COLLECTION

Below Surface

PHOTOGRAPHY AS PLANETARY DIALOGUE

Photography, for me, has never been primarily about representation. It is closer to a form of attentiveness — a way of entering into relation with the world rather than standing apart from it to record it.

Below Surface begins with the simplest of gestures: an image made with an iPhone X. The choice of device is deliberate. The iPhone X sits at a particular threshold — functional enough to be immediate, yet not so algorithmically mediated as the instruments that followed it. It is a tool that still leaves room for the encounter to breathe.

What we think of as background — water, skin, leaves, sand, light, atmosphere — turns out, under sustained attention, to be extraordinarily active.

I do not approach these materials as subjects. They are, in the spirit of Bruno Latour's thinking, participants. Matter acts back. Light does not merely illuminate; it negotiates. A surface is not passive — it holds time, carries energy, and in the right conditions, reveals something of the systems it belongs to. These works attempt to stay with that revelation long enough for it to become visible.

Scale is one means of doing so. When a fragment of skin or water is enlarged to the dimensions of a print, the familiar begins to waver. Pixels take on the appearance of cells. Grain acquires texture and weight. The boundary between the biological and the technological — never as stable as we imagined — becomes genuinely uncertain. This is not a trick of the medium. It is, I would suggest, closer to the truth of things.

I am drawn to the philosophy of perception in its most embodied sense — the understanding that seeing is not a neutral act. It is always situated, always partial, always moving. For this reason, I do not correct for blur or digital instability in these images. Such qualities are not failures of resolution. They are honest traces of a living encounter.

What I hope these works offer is an invitation to a different pace of looking — one that resists the reflex of immediate recognition and allows something quieter to surface. Not

an argument, and not an answer, but a space in which the relationship between human perception and the wider systems of the living world might be felt, however briefly, as something real.

Below Surface is, in the end, an exercise in listening. In what it might mean to make a photograph not as an act of capture, but as an act of presence.