



Illustration

RICARDO MARTÍNEZ GÁLVEZ

(CONTEMPORARY ARGENTINE PLASTIC ARTIST, BORN IN BUENOS AIRES)

In the work of Ricardo Martínez Gálvez there is a reunion of art with nature. Beyond to recreate a historical time of country life at the beginnings of the consolidation of Argentina nationality, it is evidenced a work on the contemplation of the natural which requires a scenic handling of light achieved admirably. This combination of costumbrista rescue of the past and refined style is the foundation with which to the unwary observer is forced to stop emotionally before the observation of Gálvez Martínez' task (cover illustration). The artist himself endorses his inclination of the human environment when he slips "My main painting referents are Sorolla, Fader, Quiroz, Sargent, Monet."



"Carreta"
Oil on canvas

LAS BOCANADAS DEL EPTÉ

In 1925, Ortega y Gasset in "The Dehumanization of Art" stated: "Act a work of art as a social power that creates two antagonistic groups, which separates and selects in the bunch report of the crowd two different castes of men. " The same sentence we shall find later in Hans Sedlmayr's (1896-1984) when he refers to contemporary art as "Interest in the primitive, dreamlike, pathologic." These judgments about the modernity of the plastic art and his lack of hope in man causes a reaction in the philosophy of art to revive the aesthetic beauty of nature. However, these positions so critical of the artist's role still require reflection within the same developed concept, as they have already done in the vein of existential explanation, facing human creative freedom to the rigid spell that nature sets with its work. Between nature and man, between this and the creation there is an emotional consternation that exceeds all temporal intention. The natural space generates in man contemplation, independence and imagination.

Engendered forms from the natural lie imprisoned in their destiny. A spell that equates the man with

them, but in art this is released to his conscience, moves toward freedom. He is pure creation. This situation has the risk of becoming a reply. In the rest of nature exerted rigidity is manifested in repetitive order given to its exempt forms of creative free will. The bird will be always submitted under the spell of singing the same ballad. This reform of returning to the aesthetic beauty of the natural has the foundation of taking possession of the immediacy that awakens the ambit where there is human consciousness. But in the words of Theodor Adorno (1903-1969) in his "Aesthetic Theory", "Art is not as discursive knowledge, or its truth is the reflection of an object."

Claude Monet (1840-1926) was one of the hardest working in the certainty of the observation of the natural space. Away from Paris, he learned of light in Calais, where the spill over the cliffs makes his contemplation the altar of the artists. The Impressionist advanced in his studies on the light. He made her the obsessive search. This led him to choose Giverny, 70km from Paris. A transparent and green valley expected him crossed by a wide calm river, the Epte, which includes in its vast mirror the brightness of the celestial sphere,



"Carruaje"
Oil on canvas



"Bocanadas del río Epte en Giverny"
Photography

to die a short distance into the Seine. In winter the waters that go reaping the warmth of the sun on their way to get to Giverny by noon, they meet with the air coldness. Then in the sudden confrontation line from surface waters rise puffs of smoke that alert the breath of a giant in the middle of the frozen valley. Between these thermic clouds of smoke, light filtered through the current amplitude gives the feeling of a huge range dividing Giverny to each side of the river ("Bocanadas del río Epte en Giverny"). Monet drew on the light until exasperation. Even before his dead wife, over the pain of the moment, he looked for the decomposition of the luminous contrasts in the inert body. He also derived

a branch from the river to his land. In the water lilies floating gardens he devoted to the study of light prism. Each Monet's painting evidences faithfully at what time it was painted.

CONTEMPLATION OF NATURE MAKES US TO SEE THAT ONLY THE CONSCIOUSNESS ASSUMES THE LONELINESS.

The memory is immersed in contradictions when it is about death. It is to understand anonymity, absence, forgetfulness. A nostalgic way to observe the passage of the stories. They take us by the hand to contemplate how the being is lost in the memories dying several times within the process itself of his life. These reflections are found in Ricardo Martínez Gálvez. They are a manifestation of the existence immersed in the field of loneliness, distance, efforts. It is the identification of the spell to which is submitted the man before the natural. That geographic horizon to overcome, is exposed in the artist's works with an existential sense identified in the style of the piece of art, resembling a second point of escape ("Carreta" and Carruaje").

Whether through to scrutinize in the spells of the man or nature, art does not leave to explore the pain, the ephemeral, absence of memory and hellish death. This inquiry turns, besides a contemplative act of the natural, in the deepening of understanding its own material being and correspondence undeniable with the landscape. The loneliness that gives it the consciousness. Atocha, the provoked pain by the man who returns to his violent origins, is also transformed into art by evoking. A phrase inserted in the bowels of the monument of its thousands anonymous touched me, "You started the journey, we must continue it." The story of Guernica was used to massacre the man but it became in Picasso's hands in an imperishable artistic creation. The man chooses. Martínez Gálvez' art is more than an exquisite testimonial work on his technique. It is also in the concept to understand the man's existence on these lands. In this interaction with the environment, ongoing development through aesthetic theories in art, however, we should assume that human consciousness is the only one that does not belong indifferent to loneliness of the cosmos. And this sensitivity is the inconceivable divergence between man and the unabridged nature.

Jorge C. Trainini