

# Tree, my guide

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## Abstract

My artistic activity is the testimony of my own experience of the immanence of the self. This intimate identity phenomenon is a form of intuitive and instantaneous thought that passes through the body and touches consciousness. Inspired by the archetypal tree, my approach is inspired by phenomenology because my works are journeys to the limits of our understanding of life. These are openings onto the dimension of being that escapes us. Through my approach, I seek a deconstruction of appearances in order to access this reality through the exploration of fractal space. Modern technology and the mobile phone, emblems of our modern societies, are reduced to noble functions of tools revealing a new superior identity.

## Keywords

Being-Experience-Tree-Archetype-Identity-Fractal-Phenomenology-Cosmic

## Introduction

My aesthetic revelation is anchored in the emotion felt during a performance of *May B* by Maguy Marin. Created with Samuel Beckett, the absurd aesthetic of this choreography moved me to the point of engaging in philosophical research. This gave rise to the writing of *The immanence of oneself/ May B, way of being*. This allegory of existence that *May B* constitutes reveals the questioning of identity specific to each human which is revealed through the body. It unfolds in a specific interior space, the great self, which Nietzsche established as the “inner master”.

With the philosophy of Merleau-Ponty and phenomenology, I established the link between dance and artistic gesture. I understood that I was both witness and object of my own experimentation. This awareness was accompanied by a creative impulse. A strange parallel is then established between my self-experience and my works which bear witness to it.

According to the philosopher, the artist gives his body to the world because, well beyond the work, he blends into creation to extract his purest, most real raw perception. Following this idea, my artistic approach is a phenomenological approach based on my own body of which the tree is the archetype. His anchoring on the ground and his celestial deployment make him an imperturbable and incorruptible guide. In this return to the sources of creation, my art is a bridge which evokes the constant necessary navigation between the apparent world and the other, which escapes us and yet is very real, the dimension of being, where the tree naturally becomes a symbol.

From then on, it appears obvious that the exploration of human nature can only be done in an infinite space, governed by cosmic laws, breaking with the illusion of everyday life and may seem absurd. I present my art as an essential and radical value. The mobile phone, idol of the modern world and its illusions, becomes the technological tool revealing the higher identity.

## The archetypal tree

I realized my first creative experience of this intuitive and spontaneous sovereign, through the *Symbioses*. I created them according to an immanent common thread, following my visual interest of the moment, whether during the shooting or in the play of colorimetric transformations. The name “Symbiose” stands out: in its apparent decline, this tree invaded by an exuberance of lichens revealed all its wisdom in a balance between a vital profusion and a specific intelligent organization. The result was nonconformist beauty. It was the revelation of my visceral connection with the plant world. From now on, the tree would be my guide.

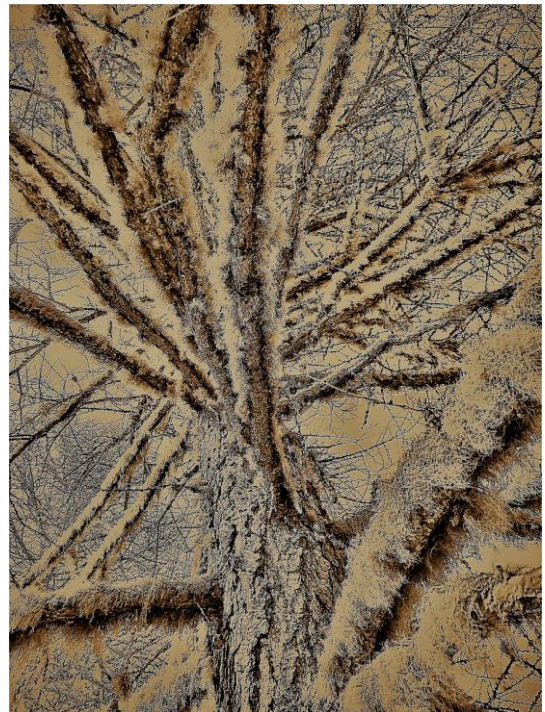


Figure 1. *Symbiose 2*

## The human bridge

*Vertebral 1* is an experience of the original self through subjectivity. The deployment of form summons the instability of the world around us where real and unreal become one. Artificial spine, it is the management principle of total balance, the human bridge, revealing the nature of things which comes to life through signs.

