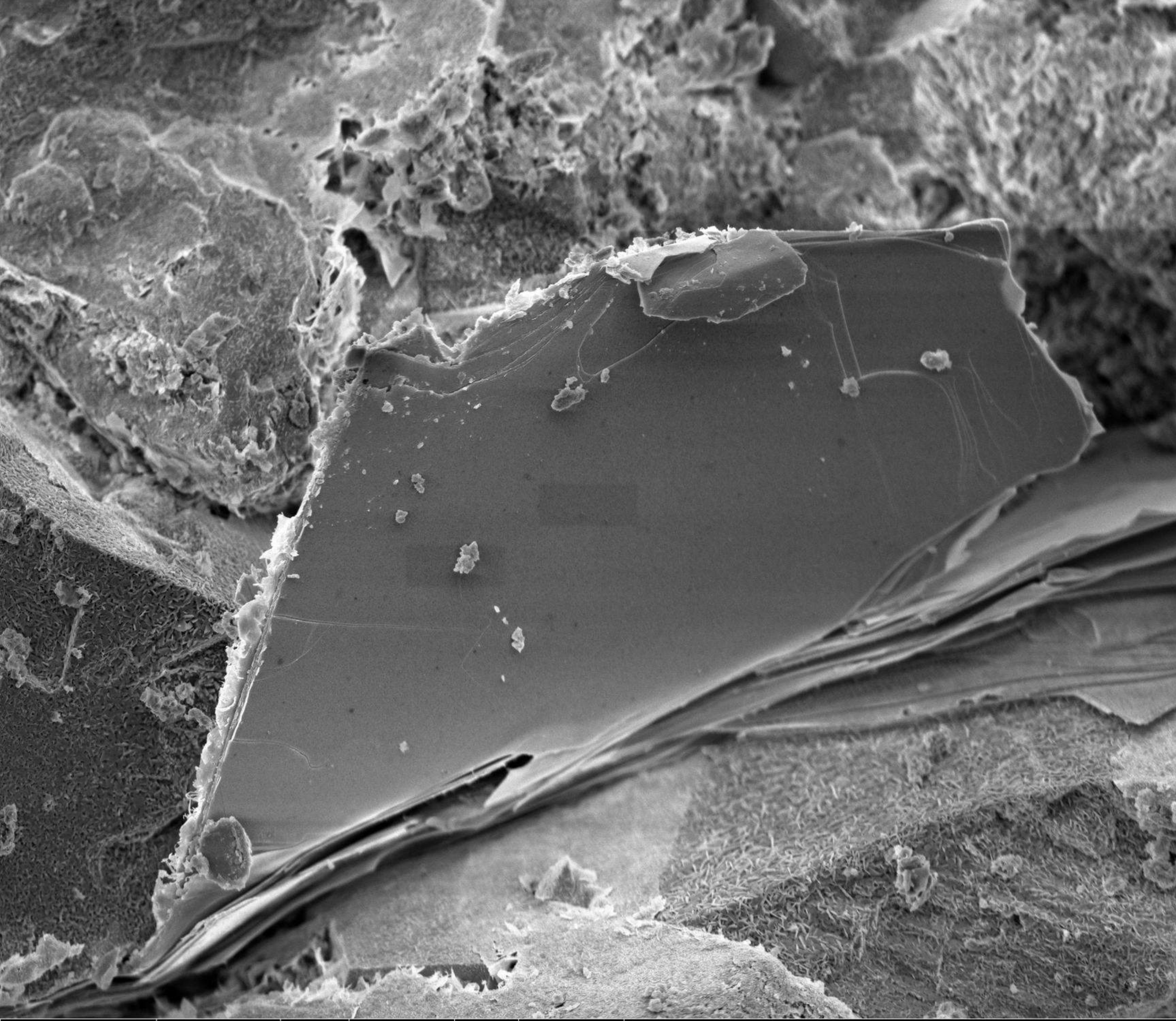


Objects in the mirror (are closed than they appear)

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.

