



Twenty A magical number

The Mexican painting series by Salazar

**Tonalpohalli: The Count of Fate and
Convergence: 2002**

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Introduction to Convergence: 2002

In 2002, I created the Convergence series of twenty images in San Miguel de Allende, Guanajuato, México. It is a numbered series with no titles: 50" X 24" paper size and 46" X 20" image size. All are done on Stonehenge paper with *chapapote* (tar) and oil pastels, with spray enamels used in some of the images. These vertical images were done after I completed the series: Roland's Friends 2002: Aztec Deities. These too are vertical, of the same size and they too utilize *chapapote*.

I would hope that I have not misnamed this as Convergence: *meaning a coming together such an error* would disappoint, even depress me. The Year 2002 was a 'signature year' for me, and the Aztec Deities and Convergence series might be shown as one exhibition: "2002 A Signature Year." However, I will most likely show Convergence: 2002 as a single show.

Why did I call this exhibition Convergence? Why Twenty Images?

Both questions are difficult to answer, as deciphering it could become an academic exercise. As I often work in series, I am not surprised that this body of work is also a numbered series.

Twenty is a magical number in Mexican mythology, as are fifty-two, thirteen and seven. I tried dealing with 'twenty' in another set of work, called "The Count of Fate." The number returned to me as I began the Convergence series. Historically, twenty was important to many Central American cultures. This is the number of fingers and toes on a human being, and in the Indian language the number "twenty" is descriptive of a person, a complete person.

In this work for Convergence I still find much derivation from Mexican mythology. Some images are abstract, gestures with the bare hint of a figurative representation. Other images are clearly figurative abstract, and while the Count of Fate series was twenty diptychs, these are single imprints. They appear, when shown as a group of twenty, to be concerned with communion and the art thereof.

The paintings were not carried out as individual works. To be sure, one can hang one on a wall, or two or even more. They can stand alone, with no necessity for support. But the completion of all twenty was an act I had to accomplish in order to make "me" a *complete person*. In the Aztec calendar, 'twenty' is magical and Convergence represents the complete person. The artist: **Salazar**.