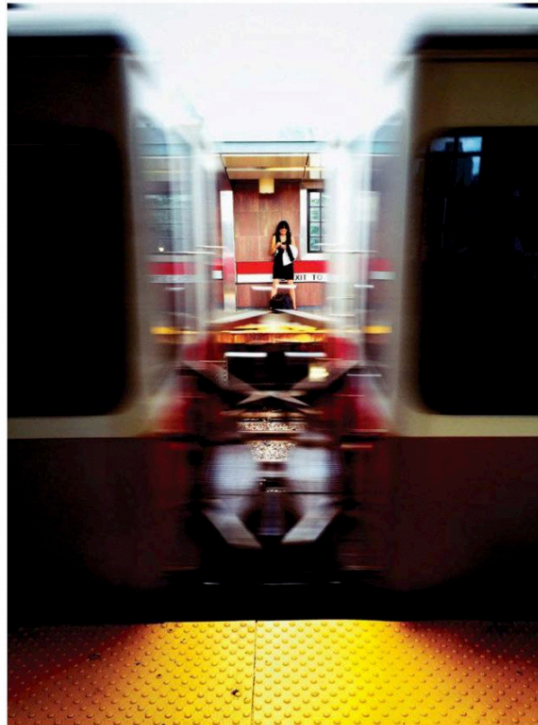


PROFILE



Joshua Sariñana

- He received his PhD at the Massachusetts Institute of Technology, where he studied the genetic basis of contextual memory formation. He is also a research fellow at the Harvard Medical School.
- Joshua is influenced by the extensive usage of colour as seen in the works of Stephen Shore, William Eggleston and David Hookney.
- He regularly contributes articles related to interactions between neuroscience, image making and culture on *PetaPixel*.
- Joshua has a special liking for thriller movies like *Children of Men*, and philosophical fiction like Albert Camus's *The Stranger*.



◀ To escape the monotony he observes in human actions, Joshua photographs people from afar along the uneventful journey between work and home.

Elegiac Musings

Sakshi Parikh marvels at Joshua Sariñana's relationship with consciousness, neuroscience and photography.

When I first saw Joshua Sariñana's photographs, one of them reminded me of an image that appeared on the cover of Paula Hawkins's psychological thriller, *The Girl on the Train*. As I continued to go through them, I sensed a pattern. The pictures moved from partially obscured frames to prismatic designs, thus weaving an unfathomable story around them.

In a way, the images gave a feeling of detachment, and the more I browsed, I felt that there was more to his work. It was only after Joshua and I spoke that he opened up about his struggle with depression, and things seemed to fall in place.

What's in the Mind?

