

What does it mean to make images in an uncertain present? Through photography, video and sound, Abridge reflects on the materiality of images and media, grappling with the vital yet tenuous presence of personal and shared pasts.

This project began through a series of interviews with people who migrated from southern China to Hong Kong between the 1960s and 2000s. Tay sought to develop her earlier body of work titled *The Other Shore* (2014-2016), which focused on portraits and narratives from a young generation of 'mainlander' migrants to Hong Kong. But in 2019, these narratives of historical displacement themselves became unmoored amid the protests, complicating conversations and personal networks. This dilemma exacerbated existing uncertainties about the need or ability to continue making familiar photographs and recordings from which to work.

*I've had problems taking photographs these last few years. I remember talking to you about how the encounters and interviews I had when I was working on The Other Shore, felt like so much more than the photograph. . .*

*I think the use of more space and objects has mainly to do with the image — how one encounters it, how one sees it, how one understands it . . . And that goes back to my frustration in working with photography and my wanting to just break it all up. How could I make more apparent how I was thinking about the photograph as I was working with it, to show the document as more than representation? <sup>1</sup>*

Developed between 2018-2021, the three parts of **Abridge** reflect a process of introspective, instinctive exploration, in which the artist's previous work becomes the subject. **Abridge** probes the materiality of Tay's process, through photography, video and sound. The central collection of images is a new body of C-type photographic prints made by rephotographing a corpus of images Tay made while living and working in Hong Kong as a professional photographer for over sixteen years from 1999. In that time, the former colony witnessed significant challenges and changes, many of which passed before her lens. Yet her camera also recorded corners of everyday life, liminal and fleeting moments. By reproducing and transforming parts of these images with her mobile phone — sometimes literally holding the slides and contact sheets in one hand, her phone in the other — Tay registers their presence as more than images, as artefacts, and in turn signals her insistent position in the present, echoed in the fluid reflections on their luminous surfaces. There is a sense of the uncanny in a familiar street or crowd, or the gesture of a boy lifting a mask to his face; flashes of collective memory that linger and are refracted through. This process parallels her initial conversations about displacements across time and space, partially recuperating these images and her complex position in this transversal landscape.

*I don't think working with space or putting images in an installation is a big shift away from images . . . The space frames the way the image is encountered, to make the image also tactile, embodied, atmospheric. <sup>2</sup>*

<sup>1</sup> This and the following excerpts from an email conversation with Wei Leng Tay, published in Krischer and Tay, 'Excerpts from a conversation', S. Perez ed., Crossings (NUS Museum, 2019), p.21-22.

<sup>2</sup> Wei Leng Tay, *ibid*, p.28-29.

## **Abridge**

(2018-2021)

c-prints of variable sizes, vinyl,  
video installation

Video Installation:

***Bus ride, Hong Kong to Zhuhai, 28/1/2019.*** (2021)

Single channel 16:9 video, colour, stereo sound. 36 min  
38 sec. Looped. Wood and diffusion filter screen.

Link to video:

<https://vimeo.com/579386661/56af525320>

All installation photos of Abridge by Zan Wimberley.  
Photos of artworks by Jessica Maurer.

## Tactility

Tay used her mobile phone to register both shifts in technology and her practice, but also the broader question of the way we see and interact with images today. This stages a kind of friction, in which Tay uses this now everyday (amateur) device to physically rediscover her 'professional' images. There is a slippage here between their status as images of the past and their presence as material artefacts, the physical vestiges not only of the past, but the technologies and processes invested in its documentation. This is reinforced by the taxonomical titles, each pedantically cataloguing where the original image was made, the precise film stock used, and sometimes the obsolescence of an earlier, once favoured, kind of film. Like those memories and meanings, such technologies are not so much lost as eclipsed.

Such an exploration of the role of photography and video in mediating not only the past but also the unfolding history of the present takes on material form in *Live streaming, Prince Edward, 12/11/2019, 23:35:05-06. 25 frames per second, 1920x1080* (2019). This work comprises 25 individual ink-jet prints, each showing a single frame from one second of video recorded from one of the live streams on evening television at the time. This precise number of images is based on the PAL ('Phase Alternate Line') video format, in which a picture is made of 625 interlaced lines of colour displayed at 25 frames per second, perceived as a smooth and continuous image by the human eye. Through this PAL structure, a format Tay shoots commercially as a regional standard, the material form of Live streaming, not unlike the C-type prints, intentionally references a particular media genealogy, foregrounding the coexistence and friction between digital and analogue processes and standards. There is a tension here between the suspended time of the photographic instant, and the montage movement between the collected frames; a closure that rests on the performance of viewing the work in the exhibition space. Moving back and forth between the frames, the narrative passage in time is difficult to reconstruct: do these extrapolated frames make this split second of the past any clearer? Meanwhile, in each still from this 'moving' image, above the fixed television, there is a barely discernible photograph, a framed photograph from one of Tay's earliest series, looking on like a spectre.

*Every night it would come on and everyone was doing it. You could stream it on your phone... I wanted to reflect this experience of watching.*<sup>3</sup>

These two bodies of photographic work orbit a single-channel video installation, *Bus ride, Hong Kong to Zhuhai, 28/1/2019* (2021), projected onto a light, hand-made screen, which floats in the space. Based on video documentation of a trip from the earliest part of Tay's research process, here we journey across the Hong Kong-Zhuhai-Macau bridge, embodying the camera. An engineering marvel, this mega infrastructure promises regional circulation, symbolically positioning Hong Kong in a network across the so-called 'Greater Bay Area'. Given the sheer scale of the bridge, however, our camera eye can only ever take in a fraction—a moment—of the

whole. Where *Live Streaming* makes time into space, here time seems suspended, on the contrary, by the sense of endless movement, a progress through liminal space in which one loses a sense of direction. The disorientation is echoed at intervals by flashes of other rephotographed images from the C-type series. Yet, not unlike the surface reflections on those images, grounding us in the present, the mundane chatter of the other passengers—a guy making phone calls, children eating snacks—lends the journey a casual, everyday ambivalence.

## Anascopia

In *What Photography Is*, James Elkins sets out to write 'against' Barthe's *Camera Lucida*, to grasp another 'sense' of photography. For Elkins, *Camera Lucida*, a persistent influence on theorizing and thinking of photos, is 'too full of light' to register the medium's other, 'inhumane' dimensions. Elkins seeks to recover or see what he terms 'hardnesses'; those surfaces over which our eye glosses in search of something else, something to interrupt or distract—a more uncomfortable presence than Barthes' punctum. Such a point registers or allows us to register our fears and desires; they offer a means of identifying the image—identifying with the image. In this light, any photograph forms a kind of mirror image. Without this, we fail to see ourselves, to relate, and eventually lose interest in seeing altogether. But what is it that we don't see?

