

THE CIRCLE OF A

The event was about to begin. The absence of the President of the Community was notable.

“Mr. Mayor, councilors and the general public:

It is an honor for me to have the opportunity to inaugurate this permanent exhibition because it represents recognition from his hometown of a man who throughout his life was a reference in the fight for the ideals of equality, freedom and fraternity. A. was not a prolific painter, his work is reduced to six compositions, although one was not made by him, a fact that we will explain at the end. His great merit was knowing how to interpret life, real life, through his paintings. I will, therefore, make a linear description in time.

First, we have “The Old Shoe.” We see a rustic sandal consisting of an esparto sole that is tied to the foot with ropes. The rebellious army advanced without mercy, imprisoning or taking the lives of those who had defended a more equitable distribution of wealth and the reform of the socioeconomic structures that oppressed the population. Many had to cross the border in the middle of winter to escape such bloody repression. The contrast was tremendous: the primitive sandals of the foreigners versus the leather shoes and boots of the natives. They expected difficult times, very difficult because more than four hundred thousand people had arrived in a month and because the solidarity of the first days would transform, little by little, into suspicion and fear. Harsh measures were put in place against those who helped those who had invaded the nation. They soon became aware of their situation. They were refugees: people who had arrived in a foreign country because of a war and/or their political and religious ideas. Camps were set up in uninhabited areas: the scarcity of food, the abundant snowfall, the cold that penetrated mercilessly into the bones, the lack of warm clothing, the lice... You had to be strong and endure everything that came. They were stateless.

Here we are before “Multicolor Sound”. We see how a man with big mustaches plays the guitar, a girl dressed as a faralaes dances a zapateao, there are glasses of wine on a table, a kitten sleeps peacefully near a brazier and, in the lower left corner, we can see the existence of a black circle. The country that had welcomed them was involved in a great

war along with other armies on the continent. The men had to go to the front, a good part of the women too. So the refugees had to go to work in factories, hospitals, kitchens, fields, etc. Some, as in the case of A., were allowed to join the national army in order to take advantage of their military training. After the great war, the country continued to need a lot of labor and this, together with their selfless contribution to the maintenance of the country during the conflict, helped the migrants obtain the desired papers and be declared full citizens. Therefore, what the painting reflects is the desire to live, joy at having overcome the initial inhospitable situation, but also homesickness for being outside the native country. There was the black circle: they could not return to their land.

We find ourselves facing "Woman and Dove". We see the figure of an elongated woman filling the painting, she is wearing a top-shaped hat and a dove comes out of her hat opening its wings. A. met M. in the factory where she worked, after two years of dating they married. Both were very active, with a sense of humor and coincided quite a bit in their vital and political ideals. The cup appears here as a symbol closely related to the milk-producing maternal breast, an inexhaustible source of love and life. A. wants to connect the roots of the earth with the flight of the dove (freedom) through the body of the woman. The black circle continues in the lower left corner.

We move on to "Family with dog". We see A. and M. holding hands and his son, who is holding the leash of a small dog, walking through the park. A. has achieved balance, he is comfortable with himself and with others. His son is getting older, she will pursue higher education and soon she will start working in a large company. If we look closely, we will notice the absence of the circle.

Here: "Solitude and the sun." A., now older, walks with some difficulty, head down in the sun. His wife died a few years ago, his dog was poisoned by someone who didn't love him well. He is alone, sitting on a park bench. In the last years of his life the energy of the sun was decisive. He often murmured the verses of the poet Vicente Aleixandre: "He was old and had a wrinkled face, his eyes were dull rather than sad. / He leaned on the trunk and the sun approached him first, / he gently bit his feet / and there he stayed for a few moments as he curled up. At first glance, a certain imprecision is observed in the lines, this is because his hands trembled, a tremor that increased with the passage of time.

Finally “The green circle”. A., while in the park, was beaten by several hooded men while they shouted: “Out with the emigrants!!” “Out with the flute kids!!” “We have to clean this city!!” His last words in the hospital were: “Doctor, paint a black circle on my chest.” A tear slid down the doctor's cheek. He painted a green circle over his heart.”

“Stories without Mufflers” (2006 -)

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