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Abstract

This article aims to discuss the construction of images in Claudia Jaguaribe's photographs of nature and landscape in the series "Quando eu vi." The text seeks to demonstrate how the photographs in Jaguaribe's work simultaneously constitute expressive materials and a reflection on the systems of logic that organize our way of perceiving and of presenting the world. Therefore, the text will examine five pieces from the abovementioned series and review the procedures performed by the artist for a critical discussion of the notions of "nature" and "landscape" in photography. The questions raised by the artist are part of the discussion on the archive in contemporary art, in which photography is considered as a device that allows a discussion of systems and codes of representation, and the landscape is seen as a device that modulates our perceptions and relations with natural and constructed spaces.

Keywords

Photography; Landscape; Art; Document; Representation.

Introduction

This article discusses the processes of construction of the image and the notion of natural landscape in the pieces that make up the photographic series *Quando eu vi* ("When I Saw") (2007), by the artist Claudia Jaguaribe, from Rio de Janeiro. The text argues that, in her oeuvre, the photographic image is simultaneously the expressive material and a reflection on the systems of logic that organize our ways of perceiving and representing the world.

The discussion proposed by the text is inherent in the reflections on the role that contemporary photography[1] appears to have today in redefining parameters of apprehension and mediation of social experience through the image. For a number of authors in the field of Philosophy, Art History and Photography, images in the field of art constitute a non-negligible phenomenon for discussing the issue of representation and the regimes of enunciation of the visible in photography.

When discussing and making an inventory of our systems of representation, many works of photography in contemporary art appeared to propose, in fact, a critical and conceptual re-reading of our ways of perceiving, living in society and of relating to history (Fried, 2012). With that, although not exclusively, photography in art becomes a relevant issue for the theories of photography, as it shifts the question of the meaning of the image from pure fruition to a field of tension established by the relations between those who produce it, what the image shows, and those who view it.

Based on the examination of these issues, the text proposes to analyze five of the twelve works that compose the series *Quando eu vi*: *Bibliotecas* ("Libraries"), *A Mata* ("The Forest"), the series *Branca III* ("White III"), *Igarapé*, *and Neblina* ("Mist"). The analysis will focus on the construction of the visuality that characterizes these works by identifying and delineating the operations that make them possible: mirroring, fragmentation, and the introduction of the human figure to the natural landscape.

The text seeks to show how the procedures applied by the artist allow the image to performatize problems that they themselves enunciate, producing effects that are necessary to discuss image and landscape as technical, historical and cultural constructions. Finally, through these actions, the artist highlights the image as a problem of representation, in the sense of questioning the modes of ordering perception and meaning, as Rancière (2009) understands.

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[1] Although the term "contemporary photography" encompasses the experience of photography in diverse fields (not solely in art) it will be used here specifically to refer to photography in the context of contemporary art.

Photography in art as a matter of communication

Despite being considered – at least since Benjamin, Barthes, Flusser and Sontag – as a technical, theoretical and political object, it was only in the 1970s that photography became legitimized as an "artistic object" (Rouillé, 2009). More than a matter of art, however, this status appears to point to a deeper change in how photographic images are considered. They cease to be seen merely as narratives and faithful representations of the world and become legitimized as artifacts – objects that are simultaneously real and fictional. It is not by chance that the most important theorizations on photography emerge during this same period, when photography in art begins to be considered as an expressive element and a piece of work, with the condition that it is no longer considered merely as a mirror and a mimetic narrative of the real.

Although the area of Communication has historically dealt with the study of photography, particularly from the standpoints of its significance, its social role and the construction of memory, it is currently from the field of art history that the main contributions have arisen for a renewed understanding of the photographic image as a social, cultural and historical practice. Deepening open perspectives by Warburg, Benjamin and Flusser and their insights of the image as an aesthetic experience capable of modulating our perception of the world, thinkers such as Rancière, Didi-Huberman, and Michel Poivert have discussed modes of production, circulation, and appreciation of images and the values and functions assigned to the documentary image in different contexts.

