

## ALBERTO POUSA



1968. Pontevedra. Spain. Self-portrait.

The reason why I am not aware of the temperature of an object when it is the same as that of my body is not that my body's temperature literally needs to change in order to perceive something as hot or cold. The reason is rather that my sense-faculty needs not already to be exposed to that temperature if it is to become aware of it.

Aristotle.

## ABOUT THE ARTIST

I am interested in breaking with the actual aspects of painting by developing a technique based only on the different temperature I can achieve working with acrylic. Not other material is used but acrylic.

One has heard of the Temperamental Artist but what does an artist mean when the word temperature is used?

We think of temperature as a measure of comfort: sometimes it is qualitative (cold, hot, warm, and sometimes quantitative: i.e., 100 degrees F.)

The artist thinks of the qualitative definition: cool and warm. In a sense, temperature in art is in relation to the color - blue meaning cool or cold, yellow and red as warm or hot. However, because the manufacture of paint pigments is not a perfect science, there are cool yellows, cool reds, and (not often) warm blues.

All pigments have some impurities (some intentional) and hence, we have a red which contains some blue - a cool red; or a yellow that contains some green - a cool yellow. Yellows that have red are then warm yellows, etc.

Now - why does it matter? It matters when you are mixing colors. The basic colors (in art - not light) are red, yellow and blue. By mixing all three, we theoretically get black (dark color.) So let's see what happens when we mix a cool red with a warm yellow: this is the same as mixing all three - which would normally get you a dark color - unfortunately the result is MUD...

So, to avoid this problem, the artist, when mixing a yellow with a blue to get green, wants to get a yellow with no red in it, and a blue with no red in it. The same would apply to mixing a red and a yellow to get orange: a warm red (contains no blue) and a warm yellow (contains no green.)

But the subject it's not what you paint here, but what you paint next to here - there!

I'm concerned by this transition from liquid matter to decomposed one, which come into view to move our conception and extend.

This present ( the progression of decomposition of the flesh of dead organisms) remains involved with the process of production, and this MUD or mood ca be viewed also as four phases:

- 1.fresh (autolysis),
- 2.bloat (putrefaction),
- 3.decay (putrefaction and carnivores) and
- 4.dry (diagenesis).

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Dead Bull  
2009  
Acrylic on wood  
21 x 15 cm



Dead Lady  
2009  
Acrylic on wood  
21 x 15 cm



Lady with death

2009  
Acrylic on wood  
21 x 15 cm



Bullfighting Club Lady

2009  
Acrylic on wood  
21 x 15 cm



Bullfighting Club Lady with flowers

2009  
Acrylic on wood  
21 x 30 cm



Egg. A present for the dead.

2009  
Acrylic on wood  
14 x 13 cm



Bullfighter Picador

2009  
Acrylic on wood  
21 x 15 cm



Coup de grace

2009  
Acrylic on wood  
21 x 15 cm



Sacrificed sheep

2009  
Acrylic on wood  
21 x 15 cm



Document

2009  
Acrylic on wood  
21 x 15 cm



## EDUCATION AND BIOGRAPHY

I studied philosophy and theology at Miltown Institute in Dublin as well as Tourism in Switzerland. Private Studies of Art since 1996.  
I am fascinated with any limit of language.

## FUTURE SHOWS

Probably with a good friend at my own home place. I haven't thought about art on a commercial or public basis but as a questionable issue.

Open to any suggestions or critics.

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