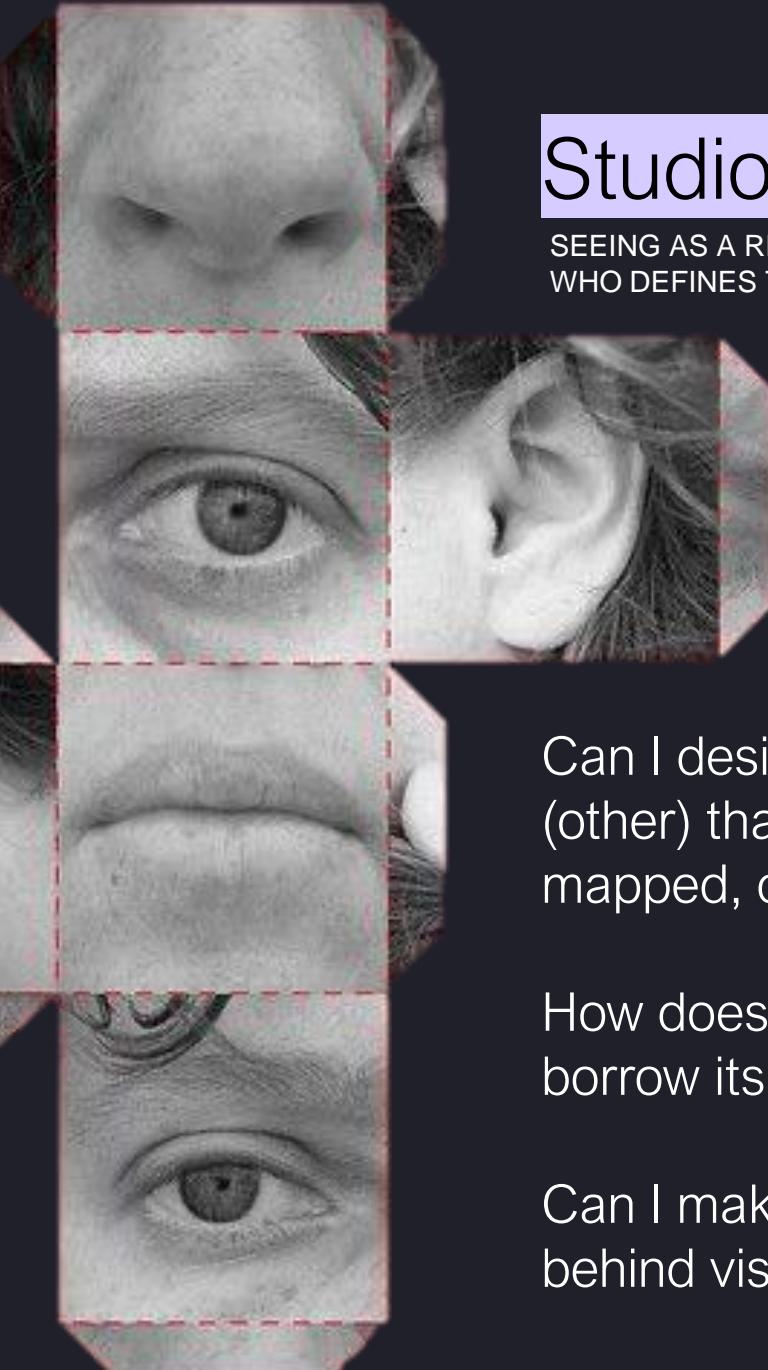


What viewpoint is assumed in my work
— and who benefits from it?

If perspective is a choice, happens when
I change or refuse it?

What remains invisible when I adopt a
“view from above”



Studio Reflections

SEEING AS A REGIME
WHO DEFINES THE PERSPECTIVE

Can I design an image/system/code
(other) that resists being owned,
mapped, or consumed?

How does power see — and how can I
borrow its gaze to expose it?

Can I make visible the infrastructure
behind vision itself?

What does my work reveal that ordinary sight ignores?

When does revelation become intrusion?

What lies beneath surfaces — and who has the right to see it?



Studio Reflections

MECHANICAL VISION
TOWARDS A NEW PERCEPTUAL PARADIGM

What becomes visible only through a technique, technology you are working with?

What truths appear when time is slowed, accelerated, or accumulated?

How does my work guide attention,
sequence, expectation?

Can I make a work of art that refuses to
become spectacle?

What stories do viewers invent where I
provide none?



Studio Reflections

IMAGE AS ORGANIZER OF REALITY

Who owns memory once it is
externalized?

How does my work behave inside an
image-saturated world?

If images are building blocks, what structures am I constructing?

When does a person become a pattern?

Can I design a work that never has a final version?



Studio Reflections

FROM STORY TO DATA BASE

What does authorship mean when a system assembles the image?

How does my work treat the viewer: as witness, user, or data-point?

What kinds of stories can only exist as databases?

UNFINISHED EXPERIMENTS

Can we invent ways of seeing that do not convert the world into resource?

What counts as evidence in an age of synthetic images? When images no longer guarantee a referent, how do we ground knowledge?

Vision has become a field of governance. Who has the right to see, to show, to hide?

If time becomes navigable, what happens to memory, forgetting, and responsibility?