

ART CORNER

Fate Decides

JL Cisneros

Ever since I have had the use of reason and could hold my first school pencil in childhood, artistic materials have always been present in my daily life, whether they be pencils for drawing or small brushes for dabbling with watercolors. It could be said that I was self-taught, intuitively developing my artistic creativity in a convent school taught by nuns who knew how to encourage my interest with small gifts, like candy or religious tokens every time I presented them a small doodle, scribble, or drawing the way only the kindergarten child will.

My imagination was slowly shaped, awakening in me an irresistible force toward imaginative creation where figures floated in fantasy. Later on, in adolescence, the pencil was joined by the nib, inks, and later, seeking new experiences, I wanted to try watercolors, experimenting with new sensations in the perception of colors, although I accept that watercolor technique is difficult and can sometimes leave you with a sensation of frustration, as it allows no room for error, it cannot be corrected.

Just as my life started to reveal its future path, my vocation as a doctor, I wanted to take a qualitative leap in artistic terms, and for a whole year, just as I began my medical studies, I wanted to learn oil painting technique—the only time in my artistic life when someone apart from myself has contributed learning and knowledge. I still remember with nostalgia the Tarrega Academy in Barcelona (Academia Tárrega de la Puera Ferrisa de Barcelona), where I created my first paintings on canvas, with still lifes, portraits, and

landscapes, motifs which have always predominated in my exhibitions and which have mainly been based on colorist painting, with lively colors, full of light and life.

I felt the need to show my work to my friends, and so I held an exhibition in 1980 based on the pointillist style of the impressionists but executed in a personal style with vertical brush strokes, irrespective of the direction of the line.

Destiny can be very capricious and at that time, as has been seen, my future was already decided and I was to continue as a doctor; however, as a result of the exhibition an art dealer offered to buy my work and introduce it to the world of painting, exhibiting it alongside well-known artists like Cuxart and Ginovart. As I could see things becoming increasingly complicated, I made him aware that my true vocation was to be a doctor and that painting was a hobby, only my favorite form of entertainment and nothing more. It is possible my future was defined at this impasse, and if medicine had not fulfilled me as a person I may well have taken the direction of being a painter, and today I would be handling brushes and canvases instead of a magnifying glass, a pen, and prescriptions.

I think that as a painter my style has developed from impressionist pointillism, of vertical brush strokes, toward



Figure 1. Landscape. José Luis Cisneros.

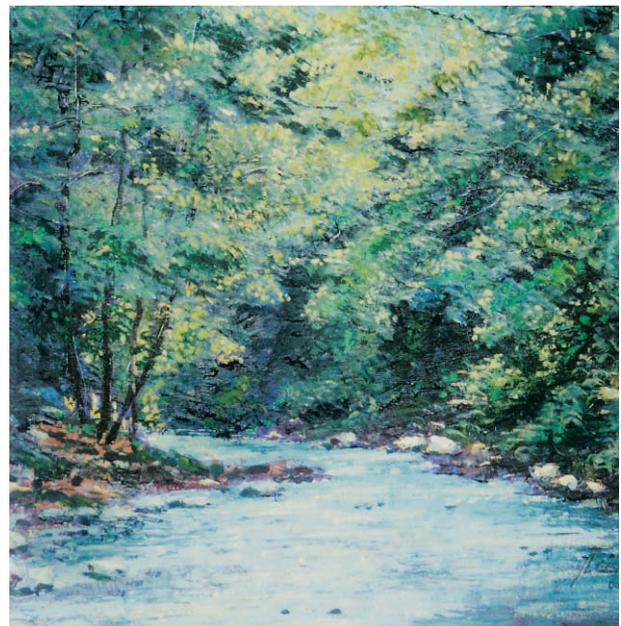


Figure 2. Landscape. José Luis Cisneros.

