

THE HIDDEN FACE OF REALITY, A BIUNIBOCAL APPROACH – CREATIVE APPEALS

ABSTRACT

To me the fascination of light starts both from my own living in front of the landscape and from the need of expressing essences of existence through light. In this respect, I believe the words of Paul Klee are revelatory: "Art does not reproduce the visible. It makes the visible.

To this adds the long research of different techniques and type of surprising or fixing the light. I find it symptomatic the idea that the very founders, pioneers of photographic art wanted to surprise the draught of reality. (Niepce, Stieglitz). To them the light became a part of the photosensitive medium. Once, in ancient Egypt, light was thought as a pervading concept and protector of reality – Eknathon – a divinity.

I understand that from the multitude of problems regarding visualization through photography, I am deeply interested in the light as a part of the environment in which we live.

I am forced to admit that the practical study in Arles opened to me a horizon of fantastic accuracy of information with unique chances of seeing the process of changing contemporary photography, of feeling the change in a dazzling rhythm. It also allowed me to experiment new machines, techniques and materials, but also different means of artificial or natural enlightenment. Following these experiences, steps to a different person, I realized that nothing can replace **natural light**, its flickering, fluctuations, intensity and moves. I also realized that due to the development of photosensitive materials, the times of exposure tend to become shorter and shorter, becoming in musical terms a research of reality. Of course, the pace of life of today is not what it was a century ago. We have the tendency of passing by essential things in a hurry, just

perceiving them without having the time or sometimes the desire of pondering over them longer. This attitude can be determined by objective and subjective causes. I wanted to return to the initial gravity of photography, to the deep feeling of modesty, even humiliation in front of the fascination of nature and try to probe the spiritual depths of the photographic image. I tried not to take just a documentary esthetic photograph. I also wanted to discover the spirit of nature, that essence of light and things. I tried to discover why the same objects, things, persons become deep (become themselves) in different types of light.

As a new-born goes through all the stages of human development to reach his own point of view, the same is with the photographer who goes through each of the great stages of development of photographic art more or less consciously. Apart from the familiarization with the specific photographic technique, he must learn to see and know the ...light. He must know each of its vibration because he will write with light, who will gradually become his fiend or enemy, accomplice or traitor, will help him or torture him in the way to the disclosure of its multiple sides.

The omnipresent light, part of the environment, this **germ core** (present in Brancusi's horizon as well), this light that reveals the archetype of form is the very foundation. Through this initial germ the mythical size comes back into shape. A core of unitary light is the primordial light itself; the daybreak is the growing light. Let us not forget that the Greeks thought that the essence was just like the first sunrays. Elongated movement can indicate spiritual ascensions. The rain of light becomes beneficial, protective.

If due to the Renaissance the light becomes a prisoner of horizontal, irrespective of the means by which it is included, by the mannerlike and baroque struggle of light or by the clear definition of elements in neoclassicism, the light becomes triumphant, vector of spiritual elevation, firstly through the work of Brancusi and then through the whole multitude of artists at the beginning of twentieth century. In fact, Brancusi's horizon asks for a return to the origins of

art, a very deep inclusion of the principles of the image of horizontality, verticality, symmetry or simplicity. By following the road of light we realize that the most general form of approaching the light is the light itself.

Another issue that I approached in Arles was the installation, finding **mobile groups that include space as a work of art**. These mobile groups investigate up to what point the kinetic experiences that forces them to a minimalization of plastic forms grants them within the configuration thus obtained by repetitions, overlapping, partially changed elements to obtaining a new meaning. It can bring into debate another great idea of Brancusi, the idea of serial plastics that applied to the photographic process creates new contents, new idea like nuclei, not just convincing, but also overwhelming. It also reinforces the idea of unfinished work, capable to changing itself all the time through light. This issue of seriality attracted me and fascinated me deeper and deeper in its questions.

And if the essential forms of light became close to me, I began to think how they can become metaphors of our existences here and now.

These questions guided my steps towards the work of my forerunners. I felt shaken, realizing that the steps I tried belonged to them also in certain stages of creation. I understood that to them too the discovery of a moment acquires the noblesse and strength of a style only by hard work.

In the general chaos in which the technological sophistication is starting point for many creations in the field of photography, I chose a direct photography.

In this study, I resorted to a significant content regarding the deceleration of THE HIDDEN FACE OF REALITY, A BIUNIBOCAL APPROACH – creative appeals.

My doctoral thesis has a new field as the research scope; even if it was partially approached in sequences, they were always loaded with details of the landscape.

