

Hubert Kaufmann

Portfolio

Hubert Kaufmann

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Hubert Kaufmann is a visual artist based in Vienna. His artistic practice focuses on sensor-based photographic processes in which image formation precedes representation.

Hubert Kaufmann focuses on the conditions of digital image creation itself. At the center of his photographic work is the sensor as a light-sensitive matrix, an operational surface in which photons are translated into electrical differences and organized as data. With the phrase „cameraless photography with a digital camera,” he describes a practice that shifts image production to the technical core of the apparatus. The camera functions as an interface, while the actual image formation takes place in the silicon structure. The image appears as the result of a physical-electronic process whose material basis becomes visible.

This focus on the light-sensitive surface has art-historical precursors. László Moholy-Nagy understood photography as the organization of light and as the direct inscription of physical processes into a sensitive material (Moholy-Nagy 1925). Rayographs by Man Ray and the works of Susan Derges transferred chemical and physical events directly into the image. Kaufmann transfers this logic to the electronic sphere. Sensor interventions and targeted manipulations generate structures from the raw signal, with digital noise emerging as a visible texture. The sensor matrix functions as a contemporary counterpart to the material surfaces that Aaron Siskind isolated photographically and transformed into autonomous visual fields.

Vilém Flusser describes the photographic apparatus as a programmed system whose images realize configurations of probabilities (Flusser 1983). Friedrich Kittler's media-archaeological perspective understands technical recording systems as productive forces of cultural articulation (Kittler 1999). Kaufmann activates this scope by making statistical fluctuations at the sensor level visible. Noise appears as a manifestation of those fields of probability that are inherent in the technical process. Following Joan Fontcuberta's diagnosis of a post-photographic image culture (Fontcuberta 2014), the focus shifts to the digital infrastructure itself. The image refers to its own database.

Noise has an ontological dimension. Thermal fluctuations and statistical differences structure every digital recording as a field of probabilities. Michel Serres understands noise as a universal continuum in which information takes shape (Serres 1982). Order appears as local stabilization within a dynamic background. Kaufmann transforms this basic physical condition into an aesthetic category. Patterns and color clusters emerge as temporary configurations in which difference and repetition create a visual dynamic. Hito Steyerl's analysis of digital image circulation (Steyerl 2009) lends this structure a social dimension: the permanent production and distribution of images finds its visual counterpart in vibrating sensor fields.

In the work group „Entfaltung“ (Unfolding), this logic is expanded spatially and in terms of perception theory. Horizontal layers and gradual color transitions structure the image surface as an interface between data depth and perceptual space. The horizon functions as an organizing line that evokes an art-historical genealogy from Caspar David Friedrich to Mark Rothko. Rothko's color zones create atmospheric intensity through minimal transitions; Kaufmann's horizontal fields develop a digital counterpart from electronic differences. Gerhard Richter's superimposed color spaces also form a resonance space in which materiality and perception are set in motion.

Kaufmann thus combines media-archaeological precision with contemporary diagnostic acuity. The sensor appears as a productive matrix in which electricity and statistical difference are embodied in visible structure. Noise functions as the aesthetic substance of digital image production. The image carries its conditions of origin as a material trace and unfolds a visual language that makes the digital foundation of the present visible as an experiential space.

