

## Experimentation and The Vanishing Point of Photography In Contemporary Art

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### KEYWORDS

vanishing point,  
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experimentation,  
representational strategy,  
art practice methodology,  
photography

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### ABSTRACT

Photography has established itself as a dominant force in contemporary art, yet its boundaries are continuously challenged by experimental practices that merge traditional photographic principles with elements drawn from fine art traditions, such as painting. This presents a critical issue: how can photography evolve conceptually and aesthetically without losing its fundamental identity? This research aims to develop a framework for creating photographic artworks that explore the representational limits of the medium through bold experimentation while preserving its core principles. Employing G. Sullivan's framework of interpretation, structure, and critical inquiry, the study examines how experimental practices transform photography into photographic imagery, pushing the medium to its conceptual and aesthetic vanishing points. The findings reveal that at these boundaries, photographic imagery transcends traditional representation and evolves into an ideological foundation, demonstrating the medium's capacity for profound conceptual expression. Despite these transformations, the study concludes that experimentation does not compromise the essential nature of photography—its unique ability to evoke ostensibly truthful memories. By identifying and analyzing these dynamics, the research underscores the enduring relevance and adaptability of photography in contemporary art, highlighting its potential to navigate new creative frontiers while maintaining its intrinsic connection to reality.

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### Introduction

Painting has long been celebrated as a pinnacle of human achievement for its ability to capture and reproduce reality. Defined by the Oxford Dictionary of English (2010) as “to paint or create a picture, using ink or color,” painting has historically mastered the use of color, composition, texture, and lighting, fostering a sense of trust that it authentically

mirrored reality through depictions of events, portraits, and landscapes. However, painting does more than replicate; it interprets reality through the artist's perspective, reflecting encounters rooted in the real and emphasizing the challenge of faithfully representing what is seen. This discourse shifted dramatically with the advent of photography in the 19th century, a medium celebrated for its ability to surpass painting in the accurate reproduction of reality. Its precision was considered "infinitely more accurate than any human hand" (Kelly, 1998).

As photography gained prominence, its influence extended far beyond the realm of art, encompassing portraiture, documentation, journalism, and legal evidence. This shift prompted 19th-century French painter Paul Delaroche to famously declare, "From today, painting is dead." Delaroche's statement signals a shift in representation: with photography, the subject is no longer mediated solely through the artist's interpretation, although he is not at all correct: Citing Yablonsky, Sharon Orleans Lawrence describes contemporary painting as an "age of the hybrid," where painting, having "turned itself out" by incorporating mixed media and other art forms, often recedes into the background. It now functions as one element within multimedia works, a component of installations, or a facet of performance pieces (Lawrence, 2013).

Photography's mechanical reproduction offered a "direct" transmission of reality – "what you see is what you get." Geiger and Ali (2003) describe this function as photography's role as an "intermediate agency" between reality and its viewer. However, Roland Barthes complicates this understanding in *Camera Lucida*. While photography appears to transmit reality with unparalleled accuracy, Barthes reminds us that the image represents a reality already relegated to the past: "This-has-been." He asserts, "The delusion which makes us attribute to reality an absolutely superior, somehow external value... by shifting this reality to the past, the photograph suggests that it is already dead" (1980:79). Photography's uncanny power lies in its ability to conflate presence with absence, life with death, and immediacy with distance.

The aesthetic experience not only redefines how we interpret the needs shaping our perception of the world but also interweaves with our cognitive meanings and moral expectations, altering how these elements connect to each other. Meanwhile, photography – functioning as a rigidly causal mode of visual reference in which the mechanically registered impact of light from what once existed creates an image – carries far-reaching psychological implications regarding mortality, for every photograph presents what has passed away in the very act of its passing, endowing it with an uncanny quality (Crowther, 2016). According to Moschovi (2020), drawing on Zanol, photography blurs the boundaries between its functional and aesthetic values by merging diverse genres and types of images in a non-hierarchical display that celebrates the multiplicity of camera vision in the mechanical age. Similarly, Moschovi, referencing Newhall, highlights that the defining characteristic of a successful photographic image – distinct from a mere record – lies in the photographer's "conception" and "knowledge" of the medium. This interplay merges the objective nature of the mechanically produced photographic index with the subjectivity of human creativity.

