



The Solitude of Natural Things

Nature is deeply interconnected—trees communicate through root systems, ecosystems function as wholes—yet each organism exists in fundamental solitude within that web. This mirrors human experience: how can we remain profoundly alone while being surrounded by others.

Humans alter nature's order to understand it. We build dams to hold what flows, place specimens in jars to study what once belonged to networks. To know something, we first isolate it. Perhaps this reflects how we experience ourselves—separate, contained, observable—even as we remain bound to everything around us.

Being half Swiss, half Mexican, I carry this tension. One inheritance assumes connection, touch, permeable boundaries. The other understands solitude as a way of being. In these images, I see both: things that belong to systems yet remain irreducibly alone.

This work also traces something of our chronology as human beings coming into the world. We arrive in total confusion, move through uncertainty, and gradually build strong clarity and defined rules—only to find that this very process has led us back to isolation, self-created and carefully crafted. We construct the walls that separate us, one certainty at a time.

"No one can live in our place, nor die in our place, nor suffer or love in our place, and this is what we call solitude: it is simply another name for the effort of existing." André Comte-Sponville

I work primarily with natural motifs and contrast the known and sharp with the unknown and volatile— seeking to represent what nature activates in each of us and translate these encounters to a more sensorial level. Drawing from a dual cultural heritage—one that emphasises connection and permeability, the other that understands solitude as fundamental—my work investigates how isolation and belonging coexist.

For me, photography functions as a form of therapy— a means to communicate what remains difficult to articulate through language. Certain emotions resist translation into words; verbalising them would mean losing their essence. The camera becomes the instrument for preserving what speech cannot contain, allowing these states to exist in their original, non-articulated form.

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OLIN HEITMANN
And Alone We Go, 2025
Carbon print



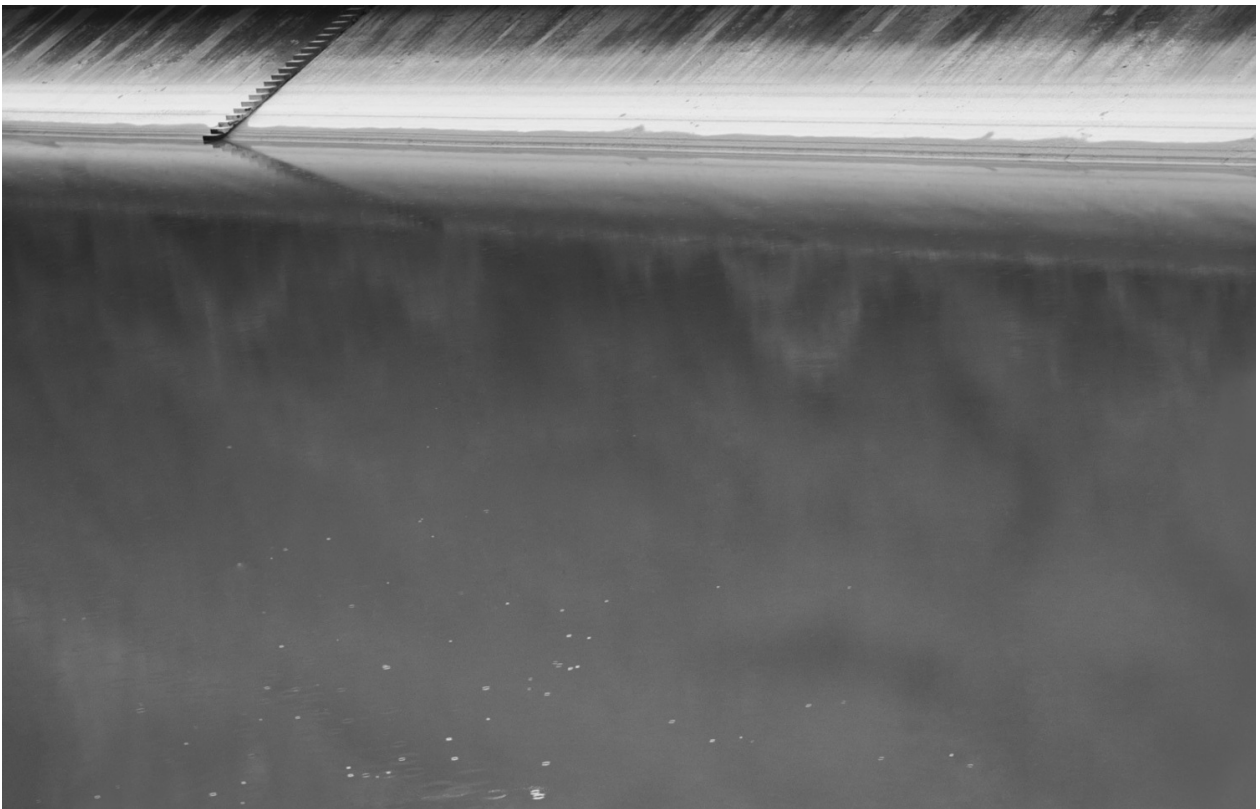
OLIN HEITMANN
Brain in a Fishtank, 2025
Carbon print



