

ANIMA MARE

When the Name Becomes Insufficient

Agustin Rébora



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We inhabit an ocean planet, and yet much of the underwater world remains beyond everyday experience. For most people, the ocean continues to exist primarily through images, narratives and mediated representations: a space that is at once familiar and profoundly alien.

It is precisely within this distance that ANIMA MARE is situated.

Through low-key underwater macro photography, Agustín Rébora deliberately departs from the documentary tradition commonly associated with nature photography. His images do not seek to identify species, describe behaviours or produce a visual inventory of marine life. Instead, the series proposes a temporary suspension of recognition.

Through close framing and the isolation of organisms against absolute black backgrounds, spatial and taxonomic references disappear. Deprived of context, the photographed subjects gradually cease to assert themselves exclusively as recognizable species. Attention shifts instead from recognition towards form.

Colour, texture, geometry and surface emerge as autonomous visual experiences. The organism remains present, yet it can no longer be understood solely through its name. The images inhabit an ambiguous territory where biology and abstraction, knowledge and estrangement, identification and mystery coexist simultaneously.

Rather than bringing the ocean closer to the viewer through descriptive representation, ANIMA MARE proposes a different relationship with the living world. Where familiar categories momentarily cease to function, the possibility of a renewed gaze emerges. When the name becomes insufficient, the organism manifests itself as presence.

ARTIST STATEMENT

For more than ten years, I have been diving with a question I have yet to answer: at what exact moment does an animal cease to be recognizable and become, simply, form?

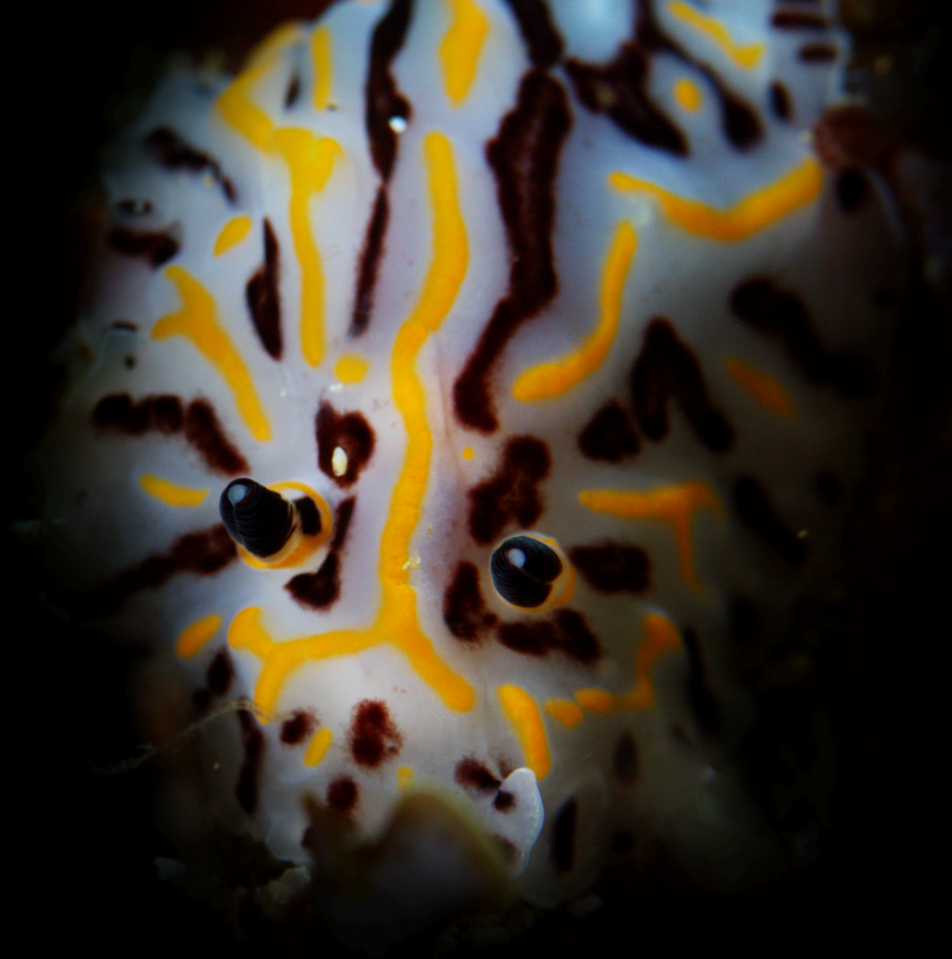
I do not search for species. I search for that moment.