The insufficiency of the stripping of landscapes (in conceptual or minimalist way) did not allow my forerunners from whom I received suggestions – Stieglitz – to discover the nucleus of image. The stripping operation was achieved by direct photography, by what concerns the direct method, noticing the elements capable of becoming nuclei of image – concept.

Then, through a serial process I discovered new meanings of image nuclei for then to pass on to the decisive, new step of symmetrical overlapping in order to obtain a new original, minimalist image.

The content of the work significantly considered the understanding of this issue, starting from its historical roots.

Therefore, after a foreword, chapter One follows, “Forays **into the History of Photographical Art**” in which I analyzed both the Genesis of photography and the suggestions offered by the first great tendency of defining artistic photography – **Pictorialism**, and the work of Alfred Stieglitz who introduces the concepts of “**Straight Photography and Equivalents**”.

In chapter II I noticed the **Series of photographs and their significance for the development of conceptual photography**.

The extension of photographical types and techniques and the foray into space in chapter III was completed with creative rappels to my own creation: Abyss, Recalling, inversed memory, etc.

Recognition, revelation of the reason, the equivalence of what is contained in artistic vision, on the boundary between the mirror of the reality and the mirror of artistic conceptual memory; establishing the scale of the reason in spatial context.

The process of extension of photographical techniques and foray into space in my work involves:

- recognition, revelation of the reason, equivalence of what is contained in artistic vision on the boundary between the mirror of reality and the mirror of artistic conceptual memory;

- determining the scale of the reason in spatial context, to which competes distance, angle, focal distance of the objective that allows the revelation of the fragment in reality in specific photographic nature.
- It also defines the field of image deepening. It is very important this moment of essence that allows the materialization in a personal image sequence or that determines the appearance of a cycle, underlining the nature of valorization of the genesis of the photographic act.

As a "stem cell" in this first image, as a photographer, I sense the possible continuity of conception and its related developments. The images are now the secondary game of the essence intuited in the process of photographic genesis. It involves hard work and keeping the tonus of the concept and its persuasion power.

In chapter IV, "Personal Experiments as rappel to the main issue of photographic art in the first decades of twentieth century", I studied conceptual art promoted in photography. It became possible especially after 1970, when photography became conceptual, when the emphasis was laid on the process, when the practical study of the artist is the very object of his research. Conceptual art exerts obviously on the landscape photography.

I enumerated artists like Mathis who exercises on the passage of time by photographing the same things, but in different seasons, passing by Land-art that extends by conceptual art the objectives and meanings of photographic art and I arrived at David Doubilet or Luigi Ghirri to whom I felt closer but without direct contingencies.

To me photography means turning a familiar place into an enigmatic one, full of mystery.

The cycles I created are conceived typically photographically, each frame is autonomous, disclosing another side of the process of becoming of an essential idea.

Screened, it would be impossible as the relations of configuration are emotionally engaging persuasively the receptor; the pace is not realized at the level of partial plastic repetition or doubling, but at the level of spiritual mutation that offers continuity and power of suggestion and causes associations of ideas, giving unity to the creative process.

The major interest in the minimal symbols of spatiality, energies and reduction by suggestion to archetype consonating with some principles of post minimalism.

Post minimalism is developed in the ship wake of Minimal Art, art that analyzes its own functioning with the help of simple forms or structures in conditions precisely defined.

The images are tributary to the movements ways and the need of stability, increased under sparkling light in the dark:

- sacred and profane;
- traditional and anxious contemporaneity.

Paradoxically, although the images are static, in correlation they establish spiritual rhythms, a dynamics that reproduces time and space.

The reasons are contained in a continuous flow in the structure of images.

The dominant as reason of landscape can be interpreted differently by various creators.

Symptomatic is Venice in the cycle Clamor Laguna that can be interpreted as:

- document, report;
- picturesque vedute;
- known and loved space

are familiar approaches, but each with its own Venice.

Another widespread conception is Venice as meaning of diving, of destruction of the city and Laguna and by extension of our world.

For the same reason Venice in visual contemporary area are Gaia, Earth, Inferno or Paradise, Labyrinth, Couple, Carnival, Flight.

In our age we attend a double hypostasis of symbols that have Venice as source. It becomes symbol of fertility, joy of living, game, imagination, comfort, curiosity and picturesque, pleasure tributary to human Eros, but also symbolic configuration of destruction, of partial or total denial that goes to Thanatos.

