POWER AND ALTERITY OF A WOMAN: A BREATHE ON THE LOOK

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ABSTRACT
This article aims to analyze the power of a woman associated with her otherness as a human being and photographer, who has an expanded aesthetic vision of looking. Her way of looking at the world, life and people is inspiring and has an energy where she is able to look at the other in what is in her, in us. This text was written from interviews with the photographer and editor Arlete Soares, who made herself available to talk about her looks and knowledge. The analytical perception of his photographic work and her life trajectory demonstrate the power of her images to reveal, visualize and translate experiences and knowledge subalternized by hegemonic power.

Keywords: Power. Alterity. Woman. Photograph.

PODER E ALTERIDADE DE UMA MULHER: UM SOPRO NO OLHAR

RESUMO
Este artigo tem como objetivo analisar o poder de uma mulher associada à sua alteridade como ser humano e fotógrafa, que possui uma visão estética ampliada do olhar. Sua maneira de ver o mundo, a vida e as pessoas é inspiradora e tem uma energia onde ela é capaz de olhar para o outro no que está nela, em nós. Este texto foi escrito a partir de entrevistas com a fotógrafa e editora Arlete Soares, que se disponibilizou para falar sobre sua aparência e conhecimento. A percepção analítica de seu trabalho fotográfico e sua trajetória de vida demonstram o poder de suas imagens em revelar, visualizar e traduzir experiências e conhecimentos subalternizados pelo poder hegemônico.


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Do not you see that the eye embraces the beauty of the whole world? (...). It is the window of the human body, where the soul speculates and fries the beauty of the world, accepting the prison of the body which, without that power, would be a torment. Who would believe that such a small space would be able to absorb the images of the universe? (Author’s translation) -Leonardo da Vinci

1 INTRODUCTION

Power, according to Foucault (1979), is not something that can be possessed. Power is exercised or practiced in social relations and in the practices of power, installed in the daily life of the polis. For Bourdieu (1998), symbolic power manifests itself in the invisible bowels of interests of different social groups, and lies behind habitus situations, as a kind of sense of play, without the need for rationalization. In this way, power is, in essence, a character that crosses all the scenarios of human life.

The nature of power is apprehended where its intention is totally invested within real, effective and symbolic practices, in the direct relation with its field of application. Power, therefore, is generated and embodied in an extensive range of personal, interpersonal, social, and political relationships in an explicit or subliminal way, existing mechanisms that are structured and reproduced in their most diverse and multiple dimensions.

The sciences, the arts and the cultures were represented, for the most part, by the hegemonic power of Western Europe, almost like a monoculture. This power, invested by Eurocentric rationality, left aside other experiences of the production of art, of artistic creation, and of the knowledge and knowledges of the South of the capitalist world-system (Wallertsein, 2005), making them unfeasible. Therefore, artistic and scientific experiences and manifestations that do not belong to the North / “head north” have no legitimacy, nor have they been recognized. Its non-existence was and is produced by Eurocentric hegemonic power.

The sociologist Boaventura de Sousa Santos, when approaching the relationship between the sociology of absences and emergencies (2002), affirms that what does not exist is actually produced for such. They are realities transformed into absent or invisible through silencing, suppression or marginalization. In this way, the author claims to transform issues, actions, productions, people that are invisible by the colonialism of modern western power,
into visible. For this, it is important that, through the epistemological and democratic imagination, there is the creation of contact zones, which may involve different cultural universes.

Each being and each social group possesses their cultural narrative. There is no right or wrong look. Just as there is no culture or knowledge right or wrong. Our looks are limited and, to get a better look, we need other looks. It is the constellations and the cosmology of the look that allows us to broaden our horizons and to be able to dialogue with other glances and knowledge. Therefore, all eyes are complementary. For there are innumerable things that an individual can not see or do not want to see. Each one looks according to their imagination and their culture. As the Brazilian photographer Sebastião Salgado put it: "You do not photograph with your camera. You photograph with all your culture."

In this way, there is what we do not want to see or what we can not look at. Thus, we make invisible what we can not look at. There is no axiological neutrality in the gaze. We only look at what is appropriate for us to look at, and what is in tune with our worldview. In this way, we look at the world through a mirror. The reflection in a mirror is by no means what it seems to be. This is the metaphor of the world we look at.

Our vision is aesthetic, physical, social, cultural and biologically restricted and limited. The awareness of this limitation is symmetrical to the awareness that there is a plurality of looks, visions and perspectives. This awareness of the existence of a constellation of different views and points of view may bring us closer to, and to some extent, the look and knowledge of the other, which is different and complementary to our vision.

