

## ABOUT ME.

*I was born in Valencia (Spain). Since I can remember I've been drawn to drawing and painting. I studied Fine Arts and in my professional life I have always shared the teaching in The Faculty of Fine Arts with artistic creation. Nowadays I'm retired University Professor and PhD in Fine Arts of Polytechnic University of Valencia (Spain).*

*The only important thing for me at this moment is to make my artistic expression a manifestación of honesty at the service of humanity.*

*In this exhibition I show my last three stages of my creative work. The relationship with the musicality of color in The Chapel, my relationship with the words of Nature in The Link and my last portraits in The Cafe. What unites these three proposals is the same commitment increasingly firm that the artistic expression is a Light inside me that emanates continuously truth and harmony.*

## THE CHAPEL.

### COLOR. GRADIENTS.

Keeping only colours, giving up drawing, textures and argument, meant to me a very important step when facing my fear to let go of everything that was making me feel safe and comforting my vanity. Without my technique to describe form, without the expressivity of the line or the free brush-strokes that I have always been attracted to; I felt exposed and with nowhere to run.

Thanks to the elements of the picture being down to a minimum, I could focus on how to test them and fine tune them so their presence could express their full potential; with clarity and absolute cleanness. With this intention of melting colours together, looking after their encounter and fusion became an action that demanded me to be connected, vibrant and devoted every second. This would make the generator space, for colours to appear and melt, seem infinite, resounding, and enveloping. On the other hand, when I painted supported on the 'I already know this', trying to reproduce and control with my ability something that does not come from it; the emerged space would be plain, cold and poor. When this happened, it was impossible to get the vibration back, the purity of simplicity; no matter how much I insisted and put all my technical resources to play.

For all these reasons, the journey of creating the 'gradients' was an important step towards my evolution. It confronted me, in the most direct possible way, with the necessity to let go of the burden dragging me down and to become aware of my responsibility with the energy that each and every one of my works emanates. They must count towards the energetic cleanness and harmony of a space.

## THE LINK.

### NATURE.

A walk in the forest has always got me back home ordered, clean and in intimacy with myself. As a painter and a draughtsman I can say, like many other artists, that I have learned everything from nature; but have to admit that I have also used my real connection with such

richness and harmony to indulge and doze in it. It has not always been a nutritious relationship of my being and truly inspiring. I have been tangled and lost both in its forms as well as its poetry; often what to me could seem a look of love and gratitude was actually a vicious and biased one.

My ease to submerge myself in nature has allowed me to recreate, with true enjoyment and with no struggle whatsoever: spaces, lights, animals, trees, textures, etc. However, many were the occasions in which 'I have been captivated by the finger and missed the moon that it was pointing to'. Having such an ease to reproduce nature's mantle has often made my feel dilute and go astray.

Even so, I have to admit that there has been an important process of cleaning. Prior to these paintings, the pictorial language of my landscapes was dark, rough; half-way between Van Gogh and the darkest Goya. Landscapes of solitude, sadness, and devastation which spoke, without me realising so, about my very own interior 'landscape'. They responded to the naive belief that a more dramatic palette would make my painting more significant. I was actually carrying inside myself a gibberish of distinguished masters. My communication with nature was through a cohort of both Western and Eastern translators that had my original vision put in a corner.

THE CAFE.

PORTRAITS.

Up until now drawing a portrait confronted me with a technical and formal problem, slightly different to the rest due to the added pressure that resemblance imposes. Once the process was concluded, with more or less success, very rarely I was aware of what happened during the realization.

It has been a long time since the assignment to draw a portrait from a photography meant a special and unusual connection with a person that I had never met before. The working process was a unique experience because of everything I went through; it was the first time that it was revealed to me how enriching drawing a portrait could be.

Even so, I let it go and it has not been until recently that I have again started appreciating the precious opportunity that drawing a face while connected with love can be. Without interferences, and with the clear purpose of revealing the essential values of the portrayed individual. Being opened to shed consciousness on the totality of the process and in contact with each area of the face brings me the opportunity to transform, what had so far been a mechanical response, into an evolving movement.