Its language is the mirror of emotions by the reversal of certain of our senses. The indirect intention is manifested by a tension in the work whose reality is elsewhere. The cosmogony invades the body and totalizes the carbonaceous matter, the moon and the stars exfiltrate into the projects of life. In its mission of connection, it offers a transmutation: an initiation into the truths that surround us through the method of letting go and listening to the mechanisms of being.

It is the prism whose faces engage action in the face of nothingness which absorbs it. The awakened being adopts its language, imaginary and collaborative while its experimental posture reveals the situation of the higher self at its deepest level. It is in terms of inhabitant that he fixes the structural wave of a past which is fading, becoming uniform in the present, already tracing a future there.

## The tree of Knowledge

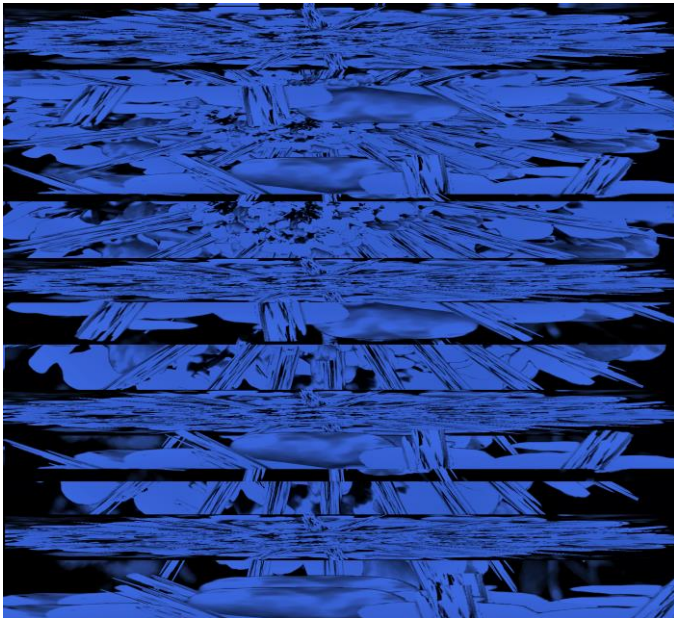


Figure 3. *Structural 2*



Figure 2. *Vertebral 1*

I'm always looking for the opening to the real world. This is why I provoke an organized chaos of the image, the goal being to lose appearance to move towards essence. Thanks to modern technology, the photograph of the plant that inspires me will undergo specific transformations. Phenomenology penetrates the fractal geometric space in order to explore the limits of my perception of the image. Always starting from the same basic image, I modify the photographic parameters, scales and proportions. I also use proliferations, iterations, superpositions, until they reveal, beyond appearances, a path towards the multiple reality of phenomena.

My works are complex hybrid beings: they are born from a chaotic disorganization, but each one then reveals its "butterfly effect", linked to our origins. Their nomination is a determining stage of creation, it only occurs in the terminal phase, just like their numbering by which I authorize an infinite possibility of evolution.

*Structural 2* ( Figure 3) was born from the joyful impulse of a simple spring flower, it is the original wish for a structuring of thought. The corpus vibrates with all its splendor until it becomes the visible shadow of a heard state. Its waves distribute magnificent bursts of joy. Armed with signs, he ignores the imperfect attitudes of men.

It is a new manifestation of being through its architecture teeming with contours, formulas and situations. Free from

communication, it is a vessel which will, empirically, arbitrate real time and all the abstraction of the visible in a visionary impulse. Beyond the clouds, the time to come marks the dawn of a new beginning. He tells us: "I think, then I will be..."