In the field of Art History, for example, Didi-Huberman has been renewing interest in image through his visual archeology, from both art and history, showing the importance of not exhausting research on image as visual content or not being concerned solely with its meaning as a representation, but as a matter of enunciation and ordering of the visible, i.e., as an assembly operation that produces knowledge from playing with reality (Didi-Huberman, 2006).

For photographic historians such as Michel Poivert, today's experience of photography, within and outside of art, indicates the gradual emergence of a new relative sensitivity, for example, to the treatment of themes (war, pain, poverty) in photojournalism, through a look that is built and implemented not infrequently from the visual codes of art history[2], as well as the emergence of the photographer as "author" of images and editor of realities through documentary records. This is when "information" photography is also conceived, starting especially in the 1980s,

[2] Poivert refers to the Madonnas and Pietàs who populated wartime photo reports in the 1990s, such as George Mérillion's celebrated "Pietà" of Kosovo (1990) and Hocine's Algerian Madonna, of 1997 (Poivert, 2010, p. 77).

as a "cultural" fact (Poivert, 2010). That is not to say that the image has lost its informative character, but it is understood that image does not show a fact in itself. Instead, it constructs it through a codified, legitimized narrative that tends to make us look at the image as visual content, rather than as a sociotechnical artefact.

By investigating so-called contemporary photography, Poivert asserts that one of its characteristics is to no longer propose a revelation of the world, but rather "the evidence of the artificial character of its construction" (Poivert, 2010, p. 225). Despite being an art and photography historian, Poivert considers only the field of art when making this claim. What interests him is addressing the contemporary condition of photography in art and photojournalism in an attempt to understand what this condition tells us about changes in modes of vision and attention in our societies, as pointed out by Jonathan Crary (2013). By discussing photography mainly from an artistic perspective, Poivert considers that, for nearly three decades, photography has been laying the foundations of its relevance by relating to contemporaneity with art itself. That is to say, photography would have a privileged, albeit not exclusive, place in the problematics of art to rethink its status, its roles and its recognition in fields such as photojournalism.

Poivert's perspective is in line that of image philosopher Pat-Rick Maynard (1997), who states that looking at an image makes it possible not only to look at its indicial and representational aspect, but also to the way in which "Image presents its motif and how this motif was used to make the image" (Maynard, 1997, p. 289). This game would consist of what I consider to be the communicative aspect of photographic discursiveness, as the observation of the arrangements made in the image, along with the image itself, makes it possible to perceive the logic of enunciation which is inherent in the image, and the set of relations that makes it recognizable to some degree in a given context by someone. Therefore, looking at the features of an image's workmanship would make it possible to understand the ways of perceiving and demonstrating that mobilize them and the ways in which the image modulates our attention and perception.

Certainly, to say that the image produces effects on our perception is not something new. Nevertheless, the proposition made by photographic images in art consists of considering this experience of affectation from an intentional game with the narrative forms and codes of representation. With such games, such as those performed by Jaguaribe, the outlook on people, places and things is problematized in very particular ways of recording their presence and traces in the world. These experimentations with photography seem close to what Flusser (2008) and Sepper (2013) conceived as "imagination," i.e., processes of image production that reconfigure the view of experience from a re-elaboration of representations. This is

the operation that many of the images produced in art (though not just them) seem to perform.

What images such as the ones in the series *Quando eu vi* allow us to observe and discuss are precisely some of the changes that have been taking place in photography, particularly in the field of art, as pointed out by Poivert. In this context, the documentary record is the starting point for the construction of the image, rather than its end. That is what gives them the status of what Didi-Huberman referred to as a "symptom" – that which "suspends the normal course of representation" in the image (Didi-Huberman, 2011, p. 64). Photography in art, as a form-thought, plays an allegorical role that organizes different cultural and historical elements in order to prepare complex and nearly always symbolic narratives, although often anchored in the documentary record (Poivert, 2010).

