

TIME AND SPACE

THOMAS DOZOL

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The ambition of the photographer, according to Henri Cartier-Bresson's influential formulation, is to capture the "decisive moment": that irreducible instant in which meaning and form converge in clarity. In *Time and Space*, Thomas Dozol begins where that premise ends. In his portraits, the moment is unstable — porous, reversible, layered with other moments that cannot be individuated. His sitters do not hold still. They dissolve into duration. Dozol's images do not "decide," they diffuse.

Truth is revealed in singularity, Cartier-Bresson suggests — and, thanks to mechanical technology, that truth is endlessly reproducible once it is seized. Yet no moment exists in isolation, just as no person is an island, even if they are an artist alone in their studio. These creative spaces are where Dozol often photographs his subjects — friends, usually close ones across 4-7 rolls per session. Then, in his own studio's isolation, he chronologically layers the twelve exposures of one roll into a single image. Analog film imposes a structure of discrete moments: a dozen frames, each a registration of the body in time. Dozol takes the strict linearity of the medium as the photographs' starting condition, then sublimates it.

Layering here is not additive but alchemical. Figures merge with their surroundings, gestures persist and cancel themselves out, interior thought becomes indistinguishable from exterior environment. Space is not depicted; it is absorbed. The sitter is seen not once, or even 12 times, but as a kind of continuum. What might read as fragmentation is in fact permeability. The psyche leaks across the picture plane.

What emerges is a form of portraiture attuned to the lived experience of simultaneity: past, present, and future cohabit the same spacetime; thought and gesture are exposed as inseparable; body and setting revealed as mutually constitutive. These are portraits of relation: between exposures, between activities, between states of vibration. Each one invites the viewer into an encounter with instability as the condition of being alive.

Dozol's presentation at The Horse: *Time and Space* questions photography's claims to accurately represent either. We are not best captured in portraits that freeze us at a moment where our body language somehow perfectly overlaps with our authentic selves. We are best not captured or frozen at all.

Founded in 2021 The Horse is an artist run contemporary art gallery in Dublin 1 that seeks to provide a platform for emerging, experimental and underrepresented art practitioners. For sales, viewings and programming in general, please contact

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Thomas Dozol, born in 1975 in Fort-de-France, Martinique, received a dual education in Paris at Université Paris Dauphine, studying applied mathematics and social sciences, and at the Ecole Florent, training in performing arts. This early combination of analytical and theatrical disciplines became foundational to his later photographic work, infusing his images with a sensitivity to both structure and emotion. His debut solo show, *I'll Be Your Mirror* (2010), captured moments of solitude and self-awareness, establishing themes he continues to refine. Expanding into installation, his institutional solo *Ghost Light* (NAK, 2021) combined text, sculpture, sound, and light installation to interrogate the supremacy of digital mediation and the collapse of hierarchy in the information flow. His latest series returns to portraiture where he questions the dogma of the decisive moment with an exploration of a new techniques of digitally layering and printing with dye-sublimation on aluminum.