### The alter ego tree

The photograph of a maritime pine revealed the same image which I divided into two works. *Enantiomètre 1* (Figure 4) and *Enantiomètre 2* (Figure 5) are the figures of the transposition of an original self which challenges unity. Charismatic, these presences x, or y are born from the separation of being. Through these two entities, we enter a new dimension where the being transmits all its energy. From its royal and unofficial birth, it braves the time of the branches, caresses the future in its vibrant emission. Through his body, time acts, conveys, disturbs and dances, resetting the energy of the living or the momentum of the first.

The alter ego is someone else since he is distinct from me, but he is similar to me. Thanks to him I identify myself. He accompanies me on this inner journey where man confronts a new "allegory of the cave". Far from the Platonic criteria of beauty and good, where reason dominates, it is in the identification of the "Cave of the Self" that consciousness seeks light, while it only distinguishes the shadows projected by an illusory imposed morality. Apparently reasonable, this would distance him from the reality playing out outside. Self-experience would therefore be the intimate phenomenon by which man turns towards his own light.

### The Tree of rebirth

Through my research into the heart of the innate, I deconstruct, compose, then enrich the image with fractals until I find the point of no return, transport by which the work travels, virtuoso of the ephemeral, following an ethical artistic line. The work itself comes to life through an autonomous thought, a first encounter. Understanding follows: the mind recognizes in its innate components the equations coming from the invisible, philosophical theory intervenes in art through universal wisdom.

In its transparencies, *Être cosmique 1 9 5* (Figure 6) approves quantum variations. New dimensions will transgress the equation of the poor to the point of making it chaotic. The aesthetic order responds with a demonstration of altruistic and compassionate signs. The clarity of the image announces the empathic influence of the form. He reveals to us that from now on, in his ordinary life, man displays a metaphysical smile, radiance and active spirituality.

The work becomes a testament, a space of testimony, a concrete organization where all dignity and hope take place. In his distant emancipation, the human being having doubted himself, a reprogramming is necessary, which is virtualized in this amplitude. The being in junction is an apparition, an imaginary guide, a presence

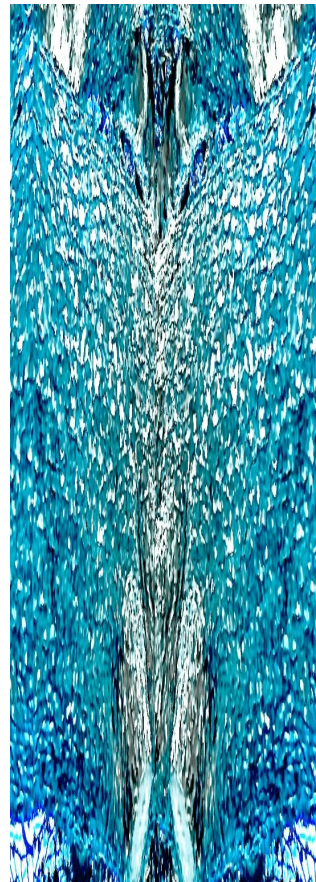


Figure 4. *Enantiomètre 1*

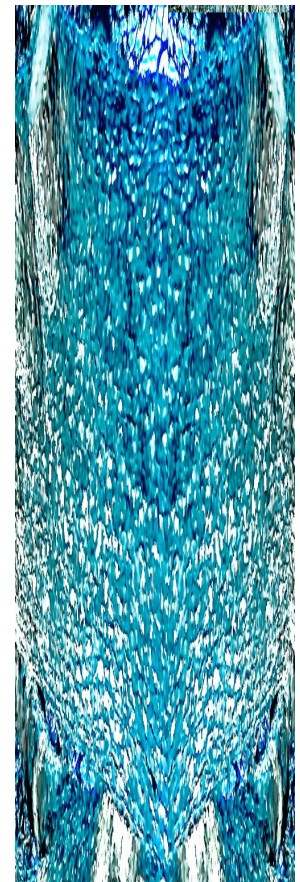


Figure 5. *Enantiomètre 2*

in the sky, the outline of a mediating cloud, an archetype with a second voice.

