

# An Interview with Francisco Petisco

*The cover image is a reproduction of his painting, 'The Revelation of Being' (oil on wood, 2015).*

My artistic work is a combination of figurative style and abstraction. I have developed a theory of art which is grounded in the belief that painting should always go beyond what we perceive and give it a new shape. In other words, it must penetrate the surface of reality and find its own mode of expression and texture. This explains the expressionist character of most of my work, which is mainly characterised by bright colours and free, undefined, veiled forms.

I have always had a religious, almost mystical approach to the artistic field. In my view, the artistic vein allows painters to participate in the divine task of creation, as it emerges from the action of 'contemplate', opening for us new horizons of thought and feeling.

Indeed, my pictorial practice is based on the silent contemplation of natural things as they are, in all their candour and simplicity. Similarly to Thomas Merton, I have been inspired by the German poet Rainer María Rilke and his concept of 'Innerlichkeit', and also by English mystics, most particularly William Blake and his emphasis on 'claritas' or inner splendour, all of which has led me to create a wide collection of paintings which are happily colourful, harmonic and luminous.

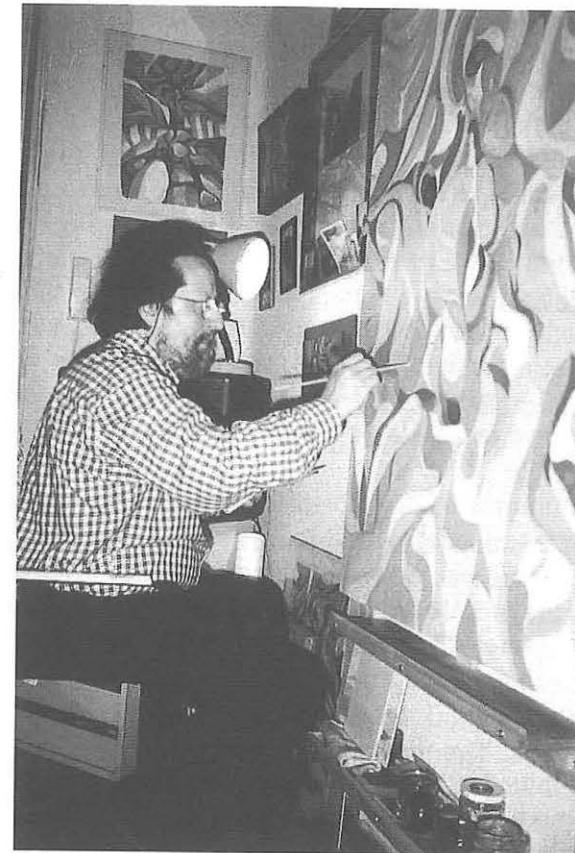
Nevertheless, at some stages my production can reach the intense drama of Spanish painters such as Picasso or Goya, and the colours can acquire the powerful contrast of the chiaroscuro. This shows the inner contradiction that most artists experience throughout their lives between their art and the realities of the political, social, and cultural scene. The stronger the inner paradox, the more vivid and less soft the palette becomes.

In addition, my work has gained some influence from oriental philosophy. 'The Revelation of Being' [the image on the front cover] is a good example. It could have been inspired by an experience similar to Merton's contemplation of the reclining Buddha at Polonnaruwa, those figures coming out of the stone and speaking out their immortal silence, their never-ending joy. In my opinion, void and compassion

become the starting point for any worthy piece of art, for any kind of divergent thinking or original inventiveness.

**Francisco Petisco** - Madrid, 6<sup>th</sup> February 2019

Interview and translation by **Sonia Petisco**



**Francisco Petisco** studied Fine Arts and Building Engineering at the University Complutense of Madrid (Spain). At eighteen, he became a qualified copyist in the Prado Museum, reproducing the work of painters such as Goya, Murillo, Rubens, El Greco and Van Dyck. His own original paintings have been displayed in art galleries in Madrid, Guadalajara, Seville and Santa Cruz de La Palma. He has worked as a technical architect in a private building company for twenty-five years. Currently his time is devoted to the preparation of a modern art exhibition sponsored by the Canary Government in Santa Cruz de La Palma.