

A THE ARTISTS

DINO VALLS

Zaragoza. 1959

The work of Dino Valls is influenced directly by Mannerism.

There is an evident inclination towards 16th century thought reflected in how alchemic titles are used and hidden in his work – much like a secret text prohibited for the non-initiated. Studies in medicine, undertaken before his dedication to art, are without a doubt the origin of this tendency.

His figures, never inspired in real life, are essentially transparent vessels within which the observer can examine the emotional events that Valls wants to convey.

His technique, using tempera and oils, reach a level of exquisite perfection.

Dino Valls often exhibits in Spain, Italy, The USA, Greece and Germany.

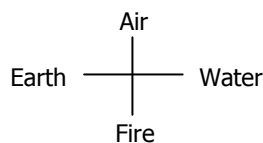
ARTIST'S VISIONS

In this piece, I would like to give shape to a Jungian composition on the psychological background projected in the musical drama of the first episode of the Wagnerian Ring Cycle.

The theme of the whole work is the duality of conflict – Unity-breakup, similar-opposite, Love-ambition and power, Freedom-Pact, Humanity-Divinity, Twins-Lovers, Marriage (tribal/social pact)-Feeling (pure Love), Spirit-Material Existence, Broken Sword-Forged Sword.

The structure of my work is a Tuscan Crucifix of the Trecento epoch, also symbolising a broken sword (Notung), Notung, Daughter of Need / Necessitas – need, destiny, the unbreakable will of the gods.

The arrangement of a quaternian cruciform is:



On the vertical axis- Gods/Earth- the symbolic incest of Father-Daughter (Wotan-Brünnhilde). On the horizontal axis – Human Level- the explicit incest between the twins Siegmund-Sieglinde (Brünnhilde's stepbrothers). Incest as an alchemical conjunction of opposites where the integrated totality of the Hero / Selbst / Philosopher's Stone emerges.

In the central panel, Wotan appears represented in a very human form, distanced from divinity, hands and feet bound to the floor of a theatrical scene by his own pacts. Brünnhilde, -the spirit- follows the primordial will of Wotan, not that influenced by those who have made him change. She follows the dictates of love, which the god has renounced to maintain his divine power, precipitating, however, "the ignominious end of the eternal beings". "must you cleave away part of your being and keep this essential half far from you" (Brünnhilde to Wotan, Act 3, scene 3).

On the predela, Brünhilde already appears after the rupture of her divine relationship with her father. The spirit complex has made her independent. She is seen semi-buried in the ground, surrounded by a circle of small objects from her 8 sisters (nails, beads, candles, amulets, etc...). Loge's hand traces a circle of powdered yellow sulphur over the earth that covers her midriff.

A parallelism also exists between the sword stuck in the tree in the first act and the Valküre semi-buried in the ground: if ash tree is, according to Nordic mythology, the centre of the universe, the symbol of material life, involution ... to remove the sword from the tree represents spiritual evolution. This act, carried out by Siegmund in the first act will be relived again with the ring in the hands of the biological / spiritual son Siegfried when extracting his spiritual mother – maternal Imago – Brünnhilde, from the earth Erda, maternal – mater - matter of the Valküre.

On the arms of the sword / cross appear Siegmund and Sieglinde in symmetrical disposition, with their profiles anatomically split - the two halves interchanged to complete their identities with their opposites. The profile of a wolf, in reference to Wolfe / Wotan breathes audibly for the youth, while the young girl holds a dog on a short leash, a reference to Hunding (Hund – dog in German).

These pieces are united on a central panel via two pictures with texts and scores, following the alchemical motto to "set the volatile" (word and music).

One carries verses regarding the duality of dialogue between the twins in the first act of the libretto. The other contains a fragment of the score of the final scene where, in anticipation of the next part of the ring cycle and adding music to the final words of Wotan "who fears the point of my lance, will never cross this fire!", appears the musical theme – leitmotiv – of Siegfried. Sieglinde already has him in her heart, the hero soon to be, son of incest, like Horus, sun reborn, the alchemic product of the joining of opposites, an integrated psychological totality in itself.