Anne Avramut

Literature

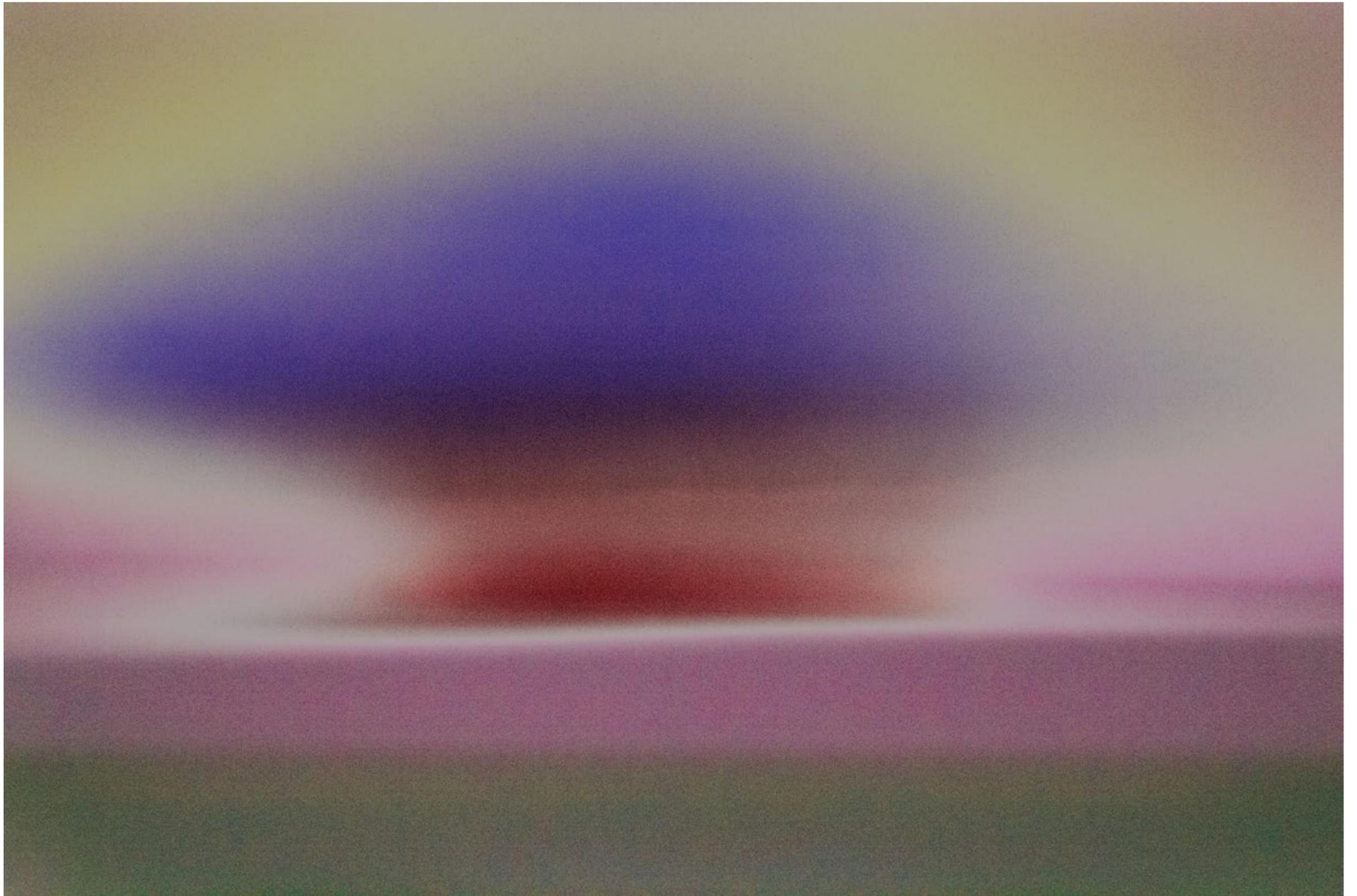
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0067, 2020
Archival pigment print
100 x 150 cm Edition 3 + 2 AP



