

Analysis of easter bunny by enrique martínez celaya in social context

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Art is considered an instrument to express complex and complicated feelings. The more complex the feelings are, the more layered a piece of art would be. Also, the piece of art would have a lot of details, which signifies how invested a piece of art is. Furthermore, different details provide different evidence about the thought, which manifestation a piece of art is. For instance, in Enrique Martínez Celaya's Easter Bunny has a lot of feelings and thoughts invested in it. It is apparent from the details of the piece of art, which is an Easter Bunny, broken and then reassembled. The breaking of the Easter bunny represents that change of thoughts and altering of feelings during a certain period, whereas the reassembling or the resurrection of the Easter bunny represents the resuscitation/revival of thoughts that were once buried. Also, the use of symbolism also suggests that the universe around Enrique seems to be expanding (Williams).

The Easter Bunny is also the manifestation of the desire about the new prophet for this age; a prophet who seeks the whisper of the order of things. These whispers of other things lie beneath the surface of what is apparent, as per Enrique Martínez Celaya. It suggests that the feelings and thoughts, Enrique Martínez Celaya, are veiled, as the Easter Bunny (Things and Deception). This veiling of thoughts and feelings may appear deceptive, as the title suggests; however, it is an incentive by the artist to probe more the piece of art that is represented for scrutiny (Celaya). The choosing of the subject, Easter Bunny, makes it apparent that the piece of art has religious meaning and understanding. Generally, Easter is associated with Christian religion; however, when we probe it (objectively), we learn that Easter has the pagan roots. It is considered that leftover of the pagan tradition of

Easter; the symbol of this northern goddess was a hare or rabbit. It again suggests that Enrique Martínez Celaya intentionally includes such detail in his piece of work, which pushes us to probe the matter further. As the prophet, Enrique Martínez Celaya wants his audience to humbly and curiously turn towards his world; lift the veil gradually and humbly. The religious understanding, of Enrique Martínez Celaya, is not limited or not, just pertains to a particular religion, but rather it is very broad.

The religious understanding of Enrique is much broadened and influenced by the work of different intellectuals. For instance, the concept of a prophet is borrowed from the works of Khalil Gibran. Also, the religious understanding of Enrique, which is apparent in *Thing and Deception*, also manifests his life philosophy that “ one must introspect and emphasize what brings peace to him. ” The religion has a major influence of on Enrique’s life and his general understanding, which translates into artwork that is religious in nature and distinguishable. From the excerpt from the *Pigeon Point*, we learn that Enrique considers passion as a strength. He claims that “ passion is not rage or violence; it is controlled. ” It suggests that Enrique allows his passion for expressing in the form of art. As his passion of religion is strong and he takes inspiration from the religion; therefore, Enrique’s creations are a manifestation of his passion for art and religion. For instance, in *Thing and Deception*, religion is the subject of his art, and the piece of art is the manifestation of feelings (in the form of art). Also, it is evident that Enrique is more interested in the end product (the matured manifestation of his feelings) rather than the process of producing that end product. The article,

The Rhythms of Life, reveals that “ Enrique Martinez Celaya uses the process of creating art to understand the life experiences and their effects on everyday reality. ” (Damian). Therefore, when Enrique begins his project, such as Easter Bunny, he does not know what that piece of art may evolve. This characteristic is very evident in the painting Easter Bunny, which seems work upon work.

For instance, each layer of the painting or each detail of the painting reflects an experience endured by the artist. For instance, the Easter Bunny, which was once intact, represented the religious faith or religious perceptions that developed during the tender age. The dismantling, of the Easter Bunny, represented the phase of life, during which these religious perceptions or faith gradually dismantled. If we observe the painting in detail, we learn that Enrique is suggesting that the dismantling of his faith was a slow and painful process. The pain it caused to appear as scars that are evident on the Easter Bunny that has been reassembled. Marry Rakow finds the work, of Enrique, both full of substance and influence. She declares her work, in her article, “ Looking for a Context for Martin Celaya’s Work,” an ecstasy. Suggesting that the work, such as Easter Bunny, impacts an individual on different levels (Mary).

The painting, Easter Bunny, is special as it is a vehicle of profound experience, as it narrates the religious and social journey of Enrique Celaya powerfully. It is imperative to acknowledge that the work of Enrique is not just the consequence of religious experience, but also the social experience. It is the social experience that has influenced religious thoughts. Therefore, it

is not prudent to be dismissive about the influence of the social experience of the painting. We can examine the painting in the social context and may draw a similar conclusion.

For instance, the painting reveals the breaking and reassembling of ideas because of socio-religious experiences. The factors, which played a role in the dismantling and resurrection of ideas, are identical; therefore, the conclusions we draw from observing the painting are not drastically different. Easter Bunny painting is viewed in the religious context because of its relation to a particular religion; however, in some contexts, Easter Bunny also represents culture, which is different from religion. In the end, it is concluded that a piece of art, such as the painting of the Easter Bunny, can never be devoid of meaning and context. Some pieces of art are better understood when the observer knows the context. For instance, for an observer, who know about the social and spiritual journey of Enrique Celaya, he/she would be able to see different layers to the paintings; the death and the resurrection of faith because of different experiences related to or consequence of different time and space. From the systematic scrutiny of the selected painting, by the artist Enrique Celaya, we conclude that between understanding the artwork through its details, it must be studied in social-religious context rather than just social or religious context.