

ALVAR'S BIBLICAL SERIES

Following his earlier creation of two Biblical themed lithograph suites, Alvar has turned his focus to creating a series of paintings with religious moments captured in his signature style. His mythical figures are transformed into Biblical characters; his symbols strategically placed showcasing his intellectual renderings, his knowledge of Biblical history and talented skill. Three of these stunning works are on exhibition at the Biblical Museum of Art in Dallas, Texas.

THE LAST SUPPER

Although there are many paintings of the Last Supper throughout art history, Alvar drew only historical inspiration from Da Vinci's rendition. Jesus, seen in the center of the painting holding the bread, representing the body of Christ, and the wine, representing the blood, sits in front of the table while his disciples sit behind. The open space around Christ's head along with the table creates a geometric cross, symbolizing the events of which were to come after this meal. Judas is seen on the far right with his head in his hand and the other placing his coins (bribe money) into a box. In contrast, St. Peter sits to the right of Jesus with his hand holding onto the layout of the Vatican which signifies the premonition of St. Peter and his importance to Christianity. The bowl of fruit also ties into the Vatican premonition as the fruit from which the Christian religion flourished.



The Last Supper | Oil on Canvas | 51.1" x 76.8"

Taking over three months to complete, Alvar used his artistic abilities to create movement through the open and closed eyes of the characters, as well as the unbalanced amount - five on the left and seven on the right - of disciples. This piece has the most characters of any Alvar work. The architectural columns are styled like those from the Baroque and Renaissance period because Alvar draws much of his inspiration from this time.

SANTA CENA II

After seeing Alvar's first creation of the "Last Supper" in the Biblical Museum of Art, a private collector commissioned the artist to create another rendition inspired by the first. Alvar's response is "Santa Cena II", another masterful work replicating the Last Supper.

As in his original painting, Jesus is centered holding the sacraments of communion. Differing in this painting is Jesus' position behind the table which signifies his identity as a man of flesh. The three open windows behind the scene represent the holy trinity of the Father, the Son and the Holy Ghost. Outside, nature is abundant offering peace.



Santa Cena II | Oil on Canvas | 40" x 80"

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Unlike his previous depiction of this scene, Alvar equally splits the disciples to frame Christ - six on the left and six on the right. The architectural columns are styled like those from the Baroque and Renaissance period because Alvar draws much of his inspiration from this time. Circular medallions in the architecture represent the food and art that we need to survive (the fish) and pleasures of life, nature's bounty, nourishment for the body (the fruit).

Alvar's signature checkered flooring is seen across the base of the painting reminding us of the importance Christianity has played in Mediterranean culture and the Spanish family.

DESCENT FROM THE CROSS

Recently, Alvar completed his rendition of Jesus' Descent From the Cross. Like his previous religious piece, The Last Supper, Alvar chose once again to focus on his own interpretation of the events of the crucifixion of our Lord.

Christ is seen being removed from his cross. To His right his earthly mother, Mary, kneels in mourning and honor. Grasping the linen cloth, in the top right of the painting, Joseph of Arimathea is seen assisting Nicodemus, seen to the left of Jesus, in removing the Lord's body from the cross. The ghostly figure in the top left of the painting, with hand outstretched towards the hand of Jesus, is God the Father.

The three figures in the lower left corner represent the people of the world - one holds a stem of laurel representing nature and peace, another has hands folded and eyes closed in prayer and the final figure has hands open and arms outstretched to receive the Lord into his heart. These characters symbolize humanity and the disbelief that our sins killed the Truth and Light of the world.



Descent From the Cross | Oil on Canvas | 59" x 78.8"

LA CENA DE EMAÚS

"La Cena De Emaús", translated to the Supper at Emmaus, depicts the meal Jesus had with two disciples after their encounter on the road to Emmaus - an early resurrection appearance of Jesus after his crucifixion and the discovery of the empty tomb.

The story, best detailed in the Gospel of Luke, shares that the two disciples did not recognize Jesus on the road, but invited Him to dine with them. As bread was broken, "their eyes were opened" and they saw Jesus resurrected.

