

**CLARE STRAND – SCREENED AND SCRAPED**

KÖLN 5.11. – 16.1.2026



Installation view, Cologne

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**Clare Strand**  
**The Entropy Pendulum, 2015**

Pendulum with 35 black-and-white photographs from the artists archive,  
scraped, image size, each 25 × 20 cm, framed  
unique

*price upon request*

Spanning a 30-year career, Strand ('1973 in Brighton, UK) has explored the photographic medium in its many capacities and forms. Since 2012 she has largely set aside the camera, instead branching into painting, kinetic sculpture, fairground attractions, chamber music and most recently AI. Yet she has never abandoned her central questions: what is photography, what does it do and how does it circulate and operate in our fast-moving, digitally-saturated world?

At the center of the exhibition is the **Entropy Pendulum** (2015), a specially constructed apparatus that continuously sets a pendulum in motion. As it swings, the pendulum's abrasive weight scrapes across 35 individual photographs from the artist's archive, gradually wearing them down. This slow erosion inscribes itself into the image surface as both presence and loss. On each day of the exhibition, one photo from the set is placed beneath the pendulum. At a time determined by the gallerist, the image is removed and placed into one of 35 empty frames on the gallery wall. Once all 35 images are framed, the process is complete.

The **Entropy Pendulum** is both a machine and a metaphor. Clare Strand succeeds in capturing the immaterial logic of the digital through tactile, analog means. In response to the immense spread of immaterial images online — which are scrolled, harvested, scraped, grabbed and re-framed — the artist performs a gesture of degradation and reinvention. The photographs that enter the Pendulum come from the artist's specific areas of interest — magic, industry, telepathy, technology, and communication — their meanings neither fixed nor stable; remaining in constant motion, friction, and transformation over time.

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**Material (2015)**

On the wall in the corner is a black box with a peephole. Looking through, you can see a self contained entropic system of underdetermined particles, suddenly appearing and then dissolving back into its ongoing cycle.

*"The most magical object in the show is a small wall-mounted box with a tiny eyehole, through which the viewer can see It is, in fact, dust motes in a beam of sunlight. Shot in Strands bedroom, it is another glimpse of things fragmenting. It is the almost-still centre of a fascinating show from a singular artist whose journey into – and away from photography continues apace in its own quietly subversive way". Sean Ohagan. Guardian 2015.*



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**Clare Strand**

**Post - Punktum, 2025**

Camera Lucida with Punctum

paper back book 130 x 187 mm with 32 mm punch hole through middle

24 punctum images placed on 130 x 187 mm

archival card

edition of 3 + 2 a.p.

*price upon request*

Camera Lucida (1980), written by French literary theorist and philosopher Roland Barthes, is considered one of the most important works on photographic theory.

In the book, Barthes develops the twin concepts of studium and punctum: studium refers to the cultural, linguistic, and political interpretation of a photograph, while punctum denotes the wounding, personally touching detail that establishes a direct, intimate connection with the object or person within the image.

Barthes describes the punctum as “that accident which pricks me (but also bruises me, is poignant to me).” This detail is distinct from the studium—the general interest in a photograph’s subject—because it is deeply subjective, experienced as an accidental “sting, speck, cut, [or] little hole.”

In Camera Lucida, Barthes identifies the punctum in each of his 24 chosen photographs. One morning, I took my own copy of Camera Lucida and cut a punctum through the middle of the book. This physical hole produced a new version and understating of the punctum. I collected the new 24 photographic punctums and presented each as a revised page of Camera Lucida, accompanied by Barthes’s original text alongside the ‘punctumed’ book itself.





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**Clare Strand  
Retouch, 2014**

black Fibre based gelatin print  
image / sheet size 84,1 cm x 118,9 cm, floated in white wood frame  
unique

*price upon request*

This is a large photographic print, on which, if there was an inconsistency like a hair or a mark or change of tone, Clare Strand physically removed it with a hole punch and a hammer. The more she intervened the greater the number of inconsistencies occurred, so, in an act of self-defeating mania, Strand kept punching more holes. Through the hollow promise of correction, she was left with more holes than photo paper.

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Clare Strand  
Flox Gloves #1 & #2, 2025

acrylic box framed Gloves (Flox Gloves ) sewn into a wooden framed canvas block  
35 cm x 30 cm x 6 cm  
unique

*price upon request*

While researching in a photo archive, Clare Strand discovered a box of lantern slides depicting rural Scandinavian landscapes. Each landscape was disturbed by clusters of small red and orange circular spots on the surface of the emulsion. The archivist referred to this as “**red foxing**”.

Handling these contaminated slides with white cotton archivists gloves felt oddly incongruous - each touch seemingly transferring this ‘infection’ from one image to another. The gloves, rather than feeling safe and protective of the photograph, felt like carriers of further damage. In response, Strand has printed these ‘infected’ images onto fabric and fashioned my own pairs of archival gloves, which she has worn whilst making some of the other works on display here. Strand calls them **Foxgloves**.

*NB. The foxglove plant, Digitalis, comes from the Latin digitus, meaning “finger” – a word that also gave rise to “digital.” If ingested, Digitalis can cause visual disturbances, including halos around lights, double vision, or even blindness.*

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From the series (in ten parts):

**A Butterfly and a Horse (Horse), 2024**

gelatin silver print on a double weight fibre based paper

image 25,4 x 38,1 cm (10" x 15")

sheet 40 x 50,8 cm (16" x 20")

signed and dated on verso

edition of 7 + 2 ap (1-5 as set)

*price upon request*

To mark the analogue to digital shift **Strand** presents her old, decommissioned, dust-gathering darkroom enlarger and situates it within the Victoria & Albert Museum London, offering participants to enter a darkroom experience and expose a photographic print. The two images used in the project are of a butterfly and of a horse, referencing the first electronic images transmitted by Shelford Bidwell in 1880.

Bridging the advances between Bidwell's experiments and recent technical advances, an AI programme has been trained on Strands work prior to her 2012 move away from 'traditional' photography, and presents us with two images in her own 'style'. The Butterfly and a Horse project acknowledges not only the analogue photographic image, but also contemporary digital generative image-making, in both it's creation and it's circulation.

**"The Butterfly and Horse experience is a monument to the analogue, digital, networked, and generative image. All of which jostle together, for better or for worse, in our image centric lives", Clare Strand.**

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A Butterfly and a Horse, the other 9 of 10 images from the series