

Everything Begins in Nature, Then Ends Up at the Edge of Elsewhere

I saw data cabling dangling from an office ceiling and yet at the same time I saw something else.

The mundane electrical fittings became poetic floral visions, akin to Japanese ikebana with its delicate balance of opposites. In photographing these visions, I mused on the relationship between the organic and the man-made, and how our relationship with the natural world is changing.

Echoing Joan Fontcuberta's assertion that photography "documents something that does not exist," this work comments on the medium itself. The camera is not faithful to the reality it depicts but to the intentions of the photographer, the programs animating it, and the context in which it is viewed.

In this context, the glowing photographs serve as a quiet commentary on the ecological cost of our connectivity quest - the 'massification' of images as data, that accelerate both material and digital waste. What are the repercussions of our unstoppable pursuit of digital communication?

The omnipresence of cables, seen and unseen, prompts us to consider the blurred boundaries between human and machine, human evolution itself and our relationship with non-human entities.

In this precarious balance between progress and preservation, reality and artifice, intricate threads that connect past & present to potential futures are sown. Through poetic strategies, I tackle ideas about what it means to be human today and in the future. How will our relationship with technology impact the environment, our well-being, and the ever-changing human experience?

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