

MANIFESTO OF SYMBIOTIC ART (SYMBIOSIS)

Founder: Chicote CFC

I. PREAMBLE

After fifteen years of practical development and theoretical reflection, “Symbiosis” has reached its doctrinal consolidation. It arises from the need to reconcile two worlds that for centuries walked in parallel: painting and photography. While “Hyperrealism” in art sought to have painting imitate photography, “Symbiosis” reverses this paradigm: its purpose is for photography to acquire the pictorial, expressive, and emotional qualities of visual art.

“Symbiosis” does not negate “Hyperrealism”; it redefines it: it transforms its imitative logic into a symbiotic logic, where the photographic and the pictorial dialogue and coexist in equilibrium.

II. ORIGIN AND PHOTOGENESIS

Every symbiotic work begins with “Photogenesis,” the original photograph captured by the artist. This principle is unbreakable: the use of borrowed images or external references is never permitted.

“Photogenesis” is a foundational act, a unique seed where reality lends itself to dialogue with creation. Without lived experience, there is no “Symbiosis.”

III. SYMBIOSIS

The symbiotic process consists of the fusion between the real and the interpreted, between the technical and the emotional.

Through visual, plastic, or digital interventions, the artist generates a balanced coexistence between the original image and its aesthetic transfiguration.

Symbiosis is not manipulation or artifice, but creative interdependence: an organic alliance where both languages—photographic and pictorial—nourish each other. The work does not reproduce reality, but rather reinterprets it emotionally, creating a new visual territory. Today, creativity is an act of intentionality, sensitivity, and the capacity to reveal who we are; in this process, symbiosis becomes its main legitimizing link.

IV. SYMBIOTIC MATTER AND DEVELOPMENT

The symbiotic work is hybrid: it preserves the memory of the photographic instant and breathes the plastic freedom of the artistic gesture.

Textures, colors, and surface reflect the dialogue between the captured truth and the interpreted emotion.

The process concludes with laboratory development, integrating perception, technique, and reflection. Thus, the work is presented as a photograph, but its spirit belongs to the realm of painting, symbolizing the circularity between technique and plasticity.

V. PHILOSOPHY AND VITAL PRINCIPLE

Symbiosis affirms the unity of opposites:

- Analog and digital
- Instantaneous and contemplative
- Documentary and symbolic

Each work is a metaphor for coexistence and balance, a visual synthesis where dualities are reconciled.

As the artist (Chicote) states:

“Everything that successfully endures over time stems from symbiosis.”

Lasting creation is born from the balance between diverse forces that learn to coexist.

VI. HONESTY, AUTHENTICITY AND INTEGRITY

Symbioticism demands:

- Lived experience transformed into artwork
- Original creation without copying or appropriation
- Continuous connection between life and art

The following are not permitted:

- Use of others' images
- Delegating creation to mindless automatisms
- Substituting experience with artificial staging
- Basing the work solely on discourse without practice

Authenticity stems from the direct dialogue between the one who captures the “photogenesis” and the one who transforms it.

VII. REFLECTION AND PURPOSE

Each work incorporates original philosophical reflection, linked to the experience that gave rise to it.

The objective of Symbiotic Art is not to imitate reality, but to transcend it: to reveal its inner resonance and generate an aesthetic experience that engages with the visible and the invisible.

The symbiotic work is a bridge between the tangible and the imaginary, inviting the viewer to perceive the image as a living presence.

VIII. MULTIDISCIPLINARY EXPANSION

Symbioticism transcends photography and painting, opening itself to sculpture, architecture, and other three-dimensional territories:

- Symbiotic Sculpture: matter ceases to be inert; color reveals the internal energy of form.
- Symbiotic Architecture: buildings are conceived as habitable sculptures, where function and emotion converge, blurring the boundary between art and construction.

Every element—form, color, function, or emotion—participates in a shared vital impulse.

IX. ETHICAL AND ENVIRONMENTAL FOOTPRINT

Each work is the fruit of physical and emotional presence; it is not an artificially generated image.

The process avoids the toxic materials of traditional painting, promoting an ethic of creation that respects the planet, where art and nature coexist without harm.

X. CUSTODY AND EVOLUTION

The principles of Symbiotic Art are preserved intact.

Any expansion or conceptual revision must be evaluated by the founder, ensuring coherence, integrity, and continuity of the movement.

Founding signature: Chicote CFC – Founder of Symbiosis
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