For five centuries European white men have represented what women and the world are. They, with their power, have tried to teach us to interpret the world theoretically and artistically, telling us what beauty is, democracy, freedom, equality, fraternity and justice. These ideas of the single masculine thought of modernity have not, until now, been fulfilled in their totality. The artistic works of women are less exposed and valued by the structural patriarchal machismo of our societies. I therefore believe that another kind of rationality - that of feminine or feminist rationality - is needed to break the masculine rational and artistic hegemony and to emerge another emancipatory thought orientation to the old masculine premises of humanity.
Therefore, this article proposes to present part of the life and work of the Bahian photographer (Bahia, Brazil) - ARLETE SALE - unfeasible by the leading media power. We are faced with a constant invisibility translation exercise that affects women in particular. It is time to broaden our knowledge and interpret the world, from the experiences of us women. I believe we need all the colors and knowledges to build epistemologies and artistic representations of our visions, our eyes as women. I believe this is the way to go in the 21st century.

2  THE REVELATION OF THE PHOTOGRAPHER ARLETE SALE

"Chaos is the pitch dark and the light reveals." This is Arlete Soares. A photographer of light, moon and full-hand. One of the most brilliant Brazilian photographers among the most illuminated photographers. It has a phenomenal determination. Baiana, born on February 7, 1940, in Ilha do Morro de São Paulo (Tinharé Archipelago, Bahia), this Aquarian grew up assuming and retaking the pleasure of being and being in the world. She decided not to let the media spotlight overshadow her vision. "I just want to be a better person every day," she said at the age of 76, in her direct, simple way; but, not simpleton. What matters to Arlete Soares is the trajectory, the paths, the journey, the today, and not the destination or the future. This, it creates and recreates it according to its own will. Life takes her. But she reads, reads, looks, photographs, remakes, chooses the path and moves on. The "irony" of life made her visually impaired from childhood, when she was almost blind in her left eye at age 12. For some years, it has macular degeneration. And still, he continues to photograph.
The look, the photograph and its deeds, very well made, make sense through the "sociology of absences", which Boaventura de Sousa Santos tells us. She photographed and edited books and pictures of people and experiences that were invisible. When contemplating the different, she photographs and can translate, through its lens, an ecology of knowledges. In her work as a photographer and editor, Arlete Soares was able to record different cultures, freeing them from residual, primitive or exotic experiences, to become other intelligible forms in the contemporary world. He rescued stories, sociabilities and knowledge and made them visible to be seen free from prejudice.

With the full awareness of its incompleteness, it seeks knowledge, through constant dialogue with all other knowledge and everyday of people who pass through your life; and, click. And so, Arlete Soares was able to acquire and distribute, in a prudent way, the knowledge available to have a decent life. "My hands are clean," she says.

Master, but without theorizing, Arlete Soares does not like the rhetoric of hegemonic academic life and its canons. However, she has a voracious hunger for free knowledge. The restless, caring and delicate photograph is the record of his work. Possibly, this is one of the alternatives that can show us how to overcome the monoculture of scientific knowledge. Arlete Soares writes with the light, that God gave us and; thus giving generously to the world different ways of looking at the other.

The other, for Arlete, we are all in interaction. The other is always an altar. And when on an altar, the same respect. As she says: "The human being has always interested me. It is a miracle that no one is equal to the other, to have his story, his face". Arlete Soares is a Humanist.

Despite her fantastic and privileged trajectories, she travels the world without ambition. She likes people. Observe, contemplate, meet her gaze with the other, and photograph. Watching people's lives is a sacred ritual for Arlete. For her, watching is as fruitful as acting.

How does Arlete Soares translate and make intelligible the diversity of the other? The answer is simple: living fully and constantly watching. Your journey in life, your experiences and your stories are inexhaustible. But I will briefly recount some of these paths and her voice from the global South, which make her a Teacher for the world.

All masters and teachers had their masters. Arlete Soares had many: men and women who have passed, pass or are still in his life. The father was the great inspiring master, through a mutual admiration. His death at age 51, when Arlete was only 11, left a deep mark on his life. It was then that Arlete discovered the existence of death. From him, she inherited the rocking chair, a camera, an ink pen, and; most importantly, creativity, strength and generosity.