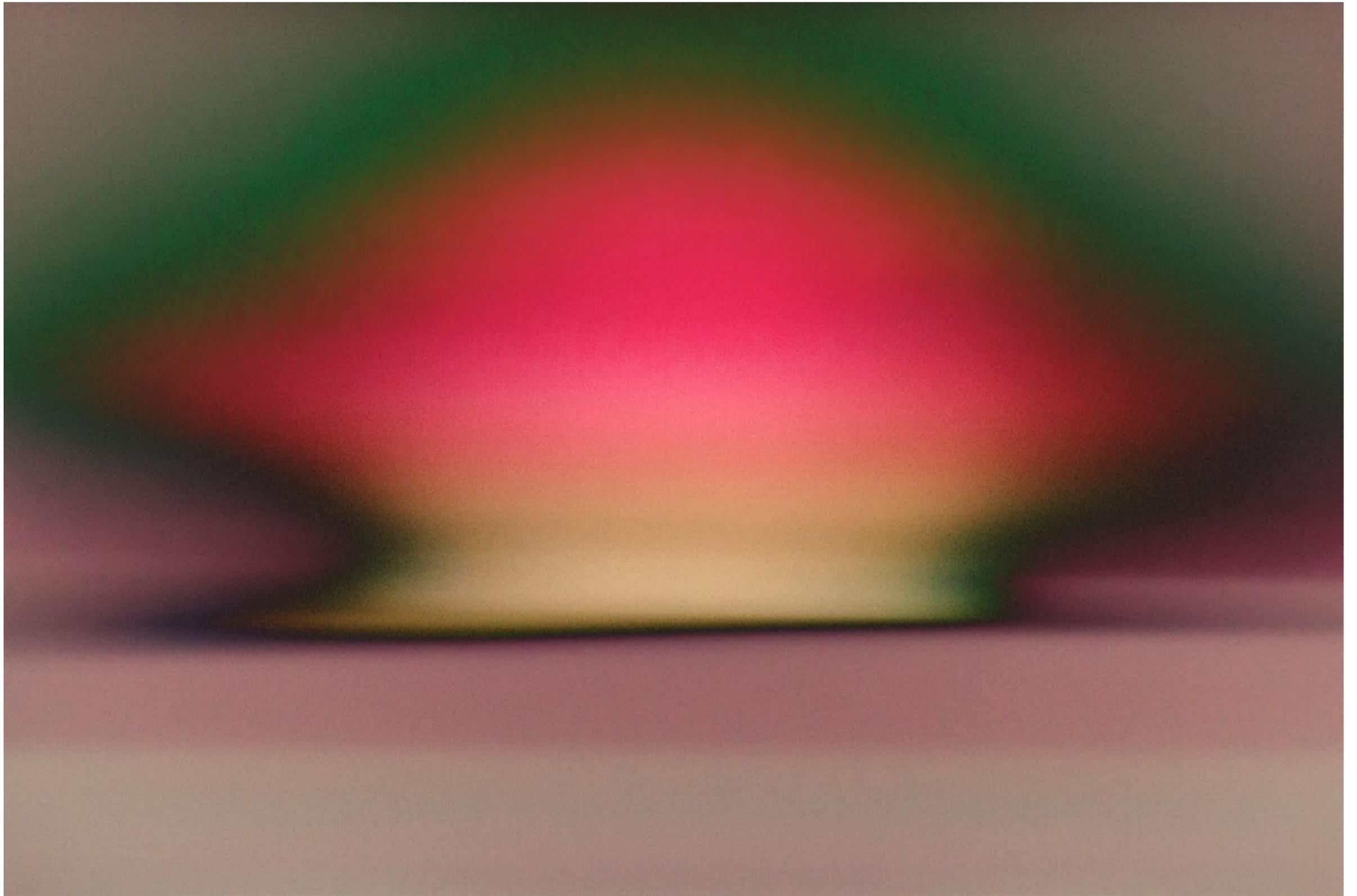
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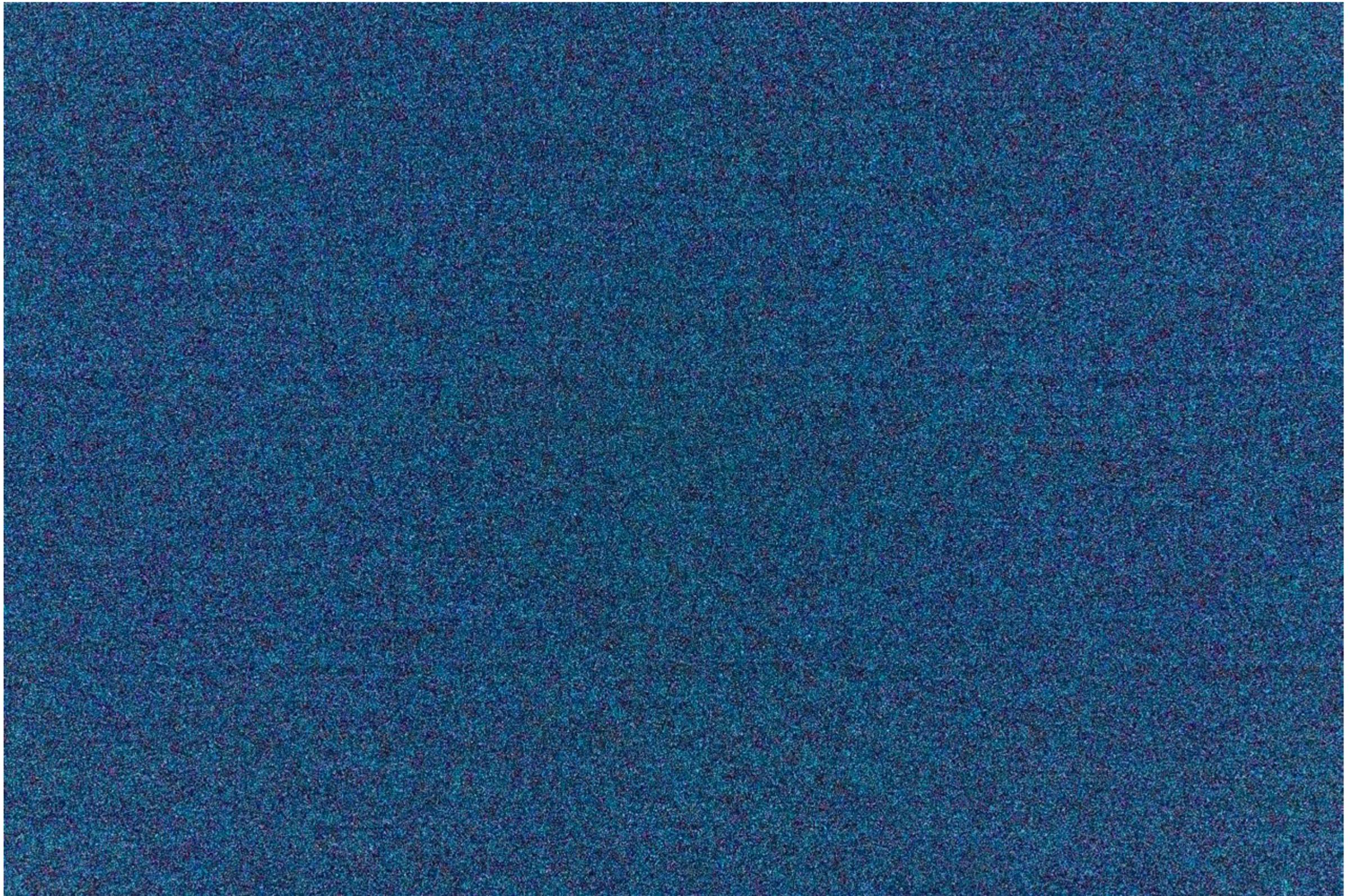
6337, 2022
Archival pigment print
45 x 30 cm Edition 10 + 3 AP
150 x 100 cm Edition 3 + 2 AP



