

Between Documentation and Perception: Material Interventions in 'In Between'

Artist Jie He's "In Between" reimagines documentary photography through material intervention, exploring perception beyond the decisive moment.

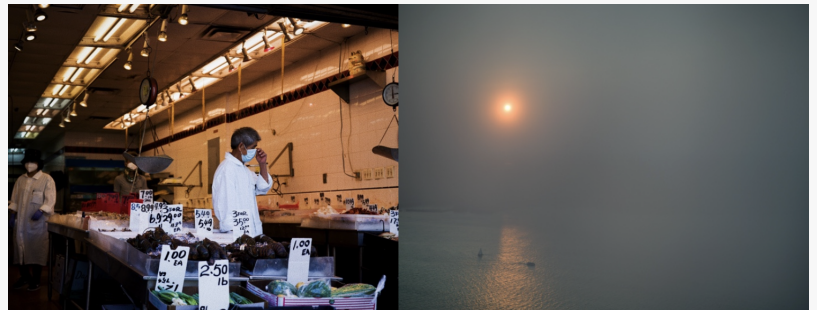
NEW YORK, NJ, UNITED STATES, March 31, 2026 /EINPresswire.com/ -- In an era of proliferating digital images, the definition of documentary photography is being actively reshaped. The solo exhibition *In Between* by visual artist Jie (Sally) He, presented in New York, confronts this evolution head-on. Moving beyond the traditional pursuit of the "decisive moment," He's work probes the liminal space between objective record and subjective experience, offering a compelling reconsideration of how we see and interpret the world through a lens.

The exhibition showcases a decade of He's photographic exploration across various cities, structured around the strategic pairing of images and text. This format deliberately subverts the authority of the single image, inviting viewers into a more contemplative and comparative mode of looking. He's practice, distinct from classic street photography's immediacy, engages with what she terms a "threshold state"—where clarity meets blur, and documentation intertwines with personal perception.

Central to this exploration is the artist's tangible intervention in the photographic process. He employs techniques like intentional camera movement to stretch time within the frame and uses flash to create visual rupture. Most notably, she introduces semi-transparent materials directly in front of the lens. This method acts as a filter, fundamentally restructuring the image at the point



"In Between" Exhibition on View



Veil, from the series *In Between*

of capture. The photograph thus transforms from a direct representation into a mediated experience, where the material itself becomes constitutive of the image's form and meaning.

A poignant example is the work *Veil*, created during the pandemic. Here, a face mask placed before the lens during a sunrise shot weaves the fabric's texture into the image's very architecture. Light diffuses through the fibers, creating ethereal layers that reshape a familiar scene. Paired with an image of a masked individual, the diptych conveys the pervasive sensory and structural realities of that period without literal narration, demonstrating how material can articulate lived experience on a profound, non-literal level.

This thematic investigation extends to the urban landscape. In the diptych *City as Sea*, the same skyline is rendered twice: once with relative clarity, and again through a material filter that evokes the hazy, fluid vision of a rain-streaked window. The juxtaposition challenges pure documentation, leaning instead into the subjectivity of perception. Similarly, *House* contrasts a photographic record of dense Midtown Manhattan housing with a speculative, generated image of a dwelling, stretching the concept of "home" from present reality into future possibility.

Throughout the exhibition, He's written texts accompany each pair, not as captions but as parallel threads. This setup creates a dynamic where the viewer's perception constantly oscillates between the visual and the textual, fostering an ongoing, generative process of interpretation that redefines the traditional documentary viewing experience.

Artist Jie (Sally) He, based in New York, has been recognized for her nuanced documentary approach. Her prior series *99¢*, an Honorable Mention winner at the ND Awards, examined urban social landscapes through New York City pizza shops. Debra KlompChing, founder of Klompching Gallery, has noted the "delicate and distinct female documentary perspective" in He's work, while photographer David Freese has highlighted her "clear observational approach within a documentary framework."

In *Between* ultimately argues that in our image-saturated age, documentary photography's most vital function may not be to capture reality definitively, but to question how reality is framed and perceived. By engaging material, time, and text, He constructs a slower, more deliberate mode of



Artist Jie (Sally) He introducing the exhibition to visitors

seeing. The exhibition posits that the boundary of the documentary is not fixed but is perpetually renegotiated in the active space between the recorded world and the sensing self.

Guang Chen
1M Creative
[email us here](#)

This press release can be viewed online at: <https://www.einpresswire.com/article/902869561>

EIN Presswire's priority is source transparency. We do not allow opaque clients, and our editors try to be careful about weeding out false and misleading content. As a user, if you see something we have missed, please do bring it to our attention. Your help is welcome. EIN Presswire, Everyone's Internet News Presswire™, tries to define some of the boundaries that are reasonable in today's world. Please see our Editorial Guidelines for more information.

© 1995-2026 Newsmatics Inc. All Right Reserved.