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I work with images that do not record the world.

I work with images that construct it.

My practice begins in photography — understood not as capture or proof, but as a space of negotiation: between the visible and the fabricated, between the author's intention and the logic of the system that executes it. Over time this space widened toward digital intervention and generative processes, until the question I keep returning to stopped being *what* an image shows and became *what it means* that the image exists at all.

We live in a culture saturated with images made without gesture and without contact. The algorithmic image arrives already constituted — smooth, convincing, unanchored. I place my work on this threshold not to celebrate it or simply to critique it, but to inhabit its tension: what happens to authorship and responsibility once the indexical guarantee is gone — can an intention without consciousness still produce aura?

The framework that organises my practice is the AIM triad — Attention, Intention, Message —, a pressure applied to every decision, not a formula. An image without attention is noise; without intention, accident; without message, decoration. From it derive the concepts I work with: *situational aura*, an authenticity that depends on context rather than origin, and the *phygital object*, in which the physical and the generated can no longer be separated.

Three active series approach the threshold from different angles. *The Algorithm's Touch* tests the limit of authorship when the generative system becomes co-producer. *The Uncreated Bridge* looks for the symbolic residue that survives mediation — the human presence inside the post-human image. *Between Times* works with memory and temporality, asking how photography holds time and what is lost when time is no longer held.

I work from the post-industrial Banat, a territory where form outlives function: the key remains without the lock, the warning sign still guards a danger long gone. Studio and research are not separate — each image is a question about the image. I do not photograph what I see; I construct what the image might become, trying to keep the question open: who made this, and what does it owe to the world it was made from?