This assertion casts a shadow over photography's claim to "truth." If photographs are inherently tied to what no longer exists, their role as conveyors of reality is destabilized. This ontological tension pushed painters to reevaluate their practice. Realizing the futility of competing with the camera's mimetic precision, painters began to explore abstraction. Movements such as Impressionism, Cubism, and Surrealism rejected realism, leading to what Scharf (1974) described as the "preservation of

painting's prestige" through its departure from mimesis. Interestingly, as painters distanced themselves from realism, photographers began to incorporate painterly techniques, manipulating their medium to evoke abstraction and subjectivity. By the 1970s, the boundaries between painting and photography had blurred, with some painters deliberately mimicking photographic aesthetics (Scharf, 1974). This cyclical dynamic illustrates a "vanishing point," where medium-specific distinctions dissolve, and the focus shifts to the conceptual and material possibilities of art. In contemporary practice, this boundary dissolution has evolved further. Artists now manipulate photographic processes— analog and digital—while experimenting with alternative materials and methods. These explorations extend the medium's possibilities beyond its conventional role, as seen in the works of Surrealist practitioners like Man Ray and Hans Bellmer, who merged photography with visual art traditions (Soutter, 2018).

The "vanishing point" represents a conceptual threshold where photography, painting, and other mediums converge. It is not merely about technical mastery but about deliberately stretching the conventions of these mediums. Artists are pushing photography into realms unrecognizable as such, exploring abstraction and materiality as forms of critique and reinvention. In doing so, they challenge the ease of mechanical reproduction and reclaim authorship over the visual.

This tension was evident in the Road to Bandung Photography Triennale 2021: Abstraction and Experimentation and the 1st Edition Bandung Photography Triennale 2022: Future is Now. Both exhibitions, held at Selasar Sunaryo Art Space, featured works that questioned conventional notions of photography. Four selected artists exemplified this practice by rejecting indexicality in favor of experimental approaches that blurred the boundaries between media. Their works provoked deeper reflections on the evolving role of photography and its intersections with other art forms, showcasing the potential of contemporary practices to redefine the classification of mediums altogether.

#### **Artwork creation through visual experimentation with photography**

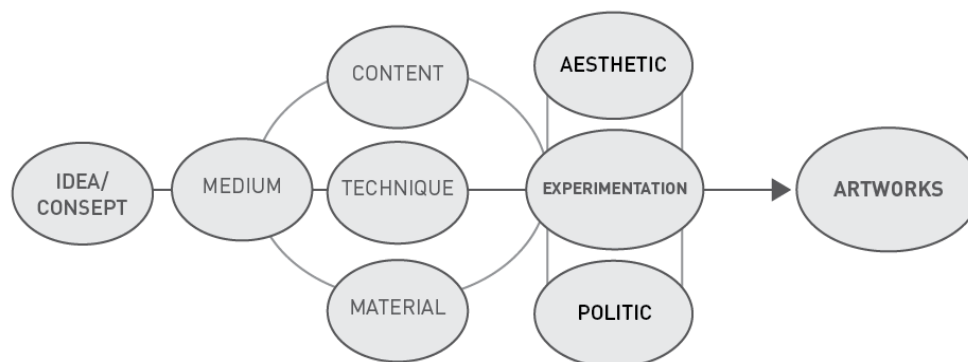
The creative process of generating works of art involves a complex interplay of thought, experience, and medium mastery. In *Art Practice as Research*, Sullivan (2010) outlines three critical elements that shape this process: Interpretation, Understanding Structure, and Critical Thinking. These elements enable artists to navigate the theoretical and practical dimensions of their practice, guiding the realization of their ideas into perceptible artworks. Sullivan further identifies key aspects of practice – Meta-Theory of Practice, Comprehension, Reflection, Post-Discipline, and Visual Systems – that underpin an artist's engagement with their medium (Sullivan, 2010). These aspects reflect not only technical mastery but also the artist's ability to adapt their chosen medium as a vehicle for personal and cultural expression.

