



**TIERRA DE GRACIA / LAND OF GRACE**  
**VENEZUELAN CONTEMPORARY ART**  
**June 19 - Sep 7, 2014**  
**PAJARO / ARTIST BIO**

curriculum

Born in Caracas, Venezuela in 1952. He spent most of his youth and adolescence in Spain. There he was very impressed by classic painting, but it was only at 23 when he began to paint as a self-taught artist. At 25, after a long search, he finally found his spiritual path. This transcendent experience inspired the intuitive visions about worlds and magical experiences that started to be part of his creative work. He named it Metarealism. Four years later he returned to Venezuela where he lives now away from the urban life and keeps researching on the ways to translate the enigmas of human mind and spirit into paintings.

**Individual Expositions:**

- **1981** "SI" Galería Minotauro, Caracas, Venezuela
- **1985** "29" modelos para una fuga", Galería Minotauro, Caracas, Venezuela.
- **1989** "Soñario", Galería Clave, Caracas, Venezuela.
- **1995** "Vigilias" Galería D` Museo, Caracas, Venezuela.
- **1996** "**Pájaro**" Galería Alonso Arte, Bogotá, Colombia.
- **2001**: "Actos de Fé", Galería del Círculo Militar, Caracas, Venezuela.
- **2003** "Apertura". Mirarte Galería. Caracas. Venezuela.
- **2005** "Pequeños formatos". Mirarte Galería. Caracas. Venezuela.
- **2007** "Paisajes". Mirarte Galería. Caracas. Venezuela.
- **2011** "PEREGRINOS". Galería Punto de Arte. Caracas. Venezuela.

**Collectives Expositions:**

- **1977**
  - Salón de pintura Consejo Municipal de Caracas, Venezuela.
  - VI Salón Nacional de Jóvenes Artistas, Palacio de las Industrias, Caracas, Venezuela

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TIERRA DE GRACIA / LAND OF GRACE  
Contemporary Venezuelan Art  
Artist Bio

- **1978**
  - Salón de Pintura, Consejo Municipal de Caracas, Venezuela
  - I Salón de Pintura FONDENE, Nueva Esparta, Venezuela.
- **1979**
  - VII Salón Nacional de Jóvenes Artistas, CANTV, Caracas, Venezuela
  - 20 Artistas Venezolanos de HOY, Centro de Arte y Comunicación CAYC), Buenos Aires Argentina.
- **1982**
  - Nuevos dibujos en Venezuela, CANTV, Caracas, Venezuela
  - I Bienal de Dibujo y Grabados, Galería de Arte Nacional, Caracas, Venezuela
  - XL Salón Arturo Michelena, Ateneo de Valencia, Valencia, Venezuela.
- **1983**
  - "El Sujeto como Objeto del Arte" Galería de Arte Nacional, Caracas, Venezuela
  - Salón Nacional de Jóvenes Artistas, Casa Guipuzcuana, La Guaira, Venezuela
  - Feria Internacional de Arte Contemporáneo, FIAC, Grandpalais, Galería Minotauro, París, Francia
- **1984**
  - "The Firtaench Tresury of Art", Viena Arts Society, Washington, D.C., USA
- **1985**
  - Convergencias II", Galería Minotauro, Caracas, Venezuela
- **1986**
  - "14 Artistas Venezolanos en los Estados Unidos", Galería Venezuela, New York City, USA
- **1987**
  - "Formas para un diálogo" , Centro Euroamericano, Caracas, Venezuela
  - Gran premio Christian Dior de Artes Visuales, Centro de Arte Euroamericano, Caracas, Venezuela
- **1988**
  - "Salón Nacional de Artes Visuales" Museo de Bellas Artes, Caracas, Venezuela
  - 1 Salón de Pintura Metro de Caracas, Venezuela
- **1989**
  - I Bienal de Artes Visuales Christian Dior, Museo de Artes Contemporáneos de Caracas, Caracas, Venezuela
  - "Galería 77, Caracas", Venezuela
  - "Zoo", Galería Clave, Caracas, Venezuela
- **1990**
  - Asociación Venezolana-América (**AVAA**) , Galería Feites, Caracas, Venezuela
  - "Figuración , Fabulación", Museo de Bellas Artes, Caracas, Venezuela
  - "Laberintos de la idéntidad, Autorretratos", Galería de Los Espacios Calidos, Ateneo de Caracas, Caracas, Venezuela
  - I Bienal de Artes Visuales, museo de Arte de Merida, Venezuela.
  - Galería Minotauro, Caracas, Venezuela
  - "Los 80", Panórama de las artes Visuales en Venezuela, Galería de Arte Nacional, Caracas, Venezuela
- **1991**
  - "44x44", Centro de Arte Euroamericano, Caracas, Venezuela
  - "Arte por la Vida", Centro de Arte Suramericano, Caracas, Venezuela
  - "Asociación Venezolana-Americana, Centro Cultural Consolidado. Caracas, Venezuela
  - "Mares", Galería Los Espacios Cálidos, Ateneo de Caracas, Venezuela
  - "Latín Art", Museo de Nagoya, Japón.
  - Ambrosino Gallery, Miami, USA
  - Galería Clave, Caracas, Venezuela
  - Salón de Mars, Galería Minotauro, París, Francia

