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Simon Harsent

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Issue #2

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*Omne trium perfectum*: everything that is three is perfect. Even better in the Latin, form and meaning merged. Balance, elegance, concision. Both good and bad things are said to come in threes. Throughout history three has been considered the perfect number. Greek Philosophy considered it the number of harmony, wisdom and understanding. The number of time, the co-ordinates of past, present, future. Birth, life, death. Beginning, middle, end.

There are threes everywhere, and whether by natural harmony or cultural bias we insist upon this tally. Call it confirmation bias, or call it Apophenia, as Klaus Conrad did in 1958's *The Beginning of Schizophrenia* (*Die beginnende Schizophrenie*).

Apophenia: noun. ap·o·phe·nia ,a-pə-'fē-nē-ə : the tendency to perceive a connection or meaningful pattern between unrelated or random things.



Consider it a triptych, and here we are at the middle panel, the heart of the thing. A frequently larger form, dominated by details at the wings. One two three, separate but connected. Often grandiose and overwhelming, but slender and fleeting here. From the Middle Ages altarpiece to a Francis Bacon masterpiece in a sentence's work. A spirit of connection and suggestion persists, with or without the spirit guiding us. From then to here to there.





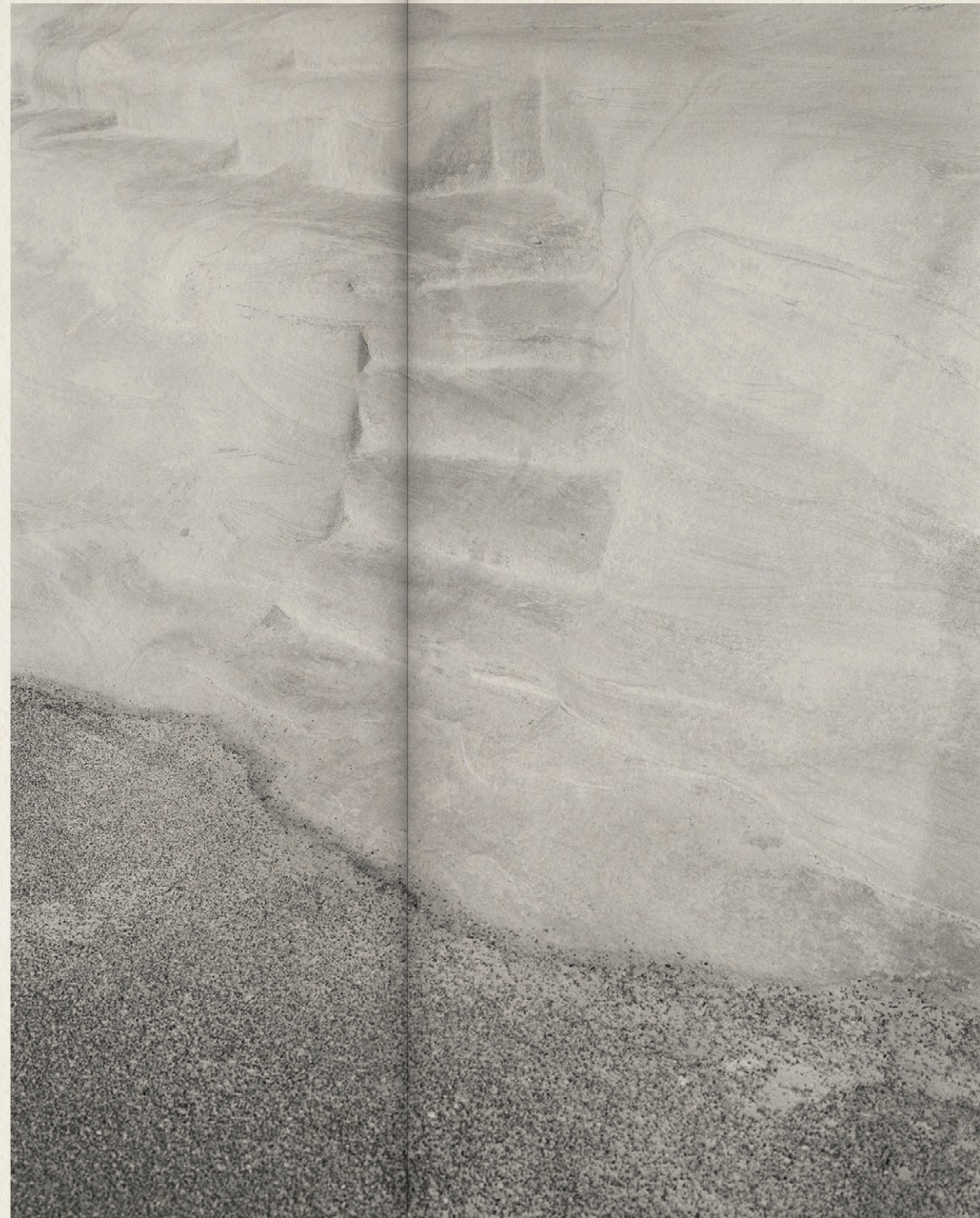
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*Triptychs: Omne truim perfectum*

