

## **Aditya, Mandayam, Artistic Statement**

Photography is a brutal act. The vocabulary surrounding a photograph is violent. There are shutters and filters and bellows; aberrations and distortions; solarizers, polarizers, sensitizers; developers, fixers, stoppers; these, in conjunction with those other progeny of the industrial revolution are used to shoot subjects, to capture them. A darkroom is just that; a camera oscura. It is at once terrifying and purposeful in its intent. Film and paper, once exposed to the tyranny of that which lies without, may not lie naked again until they have rehabilitated, until they have recovered to a state where they are deemed meaningful. This process of selection is exquisite in its sadism; we now have machines that make light of these macabre methods.

The etymology reminds us that this is a written medium; one of light. The earliest kind of photograph is the blink. A blink is a preventative mechanism. One blinks to see better. One blinks to lubricate. A blink is also a pause. And it is when humanity first noticed the images formed on the inside of eyelids, at once black and orange, shape-shifting and electric: this is when the seeds of photography were sown.

The sneeze came next. Now we had a sound to emulate: the shutter. In my work I try to question every element of the photographic process: memory and the mechanical eye. [cixa.org](http://cixa.org) is my website and it lists some of these experiments.