

THE EVE THAT SEES ALL

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*... and it was as if all my body was an eye ahead and behind,
and could at the same time see everything to that my around.*

Eco. U. "The name of the rose"

There is a secret art which allows different phenomena to be named with similar words: due to this art divine things can be named with earthly names. The existing close, ancestral and complex identifying relation between something as worldly as the eye and something as divine as divinity itself is an open secret. In this way, the initial quote, uttered in order to express feelings caused by love, could be useful to allude two divine features: omnipresence and omniscience (to see everything is to know everything, to see everything is to be every-where).

Thus, the representation of God, as an equilateral triangle with an eye in the center can be explained, at least partially.

On the contrary, divinity is invisible (it neither can be seen nor should be seen) and the sight of it is a desecration.

If in the beginning it was the Word, the first thing he said was: Let there be light! The sun, deity of the Egyptians -Ra- and deity of so many people.

The concept of "claritas" and the whole medieval mysticism is based on the qualities of light. Vision is possible thanks to the luminosity. From the very beginning eyes have been man's most effective tool for Knowledge. System of the vision. It is not surprising that from high antiquity there have been many attempts to try to explain how the eye works and the problem of vision. We are not going to list the countless theories, on the contrary we will only mention the first three hypothesis worked out in our Mediterranean culture. Curiously, these summarize nearly all of the other following hypothesis.

Pythagoras and Euclid think that the eye emits a beam of light which expands through space. When it crashes into objects, vision becomes apparent. (Eye-light. Active).

Democritus and Lucretius, on the contrary, believe that the objects continuously send images of themselves (eidola) to the space around them. These images enter the eye and become apparent (Eye-trap. Passive).

Plato gives a mixed idea. A number of visual rays, whose origin is an inner light, come out from within the eye. Outside there is another source of light. The sun. Each object, when seen and illuminated by solar light, reflects two types of rays: physical and physiological, which together on meeting the eye create images (Eye-orifice. Active-Passive) In this synthetic process, the eye is considered to be an ambivalent to the active or passive character of vision.

Every orifice puts two different spaces in touch. The human being's orifices are the relating channels with the outward world. Eyes, ears, noses, mouths. Of all of them, the eyes probably play a star part. In-ward and outward. Exterior and interior. The eye is the point of intersection of two different and distant fields which, thanks to this, become close, come together and merge.

If we consider the eye as a hole between two worlds, forming a point of focus and a diametrically opposed attitude will depend on the position we adopt.

One of the basic problems for most cultures is to make it possible for man, by means of his own image, to understand the world. In those attempts to apprehend reality it is necessary, sooner or later, to strip the process itself, this is a vital question, specially, when the goal is in the dark. Thus, in periods of doubt, when looking for solutions becomes difficult and above all, finding them, the introspective analysis is commonplace.

One of the basic problems of the visual culture has been, and is, to question the basis of the visual fact. In this sense, the reflexion of the glance, is the starting point of Juan Carlos Nadal's recent work.

In the eighties many artists have created their work from painting and from the visual field. However, this re-examination of the pictorial past and visual fact has been made from a distance and a perversion typical of the voyeur (David Salle, Eric Fischl).

Starting from the photography -mechanical eye of the contemporary age- and by means of its integration with the other materials (nearly always metallic sheets), Juan Carlos Nadal creates his own vision of the visual.

On choosing a recurring topic -the basis of visual- one can run into the risk of being repetitive. However, Nadal takes up again a long tradition bringing out his personal point of view and showing, once again, the terrible current importance of the past, the rigorous contemporary effect of the eternal things.

And, without more ado, he pierced it with his glance.