- **1992**
  - Art Miami-92, Miami, USA.
  - "FIA 92" Feria Internacional de Arte, Galería Espacio Fenix, Caracas, Venezuela
  - "Arte a Ambiente", Museo de Ciencias Naturales, Caracas, Venezuela
  - "30x30 by 30", Ambrosino Gallery, Miami, USA
  - "La Piel en la Mirada" (El desnudo femenino como poética en la pintura venezolana), Galería de los Espacios Cálidos, Ateneo de Caracas, Venezuela
  - "ARTFI", Feria Internacional de Bogotá, Galería Espacio Fénix, Bogotá, Colombia.
- **1993**
  - "FIA 93", Feria Internacional de Arte, Caracas, Venezuela
  - "Confluencias" Museo de Petare y Galería Tito Salas. Caracas, Venezuela
  - VII Salón Nacional de Fotografía de FUNDARTE, Museo, Sacro, Caracas, Venezuela
  - "Flores Frescas", Galería D'Museo, Caracas, Venezuela
  - Exposición Colectiva, Galería Minotauro, Caracas, Venezuela,
- **1994**
  - "FIA 94", Feria Internacional de Arte Galería Minotauro. Caracas, Venezuela
  - "Encuentro Interamericano de Artistas", Universidad de Guadalajara, México.
  - "9 para 4" Design Center, Caracas, Venezuela
  - "Bodegones", Galería Clave, Caracas, Venezuela
  - "Sólo Angeles" Galería el Galpón, Caracas, Venezuela
  - "Realismo en el Arte Venezolano Contemporáneo" Museo Mario Abreu. Maracay, Venezuela.
- **1995**
  - "Metáfora de lo Eterno" Foro Libertador, Biblioteca Nacional, Caracas.
- **1996**
  - Galería D'Museo, Caracas, Venezuela.
  - "Cosecha 96" Grupo Li, Caracas, Venezuela.
  - FIA 96, Galería D'Museo, Caracas, Venezuela.
  - "Uno x Uno" Galería Uno, Caracas, Venezuela.
  - Figuración y Abstracción Sharon Galería Iberoamericana, Caracas, Venezuela.
  - Galería Trazos, Colectiva en Navidad, Caracas, Venezuela.
  - "Bodegones" Galería El Galpón, Caracas, Venezuela.
- **1997**
  - Galería D'Museo, Caracas, Venezuela.
  - "23 Exposiciones contemporáneas" MG Arte III, Caracas, Venezuela.
  - "Hallazgos y sorpresas en una colección" Galería Minotauro, Caracas, Venezuela.
  - "Figuración" Galería Uno, Caracas, Venezuela.
  - Cosecha 97 Grupo Li, Caracas, Venezuela.
  - "Confluencias". Exposición Itinerante por Venezuela.
  - "Maestros", Colectiva Minotauro, Caracas, Venezuela.
  - "De nuevo el Ávila", Galería D'Museo, Caracas, Venezuela.
  - "Bienal de Miniaturas del Taga". Monotipos. Corp Bank, Caracas, Venezuela.
  - Colectiva "Bronces, Energías y un Pintor", Galería Spativm, Caracas, Venezuela.
- **1998**
  - Colectiva. Grupo Li. Caracas. Venezuela.
  - Colectiva. Galería Minotauro. Caracas. Venezuela.
  - Colectiva. Galería Spatium. Caracas. Venezuela.
  - "FIA 98". Galería Minotauro. Caracas. Venezuela.
  - "Bienal de Grabado. Juan de Guroceaga". Museo de la Estampa y el Diseño "Carlos Cruz Diez". Caracas, Venezuela.
  - "San Francisco International Art Exposition". Galería Minotauro, San Francisco. USA.
  - "Colectiva". Espacios Art Market. Caracas. Venezuela.
- **1999**
  - "Feria Internacional de Arte de Miami". Galería Minotauro. USA.