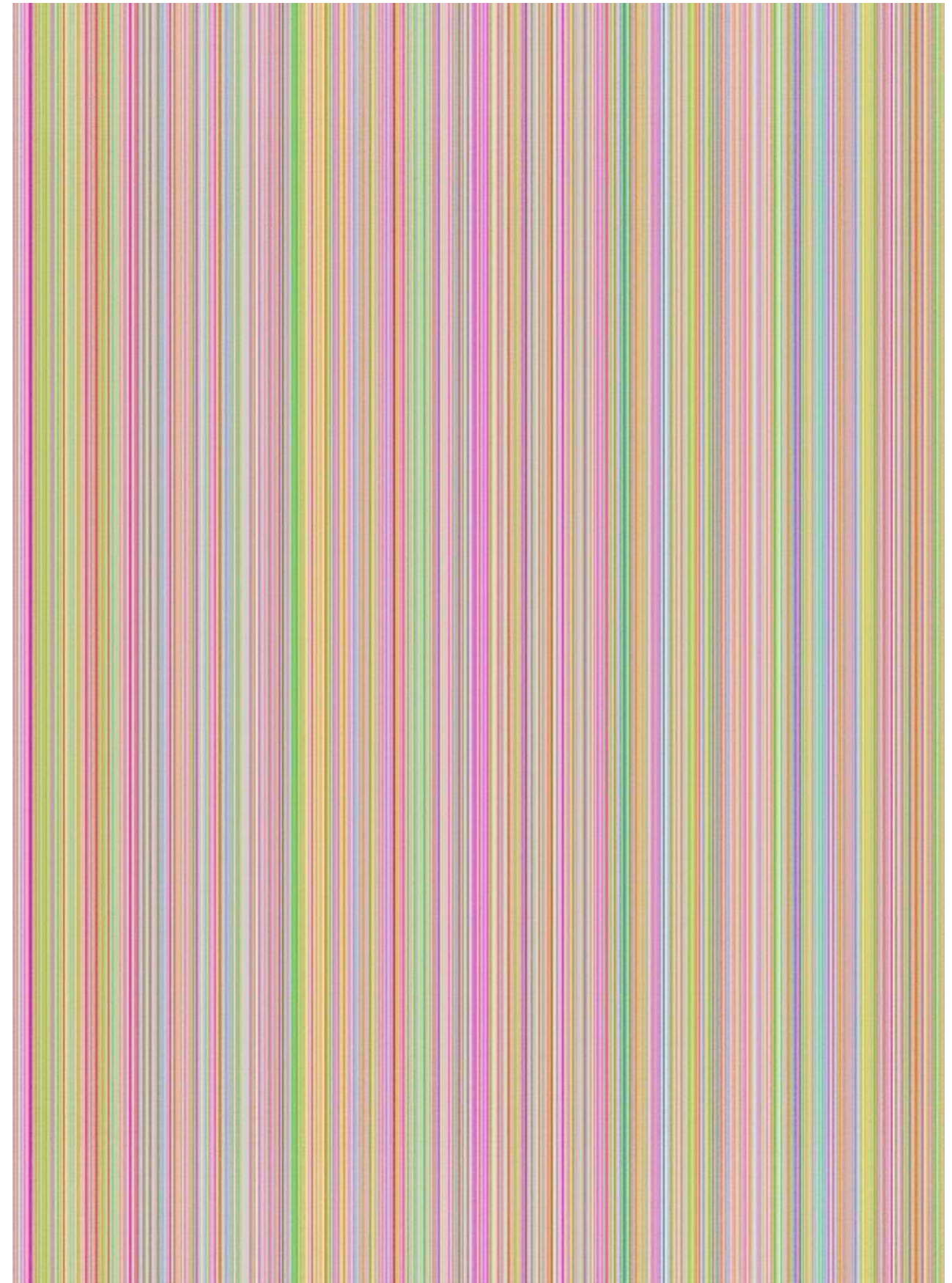
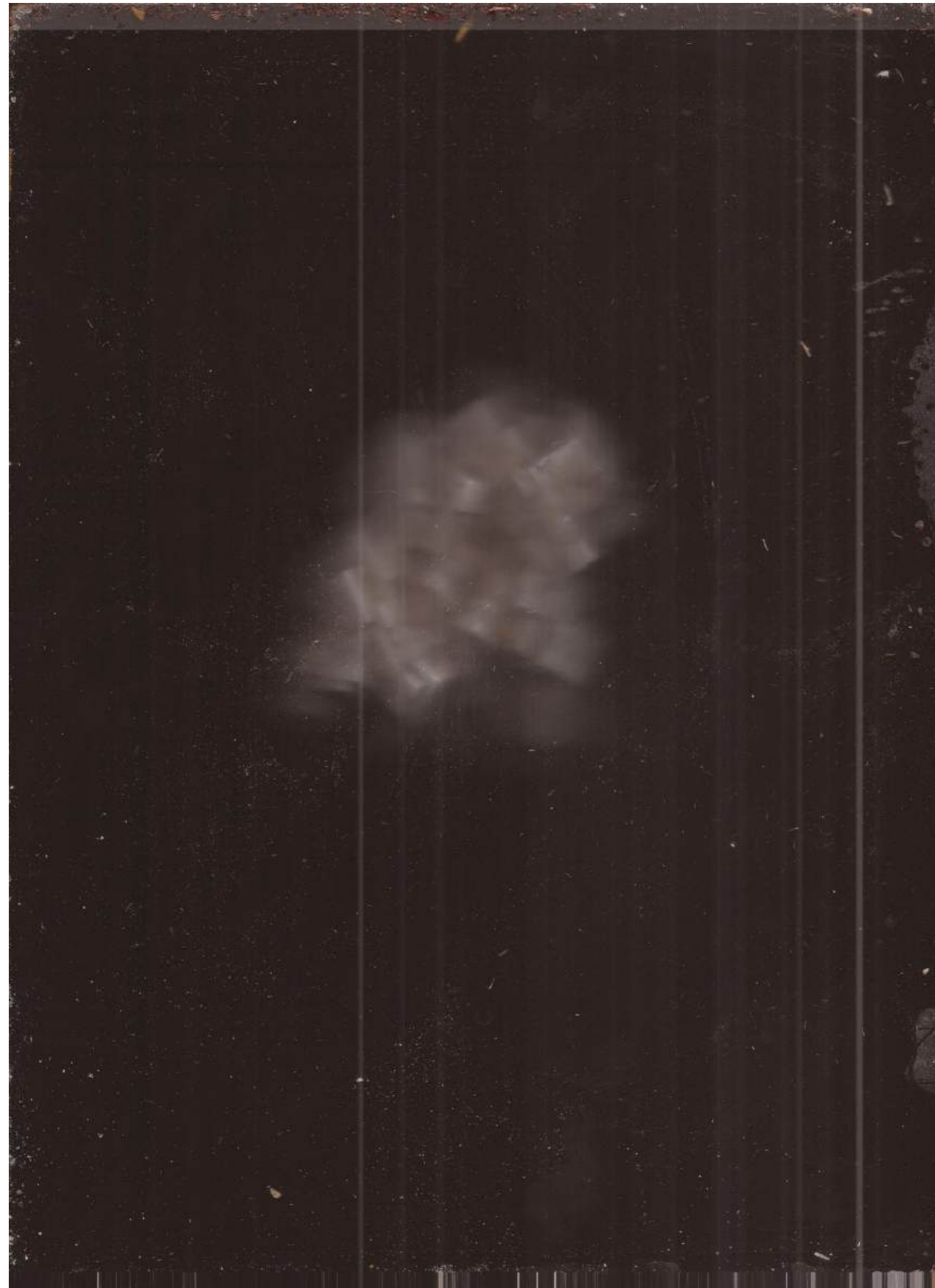
Through experimentation with lighting techniques and storytelling elements, the portfolio seeks to engage viewers in a visual exploration of the unseen and the unexpected, prompting reflection on the nature of photography and the world around us.