With the profound sentimental pain of this loss, he realized at an early age that everything in life has a beginning and an end. Since then, Arlete has truly incorporated, in his way of being, that life is a breath; and for this reason he had to face it and experience it in its fullness. Everything is over and ready. It mattered who she wanted to be, without letting anyone else command her. And began to walk the path of life, occupying places through
knowledge, photography and dynamic interaction with people, working disciplinarily; and thus she was conquering her freedom.

3 STUDIUM AND THE PUNCTUM OF ARLETE SOARES

We borrow the concepts of "studium" and "punctum" from Roland Barthes (1997) to make an analogy of the trajectory of the photographer Arlete Soares. For the author, studium is the decoding of a photographic image, from rational thought, of present signs:

To recognize the studium is inevitably to find the intentions of the photographer, to come into harmony with them, to approve them, to disapprove them, but always to understand them (...) (Barthes, page 48, author's translation).

For Barthes, the "studium" is always coded; unlike the "punctum". This is indifferent to verbality. It deals with the unspeakable, the affection, the feeling of surrender to the
emotion, of the subjectivity that photography touches us. The photographic punctum of Arlete Soares touches us in silence, even if we close our eyes...

In Salvador da Bahia, with his mother and his 10 brothers, Arlete studied and read a lot. She did not have the money to buy all the books she wanted, and in the bookstore near her house, she stood reading them every day: "There are people who have kept a bottle of whiskey in the bar. I had the books, which marked with a small paper the page where I had stopped reading. "The next day she would be back and the bookseller was already waiting for her with the book in his hand.

At the age of 20, she went on to do a Masters in USP in Differential Psychology. Back in Salvador, she was an acting teacher. She organized several papers with students, including a Journal. That’s when she met another important teacher: the Brazilian writer and Bahia Jorge Amado. She worked with his son. She asked in a "bold face" (boldness) way for his father to write an unpublished text to put in this Magazine. After a while, Jorge Amado finds it, and takes from the pocket the one of the unpublished text that she asked him to write it. Since then, they have become great friends and companions. She gets what she wants. From the writer Jorge Amado, I reproduce his words:

Arlete Soares is the dog, I said here and I repeat: the dog in figure of people, does things that God doubts, I do not doubt that I know her from a few ages and saw her in action doing and happening. of the regime that unhappy Brazil, directed the political life in the Cité Universitaire, with decisive intervention, ostentatious or hooded, in subversive events ... Of everything that Arlete Soares did in such a short time, because it is a young lady still young and seductive, nothing seems more definitive to me as his photographic art (...) (Jorge Amado, 1991, testimony published in the book "Caminhos da Índia" by Arlete Soares; author’s translation).

Jorge Amado followed the movement of resistance to the military dictatorship in Brazil, of which Arlete was part. Many of your friends have disappeared or died. Dying, Arlete Soares did not want to. Jorge Amado in a deep and sincere conversation convinced her to exile herself from Brazil. On that journey, she decided to apply for a scholarship to

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2 Jorge Amado (1912 – 2001) was a Brazilian writer of the modernist school. He remains the best known of modern Brazilian writers, with his work having been translated into some 49 languages and popularized in film, notably Dona Flor and Her Two Husbands in 1978. His work reflects the image of a Mestiço Brazil and is marked by religious syncretism. He depicted a cheerful and optimistic country that was beset, at the same time, with deep social and economic differences. He occupied the 23rd chair of the Brazilian Academy of Letters from 1961 until his death in 2001.
study for a PhD in Social Psychology in Paris. Her research project was about the black fishing village of Jauá (Vila de Abrantes, Bahia). Approved, she went to Paris, in full cultural movement of 1968.

She was living in the Maison du Brésil of the Cité Internationale Universitaire de Paris. There she met the sociologist Roger Bastide, who had been a professor at the University of São Paulo (USP). He indicated several books to support Arlete’s thesis. One of these books was "Flow and Reflux" of the anthropologist, ethnologist, ethnographer and photographer Pierre Verger, which is his doctoral thesis, in which he describes deeply the slave trade between the Gulf of Benin and Brazil. This book soon aroused Arlete’s curiosity. She searched, searched, and she did not find him. At a meeting in Paris with Jorge Amado, he talked about the difficulty in finding the book. Jorge Amado and his wife Zélia Gattai, also a Brazilian writer, decided to have a coffee with her and the author Pierre Verger in 1969.