- "Feria Internacional de Arte de Chicago". Galería Minotauro, Chicago, USA. Galería D. Museo. Caracas, Venezuela.
- "Asamblea de Alebrijes". Méjico- Venezuela. Grupo Li. Caracas. Venezuela.
- "Primer encuentro de jóvenes artistas y grandes maestros unidos", acción solidaria. Grupo Li. Caracas, Venezuela.
- **2000**
  - "Grandes Maestros". Galería Dimaca. Caracas. Venezuela.
  - Colectiva Galería Ocre Arte. Caracas. Venezuela.
  - Galería Ocre Arte. Caracas. Venezuela.
  - Subasta a beneficio del estado Vargas. Museo de la Estampa y el Diseño "Carlos Cruz-Diez". Caracas, Venezuela.
  - Galería D' Museo, Caracas. Venezuela.
  - Exposición-Subasta a beneficio del Casco Colonial del estado Vargas. Museo de Arte Contemporáneo de Caracas Sofía Imber, Caracas. Venezuela.
  - Galería Ocre Arte, Caracas, Venezuela
  - Galería Trazos, Caracas. Venezuela.
  - "Arte en el Friedman". Exposición a beneficio de las becas de música para estudiantes. Caracas. Venezuela.
  - "FIA 2000". Ocre Arte, Caracas. Venezuela.
  - Galería Dimaca. Caracas. Venezuela.
  - "Proyecto Chigüire", Exposición-Subasta. Museo de Arte Contemporáneo de Caracas Sofía Imber. Caracas, Venezuela.
- **2001**
  - Colectiva, Galería Dimaca, Caracas. Venezuela.
  - "Maestros Venezolanos". Galería La Cuadra Creativa, Caracas. Venezuela.
  - "Henos Aquí". Galería Ocre Arte, Caracas, Venezuela
  - "Proyecto Reverón". Exposición-Subasta. Museo de Arte Contemporáneo de Caracas Sofía Imber, Caracas, Venezuela.
- **2002**
  - Exposición permanente, Galería Grand Cru. Caracas, Venezuela.
  - "FIA 2002". Galería D'Museo, Caracas, Venezuela.
  - ¡Que Corazón!... Galería Ateneo de Caracas, Caracas, Venezuela.
  - "35 X". Grupo Li, Caracas. Venezuela.
  - Exposición-Subasta. Fundación Daniela Chappard, Galería Espacio Arte. Caracas, Venezuela.
  - "Contemporary Venezuelan Art." M.A. Doran Gallery. Thulsa, OK. USA.
  - Colectiva, Galería Dimaca, Caracas, Venezuela.
  - Exhibición de adquisición, Museo de Arte Latinoamericano de Los Ángeles, California, USA.
- **2003**
  - Colectiva, Galería Dimaca, Caracas. Venezuela.
  - "FIA 2.003". Galería Dimaca, Caracas. Venezuela.
  - Exposición-Subasta. Fundación Daniela Chappard, Galería Espacio Arte. Caracas, Venezuela
  - "Arte venezolano del siglo XX"- La Megaexposición. Museo Michelena. Caracas. Venezuela.
  - "Aperturas". Mirarte Galería .Caracas. Venezuela.
- **2004**
  - "FIA 2.004". Galería Dimaca, Caracas. Venezuela.
  - "Regina Pacis". Mirarte Galería, Caracas. Venezuela.
  - "Una mirada sobre Miranda". Museo de los Teques, Venezuela
  - "Imagen y Figuración". Arte Ascaso. Caracas. Venezuela
- **2005**
  - "La Megaexposición II". Galería de Arte Nacional. Caracas. Venezuela.

