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Illustration

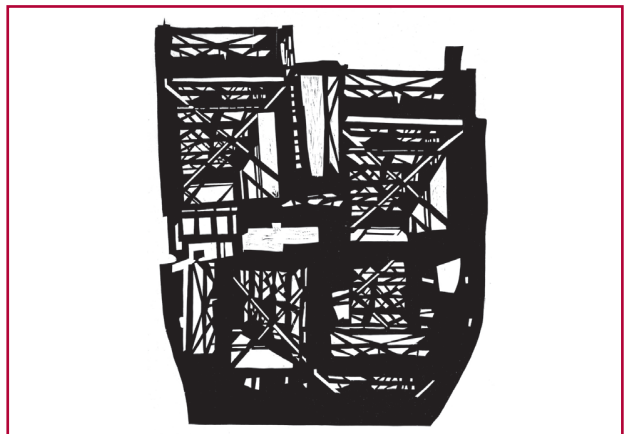
CARLOS ANDRÉS SCANNAPIECO
(CONTEMPORARY ARGENTINE PLASTIC ARTIST, ENGRAVER)

The engraving works the symbolism that projects the man out of his physical precariousness and time. It is the maker of rupestrian creation, the imprint of the hands, the ignored creator of Altamira lacerating the back to stamp on the roof of the bare limestone cavern his grazing bisons and deers. In the 'higher order' imposed by the gods and the designs of mystery 'someone must die so that today you last.' Human and instinctive creatures, were born in the desolate territory to avoid to be the sacrifice and officiate as executioner. At best, appraising the indifference at the time to run away from the threat. On the surface of the matrix of stone and wood, it was boring the story that printed the artist's feeling, ancestral engraver in the continuity of a different event when the man tried to escape from the ignominy. Even though, he had no name to identify him before other men. Carlos Andres Scannapieco comes from that lineage. He simplifies circumstances, habits and cults transmitting a cultural wealth that identifies. His work, then, may generate the voluptuousness of expressing and reporting the existential step. The line seems to copy the engraver's chisel sense, the scraper, the gouge or punch, but it deceives. His cox is emotion. The same one that had the ignored being with rags to attest his presence at the beginning of the man.

This man haunted by fears and imaginations did not entrench in the alternative that the higher order offered to him: instinct and reason. These features did not exclude the code that made him a participant in the drama of time, death and survival. Even tricked and humiliated by his condition he sought to explain the existence from a different perspective. He used feeling, emotion and consciousness only to the limit of the real. He denounced his own condition. He tried to rise to the most merciful margin. Thus, the art was born, with the craft of carving feeling. Those who could not put it out of the 'I' became 'heard'(*), in vagrants. In observers. That journey to go short of the reason and conscience as the only values and to advance into the feeling was to understand that the man, similar the particles constituting the universe, collide, destroy, move, annihilate and reborn into other particles and that this event has the unfortunate gathering in memory. (1) This real image is dumped to the beauty is the one that Carlos Scannapieco leaves us in his creation.



"Luces y Sombras"
Agua fuerte aguainta, 0,21 x 0,41 m (2002)



"El puente borracho"
Xilografía, 0,70 x 0,90 m (1987)

THE TRAGEDY OF MAN IS TO HIT TO UNDERSTAND THAT REASON IS NOT ENOUGH TO OVERCOME TO INSTINCT

In the artistic process the idea of a better world is not without its sights on the oldest values. This situation happens with nations and with individuals. In the artistic vocation the division with tradition is a psychic instance. It is the search for the profane to add it to the identity of the men and their societies. It seeks to overcome in the memory of what happened, to rebel, but also to transcend from the same innovation. The artist understands that the tragedy of man is to hit to understand that the reason is not enough to overcome the instinct. There is in this position a romantic flight, a poetic imprint: to transcend beyond dispute and dramatic individual's defeat, to ensure the course of the "higher order" at the clan level, even if all are promptly marginalized by other creatures or incorruptible time.

Art emerges its streak beyond instinct and reason. It does from feeling. It sneaks from a potentiate mandate in its unfortunate nature by the power that men account for their safety, to advance with other purposes. The "own" vices that they store to survive in the struggle, are overturned to the power in order to subjugate, to boast, to be feared, sometimes through a false and self-interested benevolence. The cultural tradition that leaves the natural order, coupled with rationalized earthly pride is the file that the artist is testifying. His existential step is recorded from his beginnings in stone, metal and wood; preserved in transcendent act for that one that leaves the mandate of the gods to assume from the rebelliousness of unbridled quest to explain.

The value for the new may be the revelation of a rusty old truth in the past. In the words of Berdyaev, the Renaissance is still in use, not yet finished. In this age where the art is exercised in a whole range of possibilities, vital question inevitably arises: what is art? Perhaps, to understand that it represents the cultural file of a society. Art does not discuss the dilemma of reducing errors to reach the truth. Each work is a truth in itself. Old and new coexist in the need to investigate the role of man in the cosmos within an ordering, which is an unexpected participant. Perhaps unnecessary.

What is the value of a work of art? It is the reference to the cultural tradition, although changes or transforms it, because it always looks for innovation in its genesis. This point of observation presupposes the construction of a cultural legacy. The settlement and identity of a community. However, the value of a work can not be an innovation in itself. It must be recreated on the historical analysis. The profane intrudes but its reality is not culture. This is in the social memory, in the transmission from one individual to another. Artists recreate it and oppose to the time that destroys. The people sit in their traditions. The new tries to reach the new cultural heritage. Then it is new. It moves toward the traditional file. In this conflagration the artists are their executioners.



"A la Plaza"
Agua fuerte aguatinata, 0,21 x 0,41 m (2002)

The new moves from the everyday (profane) to the traditional file (culture) in the words of Groy's. (2)

It is intention of modernity to devalue the traditional and rebuild from the profane. There is resignation in the artist to repeat the cultural experience. He tries to "be" in the change, in the new. In this transcript of the symbol is located between profane and cult to impose a space. Art needs something else that tends to resize the cultural file of the man using feeling to escape from the natural law. He should be excluded from doctrinaire, schematic societies, subverted to a dictator that develop their clairvoyance of demigod, leaving aside the 'human factor'. The artist and the homeless do not belong to these purposes, and this number that society needs to favor its interests. To that army that is the most vulnerable and precarious segment, which represents the vanguard of the sacrificed men that defend the utopias of the men in power.

Jorge C. Trainini

(*) Escuchado: acepción del norte argentino al referirse al hombre parco.
1. Training JC. Geografías desoladas. Buenos Aires: Ed Dunken; 2011.
2. Groy's B. Ubre das Neue, Versuch einer Kulturokonomie. München, 1992.