

Xaverio

PETRALES MAXIMAL:

“A simple technique, which may be used in moments of confusion, is just looking up into the blue sky. Without focusing on any object, contemplate the space while consciously letting go of all thoughts about yourself. You are there, the infinity of space is there, and nothing else. In filling our consciousness with this experience of the translucence of space, we will come naturally to complete the clarity of our mind”.

Lama Yeshe

By means of simplicity and from the perspective of contemporary western art, I have attempted to express in my works this sensation of light, space, colour and joy that is described by the Tibetan Yeshe.

In these works I was inspired by images and colours that can be visualised in chromatic mediation, an oriental method utilising the influence of colour on the chacras. According to Indian and Tibetan traditions, human beings have seven main chacras, considered to be receptor, transformer and radiator centres of the different frequencies of the “prana” or life energy, which are in permanent circular movement and exercise their effect on the organism, the mind and the spirit. They identify with specific colours, stones, aromas and musical notes that approximate the frequencies at which the chacras vibrate naturally.

I call the technique used in this collection of works “Petral”, where colour and texture is obtained through a combination of minerals and pigments agglutinated with resins and applied on board. The result are works of a stone-like appearance of great simplicity, which are permeated with shades and nuances that vary according to the light and the position of the spectator.

According to the Tantric perspective, our perception of the objective world is linked to a particular colour, and each colour we perceive is directly related to what takes place in our inner world. For this reason colour and light perform such an important function. Throughout my artistic development I have endeavoured to understand and transmit transcendental concepts. With time I discovered that representing space simply by colour and light I could express the maximum. That

is why, from a conceptual standpoint, I use the term “Maximal” for these elementary works of light and colour.

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