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Illustration

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This artist, born in Mendoza and graduated from Art Schools, at Colleges as “Prilidiano Pueyrredòn” and “Ernesto de la Càrcova”, has had a fruitful task that took her to obtain national awards and abroad as well. Martinelli Mariana combines a deep knowledge of the technique in the management of the fundamental concepts of art with a disruption of the form in a framework that the existential ideology is manifested in every sense of the work that she has developed. She is a clear exponent of the gathering of an exquisite maturity in light and color, ideologically coupled to the avant-garde proposal art of the last decades.

ART IS THE REPRESENTATION OF THE BATTLES FOR HUMAN CONTINGENCIES.

In their breaking with tradition in art, avant-garde trends led to a crisis that involves asking What is art? This transcendent question in our times about the most sublime act of man forced to stop at analysis. Art is different from the encoding that the human being sets. Unlike to knowledge and experience, it arises from a consciousness free of inhibitions. Without fears. In this respect, it goes back to the avant-garde at the beginning of Dadaism. Even though, the cry of the subconscious, also leaves from the man, it leads the same everyday man to a strange geography too, that mix of superior instinct and uninhibited irrationality Adorno believed that art really cares about truth. However, we will have to assimilate that art is the feeling often far from rational truth that the man establishes with his codes and conveniences. With his interests.

Art has a symbolic, communicative effect, it not only represents an esthetic scene. It stands as a provocation of the intimate sensitivity before the human disbelief by reason, or rather, by the insufficient or interested reason. It is a sophistry of modernity.

It is almost a reality born independent from the human evolutionary development. The cave man had an artistic primordial need, simultaneously with the evolution of knowledge and experience. Art appeared long before the written word that would start History. This transmission of feeling cannot be interpreted as an esthetic sense, but as a requisition born in the same origin as that of culture. This allowed him to



“Luces y Sombras”

express the symbols that made up the word soul. Through esthetic and beauty, spirit is evidence in all the splendor of the being. Art is opened to the deepest concerns of the human being, to those that find no basis in the wordly condition, delivering its oneirism, imaginations and intentions. The truth is, that deep in this activity lies a compelling quest to identify the feelings and to find satisfaction before the existential contingency. It is an expression that leads to the sensitive, the pain, the requirement of emotion. Art reflects the emotion. Its speech from the avant-grade with the incorporation of techniques such as film and photography is manifold. This has motivated a break with the traditional one. The artist`s need has become purely emotional, has its genesis in its being, in its declamation that exceeds the mundane contingency away from coding set that men establish on Earth, to become their testimonial suffering, in an alliance that comes from the most ancient times, parallel to their cognitive and religious development.

What art achieves, is to free man from his bonds, both external as those born in his own being. It stands in its language to translate the most intimate feelings. Its oneirism. Before the discrepancy with wordly



"Variación"

contingencies, artistic expression is abrupt in its declamation and achieves a subversive and intolerant effect, which emerges as a reactionary discourse. Art is disobedience to the rules and systems. Its coming and going is always the break of its own language, a complaint about the interpretation to the observation of existence, although it does not seem to touch the existential contingencies. In modern times, art no longer asks about the technical but by its effect on establishing a cry of condemnation of the man's mediocrity. The repressed, forbidden, hidden and unknown opportunities, looming in art sometimes setting up an unappreciated need.

Is there rationality in art? The answer is that part of a mandate of reason quickly encroaching on the sensitive and of which emerges with an amazing language. Away from the mundane, the swell of feeling more unstable and unexpected, "a priori" free from any inhibition. Art emits quietly. The perception of who observes it, represents its confrontational aspect in another sensibility, in another necessity. At this point, it establishes a communication between the men which lacks defined direction, sailing on



"Los Miedos"

the completeness of a wounded compass. Between artist and observer there is no preconceived stroke or language. It is a puzzle that is solved at emotional level. The artist confronts his sensory experience, his purpose, with the ideology of the observer. From this confrontation emerges the taste for the work, not a trial. It is resolved the pleasure that sets the vision of who observers with the emotion of who creates.

The avant-garde established a subversion with tradition. Even though in earlier times may be veiled condemnation involving art, from modern works as trigger the current man's dissatisfaction. For Derrida art lights on the reason a crisis. Turbulence forcing the redesign of the existential from the mundane. If the ancient art described reality and its circumstances, contemporary art questions this reason, and puts man in crisis to consider its validity. It confronted with the truth through feeling, which seems to be set at the site of the absolute. The viewing angle makes of artistic creation a judge of the everyday. It sentences and rises. It not only covers, but undertakes as an act of justice born from sensitive willingness, halfway between instinct and rationality.

Art shows a new vision of the universe, and not through the sufficiency of reason but by the way of dissatisfaction that leaves the feeling. It is rebellion

against the established by the coding of life that man sets. It looks for a different understanding in the world, becoming the artist's legacy. For its part, the occasional observer does not stop at a contemplative and indifferent action, but explores the possibility of a criticism, response, taste, pleasure. Adorno and Liessmann define it as "strangeness of art to the world".

Art shows a kaleidoscopic perspective. Its image is deepened with the awareness that observes it from the author's original vision. Its decomposition in every mind, every moment, converts back the work in an elusive log at the discretion of the passion that returns a different interpretation of its origin.

All work threatens to reason, hitting with its feeling. Art lights a stimulus to understanding life.

Its purposes may be as different as a glorification of it or a blunt criticism. In any case, it never loses its character of undisguised risk.

Martinelli's painting is not protected behind any rational or interested progress. It searches the naturalness of feeling. The sensitive has priority with its forms generated from the cultural sphere. Her art reveals a mood, an intention to explore the existence with the dagger of sensibility. Therefore, it is not comparable to the systematization that sets the man in his coexistence with a poor development. Art does not evidence idea of progress or order. Every work of art should represent a risk to the stability of the quiet, immobile man, devoid of chance in his way.

Jorge C. Trainini