

## STATEMENT

In a world ruled by digital data, I prefer to focus on organic processes, materials and techniques. I start from the concrete materials and matters needed to build up photographic imagery. Zero and one are just numbers, they don't give me much. I use photo-chemical and photo-optical systems. These are systems that I can read, that generate questions and decisions based on their physical material. I experiment with different ways to visualize the visible and the invisible.

The photographic image commonly consists of a controlled manipulation of optical, technical and scientific parameters. I stretch the limits and possibilities of the photographic medium by focusing on the uncontrollable. During the making I take "as little control" as possible, but nothing will happen unless I do something. So I'm both out of control and necessary.

By giving photography the opportunity to encounter a process where technical and scientific rules are put to the test, I let images emerge. Light and time have been my main points of focus. This is expanding towards the idea of what a photographical apparatus can be and the role of the reproduction. Reproduction of what? I see a camera as a system sensitive for matter. What this matter can be, is not only light. It's a way of making dependencies between the creation of an image and defining the social and (s)cult(p)ural value of it.

*Dries Segers*