

~~ART-ICLE~~

Death is drawn to life, and life to death. Just look at all the people who stop to look at accidents or retirees who regularly read the obituaries. Most are afraid of death because they have not yet grasped the concept internally. They have not yet understood that it is merely a temporary manifestation of mankind's existence, and are therefore drawn to it. For this reason, those who create monuments to death achieve success. Death resides on the surface, and is superficial. In relation to life, it's an inexistent phenomenon. Hairs from one's head are lost every day, as are men on earth. Life dwells deep within the heart's spirit, the supreme divine plan within every human being. It's eternal because it's a part of every man's spirit. Death can therefore be understood as illusion pushed too excess, while the way we deal with it is success. It's easy to be consumed by death, yet it's difficult to be consumed by life. Contemporary art leads those who illustrate the ills of society, such as Hirst, Murakami, Beecroft, and Cattelan, to the heights of success, just as politics leads entrepreneurs to success and crime leads mafia bosses to success. These men, like advertisements for the global market, become consumed by their own presence and appearance by destroying life. Mankind exalts these new Romans or pro-Americans, who initially create images and wars for economic purposes, and then mock the reasons for which they created them. They cause thousands of deaths, fooling all of mankind. While every person on earth has the ability to kill, serial killers above all, it is extremely difficult to give life to a work of art. Leonardo da Vinci said that one needs to start from a spot of mould to begin to fantasize within one's own imagination and extract life from matter. The creative process should thus arise from death, like a stimulus that will lead to the miracle of life. Yet in examining any of the works by these contemporary pseudo-artists, such as the embalmings of Cattelan, one might perceive the exact opposite. The artist begins with a live animal, which is then killed and stuffed in order to create the work of art. Why not embalm another human being, or even the artist himself, as a portrait or self-portrait? Excessive realism will never create life in the same way, and to the same extent, as the magic of love. In one piece of performance art, a man was crucified with scotch. In one installation, Beecroft covers the faces of her models, using them like supermarket materials and depriving them of their individuality. She claims to be inspired by the renaissance, and attracted by the melancholy transience of the performance. Drawn to death. A somewhat contradictory concept, given that the man was glorified during the renaissance as the centre of the universe. Leonardo da Vinci praised the beauty of the human face, with its countless expressions of the soul. Why hide it? Why live in New York instead of Tuscany? For money, only for money. What should an artist be? a researcher, a scientist, a mercenary? A camel would be more likely to pass

through the eye of a needle, than a rich man through the gates of heaven! Every man creates the centre of his own world wherever he is. Every work of art manifests the soul of its creator, just like every child manifests the soul of its parents. Genius is born from an act of love. If there is no love, neither a genius nor an artwork can be born. It's the same in Kostabi's paintings, in which man is deprived of his face, his features, the map of his being, his first and last name, everything that distinguishes him, and everything that allows him to be loved for what he is, rather than his appearance. He becomes an tool and a martyr to himself, and the society that raises him up as a symbol is a tool and martyr to itself. A man's past can be seen in his works. Cattelan's grave-digging past can be seen in his works because he has not yet overcome his personal view of death, like pensioners stopping to read the obituaries because of their own fear of death. This way of thinking praises materialism, exalts commercialism and leads to art speculation, thus resulting in entrepreneurial artists, the artworks of whom become industrial products shaped by various entrepreneurs: Murakami, Kostabi and Koons work in production facilities like industrialists, employing dozens of workers and craftsmen. They manufacture craft works, with millions of canvasses a year, without ever taking a pencil or paintbrush in hand, signing works that were begun and completed by others. In this manner, the spirituality that has always distinguished a work of art's uniqueness is buried: a uniqueness that should come to the artist when the artwork itself so desires, like a vector between the absolute and the individual. It cannot be called upon request, or in series, like bricks from a kiln. In this manner, the individual artist is unable to infuse the artwork with his spirituality, because it is not a part of him. A child is born when it is ready. And a father must be present when his child is conceived! That's what contemporary pieces of sculpture are: bricks from the kilns of the art market that desecrate the religious vision of the artwork itself. Art exhibits are sprouting up like food items in supermarkets... displays not unlike festivals for slaughter. Repressed men create spectacles and exhibitions just to be provocative and to preach from the depths of their own egos or personal complexes. To desecrate art is to desecrate life. Ezra Pound and Jorge Luis Borges sanctified life and defended it at all costs. It's a divine gift, which must be defended. The desecration of life has led to today's American society, with films by Quentin Tarantino where people are killed for no reason, and daily stories of children going to school with guns to kill their teachers, only to go back home and shoot their parents as well. Those who desecrate will be desecrated. The fables of Leonardo da Vinci should be taught, as should the Bible. Every day that passes I become increasingly convinced that our existence is squandered by our failure to give our love to others (Gustavo Adolfo Rol), even if 'we should not cast pearls before swine' (Jesus Christ). The world must recover its spirituality, which transcends the boundaries of technology. It's more

important to succeed in making it to heaven than to any other planet, which is the Utopian mission of the ambitious and vain man who doesn't realize that science can be a pipe dream at the expense of the true individual enlightenment that each human being is capable of. That's why science should open the doors to a spiritual study aimed at improving the lives and the livelihood of mankind in the place where he was born. Because we were meant to live and die in the same place. Because, like the circle drawn by the artist, from the caves of Lascaux up until today, the beginning and the end reside at the same point. It makes no sense to send a polar bear to live in Africa. Regardless of financial capability, each individual can create the centre of his own universe where he currently is and lives. We are vectors and instruments in the hands of God at any given time. Through free will, faith, and love, we can decide which path to take, or else can remain still, peacefully and silently watching our surroundings change. Certain people block off roads so others can reopen them....