- “Majas”. Galería Templario. Caracas. Venezuela.
- “Cuentos”. Mirarte Galería. Caracas. Venezuela.
- “FIA 2.005”. Galería Templario. Caracas. Venezuela.
- Subasta FUNDANA. Ciudad Banesco. Caracas. Venezuela
- “Hombre y Sociedad”. III Salón Exxonmobil. Invitado especial. Museo de Bellas Artes. Caracas. Venezuela
- “Cuatricentenario de las minas de Aroa”. Ateneo de Aroa. Edo. Yaracuy. Venezuela
- **2006**
  - Mural para el Hospital Cardiológico Infantil “Dr. Gilberto Rodríguez Ochoa”, Caracas, Venezuela.
  - Acción body painting. Galería de Arte Nacional. Caracas. Venezuela.
  - Exposición-Subasta FUNDANA. Ciudad Banesco. Caracas. Venezuela.
  - Exposición –Subasta Platos por la Vida. Galería Freites. Caracas. Venezuela.
  - “FIA 2.006”. Galería Templario. Caracas. Venezuela.
  - “ARTBO 2.006”. Feria Internacional de Arte de Bogotá. Galería Templario. Bogotá. Colombia.
- **2007**
  - Exposición-Subasta FUNDANA. Ciudad Banesco. Caracas. Venezuela.
  - Exposición –Subasta. Fundación Niños con Cáncer. Galería Freites. Caracas. Venezuela.
  - “PURO ARTE 2007”. Feria de Arte Internacional, Galería Templarios, Vigo. España.
  - AUTION EXHIBITION 07 .Contemporary Latin American Art”. Museum of Latin American Art (MOLAA). California. USA.”
  - Exposición-Subasta. Fundación PROCURA. Galería Freites. Caracas. Venezuela.
  - “Luces y Sombras”. Galería Mirarte. Caracas. Venezuela
- **2008**
  - “Apertura”. Exposición Inauguración Galería Pablo Griss. Panamá.
  - Exposición de obras del calendario 2.008. Centro de Arte La Estancia. Caracas. Venezuela.
  - “Colectiva Mirarte”. Galería Mirarte. Caracas. Venezuela.
  - “Registros del Natural: El Parque del Este”. Instituto Cultural Brasil Venezuela. Caracas. Venezuela.
  - Exposición-Subasta FUNDANA. Ciudad Banesco. Caracas. Venezuela.
  - “Reembolso a la Vida”. Exposición Colectiva. Corp Banca. Caracas. Venezuela.
- **2009**
  - “EQUUS”. Galería Mirarte. Caracas. Venezuela.
- **2010**
  - “RETRATOS”. Galería GBG. Caracas. Venezuela.
  - VEINTICINCO EDICIONES VEINTICINCO OBRAS. Centro de Arte Daniel Suarez. Caracas. Venezuela.
  - COLECCTIVA DE MAESTROS”. Centro de Arte Daniel Suarez. Caracas. Venezuela.
  - PIXELES 2010. Galería GBG. Caracas. Venezuela.
- **2012**
  - “NELSON MANDELA”. Museo Caracas. Palacio Municipal. Caracas. Venezuela.
  - “PRIMER SALON DEL PAISAJE”. Galería de Arte nacional. Caracas. Venezuela.
  - “TENDENCIAS ENCONTRADAS”. Centro de Arte Daniel Suarez. Caracas. Venezuela.
  - ULTIMA CENA Y exposición perro de la guerra (preguntar a Leonel).
  - “ANIMALIA”. Centro de Arte Daniel Suarez. Caracas. Venezuela.
- **2013**
  - “LA CENA DE LEONARDO”. Ateneo de Caracas. Caracas. Venezuela.
  - “NELSON MANDELA... UNA LUZ A LA PAZ”. Centro Cultural del Colegio Médico. Caracas, Venezuela.
  - “LA GRANDEZA DE LA SENCILLES”. Nelson Mandela, sala Alternativa Centro