1715, 2024
Archival pigment print
45 x 30 cm Edition 10 + 3 AP
70 x 105 cm Edition 5 + 2 AP



5342, 2024
Archival pigment print
150 x 100 cm Edition 3 + 2 AP



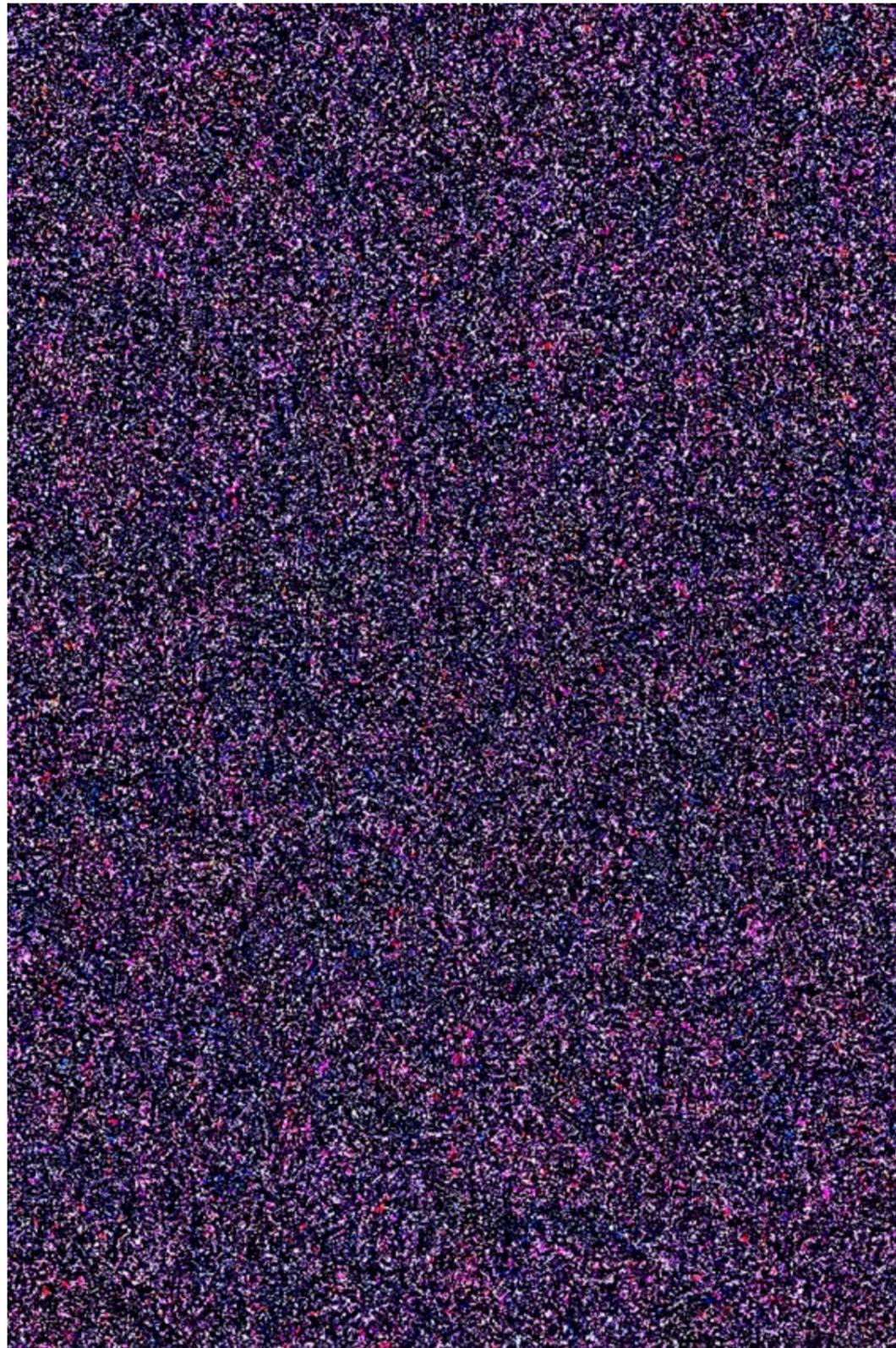
2910, 2024
Archival pigment print