In photography, this relationship between medium and expression is particularly rich, as the medium itself has evolved through numerous techniques and technologies, from the Daguerreotype to digital imaging. Each technique embodies the spirit of its era, or *Zeitgeist*, carrying with it specific historical, cultural, and technical connotations. Artists' engagement with these techniques—whether through revival, reinterpretation, or deconstruction – allows for the recontextualization of photography's historical lineage within contemporary art. As Barnier (2000) notes, the contemporary reappropriation of older techniques is less about nostalgia and more about the reconstruction and reinterpretation of these methods to address contemporary concerns.

This experimental approach resonates with the "quest of form" that characterized early 20th-century photographic innovation. During that period, artists and photographers

pursued radical experimentation to push the boundaries of the medium (Newhall, 1964). Today, however, artists approach experimentation not merely as a technical exercise but as a form of critical inquiry. By reflecting on the implications of their chosen techniques, artists articulate their awareness of the medium’s potential to engage with contemporary issues. Experimentation, therefore, becomes a deliberate act of critique and reinvention, embedding meaning and context into the aesthetic exploration of the medium.

The understanding of “medium” within the context of contemporary art has similarly evolved. In his dissertation *Medium Seni dalam Medan Sosial Seni Rupa Kontemporer Indonesia* (Art Medium in the Social Field of Indonesian Contemporary Art), Andryanto Rikrik Kusmara (2011) explores this shift. Kusmara observes that the traditional aesthetic approach to the medium has expanded to include sociopolitical dimensions. The medium is no longer perceived solely as a tool for visual representation but also as a site of ideological and cultural negotiation. Kusmara emphasizes that this dual function—aesthetic and political—shapes how artists engage with their materials and concepts in response to broader sociocultural contexts (Kusmara, 2011: 267). Experimentation, therefore, is not simply about mastering a medium’s technical possibilities; it is a means of exploring and expressing the underlying politics of artistic creation. An artist’s choice of medium, technique, or approach becomes a conscious statement about their position within, and response to, contemporary art and society.



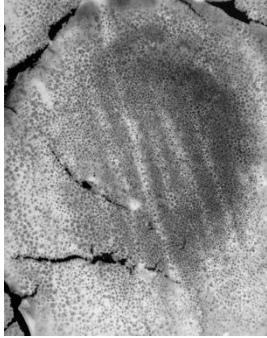


**Figure 1. Artist’s Experimentation Process Chart**

Source: Authors

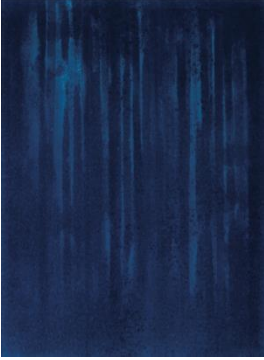


In the figure, the dynamic is particularly evident in photography, where technical mastery – whether analogue or digital – forms the foundation for innovation. Mastery provides artists with the tools to transcend conventional aesthetic boundaries, enabling them to harness the medium’s full potential for personal and conceptual expression. Through this process, artists transform the medium from a static vehicle of representation into an active participant in the articulation of new realities and perspectives. By situating their work at the intersection of historical techniques, critical reflection, and sociocultural commentary, artists challenge the limitations of medium classification. In doing so, they extend Sullivan’s triadic model into a broader framework where interpretation, structure, and critical thinking are deeply intertwined with the politics of representation and the fluid boundaries of contemporary artistic practice. The following examples from an exhibition in 2021 illustrate how this principle works.