Sometimes it appears in the stillness of an eye — its texture, its shine, the pupil cutting through colour like a black line. At other times, it emerges in movement: a fish turns, and for a brief instant its skin ceases to be body and becomes pattern, rhythm, geometry.

The close framing and absolute black background are not stylistic choices; they are the tools through which I pursue this dissolution. When familiar references disappear, the organism momentarily loses its name. What remains in the image no longer asserts itself exclusively as a recognizable species, yet it does not fully enter abstraction either. Within that displacement, the organism begins to manifest itself as colour, texture, geometry and presence.

It is within this ambiguous territory that my work is situated.

ANIMA MARE brings together ten years of dives carried out in the Red Sea, the Caribbean, and the North and South Atlantic. Rather than documenting marine life, the series proposes a perceptual experience: suspending, if only for a moment, the need to identify what we see and recovering, in relation to the living world, an experience of estrangement.



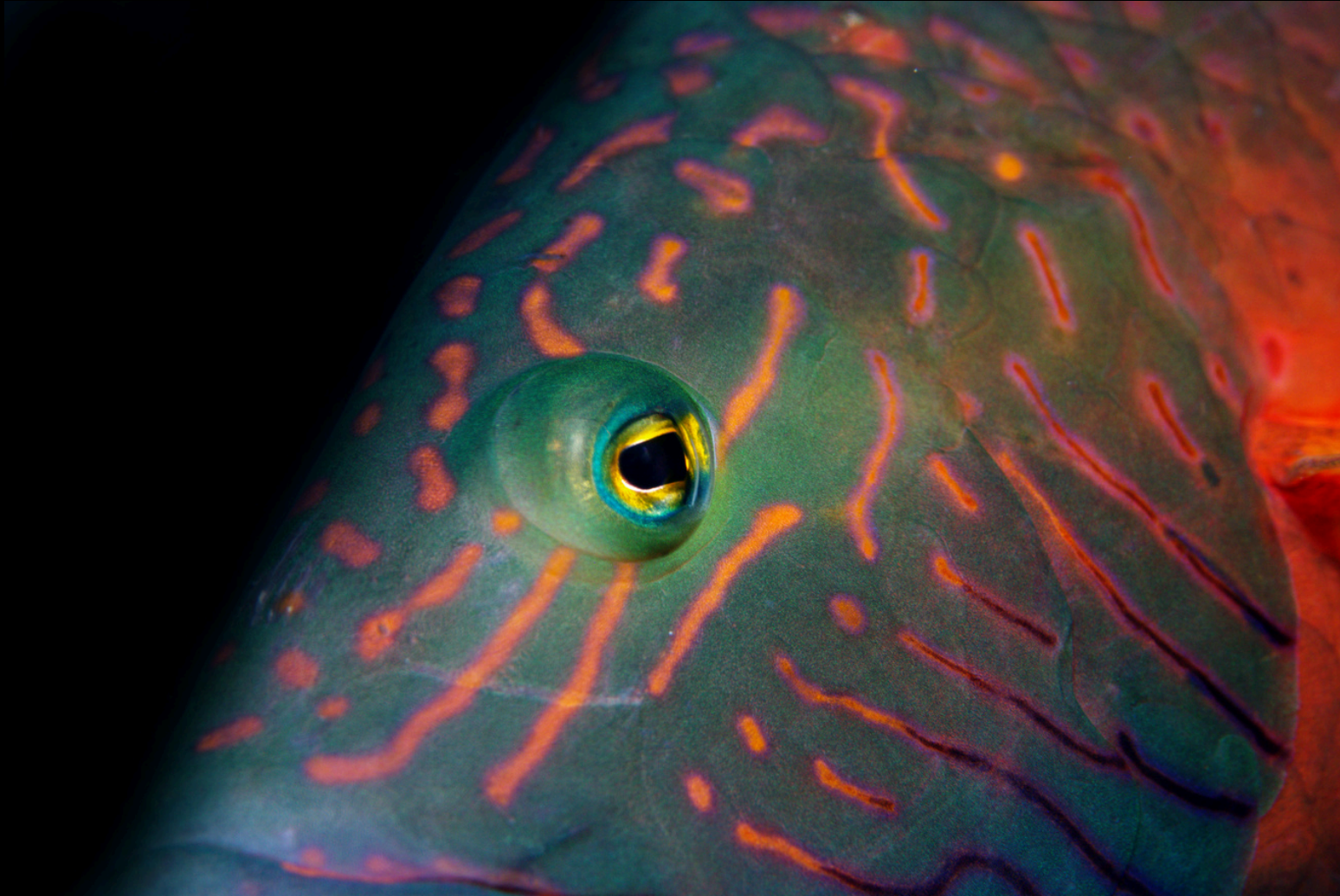
Work 1, Giclée print on matte Fine Art paper. 40 × 60 cm. Edition of 7 + 2 AP.