2018
Digital Capture of
microscope
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, Buenos Aires

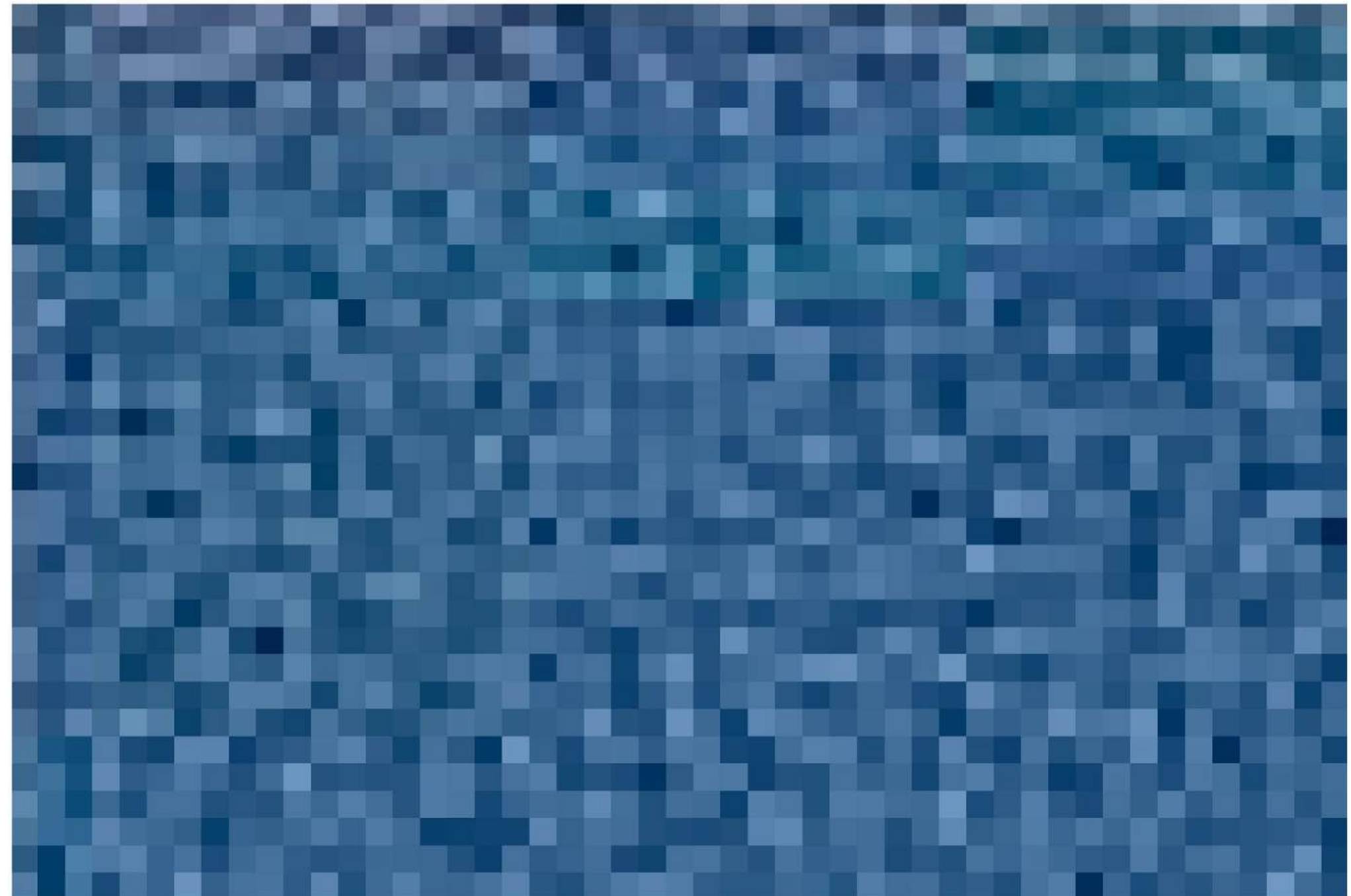
Minima Unidad



2014
Digital Photography
Variable size
Edition of 3 + 2AP

These images investigate the boundaries between digital reproduction and physical representation. Photography, once celebrated as the perfect mirror of reality, now reveals its own artifice—the closer we examine it, the more unreal it becomes. Pixels, those uniform colored cells often dismissed as imperfections, are tiny surface areas that store fragments of other surfaces.

As we approach these images, pixels become visible and fade into illegibility, suggesting a different kind of reality altogether. Their visibility is typically considered a failure—a poor image, a technical flaw. Yet perhaps this is precisely where their value lies. These small blocks of information reaffirm the digital nature of contemporary representation, creating a complex reality where authenticity and abstraction converge. The reference to the original remains, but transformed.