This dichotomist type of hypothesis good-evil, I felt the need to oppose it in my images an approach of equivalence of possible nuances that places the double hypothesis, not in a tough and delimitative way in separate images, but in its own living in one and the same image, in the suite of the cycle proposed of conceptual, sensitive and persuasive mellifluous that gave title to the exhibition Clamor Lagunaae.

In chapter V the emphasis lay naturally on **"His own creation, revelatory metaphors, cycles of photographs"** including the works contained in the doctoral thesis.

After three decades of photography I understood that the names of photography of writing with light is essential. For this purpose I imagined a photographing materia that was: enlightened earth, water with its sparks, vegetation wrapped in light, translucent crystals, opaque areas or absorbents of light, etc. until I arrived at "first materia" to me "sacred materia", which is the Heaven.

From there it opened to me an unlimited universe that I tried to prove, first timidly, then having the feeling that it became fraternal, perhaps decisive in the creation process.

The cloud became to me a main element of study.

Firstly, I tried to define it, feel the softness or evanescence, the arabesque or turbulence of shape. In this respect, I returned again to a new love, the theory of equivalence that Alfred Stieglitz called for the first time in the 1920s and that Minor White theoreticized in 1960s in the study "Equivalence, perennial tendency" that appeared in Photographic Society of American Journal.

I understood that when you study, you actually study the changing of shapes at any moment.

In this respect, you can understand the joy, but also the confusion of impressionists that were watching the moment. Aren't we watching just like them a moment that satisfies our need to synthesize and define by image?

We will say together with Minor White: "What is essential in changes is something else. If we were to give a name to this essence and we do it, one name is SPIRIT. Each fashion, each trend, each style can function as a gate to the essential significance of esthetic experience if the individual insists. In other words, although we follow tendencies or join the "caravan of the circle" or we can always step down and go towards eternal significance, THE SPIRIT. In the best of cases, styles, trends and models are just clothes for "raison d'être" of any art. In the worst case, styles, trends and models function as traps for the persons that are not in the field. I shall approach here a tendency, a concept and a subject, respectively the concept or theory called EQUIVALENCE according to which any style, trend or fashion can be deepened beyond the conformism of competition."

The theory of equivalence forces you to reflect on the process of photography and understand that maturity is the power to choose the moment of photographing as Henry Cartier-Bresson stated in his writings.

Minor White continues: "Perhaps the most mature idea ever presented in photography was the concept of Equivalence that Alfred Stieglitz formulated in the 1920s and practiced all the rest of his life". This concept was promoted at The Institute of Design in Chicago under the guidance of Aaron Siskind and Harry Callahan and the former California School of Fine Arts in San Francisco through the efforts of Minor White. Thus, this theory is now used by an increasing number of creators – dedicate and serious photographers.

If we accept the theory of equivalence with Stieglitz and Minor White, the photographic work has the chance of becoming an authentic photographic

process. We have to admit that we know, but especially experiment, achieve a "state of equivalence" in our work.

The level of equivalence becomes the process we are interested in, but which is also binding.

At first level, Equivalence is a function, an experience as Minor White rightfully says.

Any direct photographic image has the chance of becoming an equivalence of Reality.

If an observer or an author sees in an image what corresponds to his own ego or the photographic image brings something in himself, reveals the essence, the process has a certain degree of equivalence.

As a case study, I proposed to introduce the idea of protective WINGS though the process of joining a direct photograph: a cloud enlightened against a background of deep tonality, realizing that the wings are floating, but also give the sense of flight to the image.

To my surprise, in the third image, deep blue towards violet of the sky imposes strongly, doubled, it gives the feeling that it can be a wing, opened light wings, towards an apolonynical state of goodness.

In my inner debate appeared the problem of void, the gap between and behind things, the space in the photograph without obvious function, in fact the impalpable part of the photograph that must have a special place. Thus, paradoxically, the dialogue with the visible obviously installed in the photograph is a dialogue with the invisible, the secret nature of elements becomes the essential objective of look as a symbol metaphor of approaching the thinking in the field of sensitiveness.

"In the natural order of things, the void and the full, the seen and the unseen, the positive and the negative, movement and rest are not antinomic states nor antagonic, but complementarily solidary." F. Cheng.

For example, by using the aphoristical thinking of Lao Tzî "thirty spokes meet in the wheel nave, but using the wheel depends on the existence of the

gap between them. Out of clay we make vases and the use of vases depends on the gap between them." Or closer to our spirituality we should remark with Blaga: "existence gives property, non-existence gives use".

