

ANIMA MARE

When a Name Is No Longer Enough

Agustín Rébora

ANIMA MARE investigates the instability of recognition.

Through fragments of marine organisms isolated by framing and light, the series shifts perception between body and surface, animal and form, gaze and presence.

Tight framing removes references of scale, habitat, and context. Without those points of reference, recognition is no longer immediate: the image opens onto uncertainty, projection, and estrangement. An eye, a pattern of symmetry, or a texture may feel familiar without yet revealing the identity or unity of the body.

The organism neither disappears nor fully becomes abstraction. It remains in an unstable state, partially recognizable yet resistant to being fully explained by its name. Even when the organism becomes recognizable, the image is not necessarily resolved. Something of its presence remains beyond its name.

The ocean is the material territory of the work, but it functions as a laboratory for investigating a broader experience: how we see, interpret, and remember what we cannot fully identify.

When a name is no longer enough, the organism emerges as presence.

ARTIST STATEMENT

I have been diving for more than ten years, looking for a particular moment: when the animal is still there, but knowing its name is no longer enough to make sense of what I see.

I don't look for particular species. I look for situations where recognition is delayed or fragmented, or where, even after I recognize the animal, I still don't fully understand what I'm seeing.

I work through immersion, direct observation, and photography. I am inside the environment I photograph and subject to its conditions: how close I can get, the light, suspension, and movement all shape each encounter and the resulting image.

Sometimes that moment appears in the stillness of an eye: its texture, its reflection, the pupil as a dark line cutting through color. At other times, it appears in skin, a mouth, or a movement that no longer reads as part of a body and begins to appear as surface, pattern, landscape, or gesture.

Tight framing and localized lighting allow me to isolate fragments and reduce references of scale and context. I don't want the animal to disappear. I want it to remain suspended between different ways of seeing it. It may become recognizable again, but something strange remains.

The sea is the territory from which I work. Perception is the real subject of the work.



