

READINESS IS ALL

Tragedy, as a theatrical genre, was born in Ancient Greece, a time when poets were highly respected, considered responsible for the collective education of the people. Through what happened in the twenty-four meters occupied by the *orchestra*, the spectators empathized with the characters and their stories.

Although it is not known, for sure, what the origin of the genre was, authors such as Aeschylus stand out in this period, who gives tragedy all its depth and solemnity, Sophocles or Euripides who, over the years, have become authentic referents of universal culture.

Thus, the new approaches to tragic narrative undergo a transition from the representation of divine and heroic myths to their incarnation in the purely human that we can already glimpse in the works of Seneca and that later will be key in the conception of the playwright's work and poet, William Shakespeare, an undoubted icon of universal literature and the source of inspiration for the works that make up this series.

In the paintings that make up *The Human Condition*, ten of the most famous Shakespearean tragedies are individually reinterpreted without giving up his personal plastic language or the three elements that, throughout his artistic career, form the backbone of his work.

ARCHITECTURE

Although the stories are conceived to be represented dramatically, the language and the scenographic elements are present in the conception of the plastic space.

The spatial elements are conceived as substitutes for reality and are suitable for their scenographic construction. For this, and prior to the artistic work, a series of drawings, studies and models have been made in an effort to provide the space with its own language made up of ephemeral altars and amusement gardens.

LANDSCAPE

Although located in the last term, the conception of the landscape transcends the merely decorative idea of a backdrop.

In most of the paintings the forest is alluded to as one of the *topos* or common places represented in universal literature and the artist's concern for the encounter between the landscape and the figure emerges.

In Western painting, this conjunction between the landscape as an independent genre and the figure was certainly a late phenomenon. An example of this is *The Tempest* (1605) by the Italian Giorgione, whose true meaning is a mystery that has been tried to be deciphered on many occasions and that would become the foretaste of the new narrative figuration, where stories emerge encrypted in painting.

In the purest Shakespearean style, the landscape comes to represent states of mind, thus becoming one more character and connecting with the sublime of outstanding romantic authors such as Caspar David Friedrich or Edwin Church.

FIGURE

In *The Human Condition*, how could it be otherwise, it is the characters who intentionally give themselves the necessary relevance to assume, in an indisputable way, the leading role of the paintings.

In the series we can find nods to the work of Italian Duecento and Trecento artists with whom the artist shares a geometric formality, references to the reconstructive diagrams of the Greek Parthenon or inspiration in the work of the French-Polish artist Balthus.

It is no coincidence that sometimes it may seem that the character represented is always the same; not in vain in the works of Ancient Greece the same actor could play different roles and for this he disguised himself with different costumes and masks.

Shakespearean tragedies present a complete repertoire of the nature of the human condition, from the blindness and destruction in Cleopatra and Mark Antony to the guilt in Macbeth or the demons in the mind of Othello. The learning that derives from this whole process of study and realization of the works could be summed up in the acceptance of death as a reality integrated into life itself. Something painful, and at the same time enriching and what Hamlet himself reflects on when he affirms that “readiness is all”.