In our case, L. Blaga brings us a surprising help in the acceptance of the theory of the equivalence by underlining the appearance of revelatory poetic metaphor in the non-existent, the void in the photography.

As in Dao, form and non-form coexist by completing themselves. Paul Klee says: "art does not give back the visible but makes visible", and Shi Tao "man is lightened eye of nature" and "living nature and making it inner by humble sulphides what are the signs is the calling of the artist". In essence, we catch, tame rhythms and pulsions of our living in photography is no doubt the mission of authentic photographic art.

The void is fundamental resort to receive the full. Osmotic communication with nature increases the ineffable potentiality of the virtual.

And the authentic photographer should think like the Chinese wise man Xun Zi: "In order to avoid any possibility of mistake, the heart (understanding) must preserve itself naked, at peace...is not an ecstatic void, but a state of unbiased...judgment must consider the object in its whole: it has no value unless if it is the result of an effort of synthesis of the spirit".

In our research on the dialogue between sky and clouds, it is not the full that engages the creation of form, but the gap, the void determines the visualization – the appearance of wings. As such, not the full, but the void becomes constructive. Therefore, not what we understand can be perceived, but the non-understood and not out of something, but out of nothing FORM is born. Not out of the full part, but of the empty part is born a form that gives birth to an intensely spiritual idea – the idea of flight by suggesting the wings.

The next level of the state of equivalence is the level that attracts a special sense of correspondence with something the receptor knows about him.

At the third level, the state of equivalence causes the inner livings that a person has while he recalls the photographic images that are no longer visible:

"The recalled image is subscribed to Equivalence only if a certain perception of correspondence is present. We recall images that we want to recall. The reasons for which we recall an image are diverse: we like it or dislike it so much that it becomes obsessive or because it made us understand something about ourselves or determined the production of slight changes in ourselves. Perhaps the reader can recall an image he has seen and then was not the same man. (...) When a photograph functions for a certain person as Equivalent, we can say that at that moment and for that person the photograph works as a symbol or a metaphor for something that is beyond the subject of the photograph. In other words, when a photograph functions as an equivalent, it is a recording of something that is in front of the photographing camera and simultaneously a spontaneous symbol. (A spontaneous symbol is the symbol that is automatically generated to respond to the requirement of the moment. For example, a photograph of the curve of a tree may instantly give the corresponding feeling of harshness of an individual's nature.) (Minor White).

By examining Equivalence as perennial tendency, Minor White remembers even the image of a cloud for our research. "He (photographer) can show us the image of a cloud, the forms that correspond expressively to his feelings towards a person and probably hopes that due to our qualities similar to his, he caused in ourselves the appearance of what to him is a familiar, well defined feeling. Distinction is not easy to make, that is why we shall repeat. When a photographer shows us what he considers to be an Equivalent, he shows us the expression of a feeling, but not the feeling he had for the object to be photographed. What happened is the fact that he recognized an object or a series of forms that photographed shall create an image with specific suggestive powers that can induce to the viewer a specific and familiar feeling, a state or place in his self." (Minor White).

This process, the state of equivalence is applied to the photographing of certain materials submitted (or not) to metamorphosis: water, clouds, ice, light against a translucent surface, etc. allows an infinity of approaches, a multitude of

nuances and emotions, intellectual speculations; they keep a distinctive identity out of which the photographer included in the process can pick the image-expression.

Minor White continues: "Force of Equivalent for what concerns the expressively creative photographer is the fact that he can transmit and evoke feelings towards things, situations and events that, for one reason or another, do not exist or cannot be photographed. The secret, advantage and force are the capacity of using the forms and volumes of objects in front of the camera for their expressively evocative qualities. (In essence, a creative photographer enters the artistic process by trying to pass beyond the direct external aspect and surprise the hidden elements of the image, n.a.).

In other words, in practical study, Equivalence is the ability, science of using real world as a plastic reason for the expressive purposes of the photographer. He might want to use the power of evocation of the recorded environment that is powerful in photography for documentaries. But he might want to highlight his transforming force that is just as powerful and make the subject represent something else (than immediate reality, n.a.). if he uses Equivalence knowingly, aware of what he does and assumes responsibility for his images, he has just as much freedom of expression as in any of arts." (Minor White).

I arrived at the idea that Equivalence gives a greater freedom of expression, approaching the essence of any art.