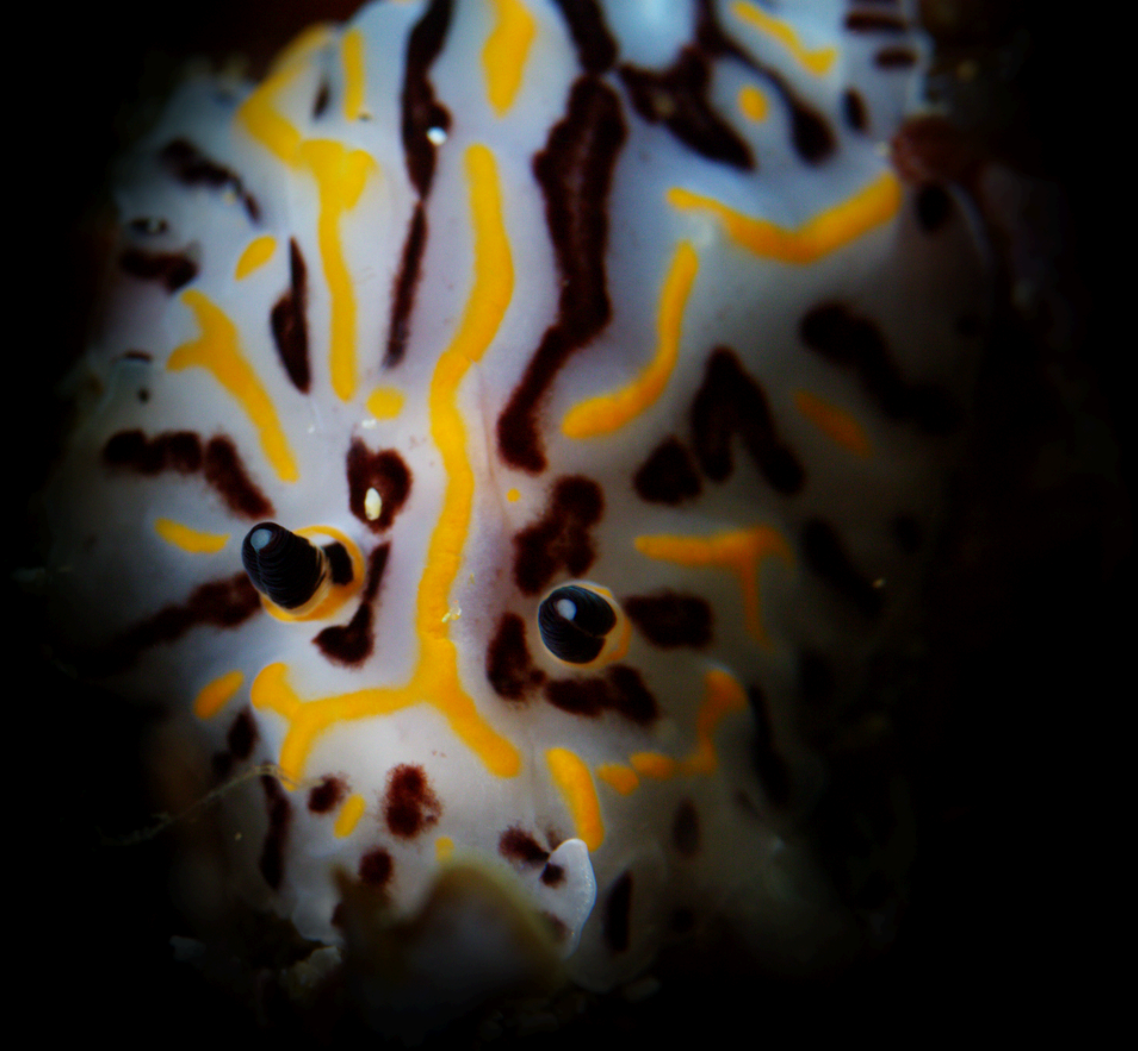
THRESHOLD

ANIMA MARE, AM01

Giclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A.



MASK

ANIMA MARE, AM02

Giclée print on matte fine art paper

40 × 60 cm

Edition of 5 + 2 P.A.



SUSPENSION

ANIMA MARE, AM03

Giclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A.



GEOMETRY

ANIMA MARE, AM04

Giclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A.



PLAIN

ANIMA MARE, AM05

Ciclée print on matte fine art paper

60 × 68 cm

Edition of 5 + 2 P.A.



HINT

ANIMA MARE, AM06

Ciclée print on matte fine art paper

40 × 60 cm

Edition of 5 + 2 P.A.



GAZE

ANIMA MARE, AM07

Giclée print on matte fine art paper

40 × 60 cm

Edition of 5 + 2 P.A.