- Cultural Eladio Alemán Sucre, Valencia Edo. Carabobo
- "PRIMERA BIENAL PEDRO LEON CASTRO". Centro Cultural del Colegio Médico. Caracas, Venezuela.
- "VENEZUELA HOY: HORIZONTES DEL ARTE CONTEMPORANEO". Brerart 2013, Fondazione Matalon. Milán. Italia.
- FIAM 2013. Galería Templarios. Feria Internacional de arte Contemporáneo Maracaibo. Venezuela.
- **2014**
  - "PRESENCIA POSTUMA DE NELSON MANDELA". Residencia de la Embajada de Suráfrica. Caracas. Venezuela.

#### **Distinctions:**

- **1977** Mención Honorífica Salón de Pintura Consejo Municipal de Caracas.
- **1982** Premio Hermogenes López del XL Salón Arturo Michelena Ateneo de Valencia.
- **1983** Premio de pintura Salón Nacional de Jóvenes Artistas, Casa Guipuzcuana, La Guaira.
- **1984** Primer premio, Best in Show Award, Viena Art Society, Washington D.C.
- **1987** Gran Premio Dior de Artes Visuales, Centro de Arte Euroamericano, Caracas.
- **1988** Segundo Premio Salón Pintura Metro de Caracas.
- **1993** Tercer premio de fotografía, VII Salón Nacional de Fotografía de Fundarte, Museo Sacro, Caracas.
- **2001** Mención especial carteles de obras de arte, Octavo Concurso Latinoamericano de Productos Gráficos "Teobaldo Deniguis".
- **2002** Premio Grafico Nacional José Giannelli.
- **2007** Recibe la revista "A PLENA VOZ", donde es Director de Arte desde el año 2003, el premio "PREMIO MUNICIPAL DE COMUNICACIÓN SOCIAL 2007".
- **2012** Primer Premio "PRIMER SALON DEL PAISAJE". Galería de Arte nacional. Caracas. Venezuela.
- **2013** Mención Honorifica "Primer Salón Creación de León Castro". Caracas. Venezuela.

#### **Represented in:**

- Hospital Cardiológico Infantil "Dr. Gilberto Rodríguez Ochoa", Caracas, Venezuela.
- Museo de Arte Contemporáneo de Caracas Sofía Imber. Venezuela.
- Colección de Corp Bank. Torre Corp Bank. Caracas. Venezuela.
- Museo del Circulo de las Fuerzas Armadas. Caracas, Venezuela.
- MOLAA, Museo de Arte Latinoamericano de Los Ángeles, California, USA.
- Templo Salesiano del Seminario de El Limón. Estado Miranda. San Antonio de los Altos. Venezuela.
- Diferent private collections in Venezuela, USA. Francia. Colombia. Alemania. México. Canadá. España, Japón, China and New Zealand.

report

#### **PAINTING ON THE WING OF A DREAM**

Perán Erminy

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TIERRA DE GRACIA / LAND OF GRACE  
 Contemporary Venezuelan Art  
 Artist Bio

"What is possible is part of reality" (Hölderling), at least until proven otherwise. And since imagination knows no bounds, everything is possible, and everything imaginable is part of possible reality .

If this is so, could it not be said that the fantastic images painted by **Pájaro** do not reflect reality . Maybe that is the reason (reason?) why he tends to paint fiction as if it were reality . He makes fictitious things look true, whilst real things become imaginary . So one actually ends up doubting reality.