Elkins wonders what would happen if he removed familiar modes of seeing from the equation, to defamiliarize his eye, so he writes out a series of 'farewells' to familiar genres, which invite familiar modes of seeing: farewell to family photos, to street photography, to 'found images', to photojournalism. Rather than leaving empty surrounding space, he uses the example of microscopic photography to literally illustrate his conception of 'the surround', a kind of fullness of that space we don't see. He pictures and describes a series of amoebic life forms, usually invisible in their watery universe, as evidence but also metaphor.

Sometimes the best strategy for changing a way of thinking is to just spend time looking differently. *Catascopia*, looking down into the world of small things, is inevitably *anascopia*, looking up from among those things and toward the world above—a world that is then somehow changed. Spend time pondering photographs of things other than people . . . and your habits of seeing will slowly become visible.<sup>4</sup>

The works in *Abridge* share the common features of being layered fragments, recaptured and layered again, intentionally revealing their making, their surfaces, as image-objects; and yet also register Tay's hand in their current state – in their currency. No longer informing as they once did, they reflect a past as only so many fragmentary glimpses, stubbornly refusing to form a nostalgic whole.

Olivier Krischer (curatorial essay from WMA Space)

<sup>3</sup> Interview with Wei Leng Tay, 15 April 2021.

<sup>4</sup> James Elkins, *What Photography Is* (Taylor & Francis, 2011), p.152.

Further reading:

Wei Leng Tay, Olivier Krischer, An abridged conversation in acts, in LASALLE College of the Arts' annual ISSUE 9 journal, April 2021.  
[https://irp.cdn-website.com/f0c95995/files/uploaded/TayKrischer\\_issue09.pdf](https://irp.cdn-website.com/f0c95995/files/uploaded/TayKrischer_issue09.pdf)

Olivier Krischer: Surface Tension: Hong Kong Photographs in Wei Leng Tay's Abridge Project in Trans Asia Photography (TAP) Review, Volume 10, Issue 2: Ten Years of the Trans Asia Photography Review  
<https://quod.lib.umich.edu/t/tap/7977573.0010.207?view=text;rgn=main>

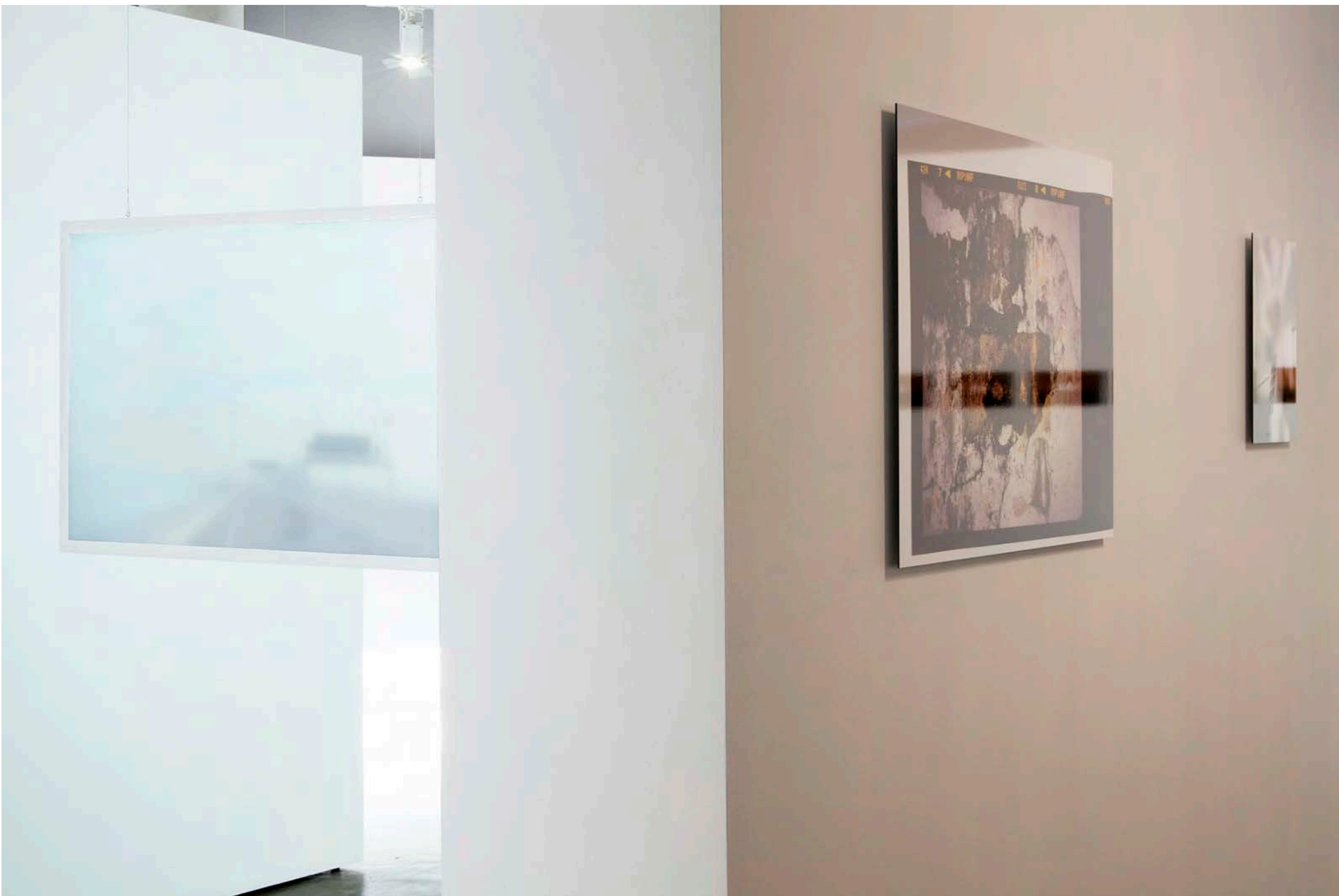
Soo-Min Shim. "Mediating the Media: Politics and Place in Wei Leng Tay's Photo-Images" in Southeast of Now: Directions in Contemporary and Modern Art in Asia, Volume 5, Numbers 1 & 2, October 2021, pp. 359-364.

