



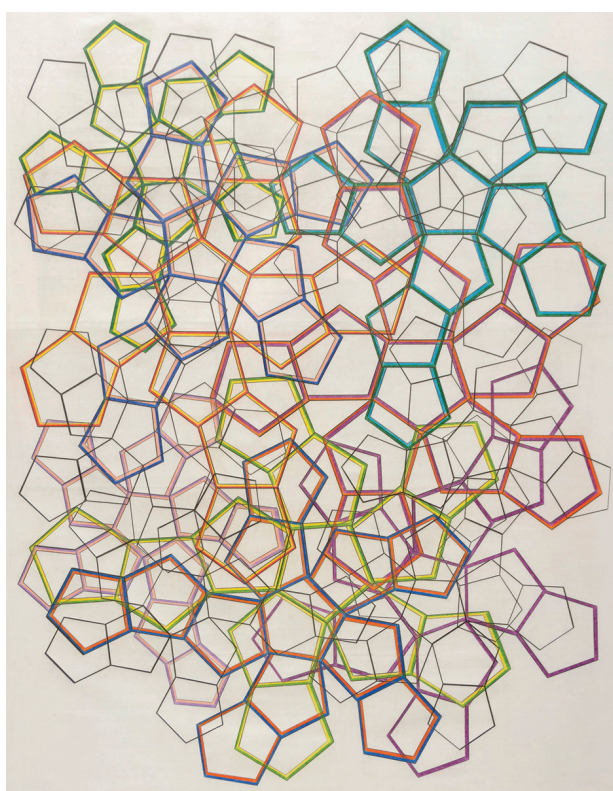
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# Illustration

MIGUEL ÁNGEL GIOVANETTI  
(CONTEMPORARY ARGENTINE PLASTIC ARTIST)

Miguel Angel Giovanetti recreates images of aesthetic beauty where uniformity and plural spaces overlap in parallel universes. His work radiates harmony, the parties converging in integrity suggestive of an inner strength, which leads space-time to those limits misunderstood to consciousness. The artist, with its simultaneously repeated and different geometries, brings us to the proper philosophy of postmodern art, to that unavoidable question drawn by the plurality of current avant-garde upon the questioned freedom of existence. Is it possible that man with his current level of consciousness may reach equity between the all-embracing freedom and the uniqueness of each individual? Human and physical boundaries in the universe converge in a predestined entanglement whose separation is imperceptible. To this proposition we are led by Giovanetti.

Today, in this post-modern time, art is dominated by plurality. Avant-garde has revoked the conception of art based on unity. This brings about a debate on individual freedom, its limit to fragmentation and technical quality in reference to the classic. Above all we must accept that each historical period is a reaction against the previous one and that nowadays we should not talk of change but of intertwining (quantum implexion). This has happened with postmodern art, in which the great stories have been annulled by virtue of a rising fragmentation that has become infinite. Freedom in this aspect emancipates the artist but it braves him with the absence of a core vision of the concept. What is the limit? Actually, this diversity hides a reaction to the great stories of modern times, which are no longer credible, by reason of that fundamentalism they boasted. This reversal not only occurred in art, but also with Hegel in the field of history, Marx in the social affairs. Progress announced from modern standards with its attributes of freedom, enlightenment and rationality became inadequate and questionable. Postmodernism stands against that unitary knowledge. There is an explosion of freedom in art. It ventures to the plural, the right of the specific. It no longer speaks in singular. There are truths and multiple reasons to a departure from hegemony. What is the limit of this freedom? Here we warn that



*"Dodecahedra"*  
Pencil and colored pencil on canvas, 190 x 150 cm.

nothing is as dangerous as the certainty of being right, a verdict that man learned with his own history.

According to this concept contemporary art should be considered a hybrid (Greek for "hybris", impure) but in truth the concept is more adequate from the quantum, from the interaction. It thrives from the same plurality in which it is based. So, it comes as recreation of beauty, aesthetics and harmony, a situation that continues to collide with previous cultural concepts. In this possibility there is no unity but juxtaposing fragments in which knowledge and languages are interwoven. The emanating product is an artistic destructuring. However, not everything should

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be considered abolition in postmodernism. There is anamnesis and interrogation in the rehearsed criticism, in what it is trying to transform. It also distils skepticism and irony among its contradictions leading to changing assessments of its proper works, a mirror of the postmodern development in which the communication system accentuated its contractions in a maze of information, of multiple truths. Struggles that try to occupy the absent central unity when the integrity of previous stories ceases, these utopias that crumbled with the plurality of postmodernism. But all is not achieved with this declaimed emancipation, a withdrawal of innocence is also evident, incorporating the risk of leaving man isolated, fragmented, lonely, he who should appeal to irony in his defense.