Therefore, this practically unlimited freedom, I revealed it in my photographs about clouds and if at beginning I was fascinated by the beauty of the cloud in itself that can refer to elements that fascinate the imagination such as softness, delicacy, roundness of a woman's body and the corresponding emotion related to it, I understood that the **movement of the cloud** is the one that fascinates. In the photographer Ansel Adams I noticed the potency of attention given to light in the photograph, which seems to submit to a musical

ritual, not by accident. The artist had musical studies as the basis of his formation.

The direct photograph to which I resorted in my research I overlapped, entering another area of problems, initially more or less understood in which identity, certitude was replaced by duality, by using symmetry of which feared so much the creators in Greek ancient art.

The ancients probably understood in their wisdom that the symmetrical mirror brings a weird variability, transformation in good or evil of the object or fraction of object, obtaining a third image totally different from the initial one.

And indeed, the beauty of a cloud's route overlapped on the principle of symmetry can give birth to weird, aggressive characters or angelic entities that lay inside the incipient image. Thus, starting from the simple photographic recording of a cloud I arrived at its mirror by symmetrical doubling to come across a source of exciting stimuli that apparently awaken the viewer's mind, unveiling fantastic images.

"Equivalence functions starting from the premise that the following equation is true:

Photograph + Viewer = mental image

As it results from the equation, Equivalence is a relation with double meaning. We can also see that in the mental image, there is the chance that any metaphorical function can appear."

In the field of visual arts the phenomenon would be called "form and expressive volume". Although naturally the photograph incites to the recognition of the real element, we realize and understand that we can replace this type of recognition by finding forms that are a priori very expressive, contained in the initial photograph and that only by juxtaposition (symmetrical doubling in mirror) can stand out.

Sometimes we notice a phenomenon that borders on the phenomenon in advertising when the viewer is subject to hidden persuasive elements.

In this case I tried to propose that the subliminal effect (subliminal image) is shown and defined by the image. As such, to our surprise, apollinical elements in the real world – clouds – can become Dionysian, aggressive sometimes by symmetrical juxtaposition in the mirror.

This method, for the first time opened unexpected lands to me, of deep poetry in which the most pregnant fantasy is outdo by the new images obtained in this creation process that leads implicitly to the unraveling of a universe.

In the field of photograph appreciation the receptors have sometimes an unusual manifestation, being captured especially by the identification of objects and the expressive qualities of forms and volumes of the photograph are seldom perceived. So we go back to the idea that the essential is not the photographed object, but the unconscious pattern integrated in the photograph that ensures the equivalence.

Minor White says: "At a deeper level of Equivalence the term refers to the specific aspect of a photograph meant to function as an equivalent. It might seem that until now any conscience of reflection for the person that looks at a photo is connected to Equivalence.

Now we can partially reformulate the definition to indicate the fact that the feeling of Equivalence is specific. In specialized literature this specific feeling associated with Equivalence is called poetic, by using this term in a very wide and universal way. Without a perfect equivalent for the poetic term in the photograph, we suggest **vision**, meaning both the **sight of what is outside, but also what is inside**. The effect that seems to be associated with Equivalence can be formulated as follows: When both the subject and the method of revelation are outdone by any means, **what seems to be materia becomes what seems to be spirit.**"

We will be able to elucidate these aspects in my own creation by following the development of the types of image, cycles that I approached.

Another level of Equivalence refers to recalled image. In this case the photograph is metamorphosed in a mirror that can be relevant, visualized, either

looked at or remembered as an always personal, intimate and ineffable experience. Those who seek to see the photograph turn into the state of mirror, who try to become aware of their own states of mind and feeling so that the receptor becomes sensible and reach a similar state live only in the first half of twentieth century, such as: Frederik Sommer, Paul Caponigro, Walter Chappel, Gerald Robinson, Arnold Gassan." What counts is their efforts to communicate with individuals that are in resonance with the central nucleus of universality, the same for the man and the spirit." (Minor White)

Minor White supports the significance of Equivalence in photographic art as a perennial tendency to which I subscribe both theoretically and practically by the research in my own creation.

However, the problem of equivalence raises other unusual, unexpected aspects. Nathan Lzons asks the natural question if the receptors see what they believe or believe what they see, the photograph, if we accept that this point of view functions as a mirror of at least one part of the receptor.

A certain degree of reflection appears in any photograph, but it is heightened when the idea like or affective pattern of the artist outdoes the simple photographing. There are a series of dissimilarities between the photographer and the receptor if the photograph is not clear (if it doesn't have a clear intention, it is ambiguous). Since the receptor's experience is usually realized in the painting, he looks for explanations just like the ones in the painting. In other words, to understand art (photograph) he uses the rules (specificity) of another art (painting).