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AU 2020, AU 2021, AU 2019.







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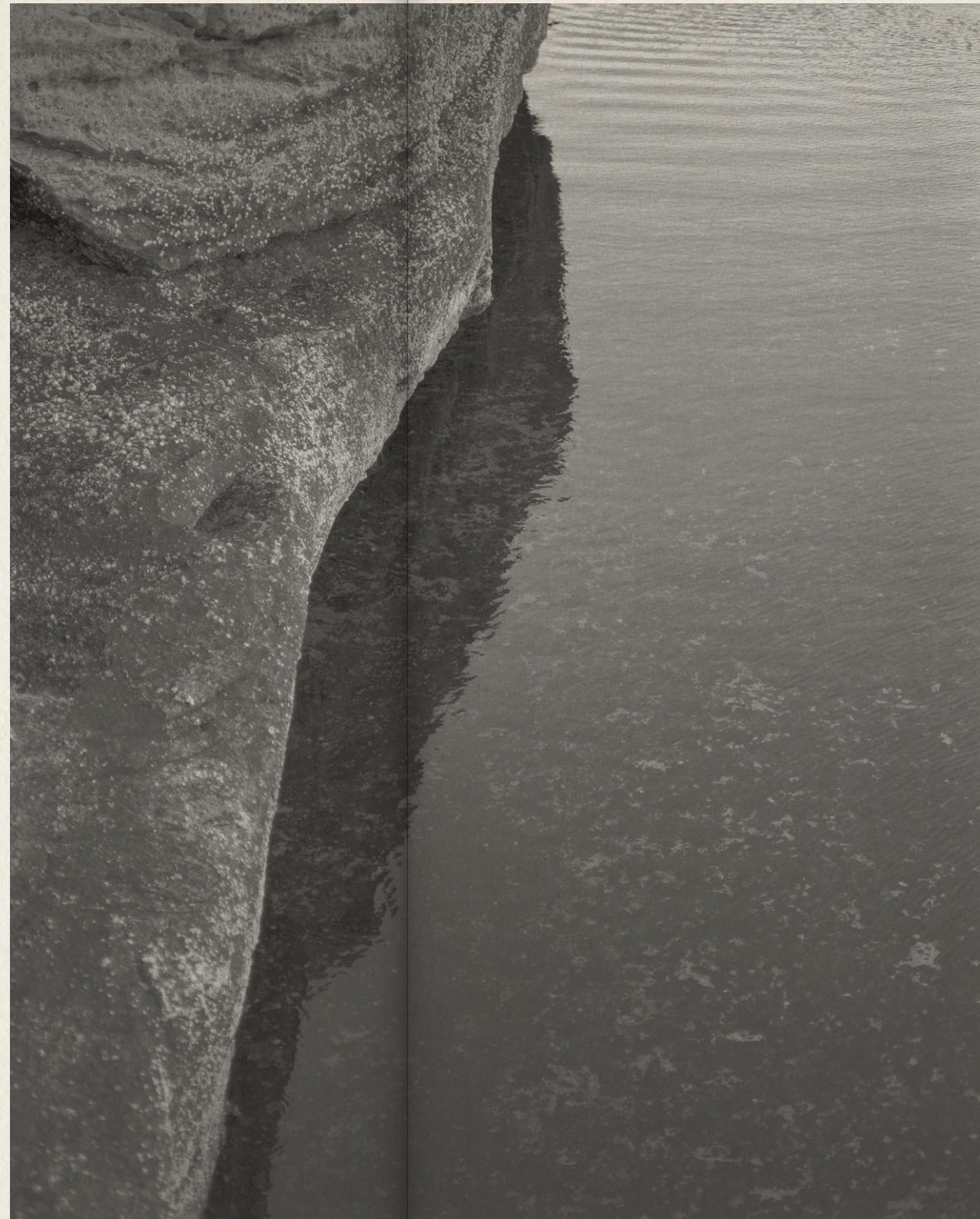
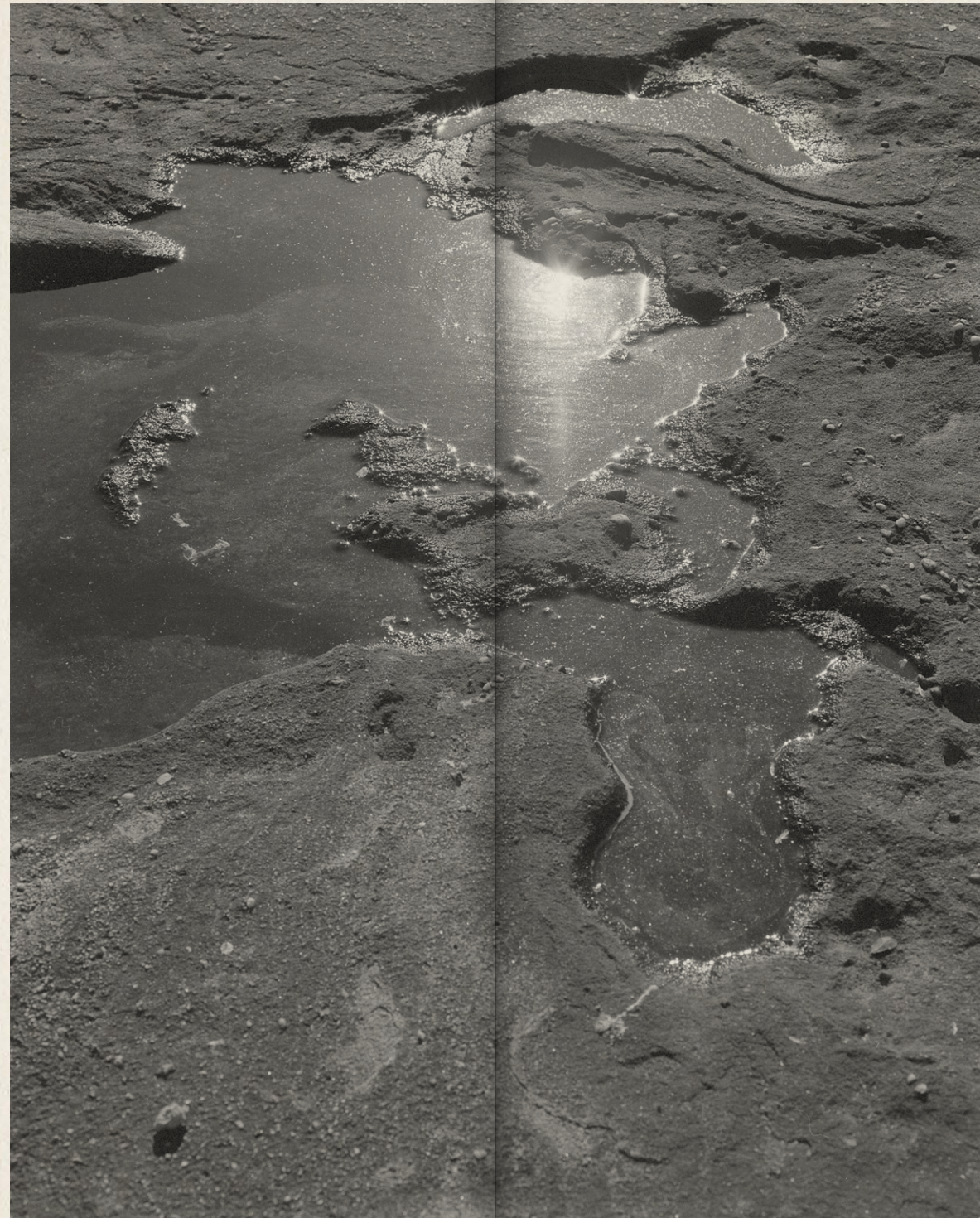


