

THEY COME.
THEY SIT.
THEY GO.

BEN INGHAM FOUND

The works on display suggest a playful interplay between the cultural canons of 20th-century abstract art and analogue photography, providing an informal framework for exploring how everyday marks—whether born of practicality, hostility, or happenstance—can transcend their origins to become unintentional works of art. These marks are evocative of formal motifs found in the works of artistic luminaries such as Willem de Kooning, Robert Motherwell, and Barnett Newman, whose practices illustrate the gestural and the abstracted recontextualisation of formal components.

Through the act of photographing these marks, I engage in a form of visual documentation that seeks to capture and reinterpret the banal materialities and scenarios of the everyday. This method is not focused on the creation of a document in its traditional sense but rather on a subjective process of reimagining these remnants as abstract compositions. Photography here functions not as a passive record but as an active means of recontextualising and imbuing these marks with new meaning.

What compels me to photograph these marks is an instinctive response—an intuitive recognition of a subjective connection to a celebrated period of post-war American abstract art, rooted in established modern and contemporary art historical narratives. The process of identifying, capturing, and recording these moments becomes almost a reflexive game: encountering a mark that evokes the spirit of an artist's work and responding with an immediate and uncontrived urgency to capture it.

Each encounter results in an image, later presented as either a diptych, triptych or polyptych in various sizes, further abstracting the original. When revisiting these photographs, I evaluate whether the initial resonance with an artist's work endures. If the connection remains, the image stands independently, functioning both as an homage to this period of abstract art and as a record of these fleeting, unintentional interventions in the world.

This process is entirely unpremeditated; I do not actively seek out these marks. They reveal themselves in passing, as I navigate my surroundings. Yet their presence—embedded within the textures of the everyday—invites acts of recognition and documentation that intersect abstraction, photography, and subjective interpretation.

