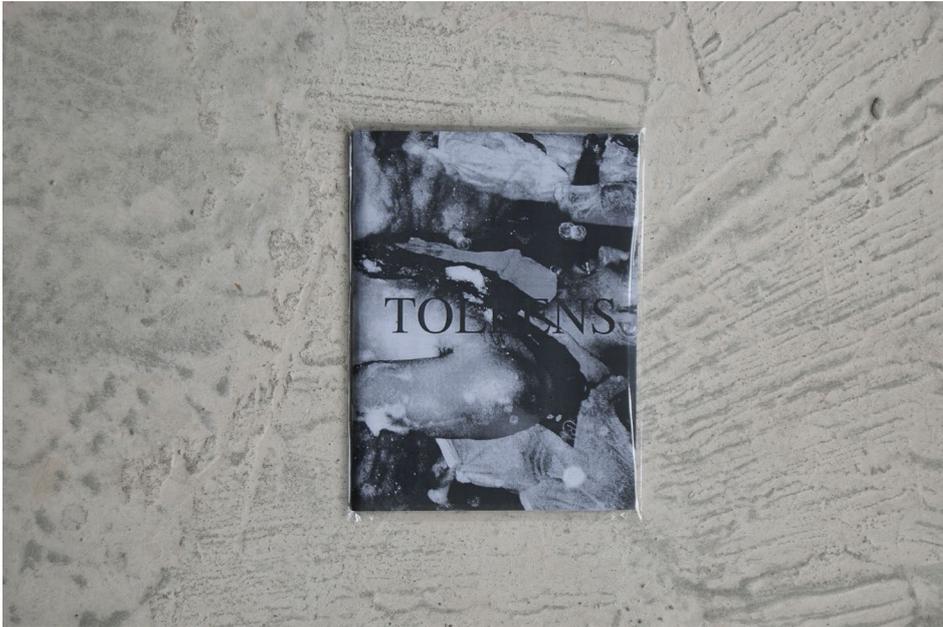


# TOLLENS

Thibaut Kinder, 2019



paper sleeve : black and white  
photocopy stapled with tracing  
paper  
inside : 20 dye sublimation color  
prints on photo paper

paper sleeve size : 16 x 21 cm  
prints size : 15 x 20 cm

self-production

20 numbered copies

Price : 60 euros



These images belong to a submerged world. Almost dead, nearly a lost world.

This world is not ours anymore, snapped, captured by a digital sensor in a fraction of a second, but this world belongs to the SD cards: abandoned photographic memory cards. It's in this *underworld* that T.Kinder decided to dive in 2014 and create a new paradigm. First, there were *Exhumed photographs*, followed by *An Egyptian Story*.

At the time, the preoccupation was not memory. Nor was it to collect evidence or to classify images. T.Kinder never pictured himself as an inspector, or a guardian of our memories.

His attempt was, from this muddle of images, to find a way, the possibility of a path towards a new flow of images where colours, shapes and micro-fictions, would finally be necessary to tell a singular story.

Kinder offered these images collected from SD cards a new life. Taken away from their future of stocked artifacts to become real relics from a forgotten past. The artist was not trying to make these images survive but on the contrary to bring them back from the dead and enter to the *afterlife*.

*Tollens* is presented as a hiatus, a strange *parenthèse* in the work of T.Kinder.

It is a series of twenty photographies, organized in a numbered paper sleeve.

Despite this misleading first impression, the selected images are not part of a story to unroll or look through anymore. Only their milky, whitish appearance creates a link between them and creates consistency.

At first sight, it would be easy to only see white: the white of an unprocessed, unprinted paper. However there is saturated trace of color here and there that let us penetrate into *Tollens* and reveal the real truth of these images.

We can discover the face of a doll or a woman depending on your interpretation and mood; a strange party; a flag flying in an artificial daze, *glitches* mixed with various technical mistakes, probably human-based. Each of these photographies give us the effect of a background noise; a sad low note played indefinitely, almost unperceivable. The first works of Kinder offered to reincarnate a lost world, here it is a question of bringing the ghosts back to life.

If we did not have digital time stamp printed on the photographies, the brand applied on the back of the paper and if we were not able to hold them in our hands, we could think these photographies belong to another time, another place; that they were not created from *realness*.

They carry with them the pledge of an intangible world that would reveal itself to us at the end.

Ultimately, it does not matter: because as the *Shroud of Turin* that reminds mortuary aesthetic, these images are not looking for the purpose to be proofs, testimonies. They are a material trace, inviting us to believe in an other world beyond ours.

This world that *Tollens* offers could remind us the tradition of *still-life*. The Flemish-sounding name of the series may reinforce this feeling.

The rock inserted skull photography, buried under various superimposing effects translate the best of that moralist aesthetic: our obsession with memories isn't it only vanity? Leave a trace, record these lifes that feels like ours. What are we looking for with the surviving of our memories?

Maybe we will find answers into the whiteness of *Tollens'* photographies and we will remember the only memory that is allowed is the one of our disappearance.

Benjamin Klintoe















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