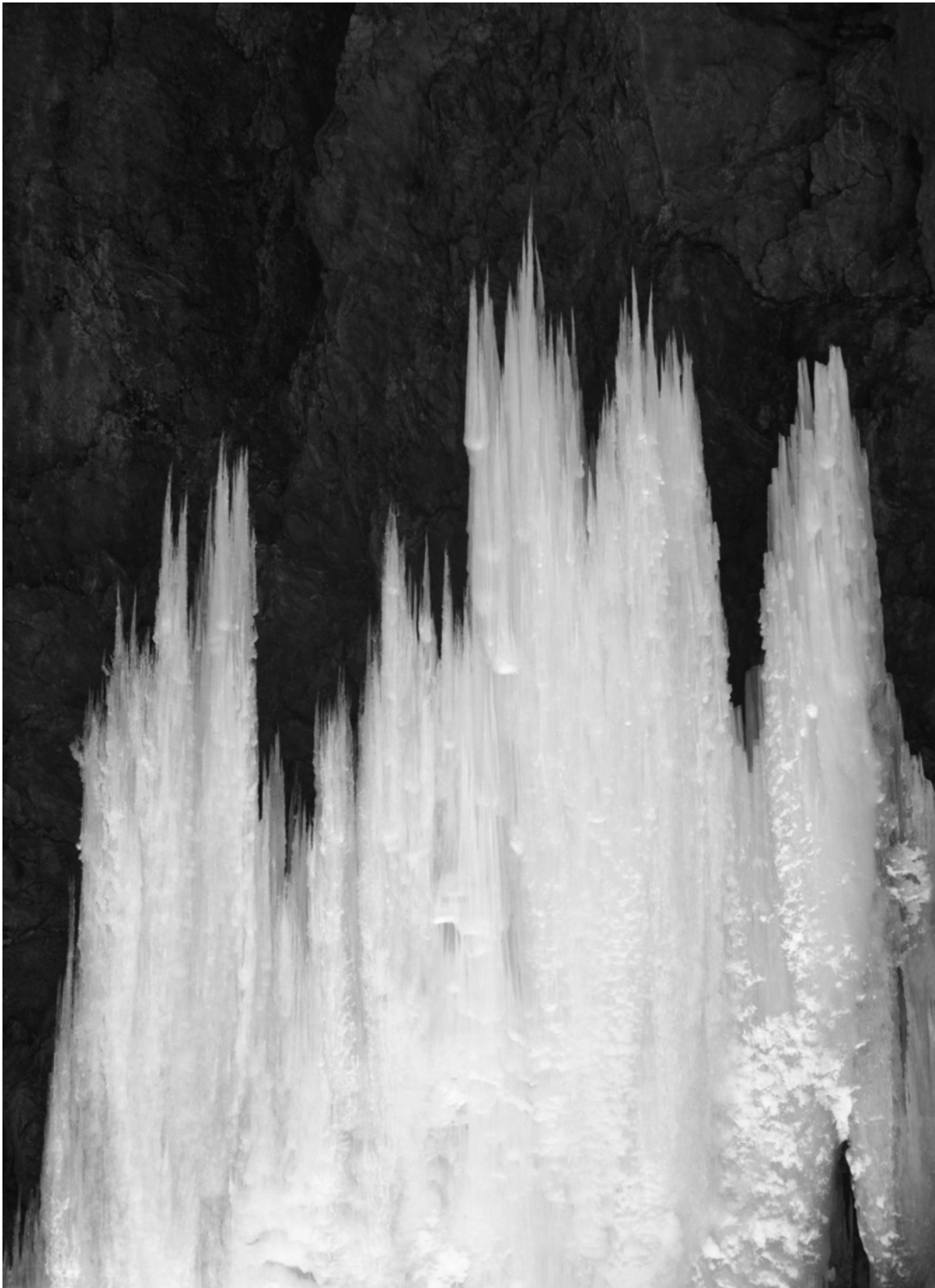
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Contained Birth, 2025
Carbon print