**Analysis of Representational Strategies Through Experimentation**



**Table 1. Analysis of Background, Techniques, and Final Artwork Manifestations**

No.	Stages & Background	Description	Artwork Manifestation	Note
1	Representation Strategy: Background: Photography & Performance Art Road to Bandung Photography Triennale 2021	Artist: Anh-Thuy Nguyen Title: Teff #03 Country: USA/Vietnam 41.5 x 60 cm 2021		Experimentation within the conception of photography by use of a macro lens which reveals greater details of an object which then becomes unrecognizable. Teff is the name of a bread from Ethiopia.
2	Representation Strategy: Background: Photography & Performance Art Bandung Photography Triennale 2022	Artist: Anh-Thuy Nguyen Title: I Cry So You Can Remember, 60x40cm, 2022. Country: USA/Vietnam 41.5 x 60 cm, 2021		The new work explores abstraction through minimalist black-and-white composition, focusing on dripping lines suspended against negative space. The organic flow of the drips evokes a sense of time and motion, contrasting with the stark stillness of the scene. The use of negative space emphasizes simplicity, drawing attention to the dynamic yet meditative quality of the dripping forms. By shifting focus from magnification to the act of creation, this work examines gravity, fluidity, and ephemeral traces. It invites viewers to reflect on process and transformation through abstraction and minimalism.
3	Representation Strategy: Background: Photography Road to Bandung Photography Triennale 2021	Artist: Iswanto Soerjanto Title: Connecting to Happiness Plat #492 Country: Indonesia		Experimentation within the concept of cameraless photography using the method of direct lighting on photo paper with solid or transparent objects creating an image of an object which is then distant from its original object. The object is a plastic rope stopper.

55 x 76 cm, 2021

4	<p>Representation Strategy: Background: Photography Bandung Photography Triennale 2022</p>	<p>Artist: Iswanto Soerjanto Title: Untitled Country: Indonesia 56 x76cm, 2022</p>		<p>The earlier work explored cameraless photography, using direct lighting on photo paper to transform a plastic rope stopper into an abstract image, distancing it from its original form. The new work extends this abstraction, creating a minimalist, tonal composition that evokes depth and mystery. Both emphasize material transformation, inviting viewers to engage with the unseen essence of objects.</p>
5	<p>Representation Strategy: Background: Photography &amp; Painting Road to Bandung Photography Triennale 2021</p>	<p>Artist: Lavender Chang Title: Pattern Reframed History Country: Singapore 100 x 125 cm 2021</p>		<p>Experimentation within the concept of photography using Camera Obscura with living objects and sunlight through plants. The process leaves a visual residue of vegetation on the printed paper. The objects are plants.</p>
6	<p>Representation Strategy: Background: Photography &amp; Painting Road to Bandung Photography Triennale 2021</p>	<p>Artist: Lavender Chang Title: Don't Walk in Front of Me, I May Not Follow Country: Singapore 72x100cm, 2021</p>		<p>The earlier work used Camera Obscura to capture sunlight filtering through plants, leaving a visual residue of vegetation on paper. The new work similarly explores light's transformative power, creating abstract impressions of motion and energy. Both works emphasize the ephemeral interaction between light and objects, inviting reflection on photography as a medium for capturing</p>



				fleeting, intangible moments.
7	Representation Strategy: Background: Photography & Conceptual	Artist: Sophie Chalk Title: Ghost of Plant I Country: USA 100 x 137 cm		Experimentation with light-sensitive emulsion on fabric's texture, this process captures color changes under direct sunlight to produce abstract, formal visuals devoid of found objects. Instead, plants serve as the subject, underscoring the interplay of light, material, and time.
8	Representation Strategy: Background: Photography & Conceptual	Artist: Sophie Chalk Title: Ghost of Plant II Country: USA 74x54,5cm, 2021		Similar to her earlier works, she experiments with light-sensitive emulsion on fabric textures. This process captures unrecognizable forms and color transformations under direct sunlight, producing abstract, formal visuals devoid of found objects. Instead, plants serve as the primary subject, highlighting the interplay of light, material, and time.

*Source: Exhibition catalog of the Road to Bandung Photography Triennale 2021 & Bandung Photography Triennale 2022*

Table I showcases a selection of works from the exhibition, highlighting how the featured artists transcend conventional photographic aesthetics. These works reveal an approach to photography that prioritizes experimentation and abstraction, deviating from the medium's traditional roles of documentation and representation. Nguyen, by turning a macro lens on everyday objects, remakes the familiar into something alien through an emphasis on color, texture, and form, challenging photography's representational norms; working with cyanotype, Soerjanto explores gradations of transparency and opacity in plastic objects, invoking historical photographic processes while injecting contemporary sensibilities to underscore the medium's materiality; Chang introduces temporality by using a camera obscura to capture multi-moment visuals on light-sensitive paper – images that gradually fade to black but are preserved digitally at the cusp of disappearance, revealing photography's dual nature as both temporal and material; Chalk treats photography as an act of alchemy, applying light-sensitive chemicals to fabric and botanical materials to embrace unpredictability and highlight the medium's transformative potential.