2014
Digital Photography
100 x 50 cm
Edition of 3 + 2AP



Exhibition view – MARQ (Architecture Museum of Buenos Aires)
Solo exhibition



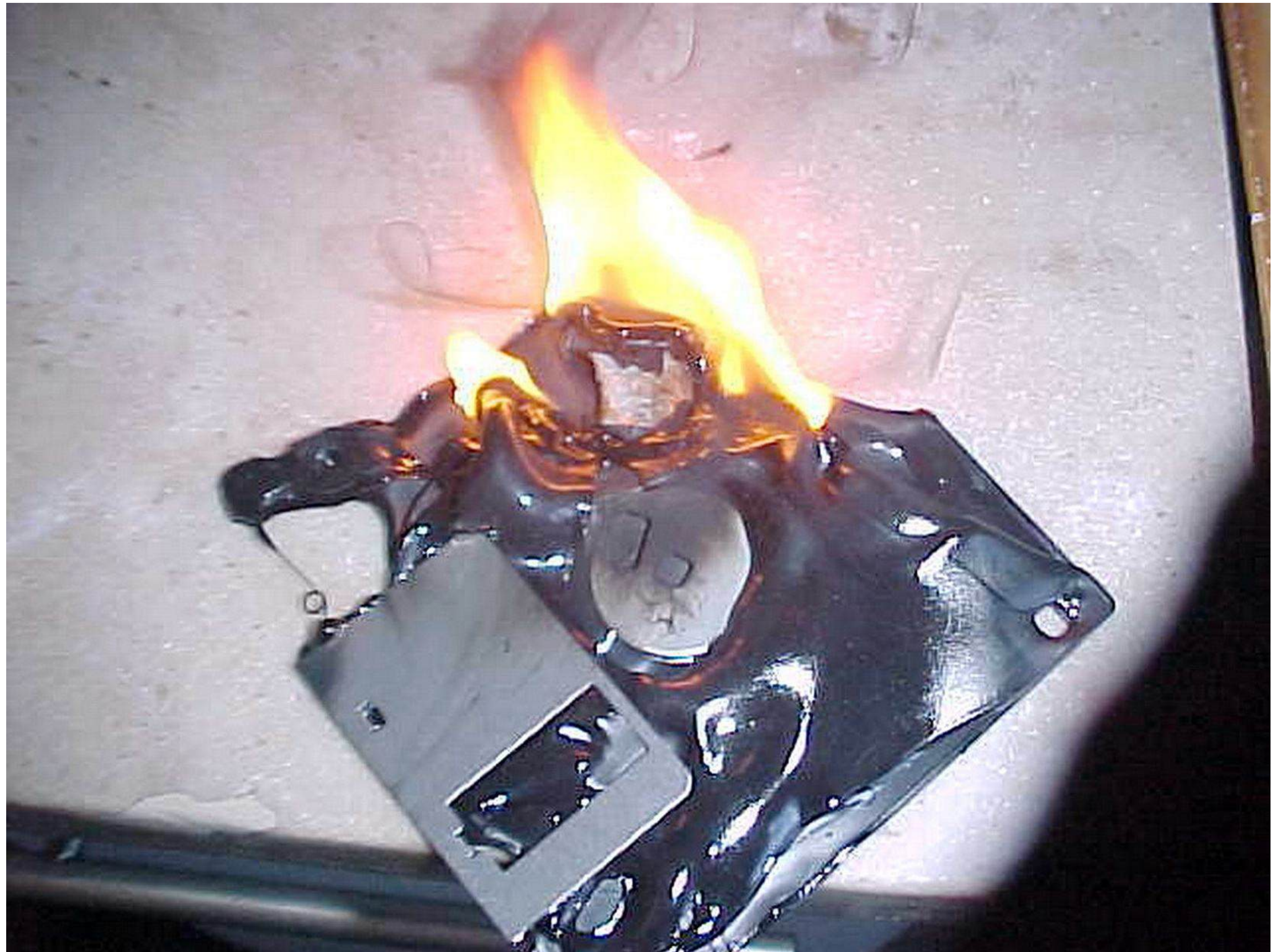
**MINIMA
UNIDAD**