"When we cannot identify the subject we forget that the image in front of us can be a document of a part of the world we have never seen. Sometimes art and nature meet in such a photograph. We often call them abstractions because we remember similar paintings. In fact, they are excerpts or isolated fragments of the apparent world, are often real, which gives another value to the ambiguity and the unidentified subject of a photograph. And we have to deal with a different meeting with the world of appearances than the one we find in painted

abstractions. Yet, our usual tendency, if we rather try to approach than reject the ambiguous expression of the subject of a photograph is to invent a subject for it. What we invent comes from our ego and substance. When we invent a subject, we turn the photograph into a mirror of a part of us." (Minor White)

I noticed this phenomenon especially when I started to study the sky and the clouds by consequent photographing, noticing that when the photographed elements are more precarious, the hues smoother, the photograph becomes more abstract or makes magic transformations that get surprising, unusual deploys as meaning and we attend the formation of a new universe of communication as photographic recalling.

The theory of Equivalence also includes the suggestivity as a gate, but as Minor White says "a gate is not the same thing with a garden".

Other theoreticians consider the photograph a catalyzer, being just a stage of the process and not the final product. The final product is the mental image in the viewer's mind.

As such, we might consider the photograph as a function and not an object following the application of Equivalence theory with consistency.

We must mention here Frederik Sommer who presents images conceived so that they allow the receptor to engage in their unraveling, but also the author's.

In essence the photograph originates in a certain state, is not self-expressive, not self-exploratory, but is self-revelatory.

We could say that the event of Equivalence is born as a process.

Minor white says: "With the theory of Equivalence the photographs all over the world are opened the way of learning how to use the camera in relation to the brain, heart, bowels and spirit of human beings. The perennial tendency has just started in photograph."

By analyzing the whole complexity of the phenomenon of the Equivalence event as perennial tendency in the photographic process, I passed on, in my

research, to the exploration of modest elements of the sky, seldom taken into consideration – small fragments of clouds and using juxtaposition against I showed deep meanings of them.

Thus, I coherently investigated the possibilities offered by this theory, enhancing and formulating a few essential reasons of my photographic creation.

I started from a perennial aspiration of humanity, the examination of the need of flying that through the photographing of fractions of clouds, by juxtaposition in mirror gives wings. To this sensation concur not only the forms, but also the smoothness, softness like feathers of the cloud, the direction and energy of form. (WINGS, I-III, 2003).

Then I wanted to highlight the process of dialogue between the full and the void (OPENING, CLOSING, Corolla; Recipient; stem-nervure; diamond; Lights over the horizon; Closures in space; Arabesque in space; Pyramid in space, 2004).

As in Dao conception, the full and the void become complementary and my research in the field of clouds, photographing, juxtaposition, and mirror determine a better understanding of the process. My research forced me to wander in a phantasmagoric world: (FANSTASMS, Opposition, Similarity, Phantasms I_IV, 2005).

From this world of phantasms, the discovery of the diabolical area is just a step, fascinating and sometimes scary step that must be overcome. (DIABOLICA, Out of abysses I-III, Entities I-V, 2005).

A special place has the unraveling of sensuality and birth as origins in an unexpected circumstance (ORIGIN I-IV, 2005).

To further my research I discovered the significance and pregnancy of the formation of the double from fragmented elements as essential unit in nature (FORMATION OF DOUBLE, Entities, Being, Double, 2005).

The created binomial marks its growing tendency (GROWING BINOMIAL, Symmetry, Binomial, Efflorescence, Wings, 2006).

It was not by accident that to the ancient Greeks the triangle as a projection of pyramid was able to highlight the power of vertical growth (IN RESEARCH OF THE PYRAMID, Intention, Formation, Definition, 2006).

In the configuration of elements of opening and closing with a multitude of elements I discovered the possible existence of the Sphinx, enigmatic, eternal character (SPHINX, Concentration, Effort, Birth, 2006).

There often appear chimeras, probably discovered by the ancient people before us in the horizon of symmetry in the mirror. From a space just like a cave of clouds appear strange being on the boundary between mammals and insects with dissect human member (EMBODIMENT, Space of formation, Embodiment I-II, 2006).

A multitude of elements lay the foundation of another research that contributes to the definition and embodiment of beneficial, elevated entities like cherubs or angels, reaching the wheel of fire, superior angelic entity (SUBLIMATION, Multitude I-II, Cherubs, Wheels of fire, 2007).

