

Alfredo Alcalde: “I am realistic and sometimes impressionist”

Written by Sényly Valderrama Taboada

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As one is entering the house of Alfredo Alcalde you feel that with each step you enter his artistic world then suddenly the images of his pictures quickly call your attention. There is not a free space in a single corner of the room. His passion in painting awoke at an early age, when he was attending third of secondary in a school of Chimbote. He is an expressionist painter with tendencies to realism. Reflected in his oils is a personal interest that is centered in its preoccupation with the human landscape, simple people and of the peasantry that migrates better to the capital with dreams of a better life. In his art resignation shows the indignation with our society at the moment, a glance by the way, that is not only confined to Peru. “I must be motivated externally to create a work”.

Educated in the School of Beautiful Arts and also by teachers Victor Humareda, Chávez Angel, Guzmán Manzaneda and David Herskovitz, Alfredo explains: “I am realistic and sometimes impressionist”. He looks for that the society sees in its compositions a mirror of the reality, a fact that is seen clearly in the paintings that allude to the quarters of Lima and the peasantry in their daily tasks.

Death in his painting is present but like an irony. “death is a symbol to which always I oppose the heat of the life. But you can even interpret death in its diverse senses, in that death is the sedentarismo of certain intellectual painters before the social problems. That also is a death signal”.

He visited several countries like Spain, France, Germany, Holland, Belgium, Switzerland, Italy, Japan, Chile and soon it will be in Washington, but the city that remembers more and to that he would return without second thought is Paris, because expresses that there people appreciate plus the art that in no other site and remembers with gratitude the exhibition that made in the Parisian municipality and enjoyed great acceptance.

Alfredo Alcalde was distinguished with the prize of the Borkas gallery (1991) and the plate of the Sun of the Qosqo of the Museum of the Nation and the INC. one (2000), prizes that in their case not only are decorations, but a right tribute to his inexhaustible talent.

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