

Musicality

The cloth is spread on the floor. It's 15 meters long and 2 meters wide, creating a pathway inside the studio. White, empty and waiting for the artist's footsteps.

And he arrived without much fanfare. With a "broom" in hand he removed his shoes and stepped over the cloth, walking across the whole of it, leaving behind a trail of emotion, of creativity, of the energy that pulsed in his soul at that moment. Through the rhythm of his footsteps he imprinted sensitivity, life and art on that long white cloth.

But the surprise only came later, when the huge canvases were raised from the floor and were placed on the vertical position. The first impact was caused by the physical presence, which was monumental and of intense vibration, filling and hypnotizing the gaze. A creative outburst which, different from the more familiar paintings of the artist, was not structured through the gesture of the brush over the canvas, being almost in tune with a single breath. But not here. In these "flags", as he referred to them, the artist covers the generous space of the cloth wandering. He walks and in the compass of his steps he directs the "broom" as if listening to the soul's whispers....Breathing and establishing a rhythm to the act of doing. And this makes all the difference.

A texture is formed by the movements and it repeats itself along the painting. And the use of color fills in certain spaces creating harmony and rhythm. If in the most traditional canvas of Amilcar de Castro, the paintings display the act of doing like a magical lightening in the "flags", the moments of making are marked by the recurrent movements of black and by the paced use of color, lending an unusual musicality to it. The use of colors ceases being a counterpoint of force for the blacks and whites and start to interact in perfect harmony with the whole work. Like the violins and brass in a symphony, they too interweave grandiosity into his work.

Splendid.

.....Rodrigo de Castro 08/14