In this sense, we are interested in highlighting in this text the aspects of construction of the natural landscapes "imagined" by Cláudia Jaguaribe. It is important to say, however, that her interest in the theme of the landscape is recurrent among several artists working with photography, from Alice Miceli, Pedro David and Rodrigo Braga to Thomas Struth, Andreas Gursky, Candida Hoffer, and Sophie Ristelhueber. To them, urban and natural spaces, architecture and interiors are more than simple places – they are relational spaces, where one can observe our forms of practicing and building the historical and social significance of natural and constructed spaces, and how these practices organize our modes of life in society.

Natural landscapes, constructed landscapes

In the studies in the area of Communication, the relationship between photography and art, particularly painting (from where photography has inherited some of its problematics), is discussed very little, as Flores (2012) and Galassi (1981) have pointed out. Studies in Art History have, above all, allowed us to notice a connection (not exclusive) between photography and the history of painting (Galassi, 1981), and between landscape photography and the history of landscape in painting (Cauquelin, 2009).

Above all, from the standpoint of a certain regime of enunciation, i.e., the forms of logic that create conditions that show sensitivity and our modes of apprehending it, have allowed painting and photography to approach one another. When supported by mimesis and when verisimilitude becomes a rule and, at the same time, a condition for the enunciation of the visible (Ranciere, 2009), painting

and photography play the same role of letting the world and narrative supposedly coincide in the two-dimensional image.

This becomes clear regarding the landscape. According to Anne Cauquelin (2009), the term "landscape" designates a construction to which we attribute meaning. The landscape is considered by the author as a kind of frame that fits our ways of perceiving. While this frame works as a metaphor for verisimilitude, it also serves to modulate our idealized understanding and representation of nature, which, dichotomically and by opposition, rival the artificiality of human action. It is curious, however, that in even implying artificiality and intentionality, at the historical level, the mechanisms and operations for modulation of vision and perception have nearly always been considered objective and neutral, as mere questions of technique, whereas "subjective" actions have usually been disqualified or relegated to the background as fiction[3].

From this point of view, as a construct, the landscape, whether in painting or in photography, poses important questions for the studies of Communication and Image: How to apprehend a photograph whose interest does not coincide with what is shown? What are we capable of recognizing in a photograph, and why? What do we finally see when we look at images? Some of these questions are put forward by artists and discussed through their works. Claudia Jaguaribe is one of these artists.

With a background in Art History, Plastic Arts and Photography, the carioca artist based in São Paulo has been conducting, research on the nature of the image since 1998, whether through portraiture, landscape, video, or photography. In 2010, she received the Marc Ferrez Award from Funarte and currently collaborates with national newspapers and magazines. In 2014, she joined *"The World Atlas of Street Photography,"* alongside Wim Wenders, Thomas Ruff, Joel Meyerowitz, Phillip-Lorca Di Corcia, Jeff Wall, Alex Webb and Cassio Vasconcelos.

Some of her best-known recent works were on urban landscapes (*Entre Morros*, 2010 and *Sobre São Paulo*, 2011), in which she makes a critique of perspective as a classical technique of representation of space and the use of digital collage to create landscapes that are impossible, despite appearing to be real. This game between real and fictional, which alludes to reality and surpasses it, is part of her interest in photography as a practice that helps her consider ways of reflecting on mutations in the landscape and devising the latter as "a reinvention of nature." At the same time, her research on landscape is also a reflection on photography itself and its visual codes of representation.

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[3] As we will see, this is precisely the kind of problematization performed by Jaguaribe in *Quando eu vi*.

Nevertheless, these ways of using the mental image to invent and build an inventory of landscapes came much earlier, in works on portraiture, urban daily life, and natural landscapes as cultural experiences, the latter being particularly a space of tension between man and the so-called natural environment. One of her most important work in this sense, albeit less well-known, is *Quando eu vi*, from 2007, hence why it was chosen to be analyzed in this text.