### Conclusion

My artistic practice is an experience at the origins and limits of our functions, which governs abstraction to the rhythms and fluctuations of life. It is part of a competitive landscape indifferent to the norm. It defies any definition ever acquired. It is a physical experience of creation generated by phenomena. The archetypal tree is always the reference, the first image of each work. It guarantees the absence of moral corruption, a natural majesty. Each work is an inner journey through its harmony. Emerging arbitrary futurism turns away from ordinary eye function. The projects respond to intuitive and inner visual perceptions. They are linked to our origins, to our dimension of being, with reference to quantum laws. It is an "aesthetic body art" because the images follow the different wave codes to stimulate the cerebral cortex, while the body, witness to one's consciousness, becomes a receptacle of one's condition. Always focused on phenomenology, I am committed to a radical renewal of the creation model where science and art merge in fractal space.

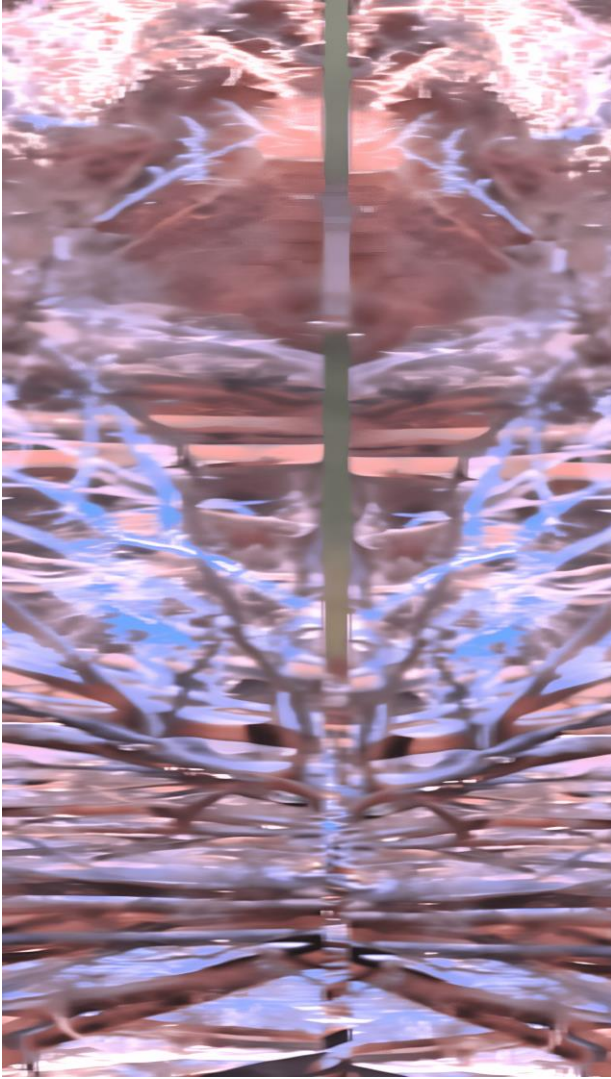


Figure 6. Être cosmique 1 9 5

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## Biography

-Born and resident in the south of France, Taara devotes herself to research on an ontological level, and is completing a Master 2 in Aesthetics (2022) after a DEUG in natural sciences.

- Alongside writing the essay *L'Immanence du Soi/Mai B, Way of Being* (2023), she identifies herself as an artist in a new style of post-conceptual art using the cell phone as an instrument. Using the tree as a model and archetype, she exhibits her digital art (Symbiose 1; 2; 3) at the Salon des Artistes Français, in Paris (02.2023), then (*Vertébral 1 and 2*) at the Medina Art Gallery in Rome (08.2023).

- She now explores fractal space through the works *Enantiomètre 1 and 2, Structural 2, Hallucithérien 1 and 2, Être cosmique 1 9 5* (2024)

- Currently, she claims a spiritual art, and is dedicated to the installation project *L'olivier Baptismal intemporel*.