

Linda Vallejo

STATEMENT

The pieces in this portfolio are all a part of A Complex Man Series completed from 1976-78. In these portraits of mankind I wanted to speak about the multiple sides of any given personality, the complexity of the human self. I wanted to speak of man's need to live in the physical world as well as his need to commune with the metaphysical and its powers. One of the most obvious points of this series of heads is that the eyes are often opposite in color; one is open and the other is closed. In the watercolor called Calmness (No. 1) the head is used to express this idea of duality. The god of duality can be found in the mythology of the ancient Americas. The eyes portray the concrete world as well as the world beyond. The multiple layers of transparent paint express the idea of each person having many complex parts and layers. The Dance of Life watercolor (No. 2) shows a group of individuals all of multiple and complex layers dancing in a clear and soothing atmosphere to a music that is heard by all. This dance of life refers to the ceremonial dances of all cultures, in which a unity of thought and motion is obtained by all participants. A Complex Man again portrays the complex spiritual and psychological aspects of all people. Each face holding its own character and meaning and yet floating in the space of the supernatural along side with the gods of ancient times. The lines of the faces in the watercolors become projection in the ceramic sculpture pieces (Nos. 4/5). They form feelers, if you will, to the metaphysical. They illustrate the abstract of the world beyond everyday living. The two ceramic pieces are entitled Old Mourning Man and The Singer. One shows the anguish of a human being while the other gives the feeling of a free and happy spirit. Once again touching on the duality spoken of in the watercolors. I place much importance in the head as I feel that here lies the mind and the spirit, the imagination and the will.

The next portrait (No. 6) uses what I have called My Monologue. This monologue takes form as the written area at the bottom of the Complex Head. The written form is a visualization for language. It comes directly from the hieroglyphics found in the ancient cultures of the world. The monologue has a verbal form as well. I believe that this verbal form is also a form of prayer, a type of chanting I use to ready myself for the creative process. While speaking this monologue I enter into a world apart from the physical. I use this monologue to enter

into the world of the metaphysical I have tried to portray in my works. When approaching my work I allow my ideas to come to me in the form of a feeling, this feeling develops into an action and from this action an art piece is made. Just as in a dream world I do not stop to make judgments. In a dream one makes no decisions about the right or correct feeling or image, one simply acts. I have practiced this approach to my pieces for several years and have developed it into a technique I call "hitting the page". As if in a dream state where no decisions take place I approach my media and simply begin. I make no attempt to restrain my movements in dealing with the paint. I do my best not to deal with the intellectual side of myself but rather approach the work through my instincts.

Conversation is a lithograph in six colors of two complex heads (No. 7). This piece is meant to depict the importance of communication between people. In this portrait the two people involved swim in the same space of moving orange, brown, and green lines. They share a common space in that they are communicating.

The last piece shown is called The Warrior (No. 8). I have always taken delight in using the head with a headdress. In ancient times a headdress was the sign of a dignitary or warrior. The warrior of those times readied themselves for battle with rituals and blessings from the gods. This warrior is ready for battle. His sense of the metaphysical takes the form of incredible shafts growing from his head. This piece was completed before all of the rest of the illustrations and shows the beginning of A Complex Man, ready for life and its battles balanced by his sense of the spiritual.

ILLUSTRATIONS

1.	Calmness	Watercolor	10"x11"	1976
2.	Dance of Life	Watercolor	22½"x7½"	1976
3.	A Complex Man	Watercolor	11"x15"	1976
4.	Mourning Old Man	Ceramic Sculpture	8" tall	
5.	The Singer	Ceramic Sculpture	8" tall	
6.	A Complex Man	Litho/monotype	stop-outs w/dyes	22"x30" 1976
7.	Conversation	Lithograph	22"x30"	1977
8.	Warrior	Litho/monotype	14"x16"	1975