Kathleen Ditzig: LIVE STREAMING, PRINCE EDWARD, 12/11/2019, 23:35:05-06 in Osmos Magazine, Issue 20  
<https://www.osmos.online/wei-leng-tay>

Recordings of conversations:

Memory, media, escape, Hong Kong: Wei Leng Tay and Yung Ma in Conversation.  
<https://vimeo.com/652415188/2ea0b46888>

IMAGE HISTORY MEMORY PLACE: Wei Leng Tay and artist John Young AM in conversation. Moderated by Olivier Krischer. Link:  
<https://vimeo.com/543444471>



Installation view at University of Sydney, 2021. From left to right: 1. *Bus ride, Hong Kong to Zhuhai, 28/1/2019*. 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen. 2. *Missing sign, Kai Yuen Lane, date unknown*. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm. 2019. 75x100cm. Digital c-print. 3. *Immigration Department, Wanchai, 1999*. Fujifilm RMS slide film, 135mm. 2020. 37.5x50cm. Digital c-print.



*Missing sign, Kai Yuen Lane, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.*

2019. 75x100cm. Digital c-print



Installation view. From left to right: 1. **Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm.** 2019. 45x60cm. 2. **Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm.** 2019. 45x60cm. 3. **Missing sign, Kai Yuen Lane, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.** 2019. 75x100cm. 4. **Immigration Department, Wanchai, 1999. Fujifilm RMS slide film, 135mm.** 2020. 37.5x50cm. 5. **Residents' office, Upper Kai Yuen Lane, 2008. Kodak E100VS slide film, 120mm.** 2020. 45x60cm. All prints are digital c-print unless stated otherwise.



*Immigration Department, Wanchai, 1999. Fujifilm RMS slide film, 135mm. 2020. 37.5x50cm. Digital c-print*



Installation view. at WMA Space, Hong Kong, 2021. From left, *Neighbour, Upper Kai Yuen Lane II*, 2008. Kodak E100VS slide film, 120mm. 2020. 37.5×50cm. *Immigration Department, Wanchai*, 1999. Fujifilm RMS slide film, 135mm. 2020. 37.5x50cm. Digital c-print.

文化大革命後就已經forget 啦 in a way, 唔再諗。我try to go through 我個心理。70年呢, 我記得好清楚㗎, 去廣州見哥哥家姐, 爸爸有去, 嗰陣時係坐火車嘅。一上咗大陸深圳嘅火車, 就有嗰啲歌聽, 我係嗰陣時會喊嘅, 聽嗰啲歌會喊嘅。哩個就係嗰陣時嘅心理。It just recalls 你嗰個……你嗰陣時會成日想, 會發夢返屋企啊, 冇得返呢即係唔係成日冇得返呢, 即係我嗰時嘅學校啊, 乜啊。噉就, 幾時開始冇咗哩啲嘅嘅嘅夢呢, 我就……應該係文化大革命開始淡咗啦。到六四啦就, no more, 即係好clear cut 嘅。

*After the Cultural Revolution, I started to forget, in a way. I stopped thinking about it. At least, that's what it felt like. But I remember very clearly, when we went back in 1970, we went to visit my older brother and sister in Guangzhou; father went too, we took the train. As soon as we got on the train in Shenzhen, there were Mainland songs playing, and when I heard them, I cried. I cried when I heard those songs. That's how I felt back then... Back then, you'd dream about going home, because you couldn't go back all the time. When did I stop dreaming of that? Well, it probably started from the Cultural Revolution. But after June Fourth, that was it, no more. It was a really clear cut.*

Voice excerpt and translation.  
(2020)



*Untitled (The Other Shore), Lohas Park, 2015. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.*

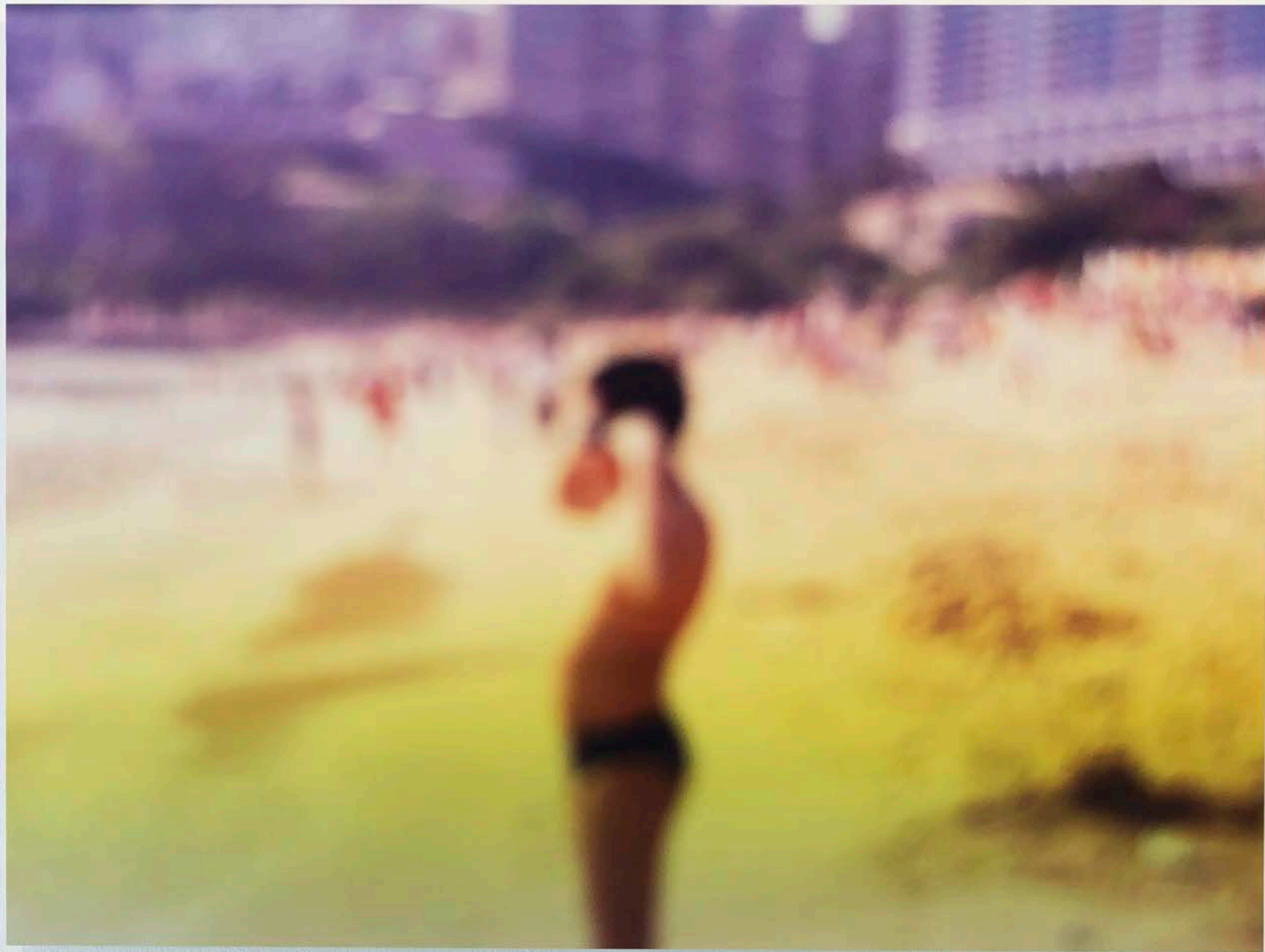
2020. 45x60cm. Digital c-print



Detail. *Untitled (The Other Shore)*, Lohas Park, 2015. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm. 2020. 45x60cm. Digital c-print



Installation view at University of Sydney. 2021. From left to right: 1. **A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm.** 2019. 75x100cm. Digital c-print. 2. **Residents' office, Upper Kai Yuen Lane, 2008. Kodak E100VS slide film, 120mm.** 2020. 45x60cm. Digital c-print. 3. **View from Kai Yuen Street, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.** 2019. 90x120cm. Digital c-print.