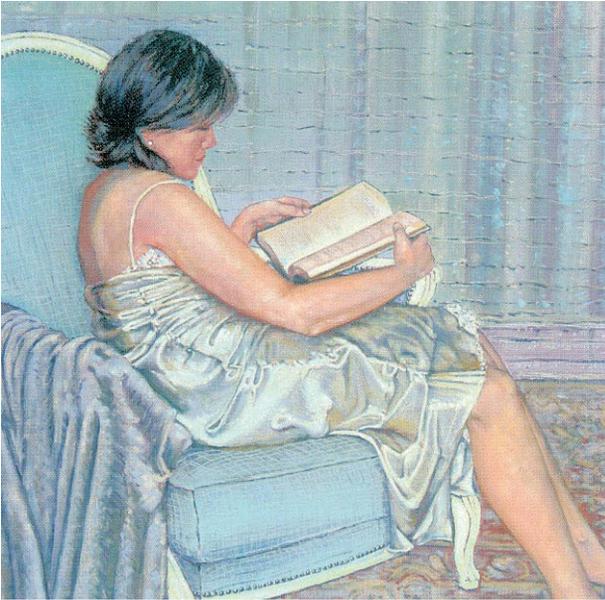


Figure 3. Woman reading. José Luis Cisneros.

the use of pointillist brush strokes but following the coordinates of the line of the drawing, that is, they may be vertical, slanted, or in multiple formations, meticulously outlining the foreground and blurring further back, to provide depth.

I am a lover of color, representing nature in harmony with reality and some strokes of imagination, which lend meaning to the landscape, movement to the figure, or serenity to the still life.

Some days ago, 4 artists held a show of our work at a collective exhibition for the benefit of an African nongovernmental organization and to allow our friends to enjoy our work once more.

In reality, this is a form of communication for us. We meet up and exchange opinions and sensations, so allowing a part of ourselves, interwoven with art, to be taken into their inner world of the other, thus serving to keep the bonds of friendship firm and enduring.

Deep down I identify myself as a dermatologist, but it nevertheless makes me thankful and satisfied that I can produce creative paintings, which stimulate the spirit, provide serenity and peace, and help us to be more human. In turn, this allows us to exercise the profession with other sensations, knowing to value the details and being aware of how far we can reach in our perception of both our surrounding environment and the evaluation of illness. Furthermore, it contributes to relations with the patient, where they transmit their feelings to us, enabling us to understand them in all their dimensions: sentimental, emotional and human.

Alla Prima (comment)

This is the way. “*Alla Prima.*” All in the first attempt. José Luis Cisneros certainly must have picked the first choice when his interest in painting and his vocation for dermatology were fighting it out in his heart. And I say this because many believe his pictorial ability—innate, inborn, remembered from when he first began to think—to have an inexhaustible potential that deserved the dedication of an entire lifetime.

Nevertheless, our painter—self-taught, a lone experimenter—has continued to progress, refining foundations and form until he has achieved his own style, ripe with individuality and perfection.

His brush strokes are energetic, short, sure. His colors, as he describes for himself, are “lively, full of clarity and life.” I would dare to add that they transmit optimism, peace, joy of living serenely, with no need for exceptional events with which to adorn daily life.

If cubism is seen as a pictorial movement that attempts to capture the fourth dimension—time—by painting the same subject from different angles and moments in time, the painting of José Luis Cisneros achieves this effect in a natural manner, without recourse to technical artifice. And this is because time is suspended in his paintings, it stops running, it does not advance. The landscapes, the still lifes, look at us from immobility, on pause; the figures, from rest and meditation. If Picasso, cubist *par excellence*, can be said to have painted concepts, José Luis Cisneros has painted sentiments, the feeling of inner peace.

Moreover, it turns out that our painter is an affable man, one of those who tend to be classed as “a good person” in the broadest sense of the words. This quality, so scarce in our current society, allows him to find an extraordinary, added purpose in painting, namely, that of transcendent communication. Not with the world, not with humanity, not with the collective subconscious, but in the form of close communication, that of daily encounters with patients, colleagues, and friends. The one to one, which in this case jumps beyond orthodox mathematics and gives a result which is infinite: infinite in warmth, simplicity, friendship, solidarity, and also, as fitting to a great artist, in beauty.

Thank you José Luis. Although you may not be aware, you are also a poet. Because, as we are reminded by Leonardo Da Vinci: “painting is mute poetry.” But you go further—in my opinion, you even make it speak...

A GUERRA TAPIA