Just as in his urban landscapes, Jaguaribe discusses a dual question in *Quando eu vi*: the idea of nature and landscape (and the problem of tension between the natural and the constructed as a political and cultural matter) and photography as a practice that produces visual documents that attest to something real at the same time as it constructs it (Rouillé, 2009), rather than something that is simply an element of truth or a repository of memory.

What concerns us here, however, is less the analysis of images as an element of this discussion and more the procedures of its construction as a strategy that highlights the ways in which the artist enables the image to produce such discussions, i.e., how it allows the image to enunciate reality in a different way, simultaneously problematizing the landscape its representation in the photograph.

Quando eu vi

Quando eu vi is a series composed of twelve photographic images and one video, produced from records of Brazilian forests in the regions of Rio de Janeiro, São Paulo, Minas Gerais, the Amazon, and the Pantanal. It is also the name of an exhibition held in 2007, in Brasília, curated by Marco Delogu. In the exhibition's text, the curator states that Brazil can be considered as one of the last countries where it is possible to verify "places of untouchable nature at the threshold of its transformation" (Delogu, 2008). Nevertheless, it is this concept of "untouched" nature – opposed to the one constructed and that would corroborate an idyllic ideal of the real and beautiful, which is present in academic painting[4] and documentary photography – that is problematized in these works.

The artist uses photomontage and digital manipulation to produce visual effects in images in order to provide symbolic evidence of this aspect of the invention of nature in the landscape and the image itself as an artifice. When referring to this series in 2010 in an interview for *Isto É* magazine, Jaguaribe stated that her work crosses the "border between the documentary, the symbolic and

[4] Academic or academicist painting appeared in the 17th century and fell into crisis in the late 19th century. It was characterized by an attempt to maintain rigor regarding technical, aesthetic and formal rules taught in the art academies, where it emerged and legitimized itself as "fine arts." In "Distribution of the Sensible" (2009), Rancière relates this way of creating an image to what he refers to as a poetic or representative regime of the arts, a set of rules and expressive forms supported by mimesis.

perhaps the fantastic. They are documentary photographs treated in a way that appears to be a vision of something almost impossible" (in Alzugaray, 2010). The very name *"Quando eu vi"* already implies the particular condition that governs the construction of these images. By recording supposedly untouched nature, by interfering with the image and showing it in a particular way, the artist demonstrates the interest not in documenting the landscape to represent it as a reality or a truth, but in discussing the very idea of what is natural and questioning the visual codes of its representation.

As already mentioned, *Quando eu vi* contains twelve series of images, but we will be focusing on five of them here: *Bibliotecas*, *A Mata*, *Branca III* series, *Igarapé* and *Neblina*, as they are the most emblematic of the uses of the use of image as a meta-discursive strategy to address the natural landscape and its representation as a matter in photography.

Inspired by the iconological method of Warburg[5] (2015), which seeks not the significance of figures but the relations they maintain between them, I sought to analyze the images not from the categories of anachronism, interval and survival of the visual and cultural forms (*Pathosformel*), but rather to extract elements from them that allow us to see how Jaguaribe's images point to, and, simultaneously, conduct a dialogue with the history of art and photography through the procedures used by the artist to construct and display them.

For that reason, when observing the series, my intention was to perceive the traces of their workmanship and forms of exposure. With that, I came to the identification of three genres of operations or interventions within the images that allow us to understand the ways in which the artist discusses the idea of the natural landscape as a construction, which I referred to as fragmentation, mirroring and contrast**.** The analysis of these images in relation to those of other works, such as *Entre Morros* and *Sobre São Paulo*, enabled an observation that these operations are recurrent and can be considered as constitutive elements of the visual language of their photography.

In the first and second pieces, which have installation art features, we will limit ourselves to the operation of fragmentation, which refers to constructed landscapes that can only be seen in their totality by joining fragmented parts. In

[5] For the analysis of the pieces, we have adopted procedures that sought not to privilege the interpretation of images, but the formal and material aspects of their visual discursivity, which would allow us to link them both to certain logics of enunciation and to the problems of representation and the history of art and photography. The analysis of images thus implies the combination of these procedures, inspired theoretically and methodologically by the iconology of Warburg and the notion of "knowledge by assembly" in Benjamin (2011), as systematized by Didi-Huberman (2011).

the third and fourth pieces, photographic images exposed in *tableau*[6] format, we will observe the mirroring operation, which refers to landscapes that are reflected in the surface of the water. The third and last operation appears in *Neblina*, which represents the introduction of the human figure in the landscape, with which the artist produces a contrast and inserts the question of the relationship between man and nature.

