

Frontiers of Light explores the intersections between photography, digital imagery, and contemporary visual culture through two fundamental concepts: **RGB** and the **pixel**. RGB—the additive color model based on red, green, and blue light—constitutes the visual foundation of most digital photographic systems, while the pixel functions as the smallest unit from which digital images are constructed. These elements serve as both material and conceptual points of departure for an exhibition that brings together pixelated photographs, glitch-based videos, white-noise imagery, and photographic interventions that foreground the chromatic structure of digital vision.

For more than a century and a half, photography has continuously transformed alongside technological innovation. The transition from analog to digital processes profoundly altered not only the production of images but also the ways in which photography is understood and experienced. If we compare contemporary photographic practices with Joseph Nicéphore Niépce’s earliest photographic experiments, the distance between them appears immense. Over recent decades, artists working with photography have increasingly incorporated strategies drawn from installation, video, intervention, and other artistic disciplines, expanding the medium beyond its conventional boundaries. In this expanded field, photography can no longer be understood solely as a mechanism of representation but as a dynamic space of experimentation and critical inquiry.

The exhibition is conceptually informed by reflections on the “death” of art and photography, drawing on Arthur Danto’s *After the End of Art* and Laura González-Flores’s *Photography Is Dead, Long Live Photography!*. Rather than treating photography’s death as a definitive conclusion, *Frontiers of Light* approaches it as a productive condition of transformation. Within the context of post-photography, the exhibition asks how technological change has reshaped photographic language, altered visual perception, and challenged traditional notions of the image. Here, technique is not merely a tool or support system; it becomes a site where the meanings, limits, and possibilities of photography are continually renegotiated.

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