

Illustration

MARIA SUSANA BOSIO
CONTEMPORARY ARGENTINE SCULPTOR

Harmony of curves in search of its center is Susana Bosio's message. From there, the "apeiron", the totality of the world, of God and of men will emerge. The indeterminate of Anaximander of Miletus. The Greeks imagined that this concept of origin contained all opposites. Man should discern in each act so as to give a narrative to existence that would draw him away from matter and bring him closer to the spirit. That is why they defined existence as a moral act. Anaximander used to be lapidary in his expressions "*We must study the origin of things, their need, because they must do penance and be judged for their injustices according to the order of time.*"

The artist arrives with her work to that point between the possible and the real. They are crystalline messengers which try to reach the possibility that man would have, but which do not stop dragging those opposites of human faculties that leave those heralds bewildered, as if the message in the original search of man ended up going astray. Then they, in the stillness of their forms, deliver all their original fervor, showing their opposite faces of smooth and shiny surfaces collating with the opaque and rugged, in continuous movements that advance from the unlimited beginning of things.

Bosio's sculptures reveal that tension between the glorious origins in their need to coexist within the phenomenal process that contains man. On observation, the works are seen emerging through the separation of opposites and the struggle between them. That plastic elasticity evidenced by her work is not relieved by the message or its denial. We find it hard to understand that the totality includes opposites. Fragments that force us to travel knowing that we are without shelter, uprooted, banished. Relentlessly alone in a world with a message that seems lost. And then the works of Susana Bosio are the apostles who give a reference to return to the achievable before such devastation of the soul. They pass the Message between Man and the World. Silent, they do not need the word. They have the uprooting of belonging to all languages and all physical and emotional territories. To the methodical beginning, "arché", by Anaximander. They seem still, but their exodus is the way. Place and exodus are the opposite of their essence.

In the tragedy of human existence stands the obstinacy of the myths engendered by one's being. Everything comes from man himself. Reality and unrealities, reason or unreason, myth or certainty. Opposites in life are mixed, it is a need of man to give a sense of decision to his mundane existence when trying to strengthen himself in a choice of life. The existential loneliness also alienates him, but he can give the critical reality of life



"Symphony of Love II"
Sculpture, 80 x 27 cm, Carrara marble



"Torso"
Sculpture, 30 x 36 cm, Carrara marble

the possibility of rising his spirit and designing an ethical, real, moral and supportive man. With tolerance, resignation and fervor.

These realities of existence described by man himself build a psychological history for existential tolerance. According to Levy Strauss they are laudable

myths. In fact, if we refer to human history, it has distanced us from the possibility of building a transversal humanism to all ideas by moving us away from an authentic life.

The man of the present is the same as always. Power and immortality appear as his objectives. He performs them with folly, anger, obscurantism, self-degradation, characteristics that have deep existential bases; and with the cunning of reason. He also had epic solidary beings that rebelled against an inauthentic life. Man has always sought to escape his tragedy. To get rid of fate by violating all moral precautions. To distrust a monastic life should not be considered only as a rebellion in the face of the inevitable but as an entrance to his own condition. These characteristics permeate the psychological environment of man with his mythological liberations (superstition, irrationalism). Consciousness as a qualitative value is the bridge between the understanding of the environment and the being. The quantitative is the depth that can be reached in this attempt. Consciousness is the qualitative leap in that continuum that nature has in all its entities. With consciousness man delves into beliefs either verifiable or imaginary. The first is called science, the second faith. To bear the existence he surrounds himself by all possible imaginations. He recreates a world beyond consciousness, simply because it is not enough to feel fulfilled. Myth and science are the shelters he never reaches. All ritual cultures, all acts of faith, all fictions, are not new, but recreations of the same scenario in which man found himself with a consciousness that looks at him from his own mirror, in an attempt to escape the reflection which contains him without being able to find an exit to the destiny of his condition. Without that awareness he would not know his destiny, except in the eyes of a being superior to him.

It seems that this world today suffers a crisis of confidence. If so, it could be replaced by another system. Man realized that this last position did not absolve him from his drama. This despairs him in his inner perceptions. And he argues strongly against himself because both science and faith were eroded in the face of the same progress. All systems are products of the same man. The genocides and his altruisms. But he could never leave wars, inequities, slavery, homicides. Insufficient illustration. Insufficient secularization. This leads us to understand that humanism has so far been only a declaration. The weapons used to avoid his destiny - science and faith - were actually always fictitious to change him. His reaction is existential. Unconscious, as it hurts his ethical conscience if he has the decision to endorse it and confess.

Man seeks alternative realities: myths, religions, superstitions. The consensus solution in religions, the spiritual immortality of man, is suddenly not enough. Periodically every new alternative that he employs grows old. The satisfaction sought with the senses usually falls into tedium. Then he always tries other palliatives: drugs, vices, aberrations, which provide new fantasies. The post-existential sense of life is always present. The problem is always haunting but not assimilated, because one can speak of a reality, but there is no solution (aporia). Any of the human emotional or intellectual paths ends at that non-existential point. When not accepted

it leads to human alienation or to substitutes, in which the same man is terrified, because it takes him further away from the authenticity in which he must dispose of his acts. At this point there is no way to open the door. Even the most existentialist philosophies speak of human essence. Even though dialectic leads to nothingness after consciousness, nothing is prior, because everything outside consciousness is nothing. Man must understand that in it lies the totality. Without consciousness, totality is out of thought and there is no way to qualify it. Subjectivity is through consciousness. At this point man surrenders to the absolute (tale or mystery), which can never register with a conscience suitable to his drama. He must learn to face his own conscience, which lies in that parenthesis called life. Out of it everything and nothing is possible. "There is nothing in heaven or on earth that does not contain in itself the being and nothingness" (Hegel). Beyond the span called life, nothingness has not even the imagined. This is his present reality. In that time of life man must have the strength to assume the absolute of his conscience and not that of his imagination. Illuminism with full reason will not release him of this situation, nor can he rely on mystery as an absolute. He must move forward with his intellectual agnosticism at the expense of his precarious reason.

Man has no nostalgia for the Absolute, nor could he have it, because it is a process that derives from memory, too small to reach its origin. Man then lives obsessed with the fear that is inscribed and repeated in each man. It remains unchanged and takes him to the myth that moves him away from non-existence. A palliative he disguises with the word nostalgia to give hold to his most mournful fiction. This fear has not eroded his faith or scientific inclination. In this course he has built with any belief systems that end up drowned by their own dogmas, subject to the will of power always present in man, prisoners of their own evidence. This cancels the character of transparency and the development inherent to the emotional character of the mythological: myth: (fantasy) and logic (project, meaning), as referred by its etymology. Fear focuses on giving a sense to fiction, because it is not external to thought but is the result of its production. There are no differences between religions and supernaturalisms. The asymmetry lies in the power it holds within the culture of the place it builds with its historical accounts and chronicles. There is no religion or pseudoreligion. There can be no categories of myths. All of them were born from the human need and its dialectic. This qualification derives from human political power, which establishes dogmas.

In his responsibility man must opt for each opponent that brings him closer to the message or returns him to the fire, but he cannot forget that existence has an ethical value. There is no single path that defines him. All the infinite plurality of things and all worlds arose through the separation of opposites and the struggle between them, contained in the Greek principle of the "apeiron." Thus, Bosio's work offers the door of human redemption open to questions regardless the message is lost in historical events. In "Symphony of Love" (cover work of the Journal) it is revealed that the answers lie in the human heart itself.

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