Anyway, it would hardly matter if the arbitrary borders between imagination and reality eluded the observer and if the autonomy of the imaginary world represented in Pajaro's canvases are .relativistic. The world he shows is another world, differing greatly from everyday reality , as if it were a realistic representation of what normally goes on around us. Using the very ingredients that make up our routine reality, **Pájaro** creates a world of fascinating oneiric unreality. Sometimes the artist's paintings seem to be the result of his direct observance of unreality . Because that painted unreality somehow seems more convincing and more deeply true than the reality of the offices and streets we see each day.

Certainly it is far more moving and much more beautiful.

It is useless to try to find an exact interpretation that would enable us to understand and explain the works of **Pájaro**. His works are not conceptualizable, nor do they leave room for categorization. They remain outside the scope of logic, in the domain of the enigmatic and ineffable. When studied, rather than revealing the enigma, they submerge us in their mystery . The only way to get to know them is through an intense and extensive inter-subjective relationship. His paintings carefully reflect what he wishes to reveal and conceal. And the revelation lies precisely in what is concealed!

Pajaro's works contain a series of things that are not compatible; impossible, absurd relationships or situations. And yet it all becomes likely, possible, coherent, as if unified by an absolute, irrefutable logic, like the undecipherable logic of dreams.

**Pájaro** paints everything very normally, perfectly, using an immaculately elaborate classical style to create a very transparent kind of visual communication. But he deliberately introduces an anomaly into that normality . It upsets the image and perturbs the spectator's perception. In the midst of a perfectly ordinary scene, say a room or a landscape, **Pájaro** includes some uncommon elements that bear no congruent relationship to those normal things, and there he proceeds to expand what is enigmatic, through a technique that consists of imbuing things with mystery, to reveal the marvels (or mysteries) concealed in reality .



**Hilton Guest  
Magazine**

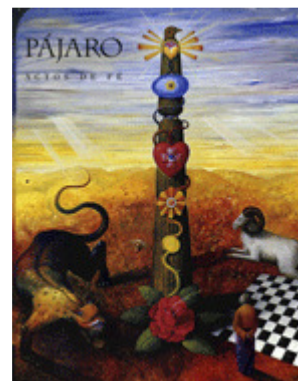


Text

### Alicia Torres

**Pájaro** (his childhood nickname, it means 'bird' and its pronounced páh-hah-ro): his name already itself speaks of an aspiration for heights, the desire of a vision not limited by habitual horizons. The work of this fantastic bird appears almost like Athena in full armour out of Zeus' head, with technical skills and a preoccupation for the soul that keeps a surprising coherence through time. The evolution of his themes goes hand in hand with the deepening of his inner vision.

Like many of his contemporaries, Pájaro places his artistic roots in that caldron of freshness, experiment and pushing against limits that was the hippie movement. This powerful cultural movement of the 60's and 70's was a real effort at breaking away from rationalistic patriarchal and materialistic structures and give way again, within the collective psyche, to more feminine, more intuitive and freer modes of relating to reality. Experimenting with oriental meditation techniques opened, for a whole generation, windows to different levels of consciousness and experience, that had been methodically suppressed in Western culture by the 'concentration camp of reason' we had been in since Descartes. An overview of his first pictures could place him within the Surrealist movement since one can see there the characteristic use of dream imagery and playful humor, the free play of the unconscious, but Pájaro didn't rest on that branch. Nor in any other of theisms, since his vocation was defined very early as one of individuality. He was, and is, a rara avis.



Actos de Fe

I approach Pajaro's work formally. What do I see? Maybe photographic surrealism combined with meaningful fantasy, a realistically represented dream-world. Some echoes: enchanted gardens that remind me of Persian miniatures of the 16th and 17th centuries: Bosch's hallucinations: illustrations from the Roman de la Rose: ideal citadels and volumes that call forth Piero della Francesca: mysterious characters costumed in Commedia-del-Arte style standing in fabulous landscapes. Airs of fairy-tales that make me think of 19th century illustrators like Henry Clark and Eleanor Vere Boyle: Pisanello's magic. Magritte. Dalí.