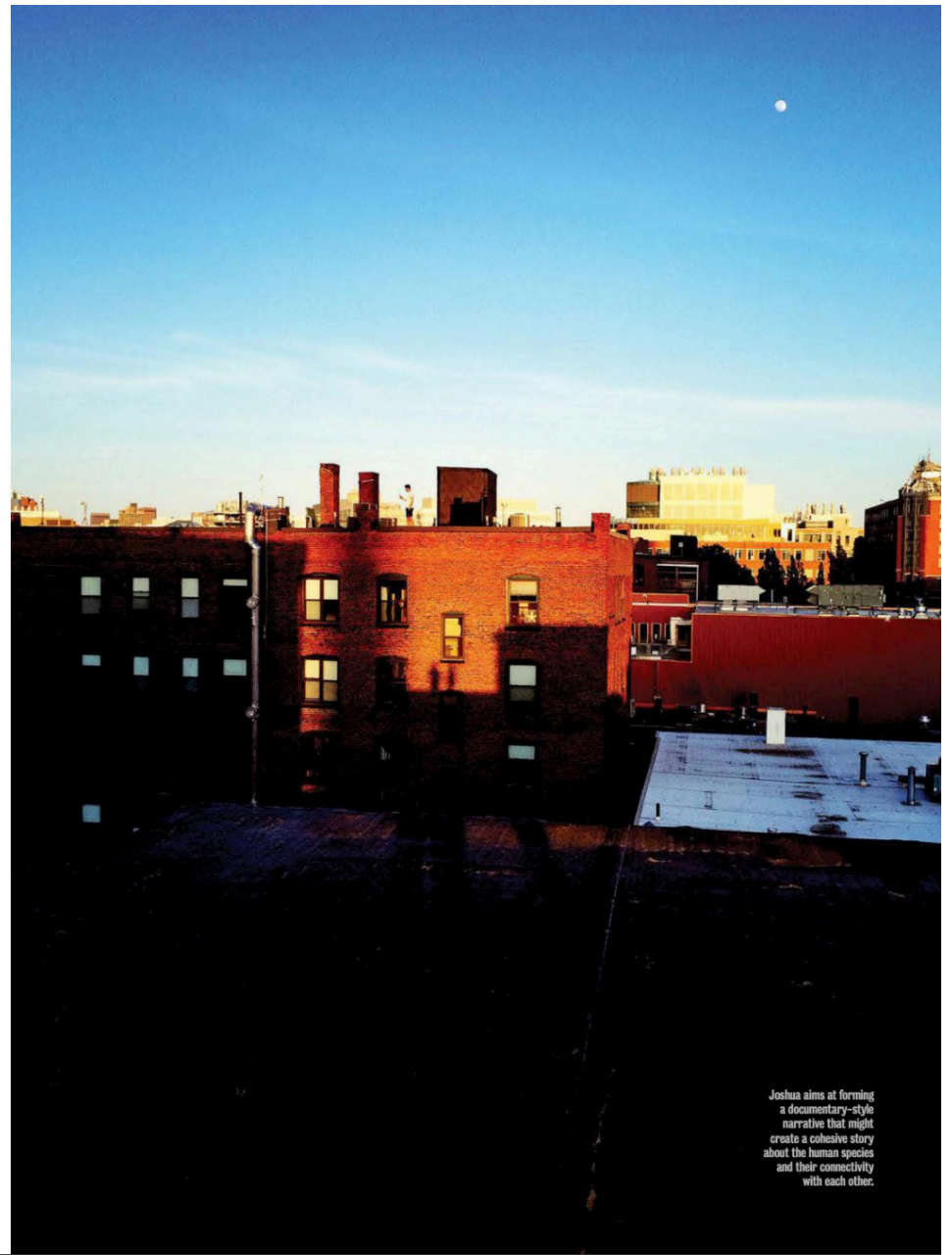
Joshua began studying Neuroscience in order to understand his depression. "I wanted to know what was actually ▶

FIND JOSHUA HERE!

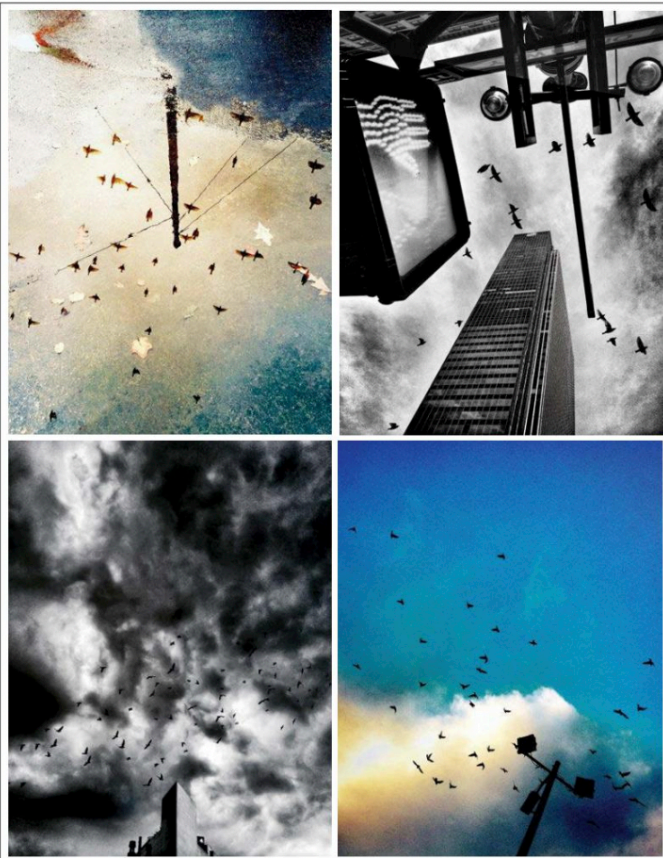
- Instagram: @j_sarinana
- Website: www.joshuasarinana.com

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BETTER PHOTOGRAPHY



Joshua aims at forming a documentary-style narrative that might create a cohesive story about the human species and their connectivity with each other.



70

📍 In *Symburization*, he reflects upon the adaptive changes made by birds and humans 65 million years after the Cretaceous-Tertiary mass extinction event that led to the destruction of all the non-avian dinosaurs.

triggering my behaviour. I have been struggling with clinical depression for more than 13 years, and studying Behavioural Neuroscience helped me comprehend it better," he said.

