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MANIFESTO

Genesis

Light does not illuminate: it brings forth. It does not cast light upon surfaces: it engenders worlds. Before it becomes image, before it becomes photography, it is origin—the precise instant in which something dares to exist.

Genesis does not portray the world: it refuses to document it, refuses to represent it, in order to bring it forth anew each time before our eyes. It is photography that abandons description to become an act of pure creation. Here, light ceases to be a technical device and becomes a question. What remains when it is stripped of every descriptive function and restored, intact, to its primordial condition?

Genesis no longer answers to reality. It behaves as painting, as matter, as body. It belongs to a lineage that exceeds the historical boundaries of the photographic medium: that of gestural painting, of a certain sculpture of light. Here, the camera ceases to capture and begins to experiment, provoking the disintegration of light until it no longer names things and begins, once again, to shape them.

Genesis abandons the recognisable referent and settles into the territory of pure sensation. There is no landscape here, no object, no figure: only eruption, colour, energy at the precise instant of its formation. This expansion is not a formal whim: it is a position, a refusal to reduce photography to memory or evidence, reclaiming for it the power to imagine territories and worlds that do not yet exist.

Genesis challenges photography as mere record. It rejects abstraction emptied of meaning, devoid of conceptual depth, and above all questions the notion that the abstract must purchase formal rigour at the cost of emotion. Here, the opposite occurs: the further the image withdraws from the recognisable, the closer it comes to what we feel and do not always know how to name.

Each image in Genesis is a miniature biography of its author. It speaks not only of the origin of light, but of the origin of an identity forged through places, gazes and acts of learning far removed from academic formation. Each photograph, in this sense, becomes an indirect self-portrait, an eruption that expands and fertilises new spaces, while expressing the continuity of a life continually reconstructing itself, image after image.

Genesis does not ask to be looked at in search of what it represents: it asks to be seen by allowing oneself to be traversed by what it evokes. The vertigo of origin, the certainty that every act of creation is, before anything else, an eruption of light that chooses to become form. That light keeps the door to that instant open and invites us to cross it—to enter the moment before form, to remain there, to inhabit it, if only for a second. That primordial territory where light does not yet represent the world, but begins to create it.