But his work resists identifications with any movement since it is fiercely individual, and paradoxically, this is what makes it universal. Jung called this process, within the frame of psychology, 'individuation'.

Liberated from imposed collective patterns, the individual achieves, traveling to the depths of himself, the integration of all the aspects of his being, the victory over neurosis and the flowering of all his potential. This is the Western version of the Oriental concept of 'liberation' found in Hindu and Buddhist philosophy. I am not saying here that Pájaro is 'liberated', a jivanmukta, since this is a judgment that one can scarcely make of someone living 'in the world', but I am sure that the originality of his paintings is linked to his inner work, to his spiritual path. In a ferociously secular world, obsessed with consumerism and materialism, where most best-selling artists are decoratively superficial, when not dangerously encouraging of moral and spiritual decadence, of that universal depression we carry with us, encountering the work of a true artist like Pájaro, solidly planted on the side of a spiritual resurgence and a revalorization of the truly human, is, to put it plainly, encouraging.



He has said: .. My art is figurative and reflects my mind. My entire work is the product of my state of consciousness. It is a sort of sense of communication, a true mirror of the soul.

Within his territory we are far from the autism characteristic of so much modern art, a sort of elephantiasis of the subjective that makes images opaque and prevents communication. Páiaro believes in meaningful art: "In my opinion, artists have a social function". This remark itself sets him in a place that is very, very far from any trace of Post-modern cynicism.

The artist, the poet, the shaman and the mystic have traditionally been the beings charged with the task of elaborating the cartography of the soul, the geography of our inner depths, there where it meets the eternal. They are individuals who leave conventional paths to walk the individual path that leads to transpersonal experience. They are our true heroes, the ones that take the risks for us. Through the use of myth and symbol they connect us with other realities of the soul, with other realms of existence and experience beyond the senses. Symbols have the virtue of pointing beyond themselves to the source of being. Páiaro is an intensely symbolical painter, so we have to take a deeper look at symbols.

The process through which the artist attains to symbols as vehicles that energize consciousness is not, and can never be, an act of the ego. To access them a work of purification of the senses must be engaged. There must be a compromise with the Mystery, which some of us understand as Love. It is how Páiaro understands it. . I am only a channel, he asserts. The intense otherness of his work is an outcome of this commitment. He is a dedicated artist, just as Robert Graves understood the dedicated poet: somebody who does not make differences between his life and his work. Dedicated artists are spiritual warriors, because those who nowadays have an aspiration to stand firmly within an ethic and an aesthetic of Light need to be warriors, since there is nothing in this society supporting this vocation.

On the contrary, Páiaro found in his meditative practice a methodic system for self-transformation, which gives gradual access to different realms of non-material existence, and eventually, like all spiritual practices, frees one from ignorance allowing the recognition of the divine in self and creation. This mystical understanding of the Self -and this is essential- understands that the divine is both immanent and transcendent: God is not only 'up there., but also within the whole of his creation.

Páiaro has said:

"For Soul-mind, the eternal antagonists, there is no rest, their war is eternal, and in choosing different fields for their battle they transmigrate in Time. Only the human being sleeps and in his sleep he chooses the Side of mind. and is then flooded with its terrible illusions: nightmares of possession and desire, dramas of the heart, power anxiety. Only a few among thousands upon thousands, hit by the arrows and under the pressing pain of their wounds, decide to change sides, and it is in this moment when they choose ~Wakefulness: Wakefulness of thoughts and reason, wakefulness of the tongue. wakefulness of vision. hearing and of all the senses. He then becomes part of the Army of the Aware Ones, taking refuge now in the immense fortress of love ", He wants to be, like all those with a thirst for reality, a Real Person, The art of presence is not limited to the brief morning practice. There is an aspiration of awareness in each gesture, each step. It is what the Dalai Lama has called the cultivation of Authentic Presence. In the artist, this vocation for the depths roots his work.