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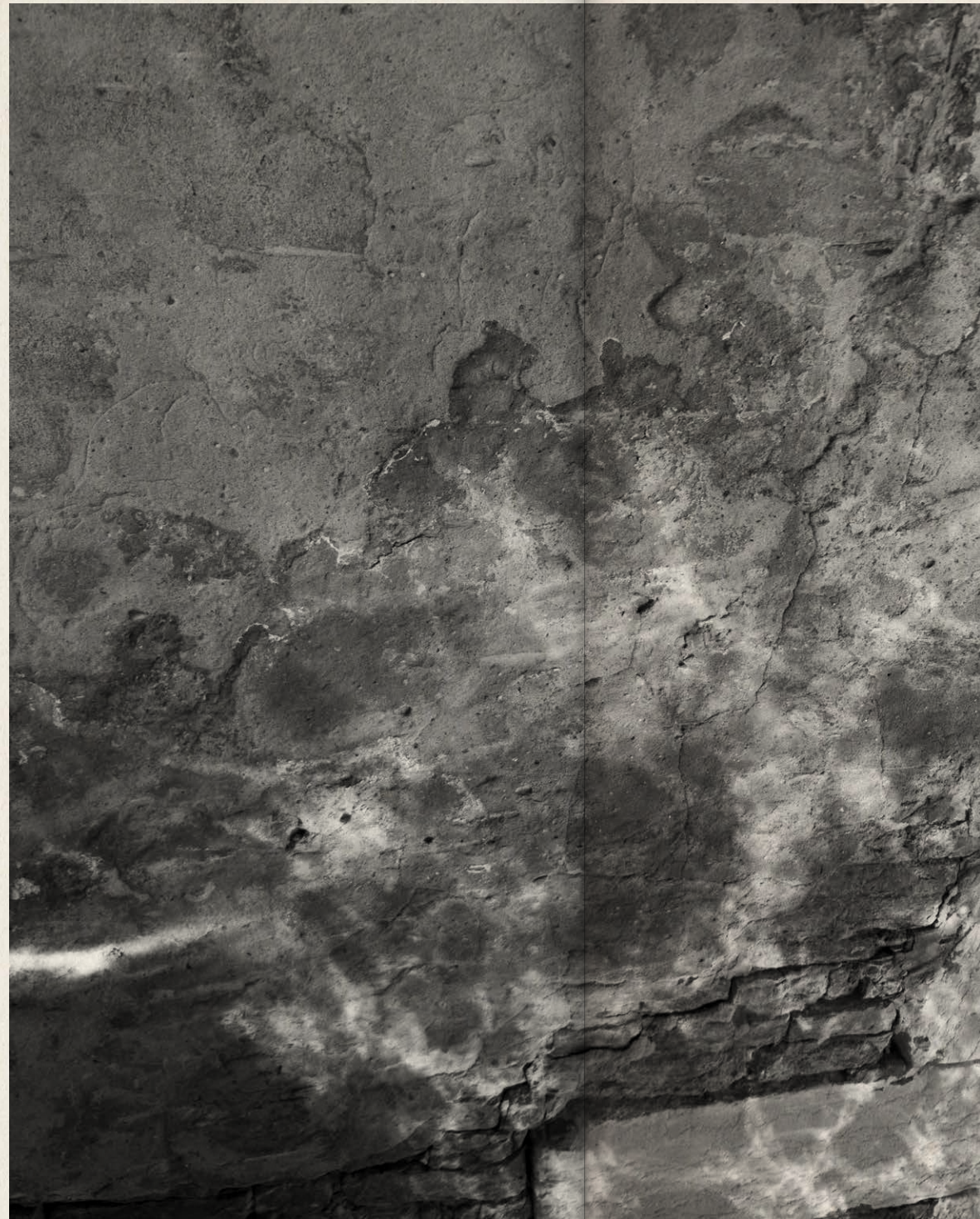


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ITA 2022, UK 2022, ITA 2022.



