

**YOU PAINT, I WRITE**

In China the same brush which painters use to paint, they use to write. The distance between painting and writing is thus abolished. In China, painting is a skill as calligraphic as writing. Lydia Rubio paints and draws with the same beautiful handwriting. Her paintings and drawings are as finely calligraphed and illuminated as that fabled roll produced by Shiuten Doji, "a famous Japanese outlaw of the tenth century." The hand that handles the brush writes-and-paints.

Rocks that become clusters of trees that become brushes and pencils with their sharp pointed ends. Facades and towers that beget trees that beget pencils and brushes. Erector sets on a table covered with a deep red cloth-sangre de toro, bull's blood is the color's name in Spanish, or a soothing white veil. Spheres and empty frames sharing the same table with rock formations, clusters of trees, a cloth here and there, even a doll barely glimpsed through a voyeuristic frame. The same oneiric objects are repeated in landscapes seen through windows or frames in canvases or simply standing somewhere in a nowhere space. A trompe l'oeil which had been already visited by Magritte but which has not lost the power to suggest, to haunt, to ask the unanswerable questions.

Add color to a black and white drawing and the whole dream becomes activated. Paint deep red the neutral wall and the table with its heterogeneous but rigorously selected objects, and the cloth becomes impregnated with menace and horror. On the other hand, return to pastel colors and depend on the persuasion of tender greens, pinks, celestial blues to pacify, to dispel nightmares, to prepare the ground for the inevitable echoes of Boecklin's *The Isle of the Dead*.

And art of illusion (*L'oeil*, of course, *toujours se trompe*) and of obsession which is both (calli) graphically lucid and elusive. Borges once said: The esthetic phenomenon is the imminence of a revelation which does not occur. In these paintings and drawings we are nearer than we will ever be to that revelation.

The hand that takes the brush to paint and to insert in the paraphernalia of objects that populate tables, landscapes and windows the very brushes, pencils and pens which were used to paint, is the same hand that finally takes the pen to sign, with the most exquisite calligraphy, Lydia Rubio.