Adding to this discourse, the new work experiments with direct lighting on photo paper, using objects like plants and other translucent materials to create ethereal,

cameraless images. This process foregrounds the relationship between light, time, and material, while challenging conventional photographic methods. The resulting works evoke a sense of impermanence, with forms that are at once familiar and abstract, further emphasizing photography's capacity to transcend its representational roots.

Collectively, these four artists expand photography's boundaries by probing its processes, materials, and conceptual possibilities in distinctly innovative ways, underpinned by deep expertise in the technical, historical, and conceptual aspects of the medium. Their mastery of techniques – cyanotype, camera obscura, chemical treatments, and cameraless processes – forms the foundation of their experimental practices, yet their work transcends technical execution, reflecting broader conceptual and political concerns.

Harnessing various alternative photographic processes, these artists challenge traditional notions of photography by transforming ordinary objects, recontextualizing historical techniques, and emphasizing the fluid interplay between concept and form. Nguyen's macro lens work subverts viewer expectations, abstracting everyday subjects to highlight color, texture, and cultural identity; Soerjanto's cyanotypes and photograms critique environmental pollution while reframing historical methods in a contemporary context; Chang's camera obscura and silver-gelatin experiments explore time, impermanence, and memory through shifting analog and digital processes; Chalk's textile-chemistry alchemy underscores the medium's collaborative nature with ecological forces, linking aesthetics and environmental concerns; and the new work bridges abstraction and materiality, using cameraless techniques to reimagine photography's visual and conceptual possibilities.

Collectively, these works exemplify Sullivan's (2004) framework of interpretation, structure, and critical thinking, as each artist deploys technical mastery not as an endpoint but as a springboard for innovation. Their approaches also resonate with Andryanto Rikrik Kusmara's (2011) emphasis on the medium's sociopolitical dimensions, illustrating a shift from photography as mere documentation toward a site of critical inquiry. By blurring boundaries between aesthetics and politics, these experiments invite audiences to reconsider photography's evolving definition and its capacity to reflect both personal narratives and pressing global issues.

The urgency of this research stems from the evolving role of photography in contemporary art, where experimental practices continuously challenge the medium's identity and boundaries. The integration of photography with fine art traditions and its application in abstraction, symbolism, and material experimentation create a need to redefine its conceptual and practical frameworks. As photography increasingly intersects with sociopolitical discourses and technological advancements, there is a pressing requirement to understand how these factors influence its relevance and adaptability in a rapidly changing cultural landscape.

The research gap lies in the limited exploration of photography's transition from a representational tool to a conceptual medium, particularly at its "vanishing point," where traditional definitions dissolve. While existing studies have addressed photography's technical evolution and artistic possibilities, few have investigated its ideological transformation and the interplay between its functional and aesthetic values. The lack of comprehensive frameworks for understanding these shifts leaves a void in the critical discourse surrounding the medium's future.

The novelty of this study lies in its use of G. Sullivan's framework to examine the conceptual boundaries of photography through experimentation. By analyzing case



studies from major exhibitions and integrating critical perspectives, the research highlights how photography transcends its conventional applications, evolving into an ideological foundation that bridges representation and abstraction. This innovative approach provides new insights into photography's capacity to address both personal and global narratives while maintaining its intrinsic essence.

The study aims to develop a comprehensive framework for understanding and expanding photography's role in contemporary art through experimental practices. The findings are expected to benefit artists, curators, and theorists by offering tools to navigate the medium's conceptual frontiers and fostering a deeper appreciation of its transformative potential. Moreover, the research contributes to the broader discourse on contemporary art, emphasizing photography's enduring relevance and adaptability in a dynamic sociocultural context.