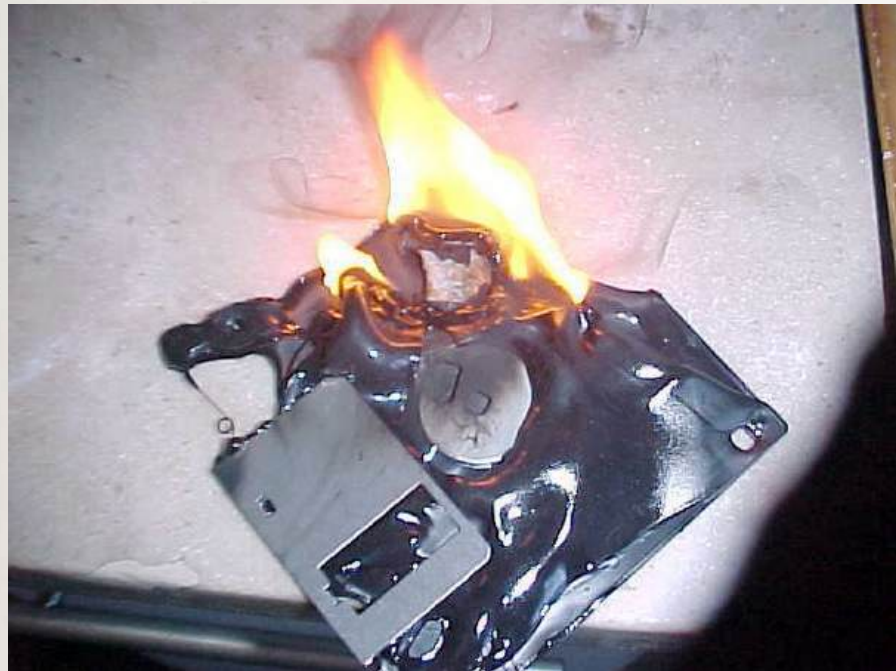
MARTIN
VOLMAN

2014
Exhibition poster in the MARQ (Architecture Museum of Buenos Aires) and
bookmark as flyer (5 x 14 cm)

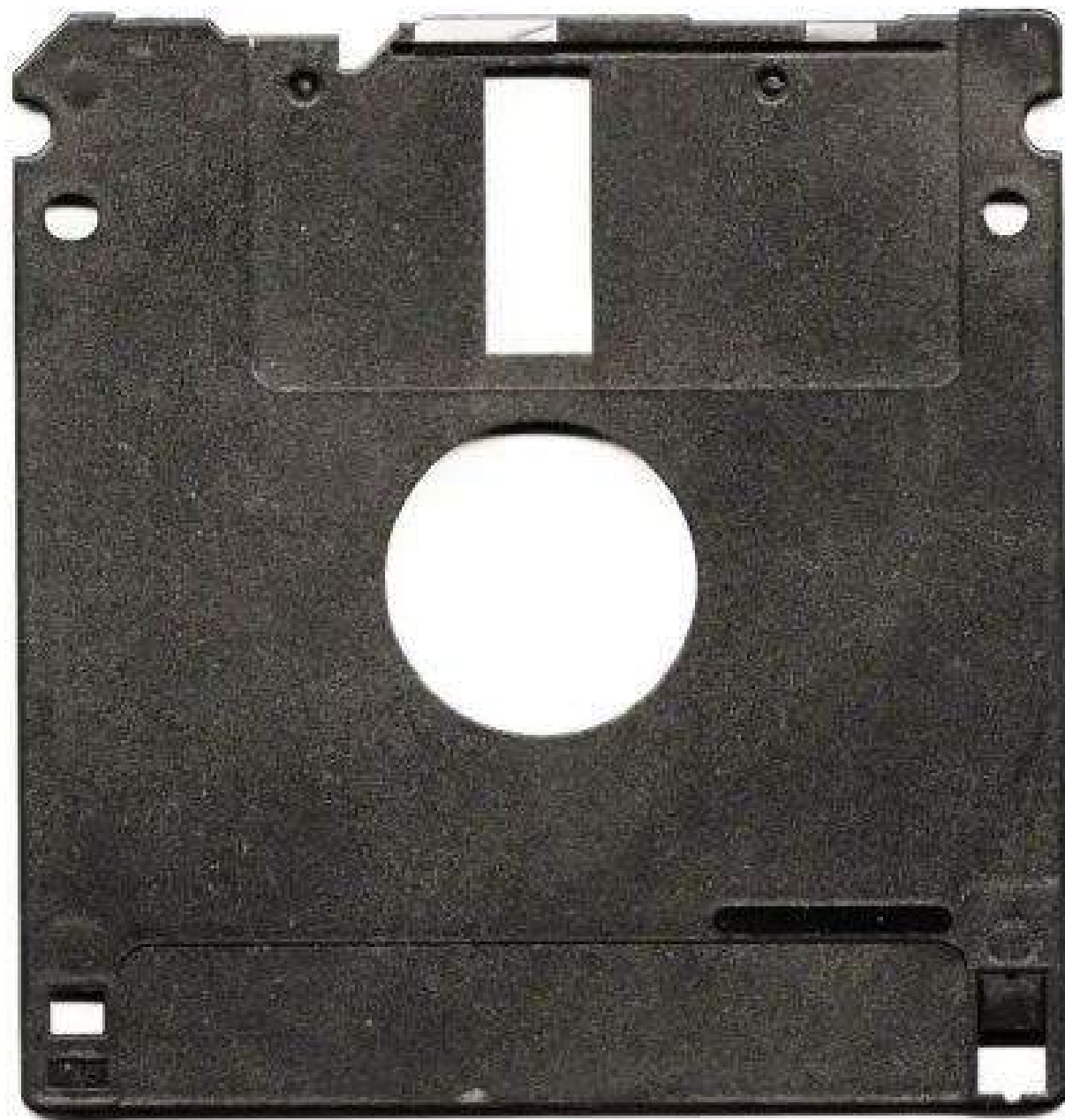
Obsolete

2022
#1 (serie Mavica)
12 x 16 cm (framed)
1/5 + 2 AP





Exhibition view
Variable sizes



martinvolman.com

[instagram.com/_mvolman_](https://www.instagram.com/_mvolman_)

mvolman@gmail.com