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# Illustration

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Daniel Abigador exercises with photography the art of capturing with perception the right moment. An implacable observer he brings emotion to the space-time of the image presented to him. But in that tremor achieved in "Imaginary Landscape" (cover photo) lies an impact that leads us inexorably to the philosophical analysis of the will to exist, the first command that always accompanies life. This photograph of Abigador is light and shadow in the sky. At the same time it is death and survival on earth in those trees that raise their naked branches. *"Like disturbing hands/elevated... tense .../climb the still branches/Twisted in the air/stoic ...stalked .../an everlasting memory/reaches them."* (1) They are shipwrecks trying to flee the deserted soil that makes them thirsty of permanence.

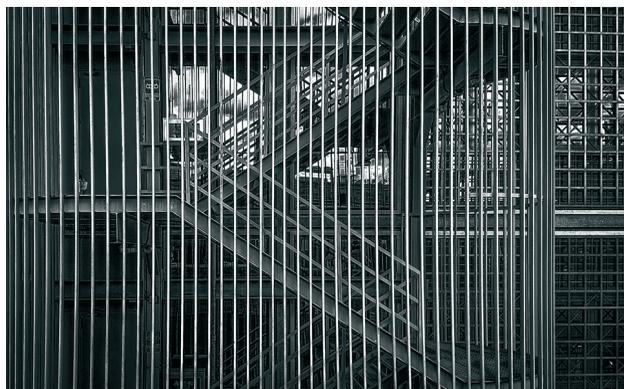
There is an impulse granted by existence which is present in the whole life of nature. Where does it come from? Can it be from nothing? How would it be explained that a vital impulse could come from nothing? At this point of existence reason opens to metaphysics as a bridge to the ignored. The highest living condition, the reflection of human consciousness, cannot unravel these questions that lead man, in the best of his sapient possibilities, to take shelter in agnosticism.

The substance revealing the impulse reflects upon itself, upon its laws. Man is the possessor of a blind, unknown determination, being an individual thrown into existence to be devoured by time. From this tragedy man becomes a martyr with a desperate struggle before an existence condemned beforehand as the only known destination, in that freedom conditioned by time, in which he must check his impulse (instinct) with reason (consciousness) and reason with spirituality (feeling). This situation of impulse (will, *"wille"* in Schopenhauer) in the evolution of consciousness shall be faced in man with intelligence (representation, *"vorsfellung"* in Schopenhauer) as an essential condiment of his effort and genius to evolve towards metaphysics, the one that always appears where his impulse and consciousness need an explanation that removes drama.

Impulse is evolving, with more strength in each step of the living forms' complexity, until it merges with the human consciousness. Organic varieties are increasing degrees of determination which is where the beginning of the tragedy originates; each being is predator and prey. The biggest fish devours the smallest. The conflict at the level of the greatest determination in which con-



*"Queen Sofía I" Photography, 2017*



*"Vertical, horizontal and diagonal" Photography, 2017*

sciousness clearly intervenes through the consequent knowledge, not only depredates the rest of nature, but with the highest quality of its wisdom seizes its congeners, in a combat where evil and good merge, mix and sometimes are difficult to discern in the character of human action.

There are two wounds here. The body (impulse) and

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the soul (consciousness, representation). Here there is a breach where man exercises the freedom to choose and manifest without the need to immerse himself in instinct. In the representation, man exercises independence: the criterion given by his culture.

In man we must speak of purposes, because he is aware of them. The impulse appears in the most primal being, but it develops as consciousness with a constant gradation until it reaches man and allows him to represent the world in different manifestations whose highest degree is art, which expresses not only a search but also the most intimate feeling of the existential explanation, in a representation of the metaphysical without religious ideology. In this way the man-being comes to inquire about his presence from agnosticism.

The appearance of consciousness is not an abrupt fact. It is an elevation of the gradual fitness of the brain to realize man in its greatest magnitude. There, representativeness appears, never to be dissociated from the primitive impulse, from man's determination, waiting for morality to have as much force as the vital instinct of that determination. Here reason is man's shrewdness to approach the impulse and ignore reason, replacing it with a painless ethics (postmodernity).

In this representation of the world that man makes, when capturing his reality and illusion, he also gives himself over to utopias for his existential subsistence, although this is an image of his need and not of the reality that contains it.

The redeeming nothingness of Buddhism can only rely on the unconsciousness that happens after death. It is a gift given by one's conscience after the existential drama. An announced death sentence where the days were filled with fear to access to that nothingness. In the annihilation of that magnificent work, that man is, nothingness stands. Without prestige or memory, sunk in its own indifference. Man does not know that he comes from that nothingness, because when he is aware of existence, he already is; but he knows that nothingness- understood post-consciousness- is his annihilation. That nothingness that man does not find as a refuge due to his fear, conditioning representation, is the tragedy that might be salvation when losing consciousness. The last possibility of consciousness is to know that the being submits to nothingness, which has no physical representation in his understanding, but does in his sensation.

Speaking of injustice is irrelevant since the cosmos has no moral or ethical value, only man reaches the level of those aptitudes, which makes him sinful and guilty

before a world that in its impulses and behaviors does not obey those patterns. Given this, man can rise above his own ignominy with art and spirituality (ethical and moral value in the representation of the world). Knowledge has not been a part of this elevation. It was used with the hypocrisy of a painless ethic.

Man seeks to bear himself. This has been the case at all times. With his palliatives he seeks the pleasure that liberates him from real existence. Then the gods emerge, the deviations from eros, the addictions, utopian psychoses, religions, and art. Of all these, art is different. It is creation. It is the closest thing to thought and reality. The other lenities are illusory of this utopian and fanciful man. Let us not feel executed by a god who rules over good and evil. These coexist or are substitutes, obey a pattern of impulse. Human life must be built on a fortress. And this is affection. Here good and evil are annihilated and give way to human spirituality. So we cannot expect redemption or punishment, but assume our own rational reality. This shall avoid hypocrisy and fears; the injustices and the embezzlement of dignity that we can represent with our conscience as no animal can achieve.

Daniel Abigador is the observer who sees behind this world and can denounce it with his artistic, photographic wonders, in an approach to Gracian's aesthetic asceticism. It is clear to us that determination is permanence at all costs. Faced with this position, man's freedom arises through art, where he can be free and master of his ideas. If we observe with these reflections "*Imaginary landscape*" we will understand that human existence is a moral value that must overcome that impulse-determination that does not compromise leaving its selfishness out of fear or instinct. This point of morality is crucial in understanding man as an improvement project. If it were not so, its overpopulation, technological progress and ecological deterioration will result in its apocalypse.

We cannot avoid being free or appeasing freedom to dodge risk. We must grow towards an ethic in which freedom will be responsible. And this is the crucial point of man in his future. We are told by those trees photographed by Abigador on the verge of their deaths. "*The tree is standing people/that only once falls and leaves/its round integrity/waiting*" (1)

(1). Trainini J. C. "The last summer". Ed. Dunken, Bs. As., 2012.

**Jorge C. Trainini**