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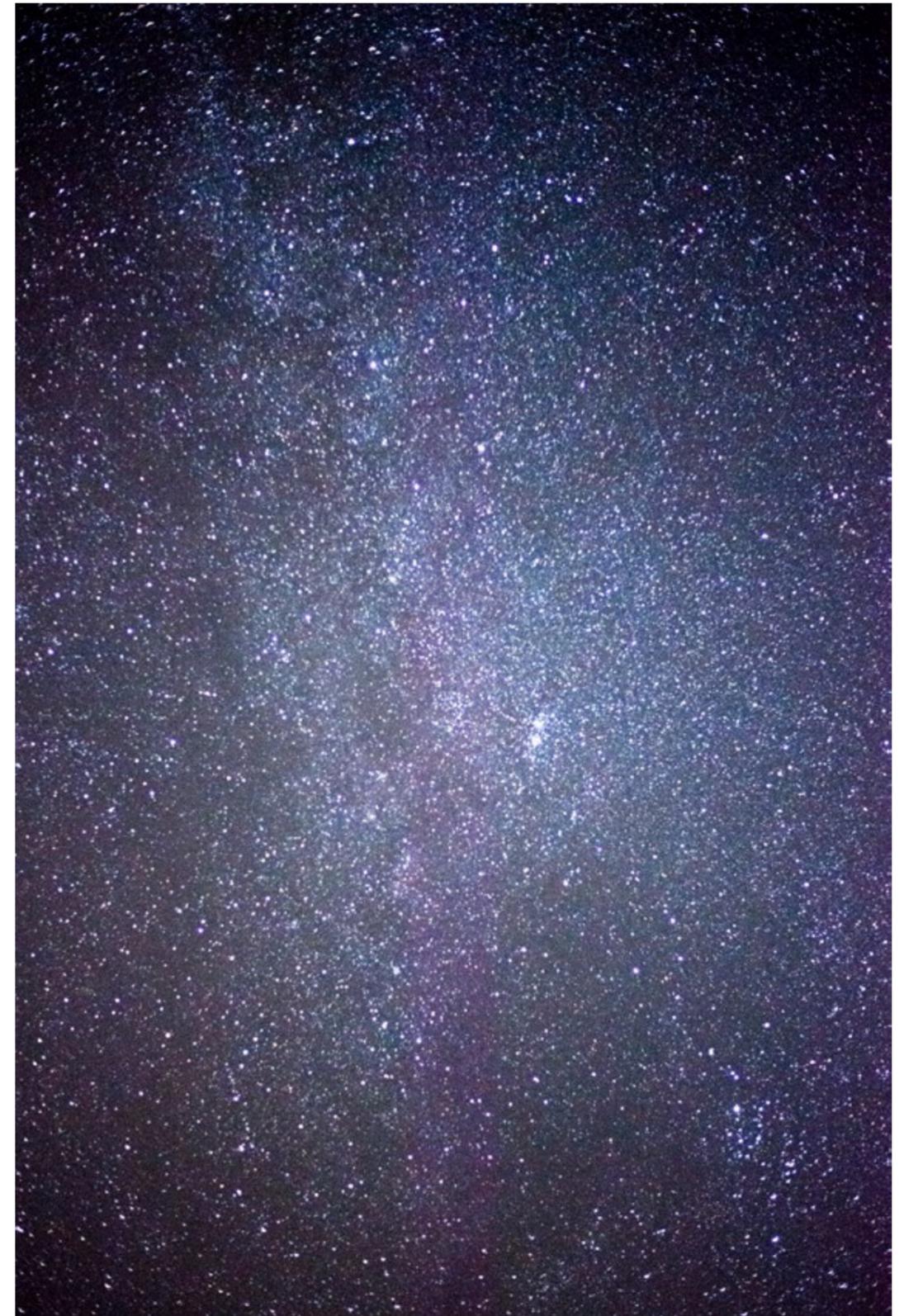
6341, 2022
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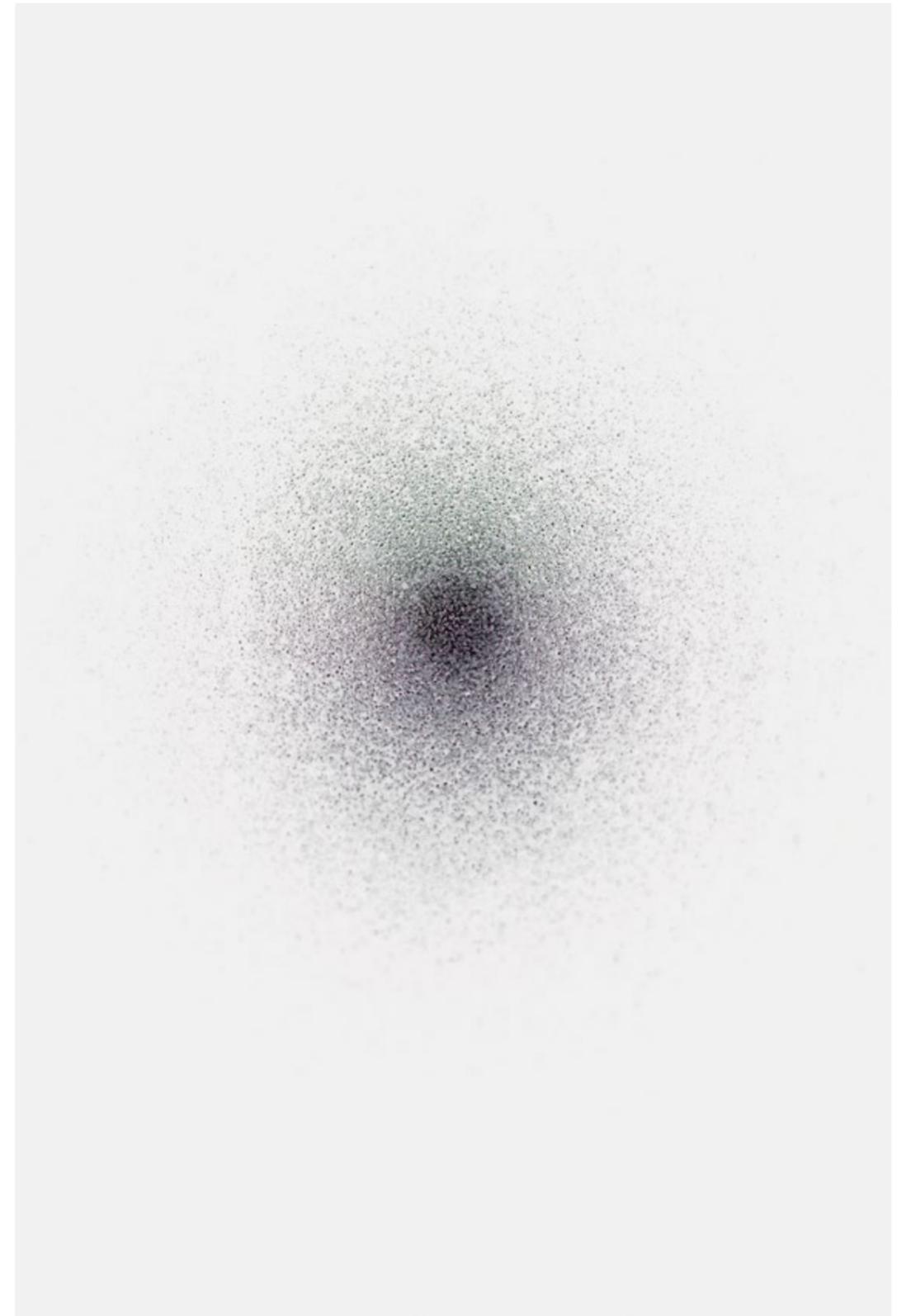
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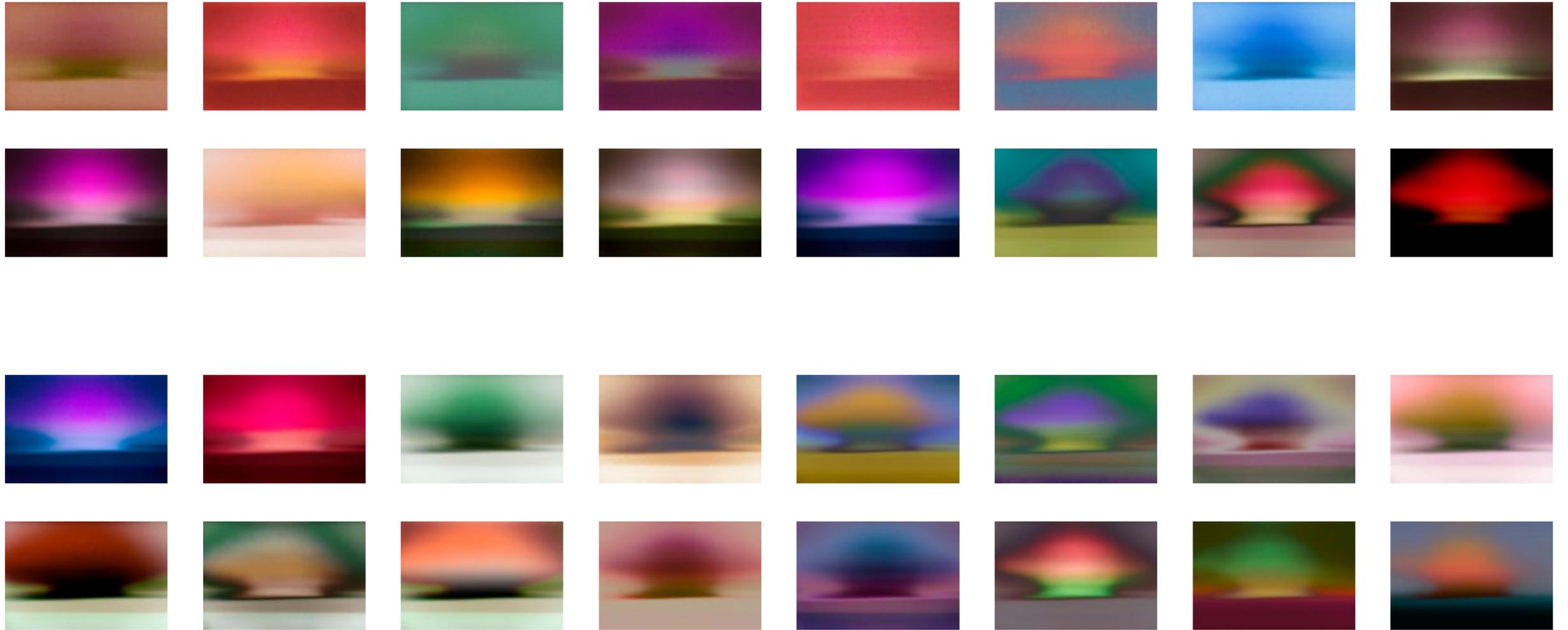
29103h3, 2024
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5750, 2024
Archival pigment print
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7712, 2019
Archival pigment print
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2025, flat1, Vienna