Postmodernism emphasizes the invisible, it suggests behind the topic. A nostalgia that removes innocence, an irony that supplies the absence of the tale. It coins imagination with that non-represented. It draws near the void that emerges from its doubt on the meaning of utopia and placates with diversity, the different, avoiding dominations and uniformities. It struggles against man's reality submitted to his reflexes, which he assumes as a gregarious being conditioned by powers and beliefs, who accepts a unitary beautification of life to avoid being a fragment of heterogeneity. Risk also threatens postmodernism with the imposition of a daily life trying to be free by doing away with the singularity, but that approaches computerization where masters have now no face or name. They are also invisible to the daily need of man that emerges in a new attempt to centrality. The being then dances before the hidden power and usually takes the offered pose. Here genuine, individual freedom struggles against the risk of a covert beautification of slavery (totalizing freedom), hidden, riskier than the belief in the innocence of the modern.

The quest is confusion between the desired freedom and the deception of emancipation that cannot downplay its needs. Here contemporary art walks out from its building and enters the conservatism of any cultural mainstream. An elitist risk that led Kant to declare the "purposefulness without purpose of art". The conflict arises again when "ism" sediments settle in a self-assessment that will lead art to a paradigm that eventually crystallizes in a new fall, in an aesthetic of opposition to ordinary life, occupying the center of its interest. It would no longer be an attempt to appreciate individual existence, but a contradiction of this concept, divorcing from a reality that was thought to be held. There will be no more an unrestricted reality but an appearance. Then we would understand the development of avant-garde as a new crisis to overcome and not as a response erected for modernism. A new form of computer-based illustration with as many truths as interests. With the truth of each regime.

Clearly postmodernism has not yet been able to realize the ethical value of human life. Derived from the fragmentation it imposed, the being remained anonymous, within the fictional emancipation distilled by the flood of conflicting information of each power. Man becomes the world's ascetic, rehearsing an extreme isolation where information seizes his freedom and where he acts with the ultimate innocence, using his arguments against himself, in an exercise of stoic meditation. **He has only the deprivation of freedom to enslave himself.** A dichotomy to reformulate the self in a uniquely passionate effort to observe the external through the eyes of a stranger. This self-configures the self, ascribed to a freedom detached from the environment, without linkage to other beings, subject to the degradation of being an object of informatics. A return to a unity and homogenization that postmodernism attempted to dethrone. Subject to the immediacy that society demands and that removes him from the conflict he fertilized with his avant-garde, in the empty center left by history when it dethroned the great stories of equality and fraternity. Ultimately, he is invaded by nostalgia for the past, faced with the fragmentation that leads to a disappointed freedom by the recited postmodern plurality.

*Postmodern artists have a non-destination; they do not love glory. The soul transpires without gloom. I began to breathe among them, to love the moment and savor the infinite. Like them I lost desire. Nor did I feel any failure. The nights were filled with my emptiness, as promptly as my eyes emptied in the cosmos. I learned that wisdom is not in the leaders but in the anonymous. The former fight for lost things, repeated. Marcus Aurelius appealed to his stoicism to endure the emperor's leadership together with his resignation when seeing the existential suffering. "Nothing is worthwhile" he must have said in those days of campaign where men were butchered because they belonged to different cloaks that were not even their own. "But it came to nothing". He never resigned to the victory of celebrity He preferred to sacrifice his real existence to the imagination of glory. He narrated it, clearly showing he chose to hide his skull beneath the bronze. The human condition did not tear him apart. He just looked at it and took flight as Paul Klee's "Angelus Novas". He only believed in its eternity. Miguel Angel Giovanetti assumes that without freedom we cannot think in art. That interaction applied to humans does not entail loss of individuality but the advent of a humanized collectivization within a moral existence. The struggle between the avant-garde freedom and power is still pending a decision.*

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