

To what do the images that make up the photographic series *Fila india* (Single file) refer? They depict a group of immigrants patiently queuing in front of the Government Office in Barcelona as they wait for their papers to be formalized so that they can become legal residents of the country, and in front of the central Post Office, where the rumour had it that they could speed up the procedures. However, Toni Giró does not restrict himself to simply recording an event which appears before his camera: the reality of a group of people submitted to a distressing rite of passage. On the contrary, the artist recomposes the captured images in order to offer *his own vision* of the events which take place in front of the lens. In reality, the author takes a stand and establishes an empathic relation with his models. Avoiding the supposed objectivity and precision of the traditional documentary image, he cleverly constructs his own discourse, by means of the juxtaposition of the images, the frame and the choice of an unusually vertical format for each of the photographs. Thanks to these recourses, he presents his models subject to a dark and oppressive reality, the result of a system of technocratic administration that is indifferent to human suffering. In reality *Fila india* is not simply the confirmation of a certain reality. It is the reelaboration of material that comes from the visible world, orientated towards the construction of a discourse on our society.

The arrival of the digital image has removed photography's claim to the truth. We know that photographic images have ceased to be the certificate that something has really happened in front of the camera. The digital photograph is capable of offering us images which imitate the real world with enormous credibility, but which are not necessarily an indication of the real world, unlike the traditional photographs. The photographic image, which was associated with the truth for so long, has become suspicious. Faced with this situation, documentary photography, sustained by the idea that it is possible to reproduce visible phenomena in an objective, precise and truthful manner, is forced to redefine itself.

Aware of the problematic role played by photography in our era, Giró makes evident his desire to transcend the document. Far from trusting that the capacity of reproducing the surface of things is enough to elaborate a reflection on what is real, he tries to make his discourse determine the character of his images. His is a photography of ideas, which recognizes the incapacity of the photographic image to withdraw from the discursive mediations which condition it and reproduce reality in an absolutely immediate and transparent manner. It is a photography which makes it possible to outline the project of a possible metaphorical documentalism.