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3 This book was originally published in France (Paris): VERGER, Pierre. Flux et reflux de la traite des esclaves entre le Golfe du Bénin et Bahia de Todos os Santos, du dix-septième au dix-neuvième siècle. Ed. Mouton, 1968. In Brazil, it was only published in 1985, by Editora Corrupio, from Salvador, with the title: “Fluxo e Refluxo do tráfico de escravos entre o golfo de Benin e a Bahia de Todos os Santos” (“Flow and Reflux of the slave trade between the Gulf of Benin and Bahia de Todos os Santos”, author’s translation).
The book was exhausted and Pierre Verger undertook to send the book to her when he returned from his trip to Nigeria. Months later, he sent the promised book from Africa. Since then, the life of Pierre Verger has taken a turnaround thanks to the performance and determination of Arlete Soares. They both built a story that definitely marked their lives. He is 70 years old and she is 28 years old. Together, they have accumulated Verger's wisdom and profound knowledge of Africa and Bahia; and from it, curiosity about Africa. From then on, they were years of great discovery, friendship, complicity and action.

In Paris in October 1971, she received news of her mother's death. To appease the mourning, Arlete began to photograph. The photographer Sebastião Salgado, who was also a doctorate and began to photograph, was a neighbor of Arlete at the Cité Universitaire in Paris, and invited her to meet his improvised laboratory of revelation. From then on, the friendship with Sebastião Salgado grew alongside the art of photographing. "Tião taught me a lot," says Arlete.
In Paris, Arlete became involved in several activities, in addition to her doctoral thesis: the cultural movement in Paris, photography and the idea of translating Pierre Verger's book "Flow and Reflux" for Brazil. Reading this book, she was astonished to learn a story of the slave trade between Africa and Bahia, which no one in Brazil knew at the time. This discovery generated in her a drive, an immense energetic charge of bringing to Brazil the history of the African diaspora. In the spirit of solidarity in redistributing knowledge, he gave up defending his doctoral thesis, and returned to Brazil with this challenge in 1972.

Back in Brazil, she and a group of friends created in 1973, the ZAZ Group of photography and visual planning. It was in the ZAZ Group that Pierre Verger made the revelations of many photographs to Brazil. In 1976, with the support of the City Hall of Salvador, they held an important photographic exhibition of Pierre Verger about the ancient Salvador (1946 to 1952) with the participation of other contemporary photographers, who took pictures of the same place and angle as his. The idea was to present a comparison of the architectural, urbanistic and customs transformation of the city of Salvador da Bahia.
In December 1976, Arlete and her friend Cida Nóbrega were invited by Pierre Verger to Nigeria and Benin, with plans to go to Paris later. They took advantage of and met other countries in Africa.

Arlete, Cida Nóbrega, and two other friends, Rina Angulo and Sara Silveira, were already planning a trip to India from Kombi, which was held during the years 1977 and 1978. After Africa, Arlete returns to Paris and she took advantage of a request that Verger had made to her in Nigeria: to rescue an entire photographic collection of 124 kilos of negatives that Verger hid in a friend's house during World War II. Arlete was able to collect all this collection and send it to the house that Pierre Verger had in Bahia. It was a true photographic archeology. Arlete dug with his hands, all his photographs.

With this mission accomplished, Arlete goes on "Paths of India" with a trip thoroughly planned. The four friends might have the intrinsic goal of broadening consciousness and worldview, magnetized by the counterculture of the 1960s and 1970s. They went to India and Nepal to return by the same path and finding several changes during the return.

Photo by Arlete: Pakistan, Poppy Production, 1978
This trip marked Arlete deeply. As she says: "I was an Arlete and I came back another." Total enchantment, moments of compassion, exchange and respect. The friends,
on this journey, went through many songs, through many privations and dangers. But they were able, where they went to see who needed help. The records of this story and the photos of Arlete on the hippie route to India, through Greece, Turkey, Iran, Afghanistan, Pakistan, Nepal, were only published in 1991 at the insistence of friends. About the photos and the fantastic reports of this trip, Pierre Verger reported on Arlete:

She is an inapprehensible being and in constant agitation. During a conversation, from time to time it disappears, as if by magic, in a cloud of smoke (...). Endowed with a contagious optimism, she carries out the most surprising works: reports between the guerrillas of Central America, cruises in the Greek Islands and Egypt. Determined, tenacious and willful, as are the children of Yemanja (...) (Pierre Verger, 1991, testimony published in the book "Caminhos da Índia" by Arlete Soares, author's translation).