When I contemplate Páiaro's paintings I think in the aesthetics of Thomas Aquinas. Who said that the true work of art must have three virtues: integrity, harmony and radiance. I see there spiritual integrity, the presence of an instant of the soul in all its mysterious plenitude: harmony of forms. volumes and colors, a finished composition; and radiance in the luminosity of the symbols that he uses. One can feel the sacred.

There are some symbols that repeat themselves within his mythic system and that I consider emblematic of his work -to name some: the cosmic egg, the mystic rose and winged beings.

The egg is a universal symbol recurrent in all cultures - it is the life principle containing undifferentiated

reality. potential, the mysterious origin of being. In his paintings it is always an element of expectation and wonder. Something that palpitates. The rose is also in itself a very complex symbol of divine perfection and worldly passion, Time and Eternity, Life and Death. The Mystic Rose in his paintings is the equivalent of the Oriental Lotus flower. It represents the purified heart born of our sacrifice. the purified soul transfigured in Beauty, what we can aspire for. In his painting Via Rosa there are two super-human roses siding a long road, the path of Love, Beauty and purity of heart that leads man to the experience of the transcendent divine, suggested by a very ethereal angelic figure hovering above the road, holding a luminous heart. This is fully incarnated, at the end of the road, by an ideal gardencity which is the promise of a collectivity, a transformed 'body social', that honors the forces it embodies.

These winged figures in **Pájaro's** work are a constant reminder of beings and forces that exist in dimensions of the experience of the soul, of the creative imagination and visionary intuition. But in general the other central figures in his paintings (a juggler of the elements, ladies and gentlemen dressed in Venetian fantasias, children absorbed in play, restful feminine nudes) have such a density of presence that they become numinous. They are always surrounded by a great silence, a silence that is a very typical presence in his paintings. As Tantric masters affirm, these deities (here I consider them as such) exist at a certain level, and not at another. "All those visualized deities - said a Tibetan Lama- are symbols representing various experiences in the spiritual world'. Symbols come and go, they vary from culture to culture and in time, but in the end, they all point beyond themselves, just as Dante in his final lines raises his courageous eyes beyond the beatific vision of the Father, Son and Holy Ghost towards the Light Eternal.

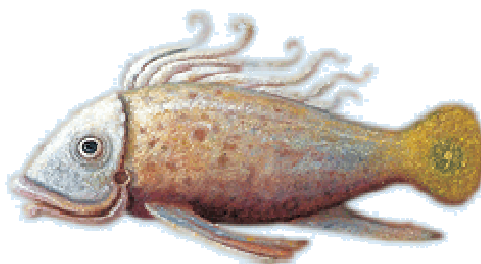
**Pájaro** is a member of a tribe of creative individuals scattered in the planet, who are carrying a priceless endeavor in a world that is struggling to liberate itself from the now old patterns of a culture of death to emerge into a culture of Love. They mediate, with their life-supporting images, the mystery of the Spirit that can alone carry out our transformation. This is our hope



poetries

### A Saintly Life

United by temples  
 Chanting amethyst  
 rosaries  
 Receiving the holy  
 aroma  
 Of the scriptures.  
 Focusing in the  
 middle path  
 Glimpsing the  
 desert  
 Repeating the holy  
 name  
 Our Breath rising.  
 Thus we walk  
 Undoing our steps  
 Filling these souls  
 Emptying our  
 chests.



### Sanctuary

How everybody is  
 gone.  
 And not a single  
 memory or vestige  
 Remains within this  
 white house  
 Of empty corridors.  
  
 Field of bliss.  
 Precinet of  
 meetings  
 A breeze-song  
 Moves your center.  
 Ample dwelling  
 firmly based.  
 From your  
 windows: a cobalt  
 sky

What a joy to see at  
distance  
Suffering from  
another time  
They came from  
ignorance  
And its thoughts.

There is a great  
love in straight  
gardens.  
The flower of a  
fragile birth.  
Which when  
dwelling in the  
heart  
Makes reason, with  
its pain,  
Migrate into empty  
horizons  
White house of  
clean waters,  
Mirror,  
Home of Heaven.