

## Lift Up: A Series of Paintings by Guido Alpizar

Lift Up summarizes the life of the human being in a series of four paintings. The series not only signifies being lifted physically but ascending to the spiritual plane through God. The piece moves through a transition from darkness to redemption, culminating in elevation.

This journey is grounded primarily in a set of biblical passages: Psalm 93, Isaiah 63, Luke 1, John 3, and John 12. Each of these chapters reflects a different stage of the human condition—God’s sovereignty, human struggle, divine intervention, spiritual rebirth, and ultimate elevation. The series consists of four pieces: *Memento Mori*, *Carpe Diem*, *Lift Up*, and *Dios*, all connected through a symbolic language.

### Memento Mori



The first painting, *Memento Mori*, reflects the condition of the human being before recognizing God. It is connected to Psalm 93, where God is described as sovereign, eternal, and unshaken. In contrast, the human figure exists in instability and denial.

The composition begins with traces that extend throughout the entire series. These lines suggest the order of creation; everything is connected and originates from a single purpose. However,

the character stands in negation, ignoring the truth that confronts him.

This tension reflects the distance between human limitation and divine authority. While Psalm 93 emphasizes that “the Lord reigns,” the figure in the painting lives as if disconnected from that reality.

The heavier tones around the character represent the weight of sin. This visual burden anchors the figure, reinforcing that denial is not passive, it prevents movement and growth.

In the background, block-like structures emerge, representing the physical plane. These rigid forms contrast with the underlying order of creation, symbolizing a life confined to the material and detached from the divine.

### **Carpe Diem**



In the second painting, *Carpe Diem*, the composition begins to shift. The spirals appear in a structured movement that suggests awakening. This stage is strongly tied to Ecclesiastes and Luke 1.

Ecclesiastes introduces the awareness of time: “for everything there is a season” (Ecclesiastes 3:1). Life is no longer seen as static, but as something unfolding in cycles. The spirals visually represent this rhythm, time, seasons, and the passage of life.

At the same time, Luke 1 introduces the idea of divine intervention entering human history. Just as the announcement of Christ transforms the narrative of humanity, the composition here reflects a moment of realization, something greater is at work.

Unlike *Memento Mori*, where the figure stands in denial, here the character begins to recognize

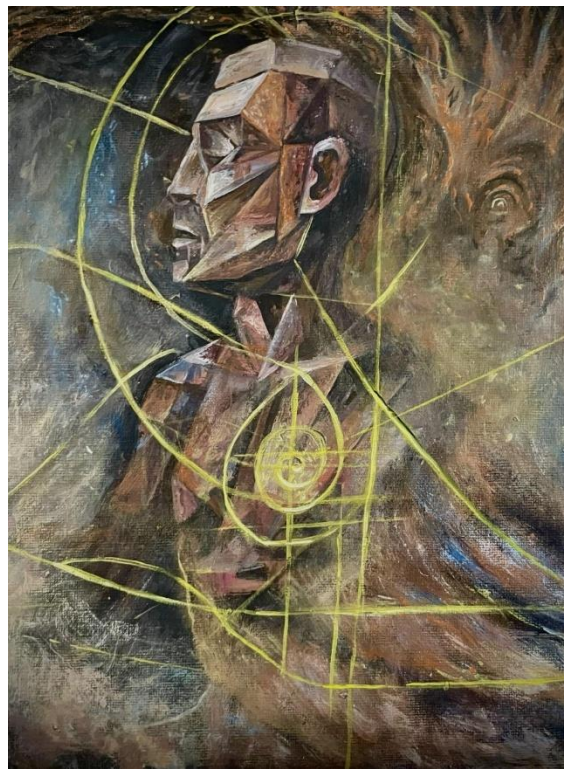
truth. The movement of the spirals guides the viewer toward this realization: the end has always been part of the structure of life.

This awareness does not produce despair, but wisdom, as reflected in Psalms 90:12: “Teach us to number our days, that we may gain a heart of wisdom.”

The phrase *Carpe Diem*—to seize the day—emerges not as a call to impulsive living, but as an invitation to live consciously before God. Ecclesiastes reinforces this tension: to rejoice in life while remembering the Creator (Ecclesiastes 12:1).

Visually, this transformation begins to manifest through the appearance of copper, silver, and golden tones on the character, suggesting a gradual movement toward something refined and eternal.

### Lift Up



The third painting, *Lift Up*, represents the moment of transformation and elevation. It is primarily grounded in John 3 and John 12, where the concept of being “lifted up” carries both physical and spiritual meaning.

In John 3, the idea of being “born again” introduces a complete renewal of the human being. This transformation is not external, but internal, a shift from earthly understanding to spiritual perception.

In John 12:32, Christ says, “And I, when I am lifted up from the earth, will draw all people to myself.” This becomes the central axis of painting. To be lifted is not only to rise, but to be

drawn toward God.

The composition reflects this movement. The character begins to ascend yet notably does not face God directly. This decision is rooted in biblical tradition, where it is understood that no one can fully look upon God. As it is written: “you cannot see my face, for no one may see me and live” (Exodus 33:20). Instead, the figure turns away, suggesting both reverence and limitation.

In the background, the Tree of Life begins to emerge, symbolizing restoration and a reconnection with the divine order of creation. The trees are presented as constant companions, always present, always witnessing. At the same time, the form of the tree subtly suggests the characteristic “eye” found within its structure, reinforcing the idea of awareness and presence. This stage also connects with Isaiah 63, where themes of redemption, judgment, and divine intervention are present. The lifting is an act of God entering into human reality to redeem it.

The painting becomes lighter, more dynamic, and more open. The weight that once anchored the figure begins to dissolve, allowing movement, growth, and ultimately elevation. At the same time, geometric forms begin to emerge within the composition, suggesting an underlying order and structure that was previously hidden. These forms can also be understood as a representation of the new body described in Revelation, a transformed state of existence, not merely the soul, but something renewed, structured, and eternal.

### **Dios**



The final painting, *Dios*, represents the end of the journey, yet not an ending in the conventional

sense, but something eternal, without conclusion. The composition is built upon the image of a stream, where water becomes the central symbol of life. This idea resonates with the biblical imagery of living water, pointing toward an existence that does not cease.

The structure of the piece is guided by the Fibonacci sequence, embedding within the work a natural order that reflects both creation and eternity. Throughout the entire series, there are a total of seven spirals that converge into one unified form. This was not an intentional decision during the creation process, but rather something I recognized after completing the work. At the center of the stream, an eye begins to form, subtle, yet present. This eye can be interpreted as presence, or even a reflection of the divine gaze within creation itself.

The flowing water suggests continuity, movement, and life that does not end. In this final stage, the human being is no longer anchored or fragmented but exists in an eternal relationship with God. The painting represents permanence, an existence that continues beyond time.

The entire series carries elements drawn from my own life, things I have seen, heard, and experienced. Even the use of the name *Dios* in Spanish reflects something personal: it is how I first heard God spoken of, through the voice of someone else. In this way, the work is not only theological or symbolic, but also deeply rooted in lived experience.

From denial and fragmentation to awareness, transformation, and ultimately eternity, the series reflects a journey that is both universal and deeply personal. The progression of the works reveals that elevation is not immediate, it requires confrontation with truth, recognition of time, and surrender to something greater than oneself.



### Concept Study