Sometimes the evanescences add configurations of a strange beauty that contain filigrees of celestial entities irradiating light (EVANESCENCES, Evanescence of the sky I-II, Evanescence of water, Evanescence of light, 2007).

The collisions, overlappings of multitudes of fluffy and apparently benign elements create pregnant images that express the opening or closing of a gate towards other lands (COLLISIONS I-II, 2007).

In the same order of ideas, the collision of elements of maximal softness, with vibrant lights imagine situations that impose as essence – the torch of life and death (TORCH, Vital torch, Torch in the void, Torch of death, 2007).

Strange lights and colorful shadows make materia prima for the celestial bridges of inner understanding and an omniscient understanding. (CELESTIAL BRIDGE, Celestial bridge, Meeting point, Pause, Bridge over darkness, Lightened Bridge, 2008).

The grail and its spiritual world have the meaning of explaining the overwhelming generosity of all powerful divinity (GRAAL I-III, 2008).

The appearance of lotus flowers in these configurations of clouds expresses the need of self-concentration, of counting each petal in your mind in the sacred prayer of the human being (LOTUS I-II, 2008).

The strangest paradisiacal forms of shadows and lights attract us persuasively in a world of hallo, great energy in movement. (COSMIC, Lights I-IV, Vibrations I-V, Configurations I-V, 2004).

Human experience in the spirit world has no doubt contingencies in the Christ world. The exploration in the world of clouds led to the eternal figure of Cross of Christ's Light (CHRIST I-III, 2008).

We live under the rule of vibrations, small and great energies, waves and unexpectedly an image becomes sparkling for this state of cosmos (ENERGY I-II, 2004).

And because we are in a Romanian world, we look at Energy-Wave as a beneficial blessing, "the wave's a wave, not wound" (Lucian Blaga).

We highlight the verdure of an island in the middle of the ocean as photographing, allows us to meditate in the mirror over the destiny of the unique that can be singular with wings open to fly, rising high. (VERDURE OF ISLAND, Island, Waiting, Wings, Gliding Flight, Elevation, 2006).

It is a very beautiful metaphor of singular option that can belong to any of us. The important things here are hope and truth of the photographed object. In other words, **aletheia is eleuteria, truth is always hope.**

The method of obtaining revelatory metaphor images is related to Equivalence in essence, but poetry begins at the moment when a portion of a juxtaposed island becomes the very nucleus of the image. Translating the elements makes the island become a flying bird by succession. Although we notice the property of each element, water, verdure, the feeling of the receptor is the flight of a bird in a sequential approach.

A step further is the evaluation by photographing of an island of snow as a place of spiritual haven or moment of confrontation in which the snow and the

water are the main characters. (SNOW ISLAND, Silence, Water and snow, Land I, Land II, 2004).

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The approach is more difficult when the snow is covered with snow. White, singular lens in the middle of water finds its resonance in the banks covered with snow.

Here the translation and juxtaposition determine a strange repetition that fractures the island in a smaller or larger one, creating spaces, different lands.

By approaching the camera more to the nucleus of the image, the island turns into a land that competes with the sky and water appears as a rappel to the sky.

Given the fact that my research paper in the field of photographing reached the scope of issues put into practice by the adepts of Equivalence in photographing, the first being Stieglitz, I felt the need to distinguish myself from them and develop certain elements of this conception, define the horizon where I create my images.

Of course, the sky in photograph was first eluded, then treated in a romantic way, but always integrated in the photograph.

To Stieglitz the clouds existed only autarkical in few cases, usually being placed in a context, while in my works by using the fragments and details, a new context creates itself where the detail becomes prevailing.

The proportion with the Earth is still preserved in Stieglitz, while in my case, the detail is hyperbolized, gets mythical sizes without relation to Earth.

Generally, Stieglitz keeps a support of the image made of ground or a shadow that suggests the ground, or a branch of tree, his creation cannot leave Earth.

If Stieglitz prefers the outline (general plan) of the sky, I am interested in the detail, the fragment, the nucleus of a future image that by symmetrical juxtaposition reveals his true plastic and spiritual significations. We have in fact another side of reality, starting from nucleus equivalence, original equivalence that I cultivated in my latest years of creation.

The cycles formed this way can become surprising by unsuspected valences, starting from subtle, delicate and modulated forms until the elements of maximal drama, full of anxiety.

