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Illustration

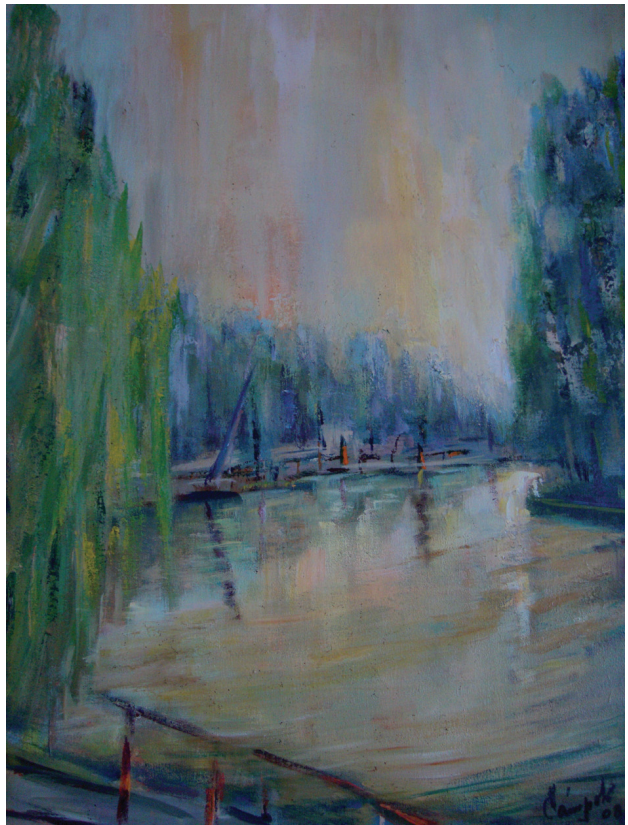
HEMILSE CÁMPOLO
(CONTEMPORARY ARGENTINE ARTIST)

Hemilse Cápulo achieves an alchemy between expressionism and technique in her pieces of art, managing to embody both reason and sentiment on the canvas. For the observer, the effect is reflected in melancholy, translucent through the light, in colors of the palette, and also in how figures are discerned towards abstraction, thus getting the evidence of the fateful time. The form her line suggests is reminiscent of a breath of sorrow, wrapping theming with resigned and nostalgic romanticism. Senses are embedded in her pictorial reflection, and end up absorbing a poetic image of the geographies and beings. The passage of objects and people through temporal existence is a degrade that strikes the observer, confining him in a subtle melancholy that touches the soul.

The artist produces a narrative of human events. She tries to capture the memory, explaining that time is not that of the past but of the memories. By eternizing the figures in the present, we are kept away from the anxious conformism of the losses. At this point, there is a chain of occurred events whose purpose is to achieve responsiveness in the present. Away from oblivion.

ART CANNOT BE SUBJECT TO JUDGEMENT BUT TO TASTE, TO BEAUTY

Modern art –in its philosophical analysis– involves broadmindedness that caused several disagreements on its interpretation. Throughout the analysis, it is impossible to detach oneself from the technical progress in general, a circumstance that has impregnated modernity with the art of the possibility of including other genres. Today, music and literature are part of the artistic trends, together with the additions of technological development, like photography and cinema. Also, the traditional concept of art has incorporated the avant-garde trends, which infer temporal and multiple viewpoints (Cubism) or the emergence of consciousness, free from moral and social repression, in a frantic quest for emancipation of the subconscious (Dadaism, Surrealism). Today's art rewrites history. In it, the being and the surrounding reality suffer the release of the past through a vision of the present. Moreover, there is now a clear link between avant-garde art and social policy, suffering of



"Paisaje"
Oil painting on canvas

man subject to marginalization, lack of understanding development, which is exerted as an exclusionary and inappropriate act. There is even a break with the strict parameters of the aesthetic. Literature has now lost its closed nature, painting is no longer objective, and music does not follow the traditional tonality. Today, there is an emergence of the abstraction, the atonality, the Dadaistic concept of meaning. In addition, cinema and photography have made it possible to describe the change this world is subject to. Portray its immediacy. On the other hand, artistic production has been freed from both the political and the religious dogma, in search of finding its autonomy and of judging and condemning on the basis of those grounds. However,

this concept does not keep the art away from the risk of mercantilist production that aims at turning art into manufacturing. The artist is trapped between the responsibility of his creative demand and the para-artistic interests of the market.

The wide incursion of modern art, with its new structures and the incorporation of philosophical research resulting from the observation, has given rise to several discussions about what art is, and to questions about its usefulness. **As a brief reply, we may say that art cannot be judged; it causes a feeling of pleasure or displeasure, and its value involves simply a taste for aesthetic beauty. Art is the sublime search for eternity; this is why artists end up saving the world of human beings.** (1)

This synthesis of modern art makes philosophy familiar with the interpretation of its task. It becomes imperative, and even feeds art back. Creation combines a breath of freedom (freedom and need, in Kant's words) that carries winds of innovation, questionable for the legitimization of modernity in art. The extent of the current creative act has caused the frank and profound advent of philosophy, a fact which had been denied since the early days of the Hellenic culture. In the Platonic foundation, art was considered strange and pernicious to philosophy, a way to falsehood, a scandal to the intelligible and real world. Even its irrelevance as truth has grown and been labeled as a moral condemnation.

What happened next was a countermovement of art against philosophy and its rationality, to such extent that Bernhard Lypp (2), when raising the artistic revindication, expresses that it is the only one that can "heal the wounds that the Socratic lesson of rationality has inflicted on our lifestyles". Even this gap between a philosophic or aesthetic truth is the foundation of all areas of science and art. Surprisingly, a hard science like Physics appeals that "theories have to be beautiful to be good" and that "... when it comes to atoms, language can be used only as in poetry", in the words of Nils Böhr (Nobel Prize in Physics). (3)



"Urbano"
Oil painting on canvas

In art, this situation is absolute when the feelings of the artist are transferred to the observer; this concept has prevailed on the philosophy of modernity in art. The pleasure of observing a piece of art holds its aesthetic meaning. Only in the pleasure through the senses. This cite about the beauty in art, in harmony with natural aesthetics, has also greater validity in this progressive era of wealth and exclusion, loss of anthropological principle, attack on the habitat.

Modern art is dominated by abstraction, expression and geometry, but they are included in the concept of the creator's individual poetry. Communication with the observer shows the incorporation of the true meaning to the piece of art that the artist prolongs.

Jorge C. Trainini

1. Trainini JC. *El pensamiento crucificado*. Buenos Aires: Ed Magister Eos; 2004.

2. Lypp B. *Die Erschütterung des Alltäglichen. Kunstphilosophische*. Munich, 1991.

3. Böhr N. *Atomic physics and human knowledge*. New York: John Wiley & Sons; 1958.