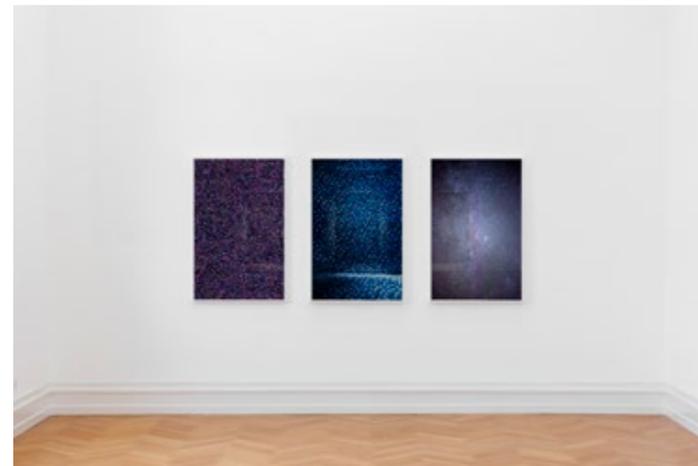
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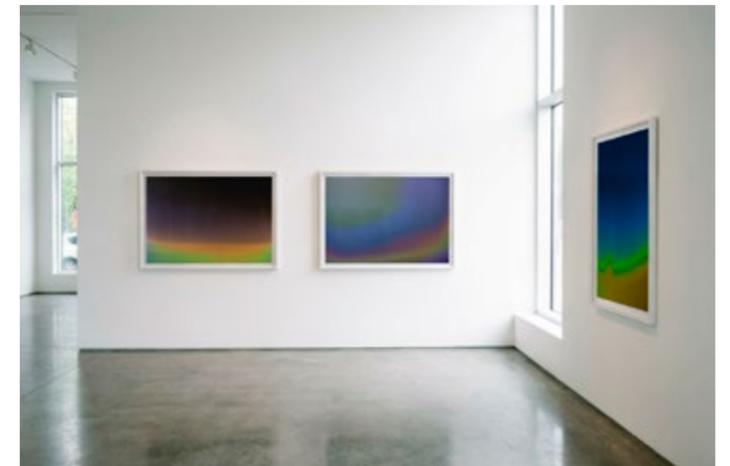
2025, flat1, Vienna



2025, GROSSRAUM, Vienna



2024, Dingelstedt5, Vienna



2019, Atelier5020, Salzburg