The scene which Alvar chose to depict is that of the moments leading up to Christ's identity being revealed. A golden halo surrounds His head as Christ holds a loaf of bread. The light being shone from His Godly halo casts shadows around the interior scene. Hidden by darkness, a third earthly figure is shown, peering from around a corner representing our human curiosity for this extravagant event.

The two disciples, unaware of the living God among them, converse. A premonition of their soon to be discovery is seen in the painting held by one of the disciples - "Pinacoteca Comunale" by Piero della Francesca.



La Cena de Emaús | Oil on Canvas | 59" x 59"

Their table is set with the checkered tablecloth, seen by Alvar patrons previously; showcasing the importance Christianity has played in the Mediterranean culture. The shadow laden clock allows us to reflect on the time that has passed. A vase filled with a floral arrangement and bowl of fruit represent the nourishment our souls and bodies need to survive.

Outside, Alvar captures a glimpse of Calvary and the three crosses.

NATIVIDAD

In Alvar's masterful creation *Natividad*, he pays tribute to the birth of Christ. A beam of light illuminates the Christ-child being held by his mother, Mary, and gazed upon by his father, Joseph, and an angel of the Lord. On the wall behind the angel's wings we see a reproduction of a Romanesque fresco mural from the XII century representing the adoration of the three wise men and the time of Epiphany. The bowl of fruit seen next to Christ represents the life – both human and nature - born from Him. The white lilies are a symbol of purity and the plate resting behind the vase is actually a clock showing the first hour of our time and age. On the shelves open books symbolize the open pages of our history. Outside, a vibrant, light-filled landscape represents the tree of life. The interior and furniture is inspired by Alvar's home in Foixà.



Natividad | Oil on Canvas | 59" x 59"

ANNUNCIATION

Alvar captures the elegance and tradition of Christianity in his work *Annunciation*. The angel Gabriel is seen in heavenly gold, while the Virgin Mary is seen in a red gown and blue sash. The interior and furniture is inspired by Alvar's home in Foixà. As Gabriel reveals to Mary that she will conceive a child, the Holy Spirit oversees, as represented by the dove in the open window to the right. The vase of white lilies resting on the table under the window symbolizes the purity and innocence of the Virgin. Along the back wall a reproduction of Fran Angelico's Annunciation hangs in honor of Alvar's artistic muses. The plate seen on the left of the painting is referring to the face of a clock and the beginning of Christ's life.



Annunciation | Oil on Canvas | 59" x 59"

MOSES CROSSING THE RED SEA

Alvar captures the motivational scene of *Moses Crossing the Red Sea* in oil. Moses' energetic gesture points the way of his people through the Red Sea as the waters separate as his infamous staff is held over the Egyptian army. Alvar shows God's favor of the Israelites with the bright, serene sky and the fertile landscape signifying future prosperity in the palm trees. In contrast the sky is dark and stormy and the ground is barren where the Egyptian army stands. Within the group of Israelites one can note different gestures that symbolize love, solidarity, friendship and faith. The lower group represents the family and motherhood. The prosperity of the new earth is symbolized with book and field corn and peace with an olive branch.



Moses Crossing the Red Sea | Oil on Canvas | 59" x 76.8"

TRANSFIGURATION

Alvar depicts majesty and glory in *Transfiguration*. Jesus took three of his closest disciples, Peter, James and John, to pray to Mount Tabor. There he was transfigured before them as a child of God and he appeared clothed with glory, wrapped in a bright cloud, and his face and his clothes shone like light. The cloud represents the protection of the divine presence. On each side of Jesus sits Moses and Elijah. Moses, to the right, represents the law because it was he who received the Ten Commandments from God on Mount Sinai. Elijah, to the left, represents the prophets. The three apostles appear at the bottom of the painting in an attitude of astonishment, scared of what they are seeing. Alvar has painted them into a kind of frameworks, such as predellas of Gothic and Renaissance altarpieces. The tree to the left is in the shape of a triangle representing the trinity – God the Father, God the Son and God the Holy Spirit.



Transfiguration | Oil on Canvas | 76.8" x 59"