Back in Brazil, Arlete maintained the purpose of translating and publishing the book "Flow and Reflux", by Pierre Verger. It was a walker by several publishers of Brazil. None was interested in publishing the history of blacks. He realized, unworthily, how Brazil was racist. But, Arlete does not give up easily. Her dynamic pragmatism led her to create an Editora (Corrupio), which was born in 1979, for that purpose. While the book was being translated into Portuguese, Editora took advantage and published "Portraits of Bahia", with photos of
Pierre Verger. From then on, in addition to being a photographer, she became editor of many books and stories and rescued Pierre Verger's work for Brazil, creating the Pierre Verger Foundation. Since then, there have been 17 years of almost daily living with this master. About the Pierre Verger Foundation, he himself reported:

It’s more an idea of Arlete Soares, my publisher, than a personal idea of mine. I am delighted and in favor of this Foundation, if it can keep the old things that I have collected during my life (...).\(^4\)

In 1986, Arlete and Pierre Verger, with the support of the City Hall of Salvador, organized for the centenary of the abolition of slavery in Brazil, the Benin-Bahia Project. It aimed to establish an exchange between cultures. Numerous activities have been carried out successfully, including the creation of Casa do Benin (in Salvador, Brazil) and Casa do Brasil (in Uidá, Benin). Editora Corrupio made trips to Benin registering the Project with photos and videos. The team participated in the contest promoted by the Ford Foundation with a video on the similarities between Africa and Bahia and received the first prize.

In the 1990s, she spent six months in China and went to Tibet, Israel, and United States. In the 2000s, she returned to Benin and went to Senegal. Throughout his life he photographed his friends, many of them international personalities, captured in intimate situations.

The Editora Corrupio did and does a lot. Publishes books on African cultures and the African Diaspora, Brazil, Bahia, Arab and Eastern cultures. Something unusual in the Brazilian publishing market. In addition, it has a bountiful catalog of biographies such as Mãe Menininha do Gantois, Mestre Didi, Mãe Senhora, Father Agenor and the culinary recipes of Dadá, Canô and Olga de Alaketu\(^5\); and from essays by Vivaldo da Costa Lima\(^6\), Katia Mattoso\(^7\) and Juana Elbein\(^8\) on African black history and culture.


\(^5\) Personalities, black men and women of Bahia who spread and represent, in an emblematic way, the Afro-Brazilian religion, known as the Candomblé.

\(^6\) Vivaldo da Costa Lima (1925 - 2010). Anthropologist and emeritus professor at the Federal University of Bahia, he was one of the pioneers of the Center for Afro-Oriental Studies, traveling to Africa to research resonances between African peoples in parts of present-day Nigeria and ancient Dahomey of Candomblé religious practices.
Arlete has been a member of the NGO Olodum for 36 years. Active and always present, it supports the social actions of the NGO in the fight against social discrimination, in stimulating the self-esteem of Afro-Brazilians, in defense and in the struggle to ensure the civil and human rights of marginalized people in Bahia and Brazil.

In 2007, Arlete made his first solo exhibition in Salvador: "JÁ VI JÁ VOLTEI" (I'VE ALREADY COME BACK). The exhibition gathered 145 photographs, distributed in five thematic rooms: "Bahia", "Portraits", "Trips", "Trip to India" and "The Faith". In "Retratos" (Portraits) were images of international celebrities such as Mick Jagger, Isabel Allende, Quincy Jones, Peter Tosh, Caetano Veloso, Maria Bethania, Jorge Amado and Dorival

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7 Katia Mytilineou de Queirós Mattoso, Greek-Brazilian historian (1931 - 2011), specialist in economic and social history of Bahia (1750-1889) and in the social history of slavery in Brazil (1549-1888).
8 Juana Elbein dos Santos is a Brazilian anthropologist and general coordinator of the Black Culture Studies Society in Brazil. Her book “Sàngó (Xangó)” honors and reveres the mythical entity that presents a re-created transatlantic continuity of African civilization in Brazil, published by Editora Corrupio in 2016.
9 The Olodum Cultural Group was founded by residents of the district of Pelourinho, Salvador, Bahia, on April 25, 1979. It was born as an African-style carnival block, later became a non-governmental organization (NGO) of the Brazilian black movement and recognized as of public utility by the government of the state of Bahia, Brazil.
Caymmi. The diversity was presented in "Viagens" (Trips). The room showed a route through Africa (Senegal, Benin, Nigeria), Asia (China and Tibet), Latin America and Europe. India has gained special prominence, with a separate environment, with images from Pakistan, Afghanistan and Nepal. In the room "A Fé" (The Faith), Christianity, Buddhism, Hinduism, Judaism, Islam and Candomblé were represented in a harmonic way (Folha de São Paulo newspaper, February 17, 2007).