Work 2, Giclée print on matte Fine Art paper. 60 × 90 cm. Edition of 5 + 2 AP.



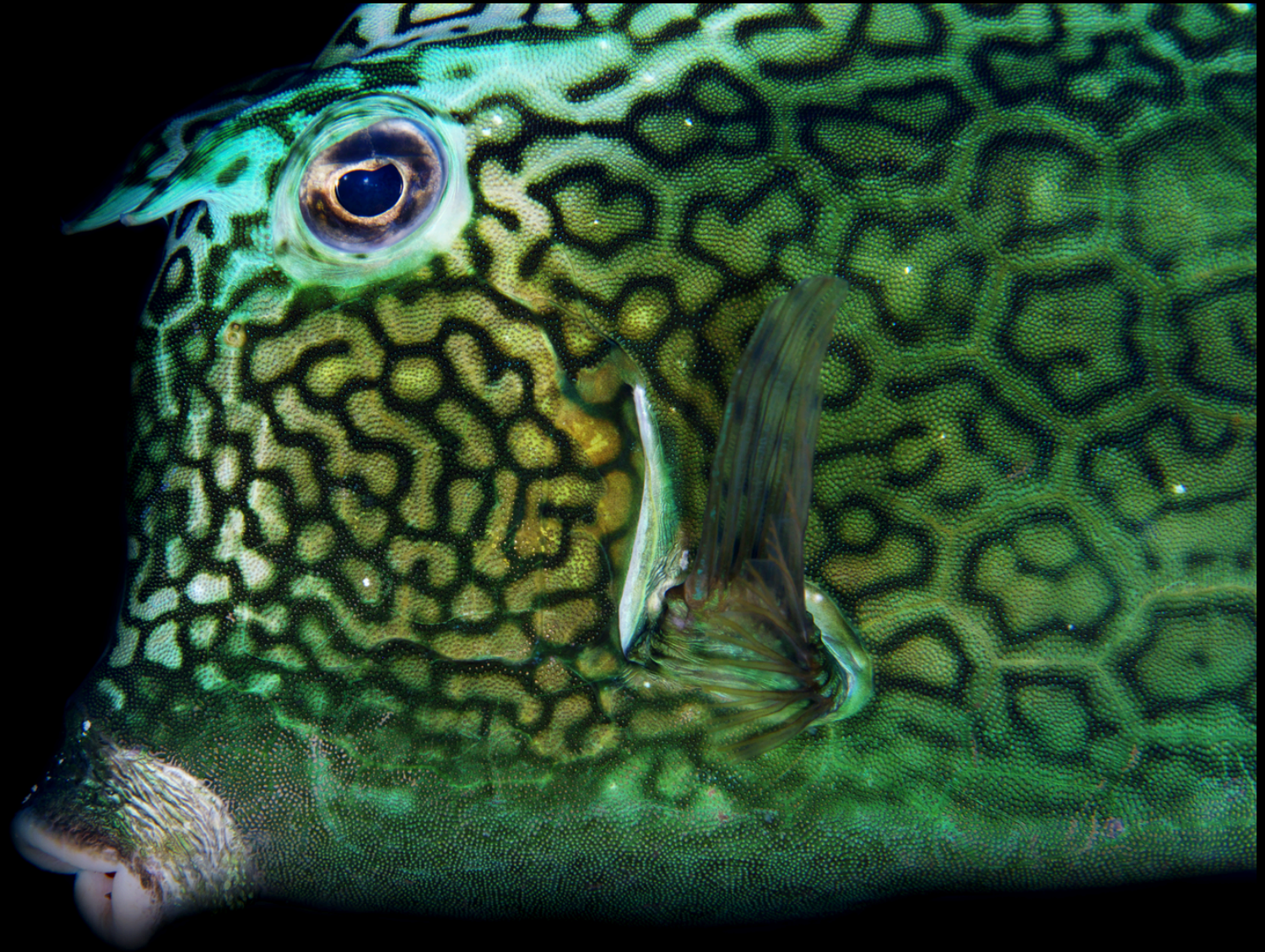
Work 3, Giclée print on matte Fine Art paper. 60 × 90 cm. Edition of 5 + 2 AP.



