

DECLARATION OF SYMBIOTIC ART

By Chicote CFC
(Creator of Symbiosism or Symbiotic Art)

I. ORIGIN AND FOUNDATION

Symbiotic Art was born from the need to reconcile two worlds that, for centuries, have walked side by side: painting and photography.

If hyperrealism sought to achieve a photographic appearance in painting, Symbiotic Art reverses this paradigm: its purpose is for photography to acquire the pictorial, expressive, and emotional quality of visual art.

Where hyperrealism aspired to imitate reality, Symbiotic Art seeks to transmute it. It is not about copying reality with millimetric accuracy, but rather about fusing the truth of the moment with the emotion of the creator, so that the image breathes like a living painting.

Symbiotic Art does not negate hyperrealism, but rather redefines it: it transforms its imitative logic into a symbiotic logic, where photography and painting dialogue and coexist in balance.

II. PHOTOGENESIS

Every symbiotic work is born from photogenesis, understood as the original photograph taken by the artist himself. This principle is unwavering, never coming from outside sources, image banks, or external references.

Photogenesis constitutes the vital germ of symbiosis: the living material upon which symbiotic transformation is built. Each photogenesis is a unique, unrepeatable seed, captured in the instant where reality lends itself to dialogue with creation.

Photogenesis is not a simple image capture, but a foundational act.

III. SYMBIOSIS

The symbiotic process involves a 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.

It is not about manipulation or artifice, but about creative interdependence: an organic alliance where both languages—photographic and pictorial—nourish each other, giving rise to a third visual territory.

In contrast to processes based on appropriation or copying, Symbiotic Art defends that only what the artist has experienced, seen, and felt can be transformed into an authentic symbiotic work.

Symbiosis is the process of fusion between the real and the interpreted, between photography and visual art.

The artist intervenes in photogenesis, not to erase or dominate it, but to engage in a dialogue of reciprocity. The image and the intervention mutually require each other; neither prevails over the other.

Thus, symbiotic work does not reproduce reality, but rather reinterprets it emotionally, creating a new visual territory where the photographic becomes pictorial without ceasing to be an image.

IV. SYMBIOTIC MATTER

Symbiotic work is a hybrid creation that preserves the memory of the photographic moment, yet exudes the plastic freedom of the artistic gesture.

Its surface, textures, and colors respond to the dialogue between captured truth and interpreted emotion.

The result is neither an altered photograph nor a digital painting, but an autonomous symbiotic entity, with its own identity, that participates in both natures.

Symbiotic material preserves the memory of the photographic moment, yet acquires texture, depth, and plastic density.

V. SYMBIOTIC PHILOSOPHY

Art in Symbiosis asserts the unity of opposites:

- the analog and the digital,
- the instantaneous and the meditated,
- the documentary and the symbolic.

Each work is a metaphor for coexistence and balanced fusion, a reflection of how opposites can complement each other to generate a new visual order.

Art in Symbiosis is based on the principle of harmonious coexistence:

- between the analog and the digital,
- between the objective and the subjective,
- between the real and the symbolic.

In contrast to hyperrealism—which pursued the perfection of appearance—Symbiosism seeks the perfection of balance. Instead of competing with reality, it integrates it.

Each symbiotic work is a metaphor for coexistence: a visual synthesis where dualities are reconciled.

VI. ETHICS AND AUTHENTICITY

Symbiosism defends the authenticity of the author's gaze as the essential axis of the creative process.

Only the artist who experiences, observes, and captures their own world can generate a truly symbiotic work.

The use of other people's images would nullify the essence of the movement, breaking the vital chain between perception, creation, and transformation.

The symbiotic movement is based on the honesty of the creative process.

The symbiotic artist does not copy, reproduce, or borrow: they generate. Authenticity stems from the direct connection between the person capturing the photogenesis and the person carrying out the symbiotic transformation.

This vital continuity between observation, capture, and interpretation is the essence of the movement.

VII. SYMBIOTIC PURPOSE

The ultimate purpose of Art in Symbiosis is not to imitate reality, but to transcend it.

It seeks to awaken in the viewer an aesthetic experience that transcends technique, where the visible and the invisible dialogue.

Symbiotic work invites a sensorial and philosophical interpretation: to discover, behind the appearance of reality, the latent presence of the symbolic.

The purpose of Art in Symbiosis is not to compete with reality or painting, but to transcend both.

The objective is not to reproduce the visible world, but to reveal its inner resonance.

Symbiotic work acts as a bridge between the tangible and the imaginary world, inviting the viewer to perceive the image as a living presence.

VIII. VITAL PRINCIPLE

As its creator maintains:

"Everything that successfully perpetuates itself over time is part of a symbiosis."

This statement encapsulates the spirit of the movement: every lasting creation is born from the balance between diverse forces that learn to coexist.