

# Illustration

INÉS WHITE

(ARGENTINE CONTEMPORARY ARTISTIC PHOTOGRAPHER)

*The history of humanity has suffered tearing and ripping in its alleged anthropocentric position. Inés White's photographic work with its straight out of camera technique, without camouflage, leads us to this situation by stripping the hidden and imperceptible form of nature. It opposes the conscious thought that does not expose the subject's truth nor is exhausted in the reality, in a situation where the domain no longer belongs to it, but where it is destabilized.*

We must conceive art within the context of our society; a middle-class society halfway between the need to revolutionize the world and the satisfaction of the senses, in that invariable bid of instinct in the face of art. Is there a search for truth in art? In the representation of the object, art seeks truth, but this is not discursive, nor is the truth reflected with its form. Truth in art is not conceptual or an imitation of reality. It is not immediate but reveals purity, a naïveté that becomes a denouncing cry. There is a process in art, an intention of the artist that is also reflected in the receptive intimacy of the observer. A search between the creator and the spectator that are intertwined in the identity that the work emanates. An alchemy of pleasure and understanding that cannot be found in any other way than through creation itself, which is expressed as an enigma and takes place in the subjectivity of the artist with the possibility offered by the constituted work.

It could be objected that in modern art there is an absence of referential values, but in reality they are structures that must be disclosed, a truth that must be unveiled. It is the *aletheia* alluded for the first time by Parmenides (6th century BC) to seek the truth opposed to opinion (*doxa*). Later Martín Heidegger (19th century) took up the Greek concept as the action of "making it evident." In essence *alétheia* means the truth that is forced to be evident. Unveiled.

We reach the point where the work of art must be revealed. And that is what Inés White's photographic creation does with the observation of nature. It reaches the depth that is hidden beyond the capacity of human observation. Through the own creative rationality taken to the technique (*tékhne iatrike*), such as photography, it reaches a revelation of what surrounds



Figure 1. "Reflections in the water II"

Straight out of camera photo



Figure 2. "Cortex I"

Straight out of camera photo

and contains us, nature itself. To what purpose? We would ask ourselves in Kant's consideration. Perhaps we are facing a helplessness with this dilemma, but as stated by Adorno this makes us free. We find this concept also in "Existentialism is a Humanism" by Jean Paul Sartre, when he expresses: "The only thing that matters is whether the invention made is in the name of freedom." But this concept is not the only one that legislates in creation. Each being is born unique and



**Figure 3.** "Cortex II"

Straight out of camera photo

unrepeatable, equal to art, without resemblance to anything. Genesis impregnated man with that magic. Here the pretense of the absolute privilege of rational thought falls to pieces. This implies surmounting rationality in different fields. It leads us to the episteme of Michel Foucault defined as a set of relationships that can unite discursive practices at a given time and that "... is not intended to reconstitute the system of postulates to which all the knowledge of a time obey but to cross an indefinite field of reactions" ("Archeology of Knowledge", 1977). Therefore, we should consider: a) that the traditional rationalist conception based on the predominance of the rational subject collapses in our time, producing in this way a deep tear in our anthropocentrism; b) the discovery of the unconscious by Freud dethrones the privilege of consciousness; c) this problem is perceptible from science with the uncertainty principle to the consideration that is made in the so-called negative theology, when the impossibility of explaining God is maintained.

In its creation, the photography presented by Inés White, goes from the causality of the idea to the dialectic. It implies a process of devaluation of the established opinion when it is taken to the unconcealed truth. There is a denaturalization of opinion (understood as the closest causality to which we can accede) in order to reconcile it with the truth of the magical power of nature, both twinned in Inés White's unveiling work. In his "Aesthetic Theory" (1970), Theodor Adorno clearly warned "Art seeks truth, if truth is not

art instantly; to such extent, truth is its substance. Art is knowledge owing to its relationship with truth, art itself".

Inés White conducts her work not only to an aesthetic level, but also implies an effort for the truth. She makes palpable the being of each thing in the world, in its effort to overcome the undisclosed rationality. In that spirituality that conveys the innocence of art, when relating to social man, she fuses with Foucault's words "Truth is the truth of the regime." There are systems of power that create truths that produce it, that use it, that profit from it. Man struggles to possess that truth that satisfies all kinds of needs, from the most spiritual to the material. Inés White goes beyond observation and rationality. She enters into a bid for the truth, which contrasts with that opinion of men that overcomes the rationality they declaim, which is also not revealed nor opposed to falsehood. Simply White's photography takes the briefest shortcut, that of reality, and with her technique she takes us to the deep nature that contains us. In this philosophical position, she tries to bring Hegel's sentence closer to our thinking: "everything real is rational, and the rational is real." She warns us that there is a break in the fascination that reveals causality. Not only because of insufficient knowledge, but because it is inadequate to the power and observation of human society. That is the fracture over which man will have to rise in his spiritual evolutionary process, in spite of his instincts and his reasoning. Man is an imperfect being. He assumes a narcissistic tear with this concept by assuming the rupture of the thinking subject notion that can reach the truth with the opinion.

*What sense would it have to describe my small and clandestine world? It does not exist because the thought is exhausted inside me. A petrified tear that does not spill from an eye. A smile halted on tight lips. My unmoving feeling in this place has the indulgence of detachment. From here the figures seem strange objects in a world that reveals no meanings. They tend in the morning lights to show the sad eyes that appear when we meet with reality. Then they rush clearing the fog of the day to take refuge from that imagination. To evade from the intolerable invented by the same man to shelter from the fear and failure of accepting himself. And long for the other reality, that of dreams.*

**Jorge C. Trainini**