*A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm.  
2019. 75x100cm. Digital c-print*

**Dad:** *I had thought about it way earlier; it was just a matter of when I would leave.*

**Mom:** *At that time, many people were leaving.*

**Dad:** *Everybody dreamt of Hong Kong. Those songs we would hear from the radio back then, we would get Hong Kong radio and songs of that period.*

**Mom:** *It was illegal...*

**Dad:** *Hong Kong seemed interesting, very free, like it was easy to find work there. That's what we thought. One day I heard rumours that Hong Kong was opening up. I was pretty much done with the construction work, so I went back to my village. I took some chicken biscuits and escaped, and walked over to Hong Kong.*

**WLT:** *How did you walk?*

**Dad:** *I just walked, and walked, and walked....*

**Mom:** *He walked for 5 days...*

**Dad:** *No, I walked 3 days and 3 nights.*

**Mom:** *From Shenzhen?*

**Dad:** *What are you talking about? Shenzhen? From our front door!*

**Mom:** *Back then, if you didn't reach Hong Kong in five days, and your family at home didn't hear from you, they would worry. [laughs]*



*View from Kai Yuen Street, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm. 2019. 90x120cm. Digital c-print.*



*Lei Yue Mun, 1999. Kodak E100VS slide film, 135mm.*

2020. 37.5x50cm. Digital c-print



*Lei Yue Mun, 1999. Kodak E100VS slide film, 135mm.  
Installation view.*

**Auntie:** *My brother and sister? I've never talked to them about this before. We're blood relations, but we're not close. After we came out [in 1960], they came out after they were grown up and one had a kid [in the mid-70s]. We were already distant. Our backgrounds were different, language... They can't speak proper Cantonese; they don't understand Hong Kong society. They're Hokkien and live in North Point, they don't have many Cantonese friends, just colleagues. Unlike me, they aren't integrated into Hong Kong society, even now. I understand everyone's Hokkien in North Point. Because of language, they can't communicate naturally, that's to say, they might be able to talk to you, but they can't really communicate with you. The majority can't, even the ones who are younger than me. Many have returned to China to live; they come and go. So you heard in North Point the Hokkiens came out to beat people up; they don't think about integrating. They want the benefits, but don't feel any ownership. I can understand that this is their condition. But if they think it's so good there, why don't they go back?*

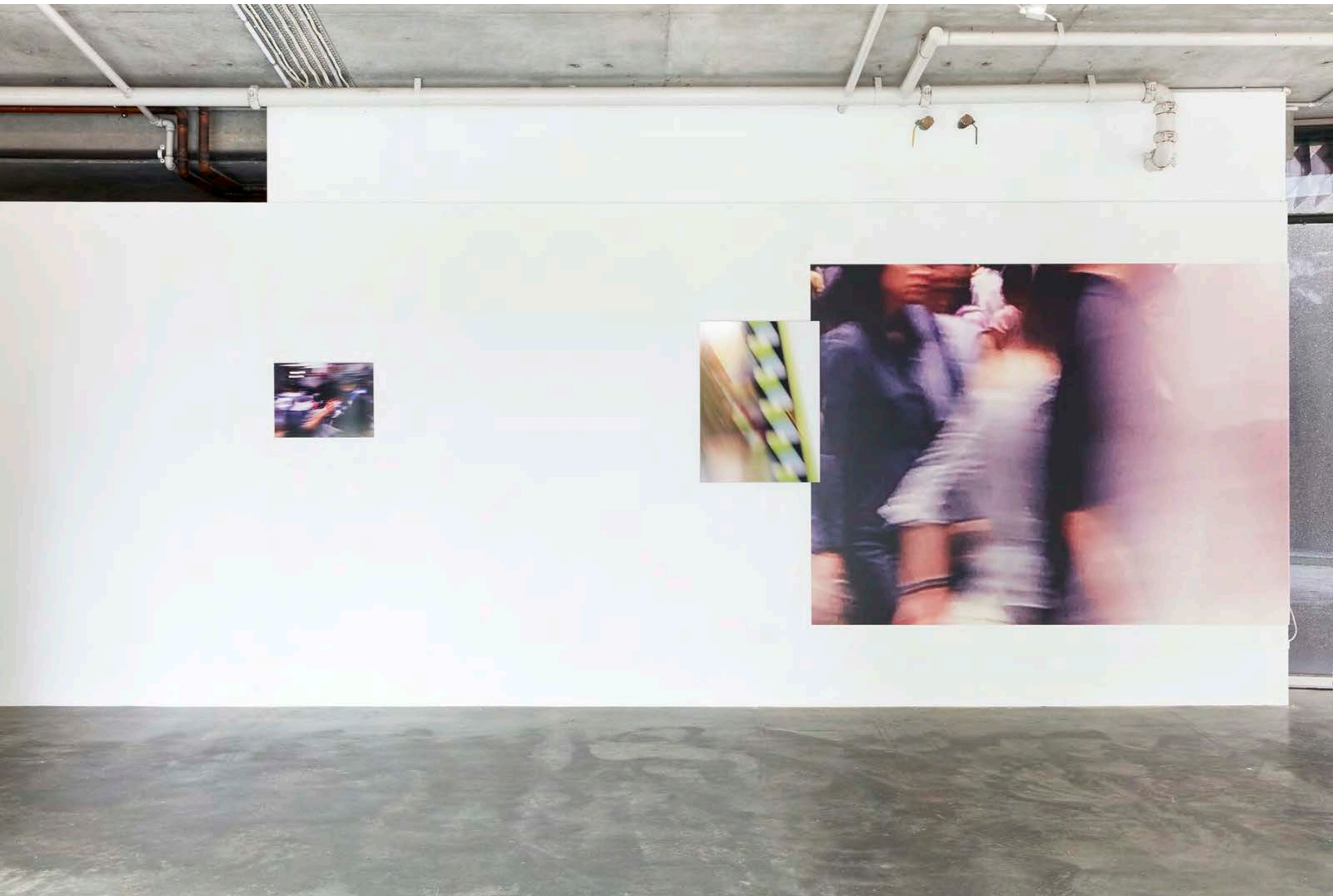
Translation.  
(2020)



