

From the mind of the canvas to the mind of my words

Nellie J. Zambrana Ortiz, Ph.D.

Psychologist

Professor of Education

University of Puerto Rico, Río Piedras Campus

Appreciating the work **Notes for a Face...** by Luis M. de Jesús Berríos reminded me of one of the techniques we use in psychological evaluation: the projective test. Through images or ambiguous stimuli—in black and white—people of all ages develop a story, its history, and with it, reveals its intimacies and personality. The process of thematic interpretation is apperception, which for philosophy is the act of reflective awareness, the perceived object and for psychology is the pre-text and con text for clinical hypotheses. I felt my stories and commentaries flow on each of the works, which, nourished by colors in different nuances, invited me to look at them with personal words.

The collection begins with “The Circus” which is a metaphor that “reminds us of doing politics for its intrigues and theatricality”. To open with this work is to say everything. The details must be observed to appreciate their relationship with the whole and its parts. The honorable one who contorts in himself with the face of an imbecile who sends a message of mediocrity and absurdity while the clown works wonders despite the impositions of the context. The clown, who has only face and can show emotion, laughs for his ability to maneuver in his circumstance, without putting his feet on the ground, depending on the horse (the circumstances) and the honorable (insufficient democracy)... of an inoperative system, but that seems to work. We have the props that could have accommodated the scenes. do the heavy and indispensable work, but they go as always, in anonymity, significant because its invisibles the worker and the worker. Or perhaps, convenient because it releases responsibilities? On the other hand, the hand directs the “jumping” of men or beings who do not see and do not know where they are going, but they do dance and proclaim and enjoy—very suggestive blue and red ties—do they have a vote? And the pointing finger of the ambiguous—points out to point out, its role is that, to direct the ambiguity. In the ambiguous everything is possible... our dreams and desires and our fears and demons are revealed... I see an audience that seems to be petrified—immutable—perhaps interested? Or maybe reflective?

Notes for a face... Virtual Exhibition & Online Conversation of Luis M. de Jesús Berríos from March 12 to May 12, 2019.

Hypnotized and very distracted by the show, after all it's a circus and the show are expensive: 72 billion dollars.

In the "Street Circus" hands and fingers are my focal point: hands that seem to have the power to secure, close or open - with power to balance and balance and mark time. The clown shows disbelief before a landscape of tension that seems peaceful and that is revealed before our face.

In "The Glass Box" the matter is not so obvious ... it seems to hide from the public what is evident to our quartet of executives: What they see or what they do that is illuminated from the outside, but that is so secret to others? A board of unimportant matters, most likely. Tension is perceived before the mystery that captures the protagonists themselves. But it will always be a secret.

"Gallery of the Honorables" is a gallery of faceless smiles. Nor even the dog seems interested. The background tells us about past officials who have turned their backs on conflict and solutions. Conveniently, cover or conceal a face to give prominence to the crisp jacket with shirt and tie. Thus, his prints remain immortal, but his disastrous trajectory forgotten. The male dog leaves, ... I did not go.

"Landscape with Paper Covers" —Paper bags somewhat worn but stoic. The islands —bags— floating, solitary, survive erect. And they are somewhat accessible because they are not in deep water; they can be conquered, for that reason the chair and the staircase, tools of the culture and of the socio-historical-cultural perspective of doing always in evolution, always doing, documenting and meaning. The background water gives the feeling of a sea that overflows. On the theme "Still Life" the paper bag is humanized! and his apparent smile hides the fear of being destroyed by the fire of the oil lamp, which is dangerously close. Fire, gas, wood, paper, water... are elements that react with each other and that tend towards destruction or transformation. The dog is the vigilant life, pending the outcome, of what results.

"Dancers Visit the Caribbean" shows us that some know the choreography and others are lost and uncoordinated; They were lost from the rehearsal or are part of the chaotic choreography, "random del whatever". Coats and dress pants do not do a good dance in the heat of the Caribbean. However, they are seen together and scrambled together as a naughty "juntilla" ensemble. Our dog spectator does not seem impressed by the dance. The paper covers do

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not seem to interfere with the mastery of dance: you know the steps with or without a bag. They must flow... that's what it's about. But you must have the bag to be part of us. "Landscape and Consciousness" is a gentle sea of several nuances: a possible complication on the horizon puts our official thinking, who has left behind his paper bag and must impress his only audience - the dog. "Archetypes and Shadows" present the three walls that form a shadow-trap cubicle that reveals partial landscapes without a roof. Between shadows and spaces, a tiny chair is vacant or abandoned. The scene is abandoned, and the fragility of the context is exposed without the hope of continuity. Abandonment and irresponsibility.

"Landscape with Flowers (La Perla)" reveals someone who flees or shies away ... someone does not waste time in assessing the neighboring landscape or does not invest time in appreciating. He or she loses it because the landscape is peaceful and beautiful. It reminds me of my childhood, when my brothers and I jumped from roof to roof in my home town Juana Diaz, my *juanadina* community. "Landscape With White Flowers" is a very pleasant subject; there is a fine balance between the living sea and the still life that adorn the balcony, and with the summer curtain invite rest and enjoyment... without guilt, it is free, although time costs.

The work has recurrent and witty themes such as paper bags, executives in black (or female executives); the same dog, the sea as horizon, body movement and the contained lines, to mention some, that allow the flow of consequent stories. The color embellishes them, but the canvas already spoke, had its own mind. I enjoyed the works in their peculiarity and in their totality.