As previously observed, the cycles are a real constellation of meanings, as unpredictable, as expressive.

What impressed me in these simple nature elements is the possibility of revealing their texture, materiality or evanescence, which was used in various abstract forms, obtaining images where are highlighted either bidimensionally or is highlighted a type of space of organic nature.

I discovered simplicity and the essential in a fraction of element, a condition for making juxtaposed photographs where the real mixes with the abstract so that you feel yourself in the exploration of the ambiguity of forms without avoiding the minimalist meanings of the image.

Grouped around subjects that regard fundamental aspects (ground, water, sky, clouds), my photographs can appear as calligraphs, often too hard to decipher as natural elements, although they are natural. They will express my inclination towards minimalism.

This type of photograph can also have certain feature that approaches them by an intermediate program *sui generis*.

We must take into consideration that in this process, not just the photograph in itself, which is extremely simple, minimal, but its capacity of turning into a complex act by symmetrical juxtaposition into a third image, totally different as force of communication compared to the first image, the starting point.

In the photograph of this kind one can exploit either the line, as bend of realities (calm or agitated surfaces: wave, cloud, furrow, etc.) or volumetrically, highlighting the convex or concave areas, inducing by them a special complexity.

Without these accompanying elements, the image cannot edify, cannot become a system made of two images that are symmetrically juxtaposed.

To this system only can be added the appropriate music so that in any process-like situation the sequences are harmonical, irrespective of the fact that they are angular or organic. In this respect of operation by tangency to music, a good example would be the lesson of Moholy Nagy-Laszlo in the workshops of Bauhaus, even not in the same way.

Therefore, it would imply the appropriation of a significant music to the cycles created by the abovementioned endeavor.

Moholy Nagy-Laszlo also brings into Bauhaus's debates an idea of perennial significance, asking from art and technique to form a new unity, pleading for the introduction of music as a corollary.

This entire endeavor that generated the cycles included in my doctoral thesis would not have taken place if in my Arles experience, elaborated studies, I had not practiced the research of the ephemerid in its whole complexity. The work of Arles (Sign. Ephemerid) probates a concept in germ, being a milestone between direct photograph and the use of equivalence as premise for the building of another universe.

Here, in Arles, I had the time to reflect and take photographs of flexible elements capable of movement and modulation, even suspected to being subject to modulation: grass, water, verdure, cloud, without taking to the end formal consequences of photograph, not using yet symmetrical juxtaposition, yet feeling the mystery in these elements.

If in the photographs of Arles we can observe the autonomy of clouds without the support of the Earth, although the photographs have meanings of equivalence, here we haven't made the decisive step towards symmetrical juxtaposition.

In my experience beyond equivalence, in my recent cycles there is the need to making coherent the image by sequentiality, metaphorical, non-narrative sequences and sometimes, image can get a dramatic aspect.

It is necessary to distinguish it from the equivalence understood by precursors, Stieglitz was poetic in photograph. As for me, in my works there appears a poetic, apollinical, evanescent area without the support of terrine elements, so present in Stieglitz, but the predominant is Dionysian in my creation, almost regardless of *materia prima*.

By unity – drama of sequences – game of light – sequential juxtaposition, we create the third dimension.

First of all (in the cycle *Abyss. Secret melody*) where I used singular photographs, the sequences are joined, but the resemblances (unity of sequence) come form inside the images. In juxtaposed sequences, half an image seeks its fulfillment, full form, thus creating a third image.

Any research is a system in expansion and can be considered aggressive.

Any research can be considered an aggression because it is an intervention, a shock over a territory, a universe still unknown. It depends on the researcher if this aggression is peaceful, beneficial or maleficent. It is beneficial if the research is honest with the purpose of understanding and respect and not

imposes or interferes with the researched territory because the shock itself is not an artistic procedure.

Some people are afraid to let reveal or allow their latent sensitivity to come out for the reason that this sensitivity is a proof of weakness, having nothing in common with the real world. Sometimes, erudition and scientific formation can create preliminary conditions for opening this superior sense...

The process of equivalence in photograph allows us to create another reality, disclose that latent sensitivity in ourselves, incite by resonance spiritual energies in the persons open to dialogue.

At the same time, this process of searching the truth that must enlighten the pathway of creation, obtaining another communicational universe clarifies our way of being.

I have also introduced in the paper a Selective Index, Photographers and Artists that in my opinion were by their works pioneer artists or tributaries of Equivalence or capable of offering suggestions in this respect.

The notes and bibliography complete the paper.

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