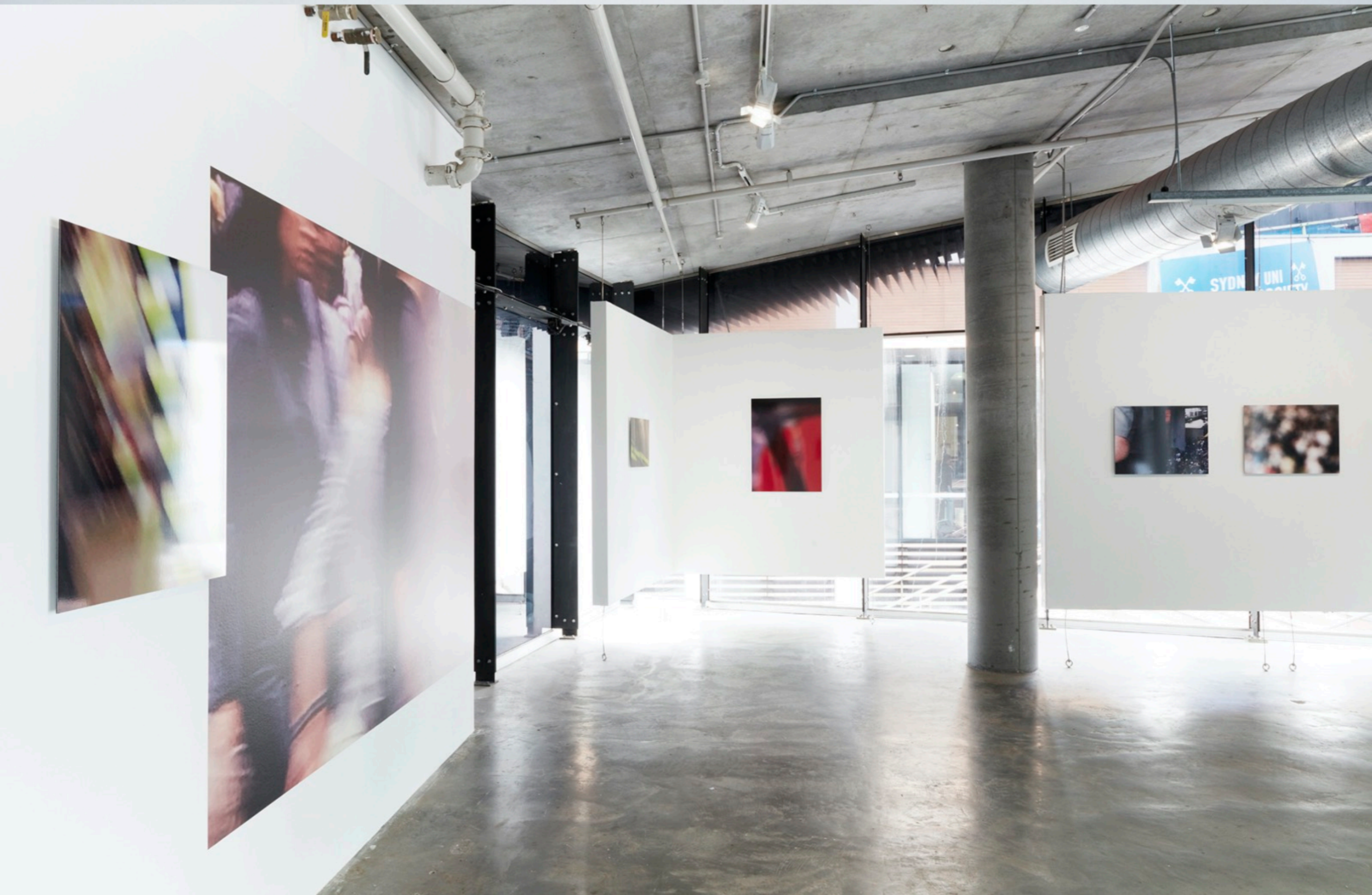
*Students, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.  
2020. 37.5x50cm. Digital c-print*



*Students, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.*  
2020. 37.5x50cm. Digital c-print. Installation view.



Installation view at University of Sydney, 2021. From left to right: 1. **Students, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.** 2020. 37.5x50cm. Digital c-print. 2. **Queen's Road Central II, 2003. Kodak E100VS slide film, 135mm.** 2020. 80x60cm. Digital c-print. 3. **Office crowd, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.** 2020. 180x240cm. UV Inkjet print on vinyl.