### **Research Methods**

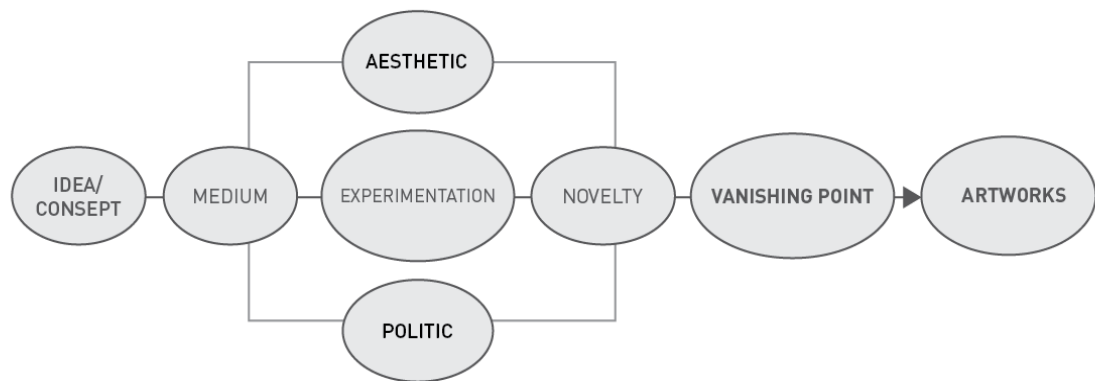
This research adopts a qualitative approach grounded in artistic practice as a form of inquiry. The study employs G. Sullivan's framework, which emphasizes interpretation, understanding structure, and critical thinking as essential components of art practice research. This approach allows for an in-depth exploration of the conceptual boundaries of photography through experimentation with techniques, materials, and visual forms. The research draws on case studies from exhibitions, including the Road to Bandung Photography Triennale 2021 and the Bandung Photography Triennale 2022, analyzing the works of selected artists to understand how they challenge traditional photographic conventions. Data collection involves direct observation, exhibition analysis, and interviews with participating artists. Additionally, the study integrates theoretical perspectives from contemporary art criticism and photographic theory to contextualize the findings within broader artistic and sociopolitical discourses. By synthesizing practical experimentation with critical reflection, this methodology facilitates a nuanced examination of the evolving role of photography in contemporary art.

### **Results and Discussions**

#### **Vanishing Point**

##### **a. Medium**

The pursuit of visual novelty and the alignment of aesthetic and political intentions often drive artists to challenge the conventions of their medium. This exploration sometimes reaches a critical juncture: the point at which the medium's identity becomes ambiguous. This conceptual "vanishing point" raises a crucial question: Is this still photography? Conversations about whether certain experimental works remain within the domain of photography are a recurring theme during artist talks and post-exhibition discussions. This debate highlights the fluidity of photography's definition and opens up avenues for further investigation into its boundaries. Figure 2 below illustrates how the process of pushing medium boundaries leads photography to a vanishing point. This point represents the moment when the medium's identity dissolves, giving way to broader possibilities for personal expression and conceptual depth.

