

## THE RIFF OF SILENCE

I've always been drawn to silence. Whether sitting alone in the office after everyone has left or wandering city streets at dusk, I find myself most awake in quiet moments. These in-between spaces—where sound fades and stillness expands—become fertile ground for improvisation. In these silences, stories unfold in my mind without beginning or end, music drifts into being without melody or measure. I observe, I listen, and I let the imagination riff off the ordinary until it becomes something altogether strange and new.

*The Riff of Silence* roots in this practice of attentive improvisation. These abstract images are created using a method of double exposure—photographing onto film that has already captured a prior, unrelated moment. The results are unpredictable. Two exposures, often from very different times or places, collide and fuse into a single image. What emerges is not a literal representation, but a layered suggestion of time, space, and emotion.

This work is not about control. In fact, I deliberately court randomness. I treat the camera less as a tool of documentation and more as a partner in play. By surrendering to the unknown and trusting the process, I invite the unforeseen to guide the composition. The images that result often surprise me—glimpses of parallel lives, echoes of something felt but never seen. It's a collaboration between the visible and the hidden, between memory and perception.

The act of layering—of pressing one image into another—is both visual and metaphorical. Life itself is a collage of overlapping experiences. We carry fragments of different times within us, and they are constantly rubbing up against each other. In this way, the images speak to the way memory works: nonlinear, unstable, poetic. Each photograph becomes a kind of emotional map that doesn't lead anywhere specific, but offers new directions in seeing and feeling.

There is something theatrical in this process too—a quiet drama unfolding in every frame. The tension between what was intended and what occurs, between presence and absence, creates a sense of wonder and ambiguity. I don't try to resolve it. Instead, I let the viewer dwell in it, as I do.

At its core, *The Riff of Silence* is about attention. It asks: what do we notice when we stop trying to make sense of everything? What do we discover when we allow ourselves to see with curiosity rather than judgment? I believe there's a kind of urgency in seeing—an act of resistance in our overstimulated world. These images, though born from accident, ask us to slow down and witness the fleeting intersections of time and place, the merging of the mundane and the mysterious.

This is not just about photography. It's about cultivating a way of being—one that embraces silence, improvisation, and the wild unknown. It's about listening to what the world offers when we stop trying to control it. And above all, it's about honoring the subtle beauty of what might otherwise go unseen.

**Wen-Hang Lin**

**Arizona, United States**

wensphoto.com

wenhang@gmail.com