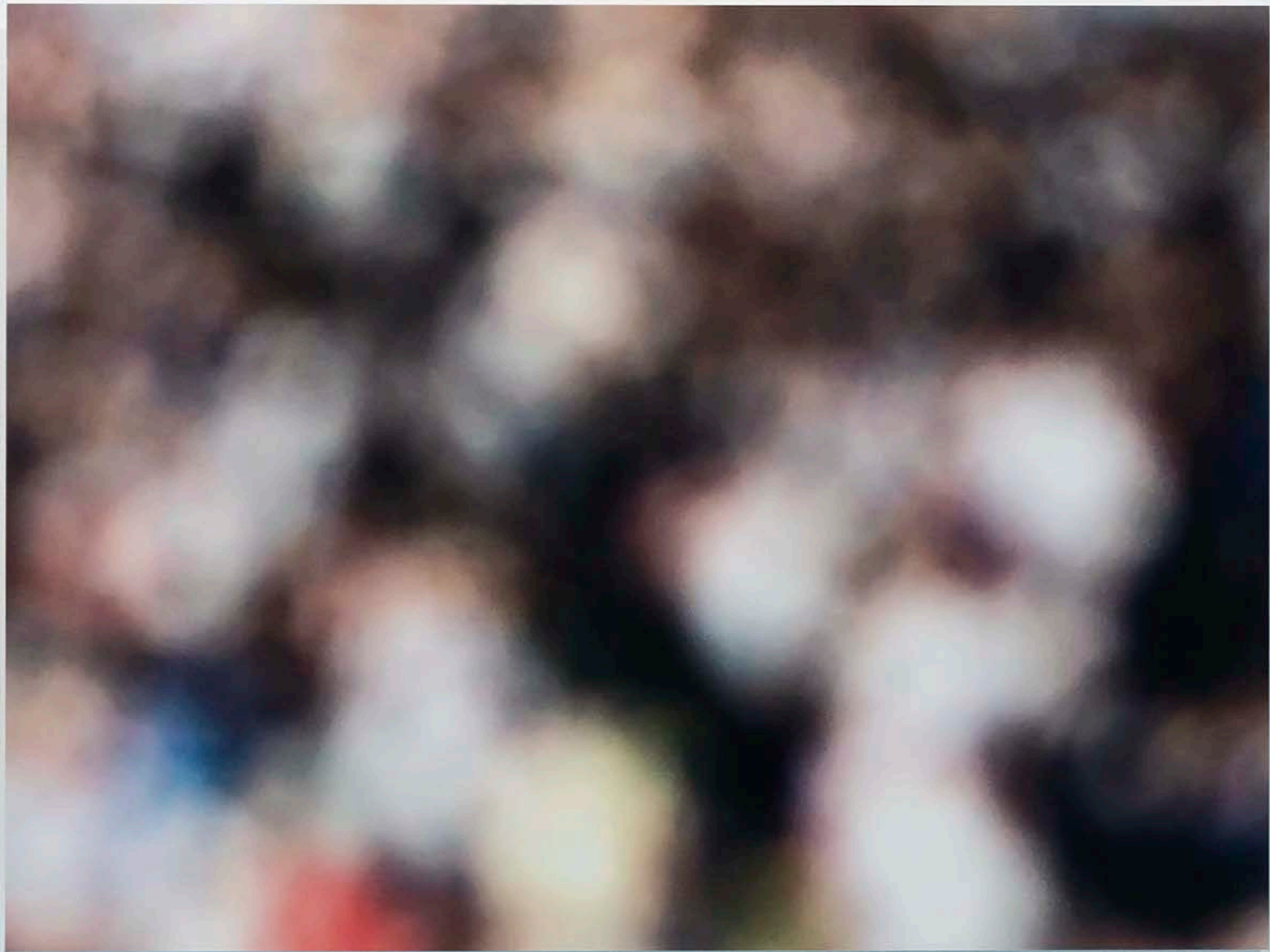
Installation view. From left to right: 1. **Queen's Road Central II, 2003. Kodak E100VS slide film, 135mm. 2020. 80x60cm.** 2. **Office crowd, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm. 2020. 180x240cm. UV Inkjet print on vinyl.** 3. **Ming Yuen West Street III, 2010. Kodak E100VS slide film, 120mm. 2020. 37.5x50cm.** 4. **Grocery store, Tung Lo Wan Road, date unknown. Kodak E100VS slide film, 120mm. 2020. 80x60cm.** 5. **Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm.** 6. **Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm.** All prints are digital c-print unless stated otherwise.



*Article 23 protest II, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print*



*Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print*



*Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm. Digital c-print*

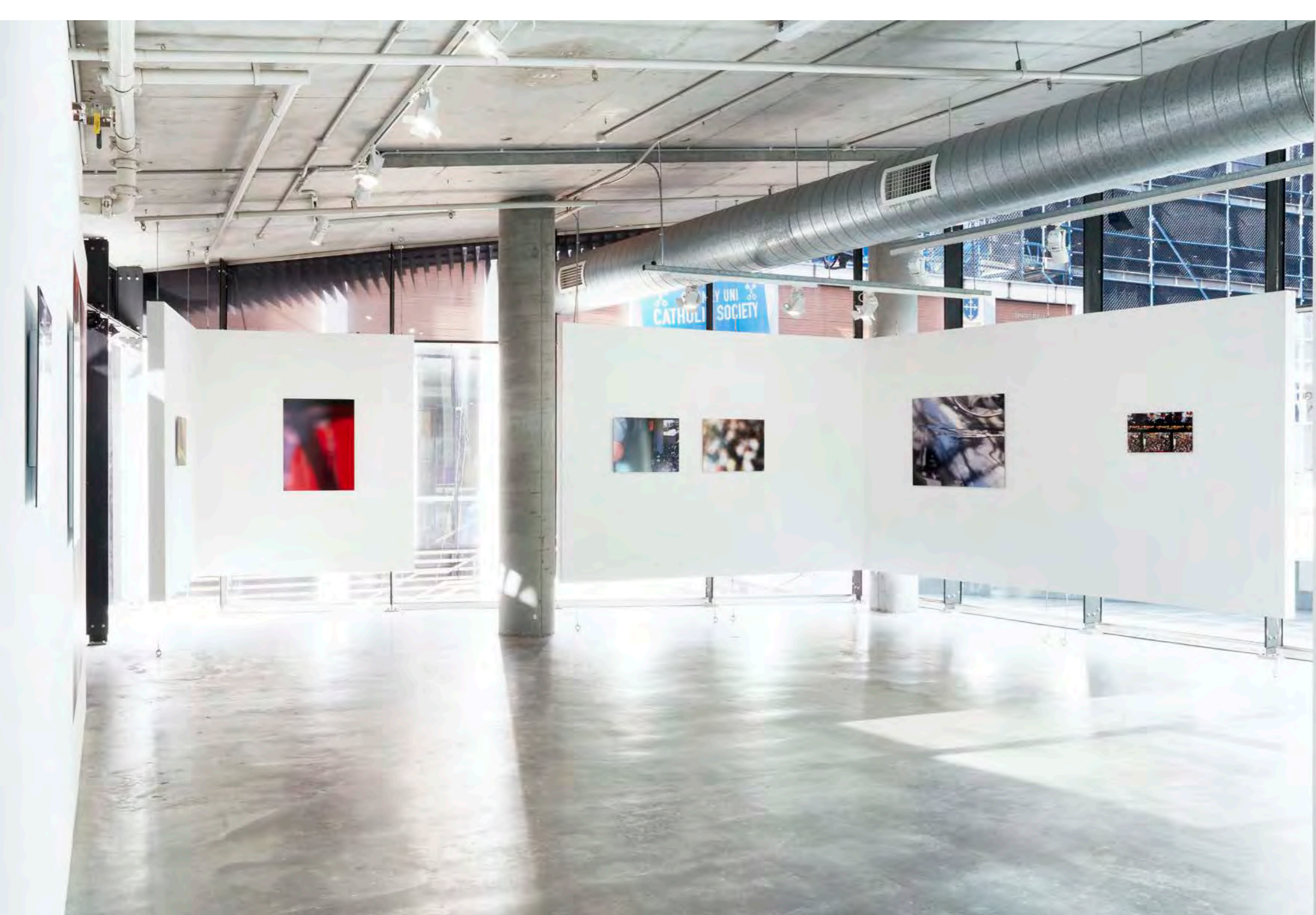
**WLT:** *How did Hong Kong people see those coming over?*