Work 4, Giclée print on matte Fine Art paper. 40 × 60 cm. Edition of 7 + 2 AP.



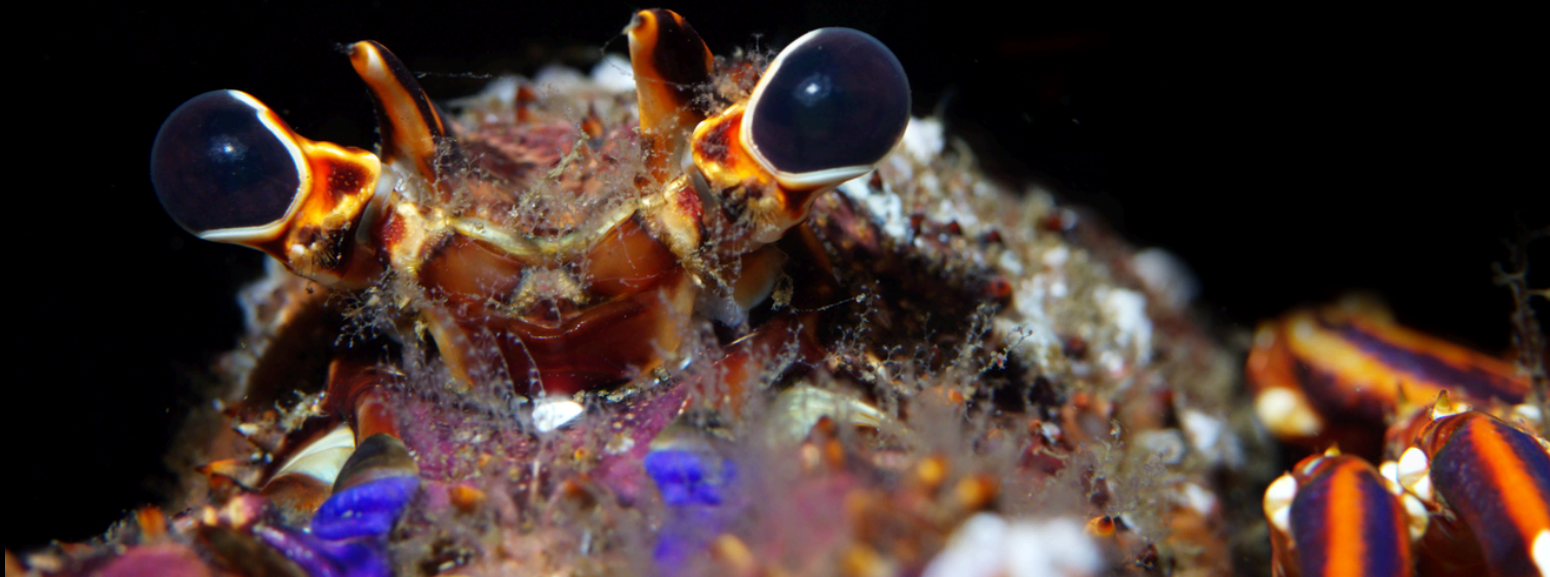
Work 5, Giclée print on matte Fine Art paper. 50 × 70 cm. Edition of 7 + 2 AP.



