

Blue Substance: Images for Meditation  
The Work of Xaverio

## "MATERIA AZUL" de Xaverio

In these paintings a persisting and powerful theme is played upon by a single format. Through that which is utterly elemental, the artist has been taken by abstraction, and by innovations in technique, to gaze upon the core of Mind. Concentrating one's attention on these blue surfaces, what is initially a "two-dimensional setting" begins to unfold into the limitless depths of an inner voyage.

As the twentieth century expires, an excess of rationalism and technology appears to be pushing us towards other dimensions, in search of an absent sense of equilibrium. Only imagination in its profoundest levels of creativity can free us from that superficial, instrumentalizing appraisal of matter as nothing but an object of domination. Instances of artistic creation, such as the present "blue series" by Xaverio, allow us to empathize with that which is telluric, with a tendency towards the integration of matter and spirit.

Over two centuries ago the Enlightenment threw religious belief into a state of crisis and thus forced us to put more emphasis on aesthetics as an alternative dialogue with the metaphysical. From Romanticism's Promethean exaltations to the ambiguous twilight of Postmodernity, Art and Literature have been channeling our attempts to get back to the primordial unity.

Thanks to Carl Gustav Jung and to Gaston Bachelard we can now understand better the unlimited generative potentiality of images which arise from the unconscious. Once the artist has gone beyond descriptionism and beyond experiments of the purely formal kind, once he has tuned his faculties into those primitive mental roots where archetypes are elaborated, his imagination then becomes a source of flowing incitations. A training in meditation techniques, by calming the frenetic associative processes of our running consciousness, makes it

easier to grasp the deeper levels of reality to which these paintings bring us closer.

Various senses connect us with this "blue matter": it is as if one's eyes acquired a tactile perception before the wrinkles and cracks of these pictures. Ever since the Symbolists began to cultivate synesthesia (the association of sensations), poetry and art have been facilitating this dynamics of reciprocal intersensorial enrichment. In some of these paintings the primordial emotion of earth and clay seems to prevail over others: from the childlike attraction of having the moist earth or sand in one's hands to the metaphysical symbolism of the Genesis and of the cosmogonies of other cultures. In others, like the one entitled "Cosmic moon", there is a chiaroscuro, created by pale spots contrasting with the multiple reflections of brilliant little dots, which entices one through the visual dimension into a reverie of air and perhaps even an imaginary "hearing" of sorts. In comparison with the sensation of tranquility and rootedness brought on by the previous pictures, these now suggest a kind of flight, a motionless voyage, drunk with lightness, while at the same time serene and ever so slow... as if the incitations of the ear had been joined to the those of sight and tact so as to create the intuition of a silence or murmur of cosmic dimensions; as if we were moving into the experience of a primal nebula; as if tiny stellar embryos were looking towards us from afar.

As a whole, this series of images offers us a kind of window into unfathomable depths, a window which from the home or the museum opens out onto "the Other" by means of the dreamy force that springs from the elements. However, the most accurate choice is that of the color blue, which invades and permeates this set of variations with its radical symbolic potency; a type of blue contrary to the flowing airy quality

predominant in the romantic and Symbolist treatment of skies: a blue which melts into opaque matter. This pregnant and dense character alters the visual impact of a color unconsciously associated with the absolute calm conveyed by the serene dialogue between the ocean horizon and the firmament. An elemental color, previous to any rationalist structuring, one that allows for a symbolic integration of various levels: the inert opaqueness of the original magma, the fluidity of wateryness and airyness, and the luminosity suggested by the distant stellar fire in the cosmic night.

Through these pictures present-day man can transcend the thick burden of so much knowledge and can let himself dream. He can evolve, out of the blind pretension of gaining technological control, towards the interiorization of the Cosmos.

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