**Mom:** *There was definitely a difference.*

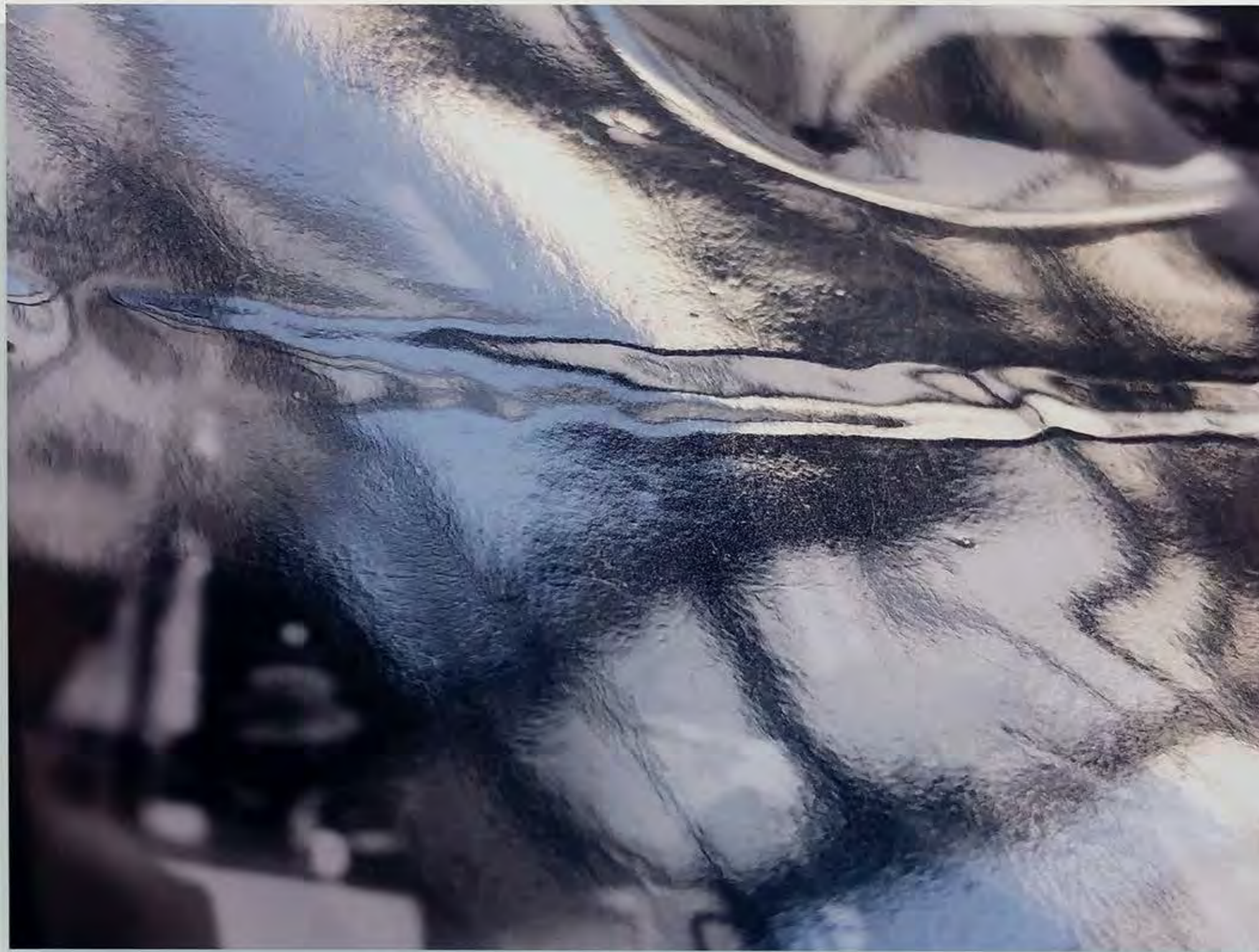
**Dad:** *They didn't like it so much; they didn't like people coming here and bothering them.*

**Mom:** *We are even in the movies — Ah Chan! [laughs]. They didn't imagine we would be so hardworking.*

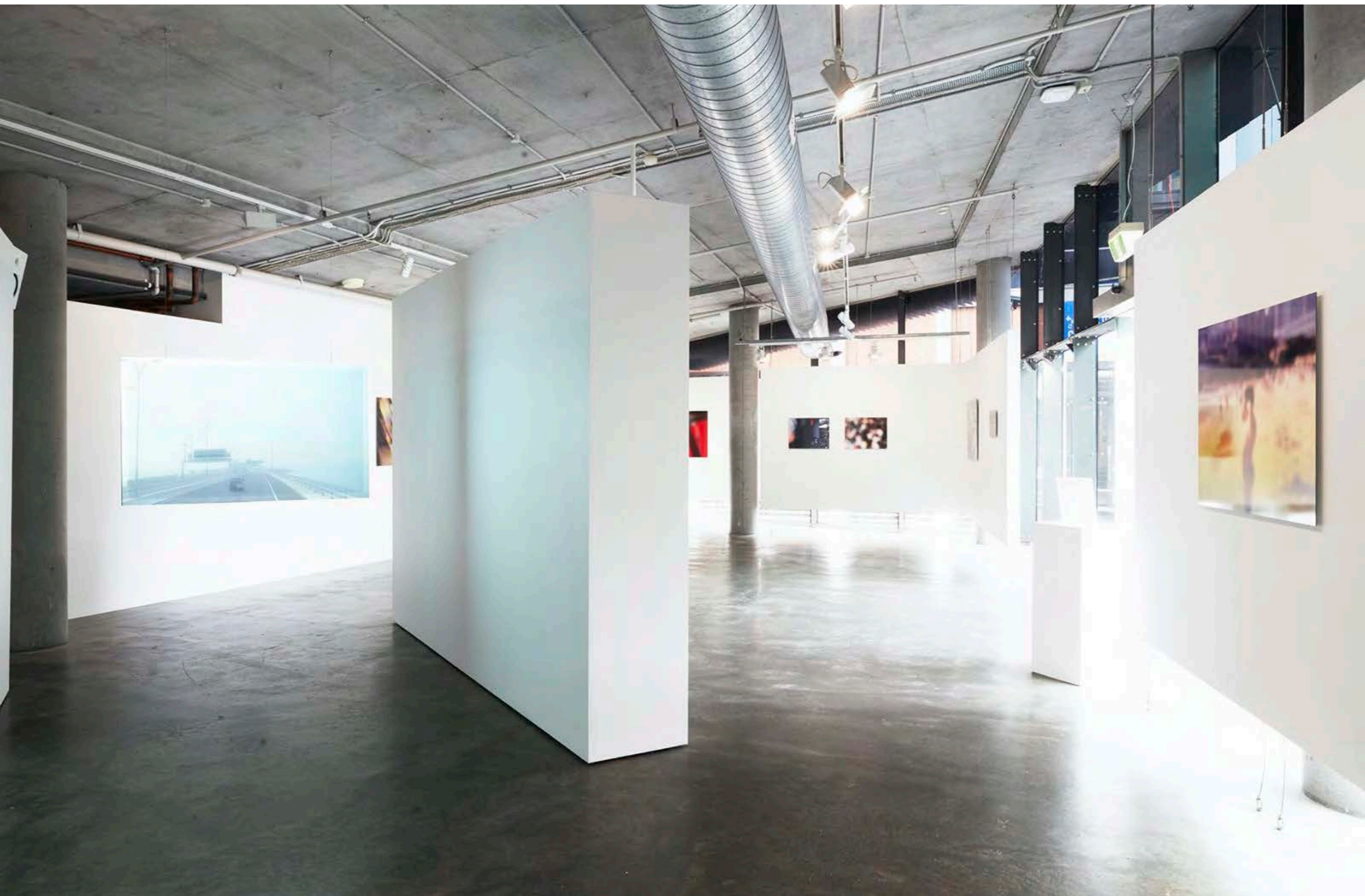
**Dad:** *Those of us who came out back then, we weren't afraid of dying, we weren't afraid of hardship.*



