

JON GESALAGA

MANIFESTO

My work arises from an intimate certainty: the visible is never complete. Each image I create does not seek to reproduce the world, but to fracture its surface, to open a fissure through which the hidden might emerge. In that fracture appears the possibility of revelation: not only rupture, but a passage toward another form.

I work with the image as a territory of tensions. Here, matter and form question one another, shadow and light pursue each other and transform in turn. The work is not mere representation: it is a place where the immediate is undone and recomposed, reminding us that every act of destruction carries within it the seed of a beginning.

In the present, the image circulates at a voracious speed. It is produced, shared, and forgotten in seconds. Against this avalanche, my practice seeks pause: pieces that resist rapid consumption and demand to be inhabited as spaces. Each work thus becomes a suspension of the flow, a silent altar where contemplation regains its weight.

What I summon are not closed scenes, but symbols. Images that do not conclude but open. Fissures that invite the viewer to stop, to cross a threshold. Meaning is not fixed: it is constructed in the encounter, in the intimate resonance between the work and the one who contemplates it.

Art, for me, does not translate the real: it interrupts it. Where the surface of the world appears compact, the work opens a fissure. That interruption is not evasion but revelation: a way of showing both fragility and the force that underlies existence. Each image inhabits that edge: between shadow and radiance, between wound and transformation.

My practice is sustained by a tradition of tensions: the ephemeral and the enduring, the concrete and the abstract, the sensible and the symbolic. It is not a matter of choosing one over the other, but of exploring their friction, the moment in which both reveal themselves simultaneously. In that threshold appears what interests me: what cannot be entirely fixed, yet cannot vanish without leaving a trace.

What I produce are not linear narratives. I do not seek to tell stories but to intensify perception. Each image is a visual rite, a place where the everyday is transfigured into a sign. Its function is not to explain but to summon: to open perception, to alter consciousness, to awaken radical attention.

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Along this path, my work also dialogues with voices that have pointed toward the invisible from different perspectives. Jung spoke of archetypes emerging from the collective unconscious, symbols that precede language. Buddha understood contemplation as a way of inhabiting the real rather than fleeing from it. Heraclitus reminded us that nature loves to hide, and Simone Weil sustained that attention is the purest form of prayer. All these perspectives converge in a single intuition: the image, when it is true, does not simply show, it opens.

The viewer is not a passive receiver. Their gaze is an essential part of the work. Each piece remains unfinished until someone faces it and activates it with their own memory, their shadow, their imagination. There is no single path and no single reading. What interests me is that shared space where the work becomes a catalyst for singular experiences.

The tools I use do not define my practice. They may vary—painting, photography, installation, algorithms—but the urgency remains the same: to transform the visible into sign, to give form to what cannot otherwise be expressed. Technique is circumstantial; what endures is the necessity of translating fragility into potency, of pointing toward the invisible through the material.

For this reason, I do not conceive my work as a closed set of objects, but as a process in constant mutation. Each piece is a partial attempt to capture the ungraspable, to open a fissure in the surface of the world. There is no ultimate goal, but insistence: returning again and again to that fracture, allowing something to pass through.

In a present saturated with images that vanish in seconds, art retains its power when it is able to suspend time. When it turns looking into a conscious act. That suspension is the heart of my work: images that are not immediately consumed but remain as resonances, as vibrations that persist in memory.

I do not show images; I summon symbols.

I do not reproduce the real; I displace it so that its double may appear.

Art, in my practice, is not ornament or escape, but liturgy: a space where the ephemeral opens onto permanence, where shadow becomes radiance, where the wound reveals the possibility of metamorphosis.

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