OLIN HEITMANN
Contained Grace, 2025
Carbon print



OLIN HEITMANN
Controlled, 2025
Carbon print



OLIN HEITMANN
Crystal Clear Structures, 2025
Carbon print



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Deep Inside, 2025
Carbon print



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Emergence, 2025
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Freedom from Beneath, 2025
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OLIN HEITMANN
Fuchspass, 2016
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Hidden Networks, 2025
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Isolation Study, 2025
Carbon print



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Layers of Identity, 2025
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OLIN HEITMANN
Leo, 2019
Carbon print



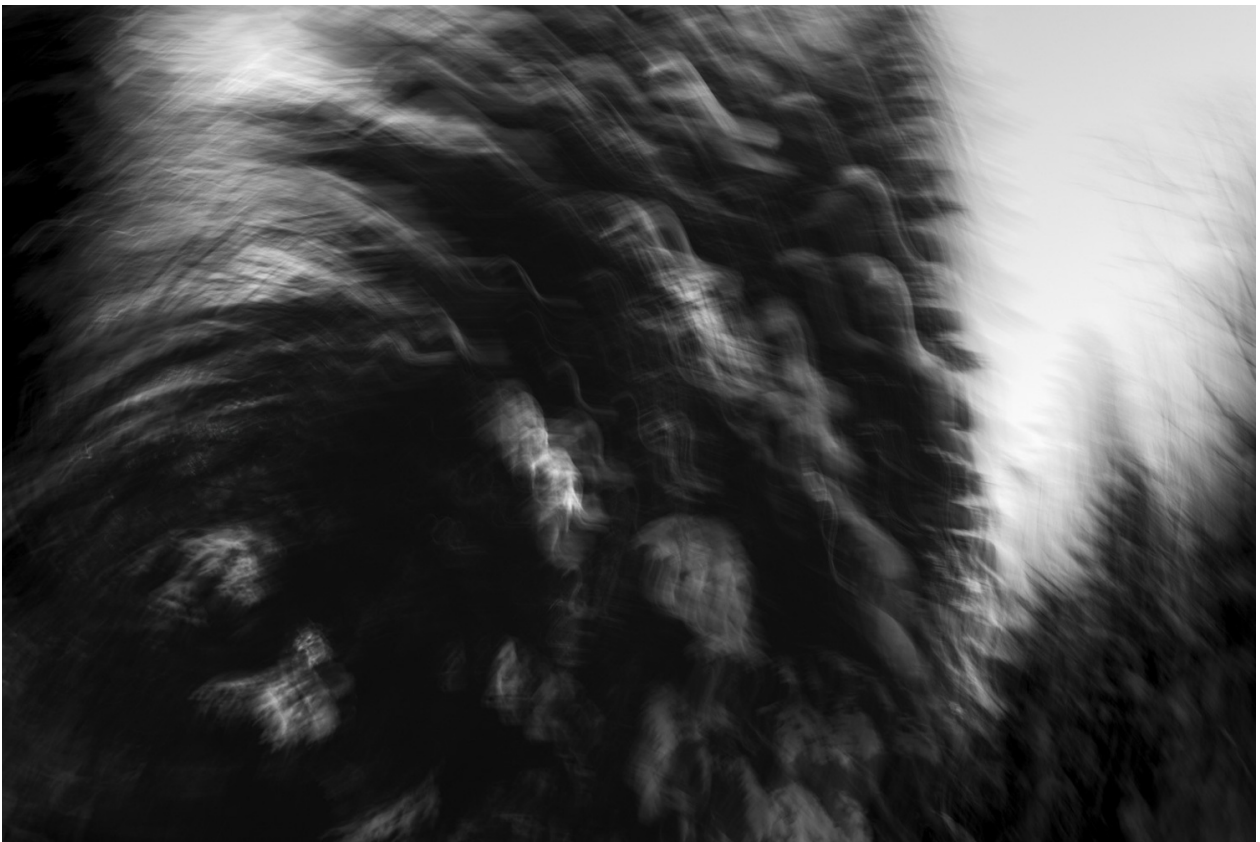
OLIN HEITMANN
Narcissus, 2019
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Nervous System, 2026
Carbon print



