

The creative approach & the “Somatic Negative”

For over a decade, my practice has focused on reclaiming the human body as the primary camera and listening instrument (resource). In an era increasingly dominated by digital saturation and formulaic narrative structures, *Tomia Timur: self-portrait in others* was born from a desire to experience moving images that are irrefutably human. Rather than approaching the Wakatobi archipelago with a pre-scripted cognitive agenda, I used a methodology I call the “Somatic Negative”. This process bypasses intellectual overplanning to record images, sound, and rhythms formed through raw physical sensations, wind, physiological and psychological resonance, embodied cognition, and instinct—capturing the truth before cognitive bias edits the experience. The lens does not observe from a detached distance; it functions as an active participant integrated into the living tissue of the island.

Relational Ethics & The Encounter

Filmed during an extended residency in Tomia Timur, the work intentionally subverts traditional, extractive documentary practices. The core inquiry of the film is the dissolution of the border between “self” and “other”. This integration is neither romanticized nor frictionless; it actively engages with the delicate, vulnerable tension of bridging difference—wrestling with the quiet boundary where adjusting to another encounters the impulse to impose. Over time, the camera ceased to act as an outside observer and transformed into a shared mirror, reflecting a collective life force found in the skin, the silence, and the community standing across from the lens.