Installation view. From left to right: 1. **Grocery store, Tung Lo Wan Road, date unknown. Kodak E100VS slide film, 120mm. 2020. 80x60cm.** 2. **Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm.** 3. **Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm.** 4. **Causeway Bay, 2001. Contact sheet, Kodak Tri-X 400 negative film, 120mm. 2020. 75x100cm.** 5. **Article 23 protest II, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm. 2019. 45x60cm.** All prints are digital c-prints unless stated otherwise.



*Causeway Bay, 2001. Contact sheet, Kodak Tri-X 400 negative film, 120mm.  
2020. 75x100cm. Digital c-print*



Installation view. From left to right (Only works in full view captioned): 1. **Bus ride, Hong Kong to Zhuhai, 28/1/2019**. 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen. (excerpt: <https://vimeo.com/537075608>) 2. **Article 23 protest I, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm**. 2019. 45x60cm. 3. **Article 23 protest III, Causeway Bay, 1/7/2003. Contact sheet, Kodak Portra 400VC negative film, 135mm**. 2019. 45x60cm. 4. **A boy at Repulse Bay Beach during SARS, Repulse Bay, 2003. Kodak E100VS slide film, 135mm**. 2019. 75x100cm. All prints are digital c-prints unless stated otherwise.



Video still. **Bus ride, Hong Kong to Zhuhai, 28/1/2019.** 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen.



Installation view at WMA Space, Hong Kong, 2021. From left, *View from Kai Yuen Street, date unknown. Fujifilm RVP100F slide film (Kodak E100VS slide film discontinued), 120mm.* 2019. 90x120cm, digital c-print. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints. *Queen's Road Central II, 2003. Kodak E100VS slide film, 135mm.* 2020. 80x60cm. Digital c-print. *Office crowd, Queen's Road Central, 2003. Kodak E100VS slide film, 135mm.* 2020. 180x240cm. UV Inkjet print on vinyl. *Bus ride, Hong Kong to Zhuhai, 28/1/2019.* 2021. Single channel 16:9 video, colour, stereo sound. 36 min 38 sec. Looped. Wood and diffusion filter screen. *Neighbour, Upper Kai Yuen Lane II, 2008. Kodak E100VS slide film, 120mm.* 2020. 37.5x50cm. Digital c-print.



This work comprises 25 sequential still images from 1 second of PAL video footage in November 2019. The video is of protests that are ongoing in Hong Kong at the time in 2019, streamed on a television. While safe in their own homes, there is a shared anxiety as families watch the same streaming of events happening across the city, and are witness to and participant of this tumultuous change.

Recorded in the toy filled living room of a family in Hong Kong, the television screen displays the live streaming of events going on outside at that time. Above the television is one of my earlier works from Kai Yuen Lane, a then already demolished neighbourhood in Hong Kong. The distribution of one second of video across 25 frames in the gallery space changes the viewing of the event from a temporal one to a spatial one of photo prints, with viewers moving right across the space as they look, and people moving leftward in the teargas in the television screen in the still image.

*Live streaming, Prince Edward, 12/11/2019,  
23:35:05-6. 25 frames per second, 1920x1080  
(2019)*

14.06x25cm.

25 Archival pigment prints.

Exhibited in **Abridge** solo exhibition at University of Sydney Verge Gallery, Australia, and WMA Space, Hong Kong, in 2021.

Installation photos courtesy WMA Space



Installation view. **Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.** 2019. 14.06x25cm. 25 Archival pigment prints.



Detail. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints.



Detail. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints.



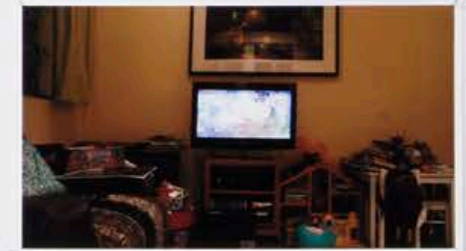
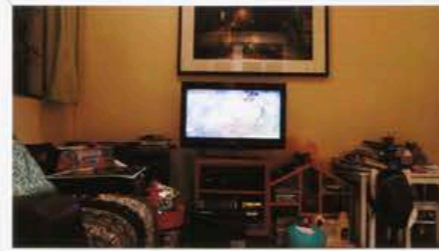
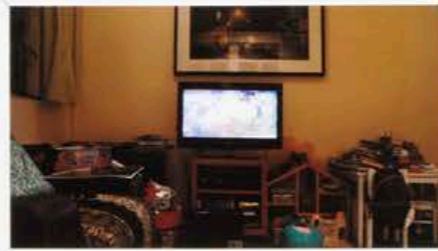
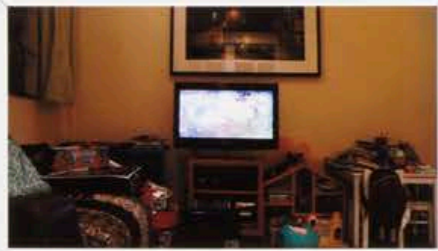
Detail. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints.



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Detail. *Live streaming, Prince Edward, 12/11/2019, 23:35:05-6. 25 frames per second, 1920x1080.* 2019. 14.06x25cm. 25 Archival pigment prints.



Installation view. Detail. **Live streaming, Prince Edward, 12/11/2019, 23:35:05-6.**  
**25 frames per second, 1920x1080.** 2019. 14.06x25cm. 25 Archival pigment prints.