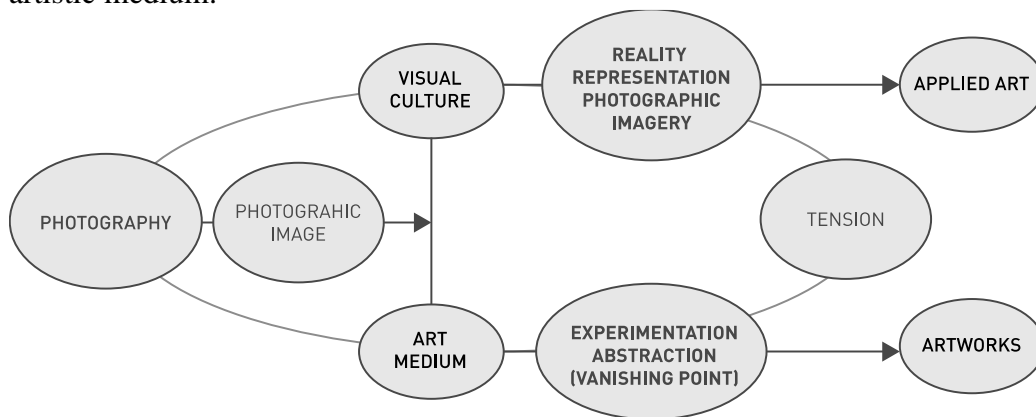


**Figure 2. Experimental Process and Medium Vanishing Point**

Source: Authors

**b. Photography in transition**

Rooted in its omnipresence and multiplicity in daily life, the tension inherent in the photographic medium emerges from images circulating beyond their original contexts—diluting meaning and potency—and compels artists to eschew mere documentation in favor of personal, politically charged transformations, even as photography’s modernist legacy, celebrated for precise representation and epitomized by Walter Benjamin’s analysis of mechanical reproduction (Benjamin, 2018), has been reshaped by the contemporary explosion of photographic imagery, prompting practitioners to critique the medium’s perceived neutrality and ubiquity through manipulation and reinterpretation, as illustrated in Figure 3’s portrayal of photography’s dual roles as both documentation and artistic medium.



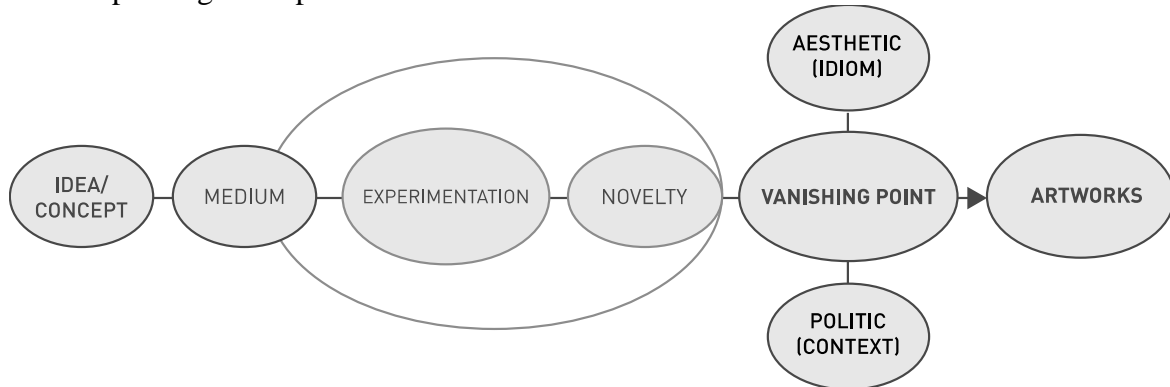
**Figure 3. Chart of attraction between photography as part of visual culture or art**

Source: Authors

**c. Experimentation and Artist intent**

The works exhibited reflect a deliberate departure from photography’s conventional applications, moving towards abstraction and experimentation by engaging with seemingly mundane or politically neutral subjects—such as food, plants, and plastic objects—and transforming them, through careful analysis and manipulation, into critiques of both the medium and the sociopolitical contexts they address. This process involves redefining visual structures while still referencing foundational photographic principles, notably the use of light to construct images. This experimentation embodies Sontag’s assertion that art transforms its medium but often distances itself from photography’s traditional role as a witness to reality (Sontag, 2004). Wells (2015) further critiques the binary opposition between art and technology, noting that photography’s

technological precision was historically celebrated for its accuracy but is now reframed as a point of tension. Figure 4 portrays how experimentation accommodates both the aesthetic and political needs of artists while simultaneously forging new visual identities. This process exemplifies how photography is reimagined not as an end in itself but as a tool for pushing conceptual and visual boundaries.



**Figure 4. Experimental Process and Vanishing Point Medium**

Source: Authors

### The Belief of Photographic imagery

What remains after the vanishing point, the authors suggest, is the belief itself, transforming photography into ideology. This belief, rooted in imitation as the pathway to truth, aligns with Matthew Potolsky’s (2006) explanation of *imitatio*, a Latin term translating the Greek concept of *mimesis*, which encapsulates the act of imitating nature and human action. However, photography complicates this imitation from its very inception through its integration into capitalist frameworks, as it began as an industrial instrument. As Clark (2021) observes, photographs, despite appearing “harmless” or self-critical, draw viewers into the visual and commodity world, where deliberate staging or unintended slippages beyond the photographic frame evoke a dreamlike quality. This quality suggests layers of meaning that extend beyond ideological intent, pointing to something larger and more enigmatic; and further, tangles the belief even deeper into imagery.

