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Illustration

AGUSTINA MAZZOCCO

(ARGENTINE CONTEMPORARY PLASTIC ARTIST, BORN IN BUENOS AIRES)

CONVERSATIONS IN THE ART GALLERY (being/self)

Agustina Mazocco is vivacious, intensely inquisitive, outpouring her art from the warmth of her senses to become a searing, moving, stoic image. Life observant, assuming the risk of its levity and of the “tendency to exist” by impressing the unfortunate conscience that made man a tragic being. Projecting passionately her search in the field of vital energy – the spirit – she finds in colour, the vital conditions that enhance the painting: perspective and light. Her message does not search the image, but its implication and interpretation. Subjectivism.

The artist expresses through her art sheer, vital genuine energy. Clearly outlining the Being as an event “of” and “in” energy. In this sense her work is accomplished upon the only possibility the universe has to be qualified: human conscience, and even more, the work peruses its most intriguing labyrinth: sub-consciousness. With compulsive and contrasting strokes of colour, she stirs in us the idea that the cosmos “tends to exist” in a transformation and uncertainty that shall inevitably collide with the Being’s ego. In a dramatic and anguishing confrontation her paintings mark the hazy boundary between the established conscience –eternal as the “ego” craves – and the circumstantial, hazardous and tragic reality of the “self”. By exploring this field, taboo and fear of conscience itself, she reveals that these tendencies are explored as probabilities that detach from precision, and entices us to the possibility they have of occurring. Although all these “res cogitans” interpretations must be within logic and reason, they cannot escape from the rational-intuitive. And this is the artist’s signal. It is visceral, reaching the origins of the most elemental needs of the deep conscience, to return in magical unexplored geographies and illustrate the fruit of her journey through the labyrinth of the sub-conscious.

EMOTION IS THE UNREPEATABLE MARK OF AN INFINITESIMAL PRESENT

The surfacing of subjectivity in art observation, the subconscious outpouring through the artist’s eye in the contemplation of the contingent universe, led Hegel to declare “the death of art”. Ever since modernity, art would not be external, attending the common view of the artist and the observer. Since Hegel the artist gets involved with his subconscious



“Origin”

Acrylic on canvas, 120 × 100 cm, 2011

in the observed spectacle, transforming it into a creative laboratory. With this expression Hegel defined the modern artist involved in the inquiry of his own mind and not in impartial observation. Once the observation becomes subjective, the author participates and the neutral vision is abolished, so was art, in the old concept of external spectator, declared dead by Hegel. Art would become a continuity of the subconscious, of its intimate Being, emanating the energy – spirit –to colour, the site where light and its decomposition dwell. Since modernity it would become a participant of that observed. It is expressed by Hegel at the beginning of this period. Art consolidates in the need of the senses. It is said conveyed by Agustina Mazocco, through the deconstruction of her work. In

that nodal instance where the spirit turns chromatic and assaults the spectator to possess him. In that association where creativity and observation share emotion. Subjectivism released from emotion's honesty, from the intrinsic Being.

This way of performing art introduces itself in the hidden side of an individual deprived of his cosmos. His own intimate universe creates images. Not the essential figure, but the essence, in a creative energy distilling that "tendency to exist". Creating freedom, autonomy, and independence. Art is the movement of sensitivity. The expression of creative power we call emotion. And which bears no adjective Only the Being's vibration.

Art does not perceive an aim other than the extension of energy explained through a feat of the senses. Thus, it questions. It does not merit another concept. It will never obtain an answer because sensitivity drowns unhurriedly, imperceptive of the existential drama and of the tragic meaning of its fragility and death. In a modern concept this analysis has no defined limits, stemming from the work with glowing manifestations, filling pre-existing spaces and searching for the purpose of time. Of existential time which wastes circumstance, chance and brevity. It tries to be the true plenitude of energy which tends to exist in its transformation, as opposed to the imagination that promotes the observation of motionless forms, unaltered, as is the mirror of man's deranged illusion.

The image fostered by modern art is the true potential and dynamic dimension we observe in Agustina Mazzocco's work. The artist proposes a genuine subsistence of spirit-energy. Her work is ethereal; it bears the Being's most sublime sincerity, action's essence and transmuted structure, expounding that neither the form nor the external implication are the realities of art. It lies within the Being's painful inquiries. With the collapsing of religions and of an ethics steadily lost by modern man, art has progressively filled sincerity's spiritual space. The Being took refuge in art as a mirror of its soul's redemption. Also in the core of philosophy was the true expression, thus freeing itself from the dogma and of rationality which abuses emotion. Hegel spoke of beauty in philosophy, by which he bonded it to art. Without an aesthetic sense philosophy has a cold speech. Art has sheltered that unique vibration of man: he only possesses that which moves him.

Hegel agreed *"not even in history can man reason cleverly, without an aesthetic sense. It is here evident what men without ideas really do not possess and confess with enough candour that for them only registers and graphics are not dark."*

Undeniably, the present conception of art implies that all survivors of science and routine life respond to its call. In this cornerstone on which the purposes of existence and of the observed world recline, the only true priests are artists and vagabonds. They balance between rationality and reality, between practice and morality; to end constituting the essential, sheer, vital, and genuine mark of man's passage through this universe faded of emotion, except for the awareness



"Snow"
Acrylic on canvas, 130 x 100, 2011



"Enchanted Dog"
Acrylic on canvas, 100 x 80 cm, 2011

that surfaces from human sub-consciousness.

Contemporary art soars as a victorious bird above the pseudo-rationality of man's structures which end up absent of their authentic essence: the human factor. With this idea of understanding existence, the artist escapes from parasitic automatism and gets hold of the freedom his energy needs, the one deriving from his spirit, not from the muscle or from inhuman rationality. He is finally able to blossom a sense of emotion, the only thing deserving to be rescued in a

cosmos strewn with astral corpses. Reflecting in that cold image of solitude invading us from the end of space, not even the machinery and reason that shape man shall save him of such a mistake, except the

personal contemplation of his Being's intimate depth. And this is what art proposes.

Jorge C. Trainini