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Illustration

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(ARGENTINE PLASTIC CONTEMPORARY ARTIST)

Each of Susana Dos Santos' paintings does not exhaust in its contour. The works are linked in an alternative process of order and chaos that replicate the dynamics of the universe in a permanent change. They rise from the void modeling the amorphous to reach the accrual of solidity in the projected figure to dilute again into disorder and void. The latter carves the shapes, as nothingness does with awareness, because void and nothingness are the energies that originate matter, antimatter and thought, in that spacetime where the measure of the Absolute is built. There, reflection destroys its logic and awareness is annulled as subjective perception of this universe. Void is the hegemony of the goldsmith. And it is the closest thing to nothingness in the concept of anti-awareness. Void is ruled by spacetime, true sculptor of the cosmos, of fleeting illuminations that carry opposite particles in a restless and secret world. In this invisible world the artist leads the journeys of color in an attempt to bridge the gap between Object/Subject, so that awareness can testify the visible from the occult.

Facts simply occur. That sense of before and after -asymmetry of the event- had already been defined by Aristotle in reference to time. This symmetry disruption not only occurs in the physical world, it also determines consequences in the externalization of the human mind and its psychological perception. The triggering event establishes a single past but has several possible futures. From this vision it has been fundamental for man to set limits in order to reduce the scope of futures to a few, or merely to one. During the twentieth century itinerary there emerged an ideological confrontation between deterministic and nondeterministic theories which did not compete only in the context of that predictable in the physical world, but which also led inexorably to mediate on human freedom. And this is where we brandish the contradictory greed of eagerly accepting nothingness in what is hidden in destiny, just as a decrease in the number of options limits the amount of problems. The unit brings the peace that makes our diversity.

A SCULPTOR NAMED SPACETIME CARVES SHAPE FROM VOID AND AWARENESS FROM NOTHINGNESS IN THE TRANSFORMATION OF COSMOS AND MAN

Void is the complement of shape. Emptiness and shape build the rhythm of the universe through a unit; which Susana Dos Santos strives to recreate in order to achieve



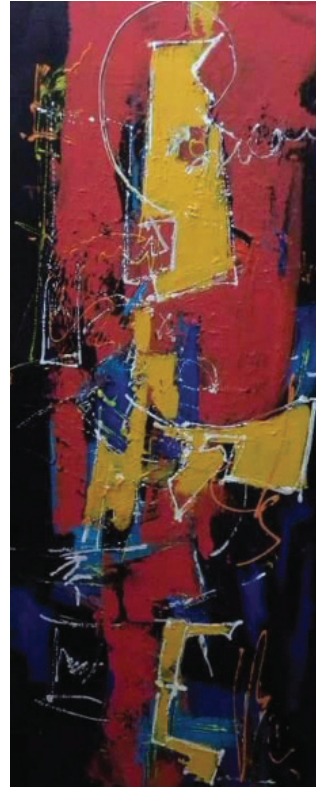
"In my world 2"
Acrylic on canvas, 150 x 120 cm., 2014

an art as close as possible to that secret reality. Awareness - complement of nothingness - can forge in man the adjective that identifies the macro and microcosmos universe creating the possibility of understanding the limit of nothingness. Without it, awareness could not be modeled in the eternity we call time. Nothingness is the void left in oblivion but awareness is what allows us to understand that, in what we call nothingness, is the self-energy that originates it.

Not less dramatic is the assertion that an external world -always subjective to man- is in contradiction with experienced facts which outline our awareness, especially if we exist in a reasonably positivist world. There is not



"In My World"
Acrylic on canvas, 140 x 110 cm, 2014



"A Happy World"
Acrylic on canvas, 120 x 100 cm, 2014

a fixed and immutable vision of reality. The certainty of reason renders inconvenient a method that engages with emotions, but seizing the physical spaces of the body by spinning in a mechanical orbit undermines the conscious constitution that we hold and renders us surprising in the cosmos. Incidentally, let us remember that in Descartes' junkyard awareness was not found and that an axiomatic system is not a science, it is a hindrance. This world does not appear with the dichotomy between faith and reason established by the author of the "*Discourse on Method*". We find that the artist's paintings go from void to shape, in a destination which then returns to fade into multiple chances and in which we find providence that bequeaths faith. Similarly, without nothingness, awareness could not be modeled on that eternity we call time. In her works, reason and faith do not stand as opposites, but as complementary makers of a hope. Man, since his very primitive origin has established a link with faith after exhausting reason.

Void is a complement - no longer contrary - to shape, in the quantum conception that symbolizes the rhythm of the universe through that unit. This void is for the Chinese culture a *valley*, continuous source of what we call wholeness. In this equation void carves. And it is the closest thing to nothingness, which we will find in the concavity of awareness, in the limit of its incomprehension of the metaphysical. The ambiguity of nothingness brings us closer to the poetic and to a language reality that must define it within the scope of our awareness. What is nothingness? I will understand if I isolate myself from the antinomies' concept of subject/object, ego/

self, and I adapt to complementarity without antagonizing void as the opposite of being, but as its continuation. There is no chance to explain the literary term we try. There is always the need of something previous to the origin, at least for this awareness. Nothingness is the concavity that molds awareness, void that which molds shape. In them energy reins in the continuity and formation of matter. In the limit of awareness words dilute and logic collapses. Herein lies the concept of nothingness, in the negativity of awareness.

Matter and spirit are not opposites, nor are awareness and nothingness. Void in the shape and nothingness in the spirit are energies that man understands with reason and perceives with his passion. Susana Dos Santos informs us that the world is not a Meccano to be explained in parts. It is an entirety that cannot be dismantled and that is constantly changing. Awareness is also incomplete without nothingness; it is merely another interrelation and not the most important. Let us get man away from the center of nature, from the mechanics of the universe, and we shall find an unspeakable sense to micro and macrocosmos of matter and antimatter, with a precarious awareness to explain what is taking place. Nothingness is a fearsome word intuited through fear of leaving awareness. A produce of man's gaze and therefore biased. The entire cosmos is a misunderstood view from the human, so everything we do, and mainly in art is to shelter from the grim existential nothingness.