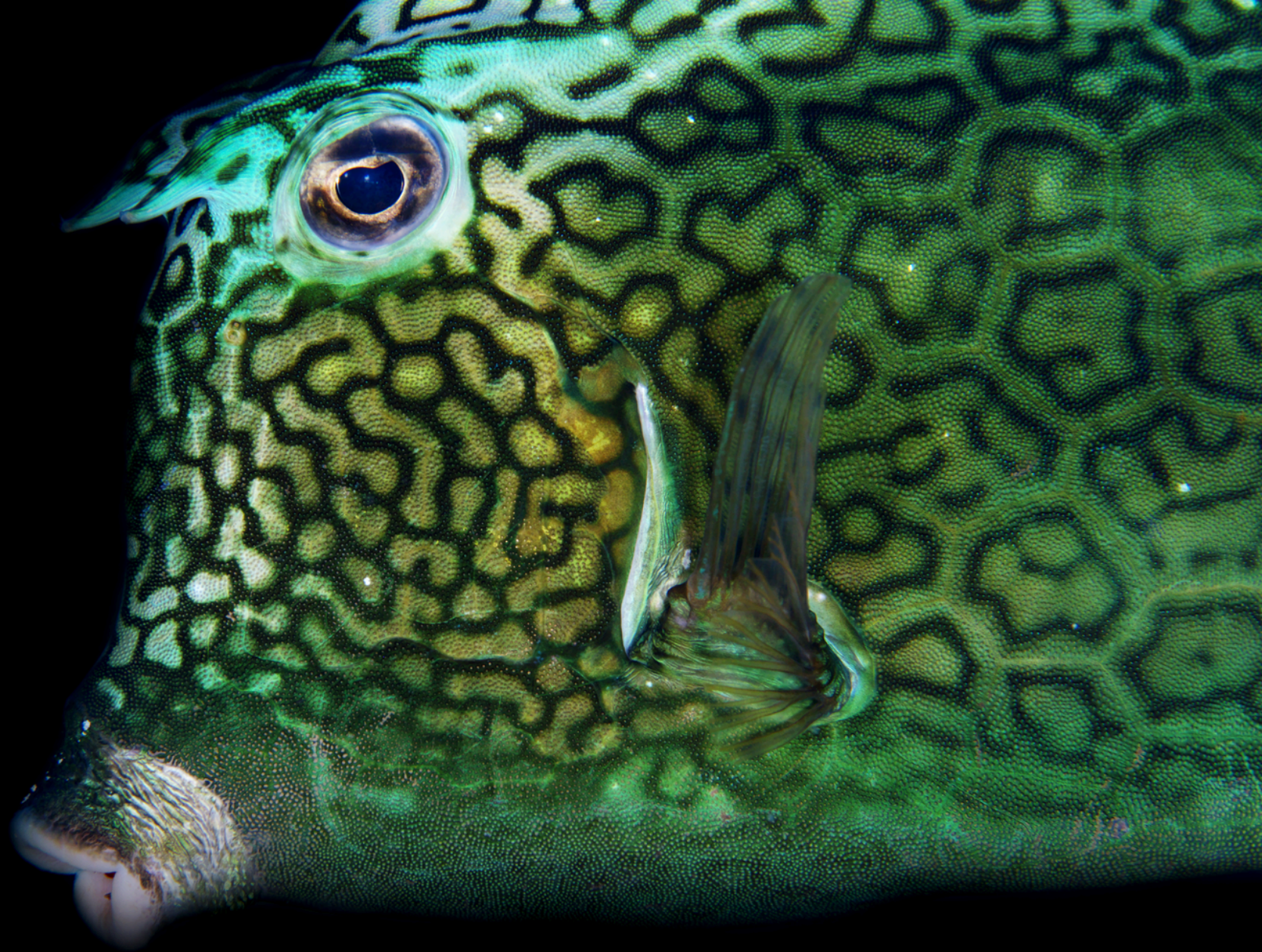
GESTURE

ANIMA MARE, AM08

Ciclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A..



PATTERN

ANIMA MARE, AM09

Giclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A.



PRESENCE

ANIMA MARE, AM10

Giclée print on matte fine art paper

60 × 90 cm

Edition of 5 + 2 P.A.

EXHIBITION GUIDELINES AND FORMATS

ANIMA MARE is conceived as a sequence of ten images organized into three perceptual movements.

The first movement introduces eyes, symmetries, and familiar features in forms that make the organism difficult to fully identify.

The second shifts attention toward suspension, repetition, geometry, and surfaces that weaken the sense of the body as a whole, until a partially obscured gaze marks a turning point. The third gradually restores gaze, gesture, pattern, and presence.

The sequence unfolds in a specific direction, but does not suggest a simple progression from abstraction to recognition. A fragment may feel familiar without revealing the identity of the organism, while a recognizable figure may still retain its strangeness.

The three movements can be articulated through variations in the spacing between works. Greater spacing is recommended after Mask and after Hint. Plain requires enough space around it to preserve its expansion as a surface. Presence should close the sequence with a degree of isolation and at an intimate scale, intensifying the frontal encounter with the organism.

The works are exhibited without visible zoological references. Information about species, locations, and the conditions in which the images were made may be provided after the sequence or on an accompanying sheet.

LIGHTING AND DISPLAY

Controlled, focused lighting is recommended, avoiding reflections or light spill across the dark areas of the images.

The works are produced as giclée prints on matte fine art paper, mounted on rigid backing with a concealed frame. Whenever conservation conditions allow, they should be displayed without glass.

The installation can be adapted to either a dark wall or a white cube, while preserving the isolation of the figures and the visual continuity of the series.

Agustín Rébora

Argentina, 1979.

Agustín Rébora is a visual artist and photographer whose practice explores perception, recognition, otherness, and the representation of living forms.

His work draws on years of experience underwater and brings together photography, visual research, and a curatorial approach to the work.

In 2026, he began developing ANIMA MARE, a long-term project whose first phase combined photographic work with observations of how viewers responded to the images.

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