This dynamic between ideology and imagery parallels Néstor García Canclini’s (2014) critique of globalization, as the belief of “truthful” images spreads fastest through this medium. When globalization becomes globalism – an ideology – it imposes unified profitable events that reduce political and cultural differences to align with economic frameworks. In this process, politics is diluted, and the state becomes seemingly irrelevant, as diverse perspectives are subordinated to a singular economic vision. The ideology of photographic imagery transcends everything; thus, photographs become the early forms of globalism: it globalizes tacit memory deemed as “humans”. Further, amid the cultural shift from a human to a post-human condition (from analogue to digital to artificial intelligence), photography transcends biological constraints, ties to biometric mechanisms, and relies on symbolic coding. Vilém Flusser’s notion of programmability in *Towards a Philosophy of Photography* highlights how the photographic apparatus, despite its purported objectivity, ultimately conceals reality rather than revealing it (Van Essen, 2019).

This concealment underscores photography’s inherent instability, where its encoded representations often obscure as much as they reveal. This instability parallels the nature of memory, which also struggles against impermanence and loss. Just as

memory seeks to resist entropy by preserving fragments of the past, photography endeavors to capture fleeting moments, anchoring them in material or digital forms. Yet both remain fragile – memory fades over time, and photography’s apparent objectivity is often compromised by its mediating framework. Flusser’s concept of programmability emphasizes this limitation, as photography encodes and reframes reality rather than presenting it transparently. Similarly, memory operates within its own processes of reconstruction, prone to distortion and decay. Together, photography and memory converge in their shared attempt to resist the relentless passage of time. Whether through material artifacts or mental reconstructions, they offer humanity a fleeting sense of stillness amidst an ever-shifting cultural and existential landscape, even as they remain subject to the very forces of impermanence they aim to counteract.

Memory, as Seligman and Weller (2018) propose, resists entropy – the inherent disorder of any informational system. Despite the universe's inevitable increase in entropy, marked by the irreversibility of processes and the fading of memories, humanity strives to preserve fragments of the past. Over the course of history, countless cultural and personal memories, languages, and human experiences have been lost. Yet memory remains humanity’s ongoing, albeit futile, effort to counteract this relentless process, reflecting an attempt to navigate the ever-changing landscape of existence. This effort aligns with the concept of *Homo viator*, symbolizing humanity in perpetual motion toward a destination in the landscape of their existence. According to Moro (2021), the role of art and also philosophy is to illuminate pathways – or multiple possible paths – for humanity; in another word, to memorize. Thus, *Homo viator* describes human understanding of their existence through their territorial agency, further linking their memory to the dynamics of space and movement.

In a similar tone, Camila Moreiras (2017:4-5) argues in accordance with Joan Fontcuberta that photography has shifted from quoting or representing to engaging in appropriation and found-footage techniques, shaped by new dynamics, including the declining role of the camera and the shifting position of humans as image-makers. Together, these vanishing point transformations highlight photography’s continued evolution and its profound connection to broader cultural and ideological shifts. Memory, movement, and artistic expression converge in this evolving discourse, reflecting humanity’s attempts to navigate and interpret its place in an increasingly complex and transient world. What is left, in the vanishing point, is our effort, human effort, to invoke memory. This is the perpetual defining existence of photography.

## **Conclusion**

Experimentation in art creation is not merely a technical endeavor but a profound journey toward achieving an aesthetic ideal, revealing the depth and maturity of the artist’s conceptual thinking as shaped by their ideas and presented in their works. This process serves as a form of research, allowing artists to critically engage with their chosen medium and push its boundaries, transforming it into a personal extension that marks the work with individuality and intent. Beyond aesthetic appearances, experimentation accommodates intellectual and conceptual idioms, becoming a vehicle for critical reflection and sociopolitical engagement. By challenging and transcending the conventional boundaries of their medium—both technical limitations and historical definitions—artists approach the vanishing point, a conceptual threshold where the medium’s identity dissolves but retains an intrinsic connection to its origins. This process exemplifies how artists navigate the interplay between aesthetic innovation, conceptual

depth, and medium critique, ensuring that medium identity becomes secondary to the resonance of artistic expression. At this vanishing point, the remaining modality of photography resides in its ideological position, rooted in the belief in the existence of truthful memory.

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