daniel agra

MANIFESTO

Gallaecia Perpetua-Intempore

Daniel Agra's camera does not enter this territory to catalogue it, but to listen to it. His abstract, expanded gaze does not approach the landscape through description or documentary intent. Nature ceases to be a territory to be represented and becomes perceptual matter, conceptual matter. Framing, composition, blur are not imperfections, but acts of fidelity. The instant brings the image closer to a state than to a form: something not observed from without, but apprehended from within, as one breathes.

Gallaecia Perpetua thus enters into dialogue with Gallaecia Intempore, its companion project. One approaches perpetuity through the cycle of water; the other explores the suspension of time across the same territory, articulating a sustained visual inquiry into memory, perception, and our relationship to temporality. Time here is not something to be arrested, but the very condition whose resistance to arrest the image reveals—a fertile paradox, since what the camera captures is precisely that which never ceases to change.

The works thereby articulate a reflection on the human impulse to name, classify, delimit, and possess. We draw boundaries in an attempt to render experience intelligible and, ultimately, controllable. Against this impulse toward mastery, the image becomes a territory of resistance, perception, and thought. It attends to what exists without attempting to exhaust it through a definitive account.

At the core of the work lies a question that is not merely aesthetic, but philosophical: what does it truly mean to endure? Endurance is not a form of immobility or resistance, but the continuity of what is ceaselessly renewed—a perpetual movement that repeats without ever repeating itself. It is not the negation of change, but its most profound expression: what endures is movement itself. This is the premise underlying the projects: not to resist time, but to move with it, without ever losing its rhythm.

The photography enters a territory contiguous with abstraction and visual poetry, yet abstraction is not the image's final destination. Here, water functions simultaneously as matter and method. Its surfaces, currents, reflections, and transparencies establish a visual grammar in which substance relinquishes its immediate identity and becomes pure passage. The territory operates neither as setting nor as geographical reference, but as atmosphere and repository of collective memory—a place that dissolves within the image just as time dissolves into each photographed instant. Each photograph thus opens onto a reality that exceeds the visible and calls for a contemplative mode of looking. The viewer encounters no closed narrative, but a space of uncertainty in which perception and imagination converge, carried by the same current that carries water and time. Against the acceleration of contemporary experience, the projects reclaim a gaze capable of lingering at the shore, before an instant that has already passed. Contemplation is no longer a passive stance, but a form of intuitive knowledge: an acknowledgement of our belonging to these same processes of transformation—those of water and of time—and of the transient, ever-unfolding nature of our own existence.

This conception also runs through the artist's broader practice of abstract and expanded photography, in which imperfection, transformation, and the dissolution of boundaries between the recognisable and the abstract become a distinctive visual language. In Gallaecia Perpetua and Intempore, this language perhaps reaches its most elemental expression, with water and time emerging as the two primordial materials through which transformation takes place.