



Exhibit at Bellas Artes, 1994: Mexican Vibrations: Vibraciones Mexicanas

The images, while heralding the Mexican landscape, nevertheless do not single it out. Instead the *Mexican Vibrations* series are a totally new way to examine Mexico, the land and its people, recognizing how difficult it is to place a positive perspective artistically on a churning Mexican landscape. It is as Carols Fuentes said in his Introduction to the photography journal, *Mexico: A Higher Vision*: “Everything in Mexico vibrates simultaneously, perhaps because the clouds constantly soften the harshness of the imperious Mexican elements, so none truly triumphs over the other.”

Introduction

My art is about values. I work in two distinct cultures. Most assuredly they differ in the art forms that have graced their histories as nations. For Mexico and the USA (and more particularly Maine) create a particular artistic challenge for me. In Maine, the visual emphasis is on the land and water, the blue and green. In Mexico colors are more intense; they range from purple to bright yellow. The sun in Mexico and the high altitude of many of its cities creates a brilliant atmospheric value that challenges all. In Maine, the sky is less brilliant, and the intensity is more muted.

To live and work in these places has been both a privilege and a challenge. It has resulted in my two diverse bodies of work: the Maine paintings and the Mexico paintings. Each epoch was inspired by an atmosphere that has helped shape my art and has allowed inner values to emerge from both places.

Mexican Vibrations, Vibraciones Mexicanas presents the Mexican landscape in a totally new visual form. My Sal-Zar medium gives the colorist painter clairvoyant depth to his work. The pastels take on rich deep shades, in other areas they retain a mellow tone, reminiscent of old paints on Mexican exterior walls. The search for meaning is evident here within the rolling hills, mysterious skies, or in the eyes peering out at you. There is a juxtaposition of colors in the shadows, where you wouldn't normally see them, such as within a face, or on one side of a building, or within a backdrop. Some of these colors are mauve,

cadmium-yellow, thalo-green, prussian blue, and red-iron oxide. The colorants emit a tactile quality, making you want to touch the piece. And touch you may! The Sal-Zar medium on the surface can resist most abuses. No glass is needed for framing.

I created a new series using chapapote (tar) in 2003, ***Mexican Vibrations Revisited***. In this series I moved deeper into my artistic core, to create images that seem to vibrate as you stare at the intense colors with heavy application of the chapapote worked in the medium. Chapapote is a form of asphalt found only in Mexico, the Antilles and Venezuela, which can be more or less thick. Chapapote, from the earth of Mexico, and its tone, as applied in my paintings, speaks of Mexico, the land and its people. It also calls attention to our worldwide chemical dependency on oil, and its pollution: now that 'chapapote' has become a household word due to the sinking of the tanker Prestige (some irony in that name, to be sure) off the Galician coast in 2002. I came to apply chapapote to my painting toolbox around this time and continue developing its many attributes in my new work today.

San Miguel de Allende, GTO México.



1.- Three Buildings

2.- Tequila All's Well





3.- Birds in the Marsh

Painting and poetry is by Roland Salazar Rose, internationally known and artist - in - residence of San Miguel de Allende, Mexico. This piece is done in mixed media, wet in wet, on hand made paper and framed in local tin and brass crafts.

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4.- Mother Earth, As Seen from Behind



5.-Fields in Spring

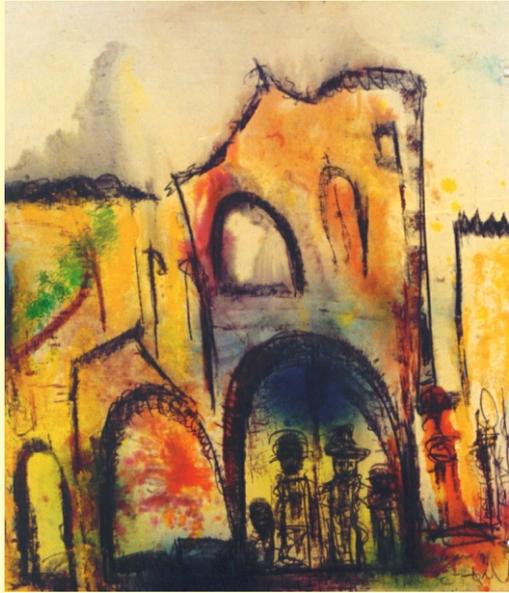
*Paseando en México
mirado con ojos entrecerrados
lo que tú vez.
Los colores se funden uno con otro
y forman diseños nuevos. Es como
pues, como crear un
Kaleidoscopio.*



6.- Skyline View

7.- Hot





8.- Going to Church



10.- MVR-6



9.- CVO-3-3



11.- CVO-3-15

12.- Fields Aglow



13.- Spires



14.- Maguey

In a Mexican garden

Free forms are yours;

Drop the logic

*And reach for the goblet
of wine.*