The in-depth description of the pieces and their workmanship will not aim to emphasize their technical or formal aspects or to perform a hermeneutical analysis of the images, but rather to show how their materiality informs us about the decisions and expressive effects necessary for the fulfillment of their questions and reflections.

Bibliotecas and *A Mata*: unification by the fragment

In an installation format, *"Bibliotecas"* displays images printed on acrylic plates, simulating books on four shelves. The work consists of four sets of images (50 cm x 30 cm each) that result from the application of the prints on the plates and their subsequent lining up. Duly matched and aligned, each set of image books (plates with applied images) forms a single image, suggested visually by the contiguous arrangement of the plates lined up on the shelves.

Bibliotecas, 2007-2008
Source: http://www.claudiajaguaribe.com.br

[6] The *tableau* format is the common exhibition format for photography in galleries and museums, in large or medium dimensions and framed for marketing reasons. This format is closely related to painting formats and has been a standard for photography in art, although several artists also work with projection, digital screens or installations as a way to evade this pattern. These observations have been made based on the fieldwork for the survey on contemporary photography, held since 2011 in exhibitions, as well as my own contribution as a photographer in the field of art.

Despite the gestures produced by the artist as indicative of digital treatment, as is the case with the saturation of the green tones of the tree leaves, these interventions do not draw attention to the work. When discussing the question of verisimilitude and the visual codes that allow the recognition of a motif and its meaning in an image, in *"Bibliotecas,"* the fragmentation and photographic montage game allows the construction of a landscape of verisimilitude, while showing how this verisimilitude becomes effective only by this same artificial montage operation. That is to say, the artist recreates the landscape as a symbolic gesture of considering the landscape as a representation.

Another gesture that can be observed in the work is the rupture of continuity given by the deliberate gaps left between some books, notably in the second ensemble, from top to bottom, to the left. Interestingly, the work shows that perceiving and demonstrating are interdependent mechanisms and require modes of recognition of the image. By looking at the image in the set where the largest gap between image books appears, for example, we see that, on the one hand, the gaps are clear in the visualization of the set, while on the other hand, they do not prevent the image from being built in the eye, as it results from a visual and mental recognition of conventions referring to the image of a "landscape." The intentional gesture of knowing that it is a landscape is given by the linear ordering of the books on the shelf and their visual contiguity, i.e., by a construction operation that, in a certain way, is naturalized by the recognition of the visual and cultural codes of the image.

Another piece that follows the reasoning of the operation of fragmentation and montage, but now aiming to confuse the viewer's gaze, is *"A Mata."* Measuring 200cm x 180cm, *"A Mata"* is a backlit box with 15 images separated by "grids" formed by the frames of each photo, which together, make up a large panel or a kind of mosaic, a multiple landscape merged on a large scale to favor the visualization of the visual games established between the parties.

A Mata, 2007-2008.
Source: http://www.claudiajaguaribe.com.br

Each fragment that forms the set consists of a different image that does not necessarily complete the one next to, above or below it, which also contributes to confusing our gaze. This fragmented set contains places where some images communicate linearly, forming, contiguously and by extension, a small "complete" landscape, as we see in the four images in the lower left corner. In others, this relationship of continuity resulting in verisimilitude is suspended. As is the case in *"Bibliotecas,"* the landscape is sliced. Here, however, the operation that joins fragments creates "complete" landscapes only by parts rather than by the whole, i.e., they do not form a single landscape. *"A Mata,"* as the final landscape, is the result of the partial articulation of fragments, sometimes visually "compatible" with each other, sometimes incompatible, if we seek a linear and verifiable coherence in the set. The constitution of the landscape, in this case, occurs through the relationship between the fragmented parts, not through total visual uniformity.

