daniel agra

MANIFESTO

# Tesseract Daydreams

How much of what we see is truly ours, and how much is merely the echo of images, codes, and cultural structures we learned to inhabit before we even knew we were inhabiting them?

Tesseract Daydreams emerges from that suspicion and gives it form. The project takes its title from a double metaphor: the box—the television, the device that, frame by frame, has spent decades manufacturing our collective imaginary—and the tesseract, the four-dimensional hypercube whose totality no three-dimensional eye could ever encompass in a single glance. From this geometric tension emerges the series' symbolic axis: an awareness of the machine itself, the precise moment when the apparatus that watches us and programs us begins, in turn, to dream itself into being. The series does not illustrate this idea; it unsheathes it.

To enter that struggle, Daniel Agra constructs his own weapons: self-developed optical filters, instruments conceived to deflect, fracture, and refract the gaze before the image can settle upon the retina. There is nothing ornamental about them. They are a method of resistance, a way of subverting visual language from within. If the screen taught us to look head-on, flatly and obediently, these filters impose an impossible angle, a fold the original image never possessed, a way of sensing—if only in fragments—that fourth dimension everyday perception was never trained to sustain. Photography thus ceases to document the apparatus and becomes an attempt to look through it, to slip inside it.

This displacement also carries a political dimension—not the politics of partisan discourse, but a reflection on the mechanisms through which consciousness is collectively constructed. The series questions the supposed neutrality of the images that surround us and suggests that perception is, in part, shaped by a cultural system we learn, repeat, and reproduce without ever subjecting it to scrutiny. The "daydreams" of the title do not refer to restorative sleep, but to that threshold state, neither wakefulness nor sleep, in which much of our mediated existence unfolds: a narcotized half-consciousness, saturated with stimuli, increasingly unable to distinguish between what is perceived and what has been induced.

The series offers no definitive escape from this condition, but it does propose a first gesture of lucidity: the suspicion that the dream we inhabit may not be our own. Its images deliberately occupy the threshold between recognition and indeterminacy, unsettling perception and transforming the viewer's passive gaze into an active encounter with what they believe they are seeing.

Within the trajectory of the artist's expanded abstract photography, Tesseract Daydreams stands among his most explicitly conceptual inquiries: an exercise that exceeds photographic experimentation to become a proposition about perception, consciousness, and visual freedom. Where other bodies of his work confront the city, water, or architectural matter, here the camera measures itself against a more elusive and intimate adversary: the very apparatus that trained us how to look. The work does not seek to reveal what lies behind the image, but to question the way we learned to look at the image itself. Once again, abstraction is not an escape but an instrument of knowledge: a means of fracturing the imposed image and, above all, of beginning to think for oneself.

Tesseract Daydreams is an unsettling invitation: to awaken from a dream we may never have chosen to dream. It offers neither certainties nor a promised method of escape, but a fissure—the recognition that every image delivered to us as a mirror of the world is also an instrument of power, and the conviction that to look otherwise—obliquely, fragmentarily, consciously aware of its own distortion—remains a legitimate form of freedom.