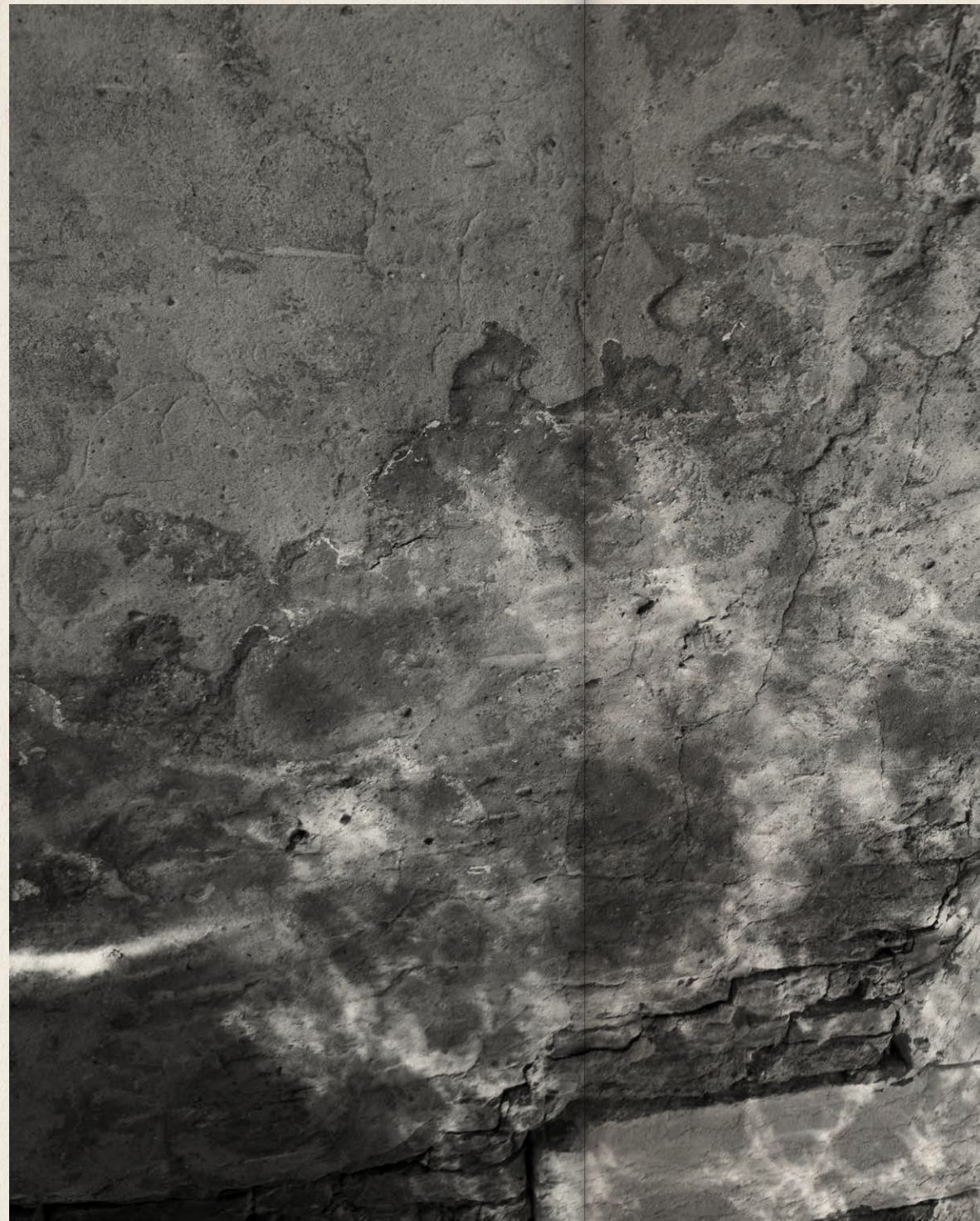


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ITA 2022, UK 2022, ITA 2022.







Shot between late 2019 and 2022, this series of triptychs aims to group seemingly unrelated images together, forming a new narrative. It's my own attempt to forge order from disorder.

Many of these images were taken either during the COVID pandemic or directly after, when I was able to travel again. Nonetheless, I don't see it as a pandemic project. Instead, it was a desire to keep my eyes open and receptive, to keep shooting and see what forms and meanings manifested themselves in my work.

It wasn't until I returned from a recent trip to Europe that I started to see patterns emerging in these images – narratives, relations, connections. I started pairing images together, but those couplings somehow felt incomplete. It was only when I started working in threes that a sense or deeper resonance arrived, and that's how I arrived here, with Triptychs. My apophenia, or yours. My beginning, my middle, my end.

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Typography Times New Roman  
Cover Keaycolour Cobblestone 270gsm  
Text Keaycolour Pristine White 170gsm