In *"A Mata,"* dividing, distributing and grouping makes verisimilitude and recognition of the whole impossible. These procedures have the effect of losing the mimetic reference in the contemplation of this "discontinuous landscape," which results from the articulations between images. This game between fragmentation and completeness enables the artist to question us about the processes and codes that allow us to recognize and assign certain meanings to the images and that, at the same time, shows the conceptual character of each landscape. With these procedures, the artist reveals the properly communicative aspects of the discursiveness of her images and the games she plays with the signs and visual

narrative forms, with which she dismantles the idea of purity and immutability of the natural landscape[7] and its classical representation in painting and photography.

Branca and *Igarapé*: mirroring, mimesis and verisimilitude

In addition to the strategy of fragmentation, *Quando eu vi* shows works whose characteristic is mirroring – another element related to the mimetic representation in the image. That is the case of the images that make up the *"Branca"* and *"Igarapé" series*. In *"Branca III,"* measuring 110 cm x 73 cm, we see an image "cut in half" by a stretch of the forest, dividing the sky and river and becoming almost interchangeable.

The piece is the product of the artist's decision to duplicate and mirror the sky and river, making both layers symmetrical, which allows a precise discussion of the production of an "objective" reality through the image. Nevertheless, the procedure here is used to shuffle the immediate perception of what is "real" and what is mirroring.

Branca III series, 2007-2008
Source: http://www.claudiajaguaribe.com.br

[7] In the studies of economic and political geography, classic authors such as Richard Hartshorne (1958) have stated that the purity attributed to natural environments would be a belief cultivated by modern Western man, who views it as static and unchanging. According to Hartshorne, there is no evidence that nature, as we know it today, is precisely as it was hundreds or thousands of years ago. Based on that, we could say that what we refer to as nature is a reality narrated from a particular outlook that has historically signified it as such, based devices of representation such as painting and photography.

What results from this operation is a constructed image that uses concrete elements (forest, sky and water) to create another reality for image, which contains the tension between reality and its representation. The image that results from this game with mirroring – by the form of registration and digital manipulation that treats the shadows, contrasts and shades of white and gray in the image – symbolically reiterates the problem of mimesis and representation as a double of the reality inscribed in what Rancière (2009) referred to as the poetic or representative enunciation regime.

The same mirroring procedure is performed in *"Igarapé"* (110 cm x 78 cm), but this operation will have the effect of shuffling the perception of what is reflection and what is reflected, as the artist uses digital manipulation and photomontage to cover areas of the forest reflected in the water with other portions of the forest that are contiguous to him but that, in turn, are not reflected, creating a landscape that is only possible in the final image itself. It is as though, in this piece, the artist used the same tool as the one from *"A Mata,"* when she created a "mosaic" of images with fragments that, despite being together, do not form a single image, but rather a discontinued visual set. The difference is that, in *"Igarapé,"* the visual collage occurs without the borders of the frames of the images of *"A Mata,"* giving the false impression of being a unique image that results from mimetic documentary record. The piece also differs from the series "Branca III", in which the reflected portion of the sky is symmetrical in relation to the portion of the river that reflects the sky.

Igarapé, 2007-2008
Source: http://www.claudiajaguaribe.com.br

In *"Igarapé,"* the difficulty in specifying the boundary between the portion of the forest and its mirroring in water occurs precisely because the mirroring does not occur symmetrically or uniformly across the image. It contains portions that are perfectly reflected alongside others that are not reflected. One might even ask if some portions of the image could not have been added by montage, as in *"Entre Morros"* and *"Sobre São Paulo,"* from 2010 and 2011, respectively. As in these more recent works, which cloud the reference between what is real and what is fiction through the action of photomontage, the artist emphasizes the nature of the construction of the image and reiterates the imagination of the natural environment as something untouched, but via digital intervention.

