

A ■ THE ARTISTS

ALBERT GONZALO

Tarragona. 1954

Of Albert are known the travels from the Nile to the Euphrates; from the blue domes of Samarcand to the green roofs of Fez's Medersas; from the desert's arid and barren lands to the town where the Rock Mosque is found. But what is taking place inside the quietness of his elevated sight is his farthest pilgrimage. The subtle movements he spreads on the cloth from a profoundly distant gaze to the fingers among which the paintbrush leans over.

The places that make up these rapes will remain hidden from any known topography, since it is very far away, in an infinite distance, where the sacred essences pervade with their breath all those who fly over the stars where a constant light illuminates the steps of the eternal presences.

The charioteer of the sublime places is its profound sight. In his true looks through which he walks barefoot he covers the eternal paths, where darkness does not cover the nights with veils, but wraps them with the golden light of the stars.

The stone powder or meteorite rain will light up the watchtowers and the golden doors of the Cities with sublime stone names.

With no gesture nor movement, the paintbrush in his hands seems the calamus that ancient wise men caressed and, in an unknown moment, the true images will emerge. The ceiling of his studio will disappear to show the infinite columns that hold up the high temples in which the lights are on and the distilled fragrances will slip in the morning's dew over the asleep waters among indigo, pigments and ink.

In this drink of divine love, the searched images will flow from the paintbrushes. He will extend his right hand and there will appear elevated shapes while his left hand will hold the mixture that will make the veils fall from the sky over the cloth. And, timidly, the distant visions will emerge over the clothes, a cloth that, as if it was a covering, will keep the perfume of the eternal Huries.

His works have been exhibited all over the world.

ARTIST'S VISIONS

Siegmund's sacred mourning

This complex painting is based on Act Two, and it is more symbolic than figurative. The basic plot and the painting's core is Brünnhilde's augur brought to Siegmund about the god's decision concerning his death and his departure towards the Walhalla.

On the top of the picture there is a grey stormy cloud and Wotan's fate accompanied by the sun and the moon.

Under that, silhouetted against a powerful light, there is a disfigured fortress in the sky, symbolizing the Walhalla, where Siegmund has been summoned.

Next to it, nine red spots, as irregular calcedonian pearls, show the valkyries' presence. The biggest one of them has a black wing; it symbolizes Brünnhilde's announcement and message.

Siegmund is represented by a Northern Cross shaped sword which is broken by his father Wotan's lance, as it will happen later. Between the sword and the valkyrie the message of his death is represented by a long stem with black leaves, as a symbol of grief.

Siegmund does not want to depart without his beloved Sieglinde and disobeys his father while he shows her his pure love. This scene is translated in the picture through a stem with red flowers that spring from the sword, representing their love engagement.