4 FINAL CONSIDERATIONS

Arlete traveled the world, recording encounters with people, their stories and their diversity. Humbly, she says that being a woman made it much easier for her to get close to people and to photograph. According to her, no one is afraid of a female photographer. Many of his photos are recorded in his books. The photographic work of Arlete Soares reflects the absences and the life of ordinary people, especially those invisible by the publishing market: the blacks.

At age 70 he published the book entitled "Anônimos" (2010), where he presents 120 photographs made by Arlete Soares, in his 40 years dedicated to photography. The images of her travels through Tibet, China, Nepal, India, Pakistan, Afghanistan and Egypt in the 1970s and 1990s. In the opening text of the book, the unique, in addition to the captions, the author punctuates the relevance of this set of images: "These moments long past appear in the present with 'unique and new beauty', guarding in itself the imperceptible, the chance, the place, the look that often found mine." The photos surprise people inserted in their daily activities - object of permanent fascination of the author - be they of work, leisure or devotion. In its humble and austere simplicity, the beauty of the authentic expressions of these people stands out, faces, gestures, movements, looks full of expression.

Being with Arlete is an unusual learning experience. The anthropological power and beauty of Arlete Soares' work consist in the convergence of some factors: his literary repertoire, curiosity about the history of the other, affectivity in relating to people and the

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will and pleasure in playing in the world freely. In this sense, it is not enough to exercise tolerance with the other, but to exercise admiration for the other, for the different. And that Arlete Soares does almost innately. When looking at the photos that Arlete produces, we have the privilege of contemplating the beauty of the differences that exist in the world.

In this way, she teaches us to perceive - through the epistemological, democratic and emotional imagination - of how rich the diversity of the world is. Arlete is a master photographer for the world because it suggests us to broaden our vision, insofar as we can feel the existence of a diversity of knowledges, perspectives and different scales of identification. In contemplating their images, we can recognize the beauty and importance that exist in the different practices of social actors. If the world is an inexhaustible totality, there are many totalities in it, all necessarily partial, which can be seen as parts and all parts as wholes.

Photo by Arlete Soares: “Corporalidade” (Corporality), Salvador, 1980

The polysemy of looks and interpretations can help us to admire the other glances and other knowledge. Here, I emphasize that it is not enough to tolerate the other’s gaze. To
tolerate is just to put up with the other as different, strange or exotic. In this sense, the term
carries, implicitly, a posture and a conception of estrangement and even symbolic violence.
Tolerating does not approach. Looking together is different because it brings us closer to
each other. It enables us to translate and understand each other’s gaze and, consequently,
to enlarge and exchange glances and knowledge. In that sense the term tolerate is of
exclusion and the term admire and of inclusion. To admire is to see, to look and to aim
together with the other. To admire is to exercise the eye of the aesthetics and ethics of
alterity. In this sense, photography plays an important role, as it can help us in the exercise
of the art of alterity. According to François Laplantine 2000, pg. 21:

In fact, trapped in a single culture, we are not only blind to others, but myopic
when it comes to our own. The experience of alterity (and elaboration of this
experience) leads us to see what we would not have begun to imagine, given our
difficulty in focusing on what is habitual, familiar, everyday and what we consider
"evident." (...) The knowledge (anthropological) of our culture passes inevitably
through the knowledge of other cultures; and we must especially recognize that we
are a possible culture among so many others, but not the only one (the author’s
translation).

Seeing and looking at the light of the constant and dynamic flow of the world derives
from the perception of the interdependence of everyone and everything. Everything around
us is fundamentally interconnected and interdependent and complementary. Every being,
fact or thing, apparently separate or invisible, is merely a single expression of a vast and
indivisible reality. Photography as art and epistemology can reveal this path of knowledge
and knowledge that goes beyond our individual gaze. Revealed photography may have the
power to expand our vision and our point of view, lending credibility to other distinct
experiences through the ecological art of looks and knowledge.

REFERENCES


**PHOTOGRAPHIC REFERENCES OF ARLETE SOARES:**
Part of the collection of Arlete Soares, with black and white photos, are on the website: www.flickr.com/photos/arletesoaresacervo/collections