In light of these pieces, one notices how the image no longer follows the logic of mimetic representation, but rather a gesture that turns these elements into resources to produce a meta-discursive representation that does not imitate reality, but constructs it as a narrative, either from our concept of nature or from our belief in the truth of images.

Neblina and the man-nature contrast

Finally, *"Neblina"* shows for the first and only time the human figure in *Quando eu vi*. The work is a diptych, formed by two photographs printed on metallic paper. The first one measures 40cm x 214cm and the second, 40cm x 60cm.

The ensemble appears to constitute a kind of Benjaminian[8] allegory of the classic relationship between man and nature in the context of the stories of landscape painting and photography. The image on the left shows the forest, while the one the right, which is contiguous but discontinuous, shows a person who does not appear to have any relation with the previous image, except for a small portion of forest on the right side of the image and for the equal hue of the sky, in the background.

[8] The allegory as a figure of speech used by Benjamin (2011) implies another form of relation between the images when we wish to refer to something. It produces not a single sense, but many, none of which are literal, so as not to allow us to fix or determine any *a priori* meaning for these images (and the objects being referred to) and for the very relation between them. Unlike the metaphor illustrated by analogy, the allegory used by Benjamin makes us think based on the relations between the images that it pairs, without establishing a unique meaning for such relations.

Neblina, 2007-2008
Source: http://www.claudiajaguaribe.com.br

Both share, however, a slightly sepia tone of gray, wherein the dark figures of the forest and the human being are in major chiaroscuro contrast with the illuminated background. In the work, the integration between both parts occurs, again, not by a visual uniformity, but by the articulation of a discontinuity and a fragmentation. In this case, articulating the forest on one side and the human on the other, makes us see them separate in terms of the images but, paradoxically, integrated in the same view through the shape of a diptych, which implies a gesture that links and relates images that, apparently, have no connection to each other. What is communicated here is, in the context of the history of painting and landscape photography, some of the questions raised by the genre: man's intervention in nature and nature's invention as a space apart from the "world," from the experience of the human and the *socius*.

In assembling the diptych, Jaguaribe creates a way of representing an entire set of relationships involving nature and the human in Art History and in the West, given by the junction of the forest fragment with the human fragment, which, once together, have the effect of producing a visual "discontinuity" in the image, despite creating a symbolic continuity through this discontinuity. A close look allows us to note that, although the first two-thirds of the forest image looks like a verisimilar representation, the third portion does not have continuity with the previous portion and appears to have been digitally added where precisely there appears to be a log that makes a longitudinal section across the image.

In this dynamic within each image which forms the piece, and between each of them in the final image (the *"Neblina"* diptych), each image appears to have been designed to give meaning to the other. This dynamic allows the piece not only to be an image for contemplation, but also a thought-form that enables a visual translation of the artist's questions: the construction of the notion of "landscape" and "nature" in photography through poetic uses of the documentary image.

As part of the reflections in the field of contemporary photography on the nature of the image and the archive, Jaguaribe's natural landscapes exhibit the traces of her workmanship, materially and symbolically reconstituting the systems that modulate our ways of seeing through the very mediation that makes up the image. In *Quando eu vi*, the document does not fully renounce its aspect of

registration, and the image of nature does not fail to refer to real places recognized as "nature." Nevertheless, in the logic of non-mimetic enunciation in which they are inscribed, the visual document is considered from the standpoint of what Didi-Huberman (2012) referred to as the "lacunar aspect" of the image, i.e., something necessarily concrete, but partial and incomplete. In this perspective, which corresponds to what Rancière (2010) referred to as the "new statute of the figure," wherein there is neither refusal nor full or immediate adhesion to the index or document in the image, but a figuration of the event, approximations with reality revealing moments of "truth" and "imagination" as a constitution of the experience of the image.

This appears to be crucial for the study of photography in Communication, as it allows us to shift the analysis of the image as a visual message to that of processes that construct its senses and to discuss photographic practice as an aesthetic experience. This displacement matters precisely because it necessarily links photography to the act that produces it and to the ecology of the image.

