



Illustration

ORLANDO PIERRI

(ARGENTINE PLASTIC ARTIST, BORN IN BUENOS AIRES 1913, DIED 1992)

CONVERSATIONS IN THE ART GALLERY

The foot of the semidarkness was lengthened in the last afternoon of the fall. At that time Buenos Aires is used to cross with obstinate winds on detaching the more copper and fragile leaves. Still some pale and crushed leaves resist upon themselves. The farewell of each one becomes a ritual of death and dance. Up, against the abyss, torn branches resist until the return of light. Before the winter, Recoleta is often depopulated in its streets. Then the paths offer their nakedness to the passerby that resists tilting the face as a figurehead given to the onslaught of the sowed winds in the memory of the shadow of the tree.

Manuel Zamora has small eyes and of an intense clarity. They light up even more with each invocation. The voice, which goes with the gesture, brings him near a nostalgic melody about the memory. The art emits intense from his personality. Inveterate inhabitant of the abstract, the Gallery's works are, in Pierri's words, 'light in colour', the enigmatic gem that artists explore from the beginning of intuition.

-Manuel, Did Pierri join to the surrealism to get to Paris?

-For him, painting should be grounded in an ideological sense. The Breton's movement subdued him. He was the son of a shoemaker and had not finished the sixth grade. He met Luis Barragán and in 1938, they travelled to Paris. They lived humbly with one meal a day (lunch) to buy paintings. He would say '... no building in Paris was taller than me'. In an exhibition that took place outside of the Paris Salon given its surrealist nature, since this movement was not accepted in academic circles, he got a great success with his work "El Drama" (1.20 × 0.90m).

Zamora is the owner of an exquisite sensibility -weakness, he clarifies- by Orlando Pierri. I assumed he had to know unrevealed episodes. I directed the issue toward them. - It was intense that residence of Barragán and Pierri in Paris. They would just come back to Buenos Aires at six months. What do you know about the collection of anecdotes in France?

- They became friendly with Salvador Dalí, who was traveling in a black Impala with a mannequin at his side. In the buttonhole he wore a flower that triggered a mechanism by which water splashed his interlocutors.

- Pierri had the intuition to gather the painting to

literature, especially the art of poetry.

That is the great idea of his work.

-All his artistic life was heavily influenced by an ideological process far from isolated descriptive. He said that painters are divided into former and artists, the first ones mirror what they see and the second ones express the feeling, which is not at sight. Because of that he defended the dignity of the artist before any act contrary to the creative passion. One evening, a buyer came to the Art Gallery in order to purchase a painting of his authorship. It was called 'Los Girasoles' (1.40 × 0.90m). It had a price of seventeen thousand five hundred dollars. That happened in 1980. The interested party requested me that I reduced the work to five hundred dollars. Incidentally Pierri was there, who refused the offer. Before that negative the potential buyer said 'but it is the value of a one bedroom apartment! Pierri then made its voice heard throughout the all possible magnitude, "Sir, art is not measured by brick ..."

- Time after journey, a certain dispute arose between Luis Barragán and Orlando Pierri. Do you know that fact?

-They together with Vicente Forte, Leopoldo Presas, Ideal Sánchez and Ernesto B. Rodríguez (writer) made up the group 'Orion'. However, after that living together in Paris, Barragán and Pierri were estranged for thirty years. Barragán criticized that Pierri did not have right to be commercial with his talent. Actually I think it was some jealousy between two great figures. Luis Barragán would also become a great artist based on metaphysical knowledge of painting. His work treasures timeless values and he defined art as a spiritual movement.

- Did they see Miguel Utrillo when he was at the end of his life?

-They went to visit him in Paris when they learned of his delicate health. As they approached his bed, he begged them 'help me to dress for visiting Modigliani who is sick!' without being aware that he had died twenty years ago.

"ART IS NOT A FORGERY OF EXPERIENCE, BUT AN EXTENSION OF IT" (KONRAD FIEDLER) (1)

The abstract movement in art has a theoretical way, but all art has its own way. The content is in the essence of who performs the work. Art is

representation. Behind it is the artist's concept, since all thought seeks to be represented. The artist turns away from reality, constructs with a new language that seeks to be represented and in which is embedded in the creative foundation. The artistic expression is an intuitive process. It is what governs the creation, avoiding from the scheme, the standard, the system. Art senses that the universe and consciousness obey to quantum excluding itself from the dogma that enslaves societies.

Art sublimates nature. Away from the everyday, it is able to break all cultural process to embark on a different representation of reality through the way of intuition. This activity is not subverted to the rules, it appears as a new and amazing destination. This perception is the fundamental germ in every artistic sense, which can not be subjected to predetermined purposes. The work will then travel on its course with each observer. It will expand the interpretation that flows from its representability. Intuition in art allows us to "see what is not at sight" in Pierri and Paul Klee's words. The configuration of concept that the artist wields, implies freedom. It is the reference to the reality that he produces through his imagination and will generate a different language to represent the underlying consciousness.

Art is the expression of consciousness through the intuition of creator to bring something new in the representativeness of reality. It is a development achieved beyond everyday vision. The artist's perception enters into it to bring it to another dimension. He resolves from the spirit into a reality that is masked, hidden, making an observation of it through the opening that is looming through intuitive consciousness.

The search for the artist, especially from Impressionism, is the misconfiguration of the observable world through intimate view of consciousness. Shape, colour and light are diluted in



"Las Góndolas"

Oil painting about hardboard, 0.82 x 0.72m, 1951

their composition showing a revealing integrity of the alchemy between reality and spirit.

The Art Gallery turned off the lights with parsimony waiting that the next brightness gave back colour to the eternal existence of its representativeness. White spread fires had occupied the sky. We walked with Manuel Zamora under an ochre rain by the tree-covered streets, persuaded that the artist returns in each intuited workd. It mimics to the dead leaf. "To return will be the premise /of burning in each tree / dark is this path / of loving to forget it" (2)

Jorge C. Trainini

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