

## **Abstract "Lisa"**

Abstract from the Essay "Lisa" by Andrés Ginestet, published December 2003

"Lisa" - a ceramic bust by the artist Andrés Ginestet is the *leitmotif* of his first essay in which the transitory meaning of the plastic within his own work is placed in a social and philosophical context. The dichotomies and dualities examined in the work are an important part of the interdisciplinary discussion demanded by the author. His way of looking at art treats it as an "anti-ism", as a realisable utopia and as a Trojan horse. At the same time, Andrés Ginestet gives the artist the responsibility back for his work by preferring the figurative to abstraction in his own work in order to set up a new paradigm in art – contrary to the laws and established art world today. The only way to achieve sustainability in art is if it is not filtered by institutions, but follows its own principles and remains close to life's necessities. Following this line of thought Andrés Ginestet places the concept of globalisation in a subordinate position contrary to the figurative which according to him corresponds to globalisation. (a term created by some sociologists combining the word globalisation and localisation. It describes a new social form of living produced by globalisation). In our epoch-less time he tries to reanimate last art epoch and revive Jugendstil, at exactly the point it was interrupted by the First World War; as a principle of art in a new and more mature epoch. Thus, the author places the period of two world wars and their impact so to say "in brackets" by confronting the fragmental destruction in modern art with growing and natural self-organising fragments. In this manner he builds on renewal instead of pleonasm and sophisms.

The creation of "Lisa" as the first figurative art work by Andrés Ginestet corresponds to his discovery of a parallel world which, due to the lack of interdisciplinarity is "invisible", but is therefore all the more "perceptible". It is also about violence, which Andrés Ginestet doesn't consider a "disturbance of ..." but sees this as an autonomous and vital phenomena necessary to the perception of the whole. Following systems theory he compares the interaction of the different types of violence using the body as analogy, in which "Lisa" serves as an antibody against violence by her questioning and summoning that the active victims be unmasked, thus not allowing the victim-perpetrator dynamic to take place.

In this context, the artistic as well as the scientific and philosophical discussion of Andrés Ginestet's work follow the principle of "the longing of life to find itself" in which it intensively works with the bad and the destructive, but strives for growth and reconciliation, whilst maintaining that both spheres are responsible for themselves and not to be mixed.