OLIN HEITMANN
Passing Through, 2026
Carbon print



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Primordial Confusion, 2026
Carbon print



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Rootedness, 2025
Carbon print



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Tempestas, 2019
Carbon print



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The Collective, 2025
Carbon print



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The Return to the Self, 2025
Carbon print



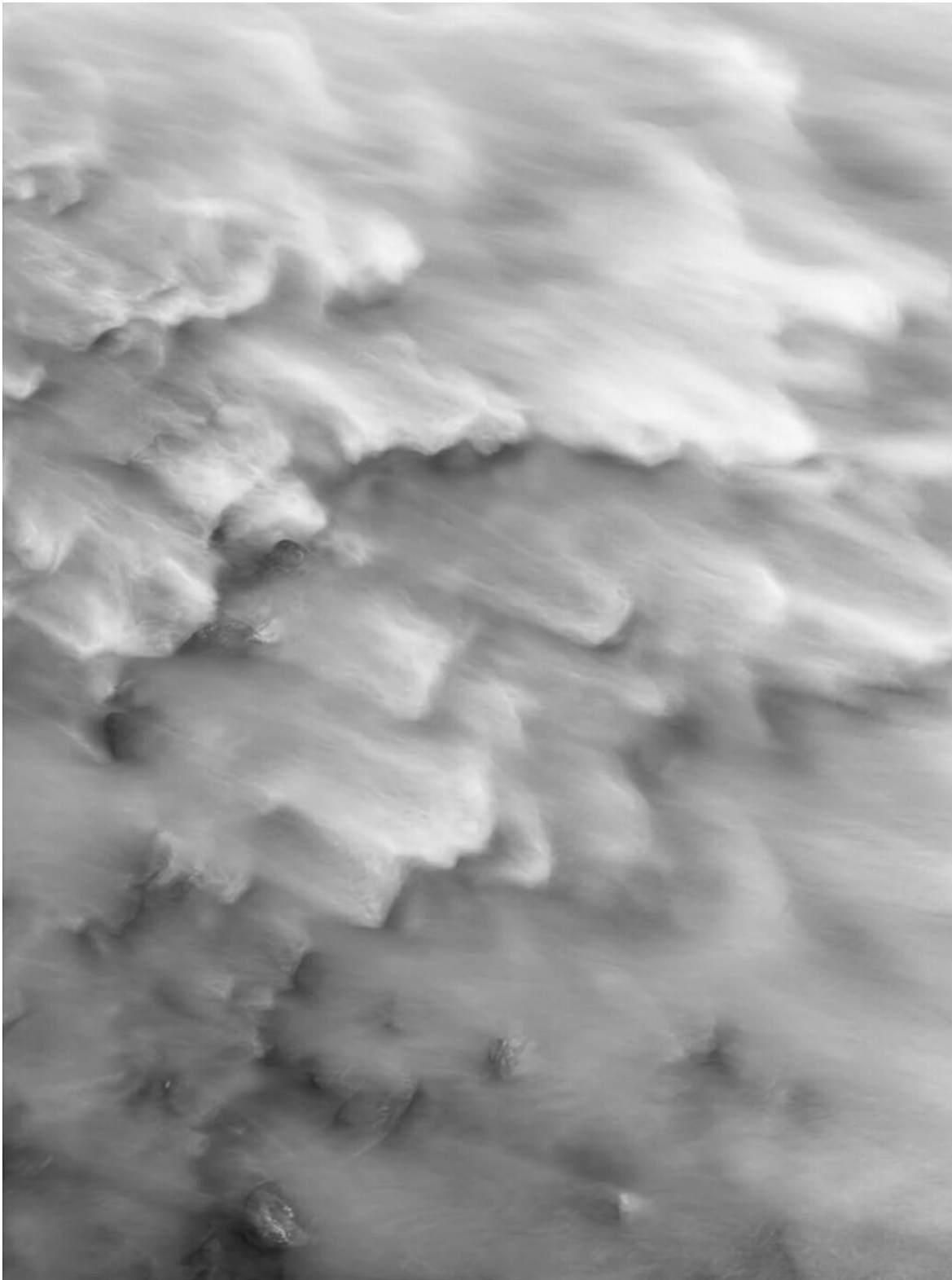
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The Specimen, 2025
Carbon print



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The Walls We Build, 2025
Carbon print



OLIN HEITMANN
What Remains, 2025
Carbon print



OLIN HEITMANN
Where Sherlock Died, 2024
Carbon print