In *Quando eu vi*, the resources of digital manipulation and photomontage are used, paradoxically, to produce images that look real and play with the verisimilitude in photography. The interventions in the image, however, matter less than another more potent type of intervention: that of the conceptual and poetic gesture with which Jaguaribe visually and historically discusses the landscape and the image in art and photography.

Final remarks

In *Quando eu vi*, new landscapes arise from a creative piece from documentary records, without them fully losing their ability to refer to a "reality." This gesture is recurrent in contemporary photography and points to what Michel Poivert (2010) referred to as the "aesthetic potential" of the document, i.e., the document's ability to affect our perception of reality without reducing it merely to a discourse or a representation of reality, without giving up its function of organizing the visible.

Jaguaribe's works imply, as we have seen, different operations that reiterate this ability to affect the documentary image, at the levels of registration, production and exhibition. The investment in medium and large formats, the expository form of the *tableaux*, the games with the fragment and the montage referring to the editing actions – cutting, inclusion and exclusion – are ways to enhance the gesture of discussing the image through the image itself.

The result of these operations are images in which the landscape is not presented as a pristine or "pure reality", but rather as a construction that provides a picturesque, idealized, almost fantastic aspect. Initially, the images appear to approach a naturalistic figuration and these landscapes can be seen as testimony of a place existing in the world. As we observe them, however, we become aware that the artist creates a "nature" that is real and, at the same time, invented.

It is not by chance that, in *"Branca III"* and *"Igarapé,"* the forest, the sky or the reflection in the water mix in an amalgamated way, making it difficult to recognize an intervention, which is, in fact, a strategy of problematization of the idea of representation. In these cases, it is only through small clues that the artist decides to leave in the image, as traces of her action which we notice that what we see is the result of an intervention and an intention, although it is scarcely possible to distinguish the boundary between what is "true" and what is constructed. In other images, such as those in *"Bibliotecas"* and *"A Mata,"* fragments are clearly assumed as fragments, reiterating the notion of photographic framing and cutting.

The results of gestures are images that do not function as a testimony of "what there is to see," but of what is possible to see and think about what is seen. The document here is, once again, a possible and visible result of a process of ordering perception and a sensitive thought about reality, also being the landscape itself, whether in painting or photography.

This is how Jaguaribe's "natural landscapes" interact with the history of landscape photography inscribed in the documentary tradition and the figurative mimetic representation, as we see from the views of Marc Ferrez, Militão de Azevedo and Malta. Simultaneously, they show that the actions of choosing, editing, cropping, assembling, and assigning meaning to images to construct landscapes has always been commonplace, even within the classic traditions of landscape photography. As we know, the gesture of constructing landscapes has never been separate from the technical conditions of their production or their social functions, nor is it a privilege of contemporary photography (Gonçalves, 2014). What artists such as Claudia Jaguaribe demonstrate is that the interest of photography in art is to make evident the marks of a construction where, apparently, transparency and objectivity were thought to matter, this issue being quite relevant, for example, to photojournalism, particularly regarding the conditions of production of the discursiveness of photography in this context (Picado, 2014).

When interacting with the history of art and photography, Jaguaribe critically re-reads the mimetic representation of the natural landscape but preserves its picturesque nature as a remnant of this model for a better problematization

thereof. Her oeuvre thus rebuilds the history of the natural landscape, introducing new elements for a possible re-reading in the present day. In these pieces, as in others among her works, despite the use of digital photomontage, a strong aspect of verisimilitude is kept by a game of indiscernibility between "reality" and "fiction" is produced. With that, it is possible to reread and subvert models of representation that seek to "narrate reality" in the mimetic tradition of landscape photography, wherein the landscape is often conceived as something ready and waiting to be recorded.

Finally, as I have sought to demonstrate, it is by means of a gesture that returns to photograph its opacity that the artist seeks to highlight the constructive nature of the image, problematizing it and inscribing it in discussions on the nature of the image and our systems of representation in photography.

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