

Name: Enrique Freaza Viera, a.k.a. Urizen
Location: Valencia, Spain
E-mail: enriquefv@gmail.com
Web: <http://people.polanoid.net/Urizen>



Biography

Studying Industrial Engineering in the Universidad Politécnica de Valencia since 2000.

Production between 2004 and 2005 of the documentary "El Ruido del Mar".

Published on the magazines "Recrea" in July 2005 and "Vulture" in May 2006.

"Super 8: el cine que viene" 40-hours-course at the SGAE in February 2006.

Honourable mention on the category of Photography at Valencia Crea 2006.

Published at Polaroid.com in January 2007.

Selected at the Super 8 festival "8. Dresdner Schmalfilmtage" in Dresden, Germany with the short film "Mi Piel" in February 2007.

Selected at the Super 8 festival "Strawberry Film Festival" in Cambridge, UK for the short film "Remake" in June 2007.

"Shot of the Day" at Polanoid.net on the 21/11/05, 27/7/06, 10/9/06, 6/10/06, 10/5/07 and 11/6/07.

"Project SKIN" winner at Polanoid.net in February 2007.

Published on the book "SOTD" by SchwarzeFreitag in May 2007.

Published on Amateurshotel magazine in October 2007.

Published on Tickl#2 magazine in December 2007.

Published on e-zines "TXTnein #3", "House of Tate #4" y "Destructed #15" in December 2007.

Published on e-zines "Querelle #5" and "Drexter #2" in February 2007.

Published on "Amateurshotel #4" in April 2008.

Published on "Mooncruise #3" in May 2008.

Published on Tickl#3 magazine in May 2008.

Published on C-Photo magazine #7 in June 2008.

Published on A5 magazine #5 in June 2008.

Solo exhibition at "The Loo Gallery" of the "Dream Away Lodge" in Pittsfield, USA from March till May 2008.

ARTISTIC STATEMENT:

Work:

I'm interested in destruction and distortion as elements of the creative process. Through the use of destructive techniques, such as cross-development, the optical aberration in Lomo lenses or the burning, pressing or degenerative filtering when using Polaroids, i try to add a wider dimension to the captured pictures, playing with the image perception, trying to transcend from the seen to the felt, in order to transmit that what's represented goes further than what's perceived.

For me, portrait is the best photographic genre, as a face is the motif which most referents produce in the viewer. Working on the duality of personality through the use of double exposures and concentrating the weight of the picture in the look, i try to talk about humanity and personal relationships.

I'm also interested in the abstract treatment of the picture, in the process that turns a rational and interpretable object into a set of shapes and colours. Finally, i like to exploit the credibility of photography resulted of its historical use for documenting reality, to create absurd images, unreal and distorted, which try to activate the subconsciousness of the viewer.

Polaroid:

According to Quantum Physics, the Universe is quantified in packages of indissoluble units, small bricks that conform our Reality. And according to this theory, not only matter, but also time is quantified. Therefore, if we perceive our reality as a function of time, and if this one only exists as a succession of moments, then our reality is made out of instants and instantaneity is the only truth. Polaroid photography bursts the barrier between the photographic act and the photographic piece, melting both elements in a single action that lasts less than 30 seconds, turning a moment into something real and tangible. Instant Photography produces unique, a priori non-reproducible works, and allows the tactile, direct manipulation of the photography, to turn it into an experience beyond the simply seen and more referred the perceived thing. The paradoxical combination of those two components: the pure realism of the moment and the capacity to manipulate it is what makes Instant Photography such a powerful format.

Super 8:

The same elements that fascinate me from instant photography are those which hooked me to Super 8. I'm attracted by the possibility of converting reality into a succession of instants captured in tiny frames. A physical possibility that you can touch, destroy, manipulate in the manual meaning of the word. Moreover, further than the movement and the rhythm, cinema gives you a dimension that photography lacks: the off-universe, everything what's not there, but still is. The power of this dimension multiplies the possible techniques and the amount of referents that can be activated in the spectator. Projection, the fragility of celluloid and its size make Super 8 something 'handcrafty', something totally different to the feeling of video. Super 8 has a keepsake halo, an old 'out-of-focus', always appealing to memory. Its own working principle, the retinal persistence, is nothing but an optical form of memory. And this makes Super 8 a powerful tool for treating feelings, for describing what is seen and what can't be seen at the same time, to talk about what's inside the picture.

Lomo:

Lomography, in opposition to what many think and corporative marketing tries to instil, is nothing but taking pictures with Lomo cameras. Lomo, rather than a message or format in itself is a philosophy of photographing, a certain attitude towards the wished picture. Lomo is taking your camera always with you and documenting your own reality. Lomo means imperfection and unpredictability, means forgetting about technique to recall the joy of the photographic action in itself. Lomo makes possible what's almost impossible with other tools: playing with the camera, lose all respect or fear for the technique or the consequences of experimenting with this or that. Lomography means to stop worrying and start enjoying and risking, means limiting oneself to be freer.