Work 6, Giclée print on matte Fine Art paper. 60 × 90 cm. Edition of 5 + 2 AP.



Work 7, Giclée print on matte Fine Art paper. 40 × 60 cm. Edition of 7 + 2 AP.



Work 8, Giclée print on matte Fine Art paper. 40 × 60 cm. Edition of 7 + 2 AP.



Work 9, Giclée print on matte Fine Art paper. 50 × 70 cm. Edition of 7 + 2 AP.



Work 10, Ciclée print on matte Fine Art paper. 80 × 120 cm. Edition of 3 + 1 AP.

Exhibition Criteria and Formats

Spatial Arrangement (modular design)

The body of work is conceived as a continuous sequence of ten pieces structured around three conceptual nuclei: the magnetism of the gaze, the abstraction of geometric and fractal forms, and the dramatic tension of camouflage and predation.

Designed for a fluid reading, the installation maintains a regular spacing of approximately 40 to 50 cm between works. The series concludes with Work 10 in large format (80 × 120 cm), functioning as a climax of scale that disrupts the intimacy of macro photography and introduces the tension of the large predator.

Lighting and Relationship to the Wall

a. Scenario A (dark wall / ideal setting)

Partially darkened exhibition space with matte black or dark grey walls in order to enhance the sensation of suspension and visual isolation of the subjects.

b. Scenario B (white wall / white cube)

White-cube exhibition space with diffuse and homogeneous ambient lighting, avoiding direct illumination that may generate reflections on the matte Fine Art paper, allowing the black background of the images to interact with the spatiality of the gallery.

Support

Fine Art prints mounted on Dibond aluminium or high-density Foam Board with concealed subframe. Works should be exhibited without glazing in order to avoid visual interference caused by reflections.

Commercial Information

Prices, availability and Artist's Proofs (AP) are available upon request.

Agustin Rébora

Argentina, 1979.

Is a visual artist, photographer and visual researcher whose practice lies at the intersection of contemporary photography, visual perception and marine biodiversity.

For more than ten years, he has conducted underwater photographic research in diverse marine ecosystems, including the Red Sea, the Caribbean, and the North and South Atlantic.

Through low-key underwater macro photography, his work explores the limits between representation, recognition and abstraction. By isolating organisms against absolute black backgrounds, his images challenge conventional ways of observing and classifying the living world, shifting attention from biological identification towards perceptual experience.

In 2026, he presents ANIMA MARE, his first body of work conceived specifically for the contemporary art circuit, a series that brings together ten years of dives and visual production in an investigation centred on the perceptual transformation of marine organisms.

Contacto:

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Instagram: [@agustin_foto](https://www.instagram.com/agustin_foto)

Obra	Formato	Edición
01	40 x 60 cm	7 copias + 2 P.A.
02	60 x 90 cm	5 copias + 2 P.A.
03	60 x 90 cm	5 copias + 2 P.A.
04	40 x 60 cm	7 copias + 2 P.A.
05	50 x 70 cm	7 copias + 2 P.A.
06	60 x 90 cm	5 copias + 2 P.A.
07	40 x 60 cm	7 copias + 2 P.A.
08	40 x 60 cm	7 copias + 2 P.A.
09	50 x 70 cm	7 copias + 2 P.A.
10	80 x 120 cm	3 copias + 2 P.A.

Lista de precios, cotizaciones y disponibilidad de Pruebas de Artista (P.A.) a disposición bajo solicitud.