After spending a semester in Paris and shooting incessantly with his Kodak Advantix C700 camera, it led him to uncover the therapeutic effects of photography. Eventually, it became the primary focus of his research and dwelled on the various behavioural aspects of a photographer. Now, photography is more

about discovering what encouraged him to make an image, than just the aesthetics.

Memory and Photography

During the course of his research linking depression with photography, Joshua derived interesting insights about imagery and its effect on the brain. "Several encounters contribute to our memory. The photos we take can store similar details based on our experiences. In this regard, an image is very much like a memory of a life event," he said.

"My photos expose the beauty within the darker aspects of existence—disconnection, loneliness, longing, and I do not shy away from the hidden corners of life."

INSTAFOLLOW NOW

Follow Carlin Van Der Beek (@9lein), a painter who uses the cellphone to create moody mix-media paintings, inspired from colours, light and shapes.

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Some of his photographs like this one, give an impression of surveillance. Joshua has tried to maintain a distance from his subjects, thereby diminishing his presence in own mind.

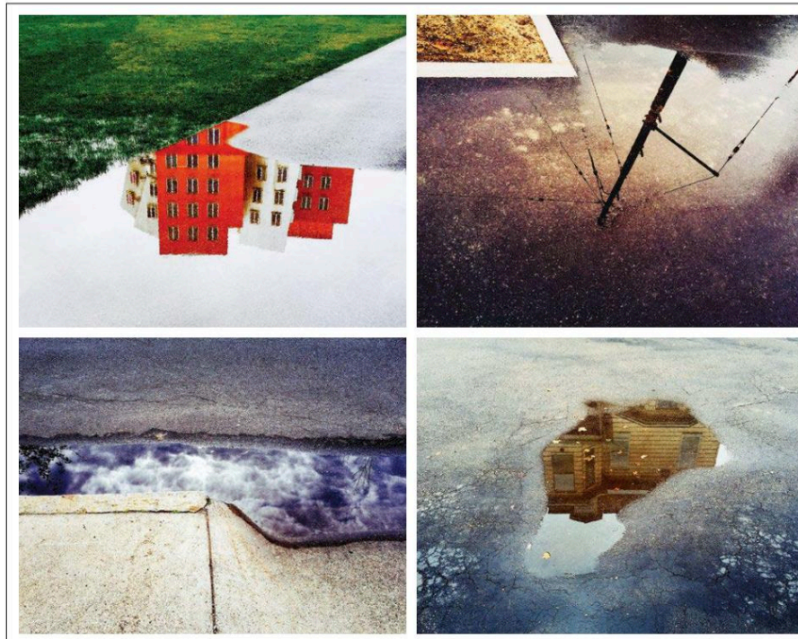


“Mobile photography finds its social roots in the 1970s via the Polaroid camera and postmodern art.”

Being absorbed by nature does not occur often when living in a crowded city. However, when I came across this reflection I happened to look down into the puddle as the leaves aligned with the branches they recently fell from.

Vibrant hues and deep shadows play a very important role in his photographs, which you will find a lot of in his series titled *From Afar*. Using his knowledge of colour tones, he points out how nostalgia can be triggered using postprocessing tools. “A driving force of nostalgia is the growth of social media brought by the smartphone—precisely the ubiquitous use of retro filter-based apps that recall the photographic styles of the decade,” he says.

However, Joshua believes that frequent reminiscing can also ruin your imagination. He refers to a study, which deals with a damaged hippocampus, an area of the brain that is responsible for creating new memories and imagination. “Someone with hippocampal damage can easily describe the picture in front of him. Yet, if asked what could exist outside the frame, then that person is unable to provide any imagined scenarios. Similarly, the damage also affects the ability to imagine future possibilities,” he mentions.



Collect, Study and Curate

Joshua's photographs give a varied sense of perspective to the viewers. Be it an element of scale in his *From Afar* series to feeling of fleetingness in *Symbiobization*. On the other hand, in *Surface and Consciousness* the viewer witnesses a shift in focus as Joshua shoots the reflections of mundane buildings, skies and trees as seen in puddles. By eliminating a living element in his frames, he has tried to create images that draw you closer only to push you away.

Decoding the Process

Joshua's photographs are visual narratives of his emotional evolution. The progression from having minimal human presence to a total absence of it, adds to the somber undertone in his pictures. As renowned French philosopher Albert Camus once said, “In the depths of winter I finally learned there was in me an invincible summer.” His pictures, as carefully layered as they are, give a feeling of transition and hope. ■

Joshua believes that architectural structures represent the emotional activity of the brain. Like body cells, architecture alone is not alive. Human interaction within an architecture is what makes it alive.