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Salazar

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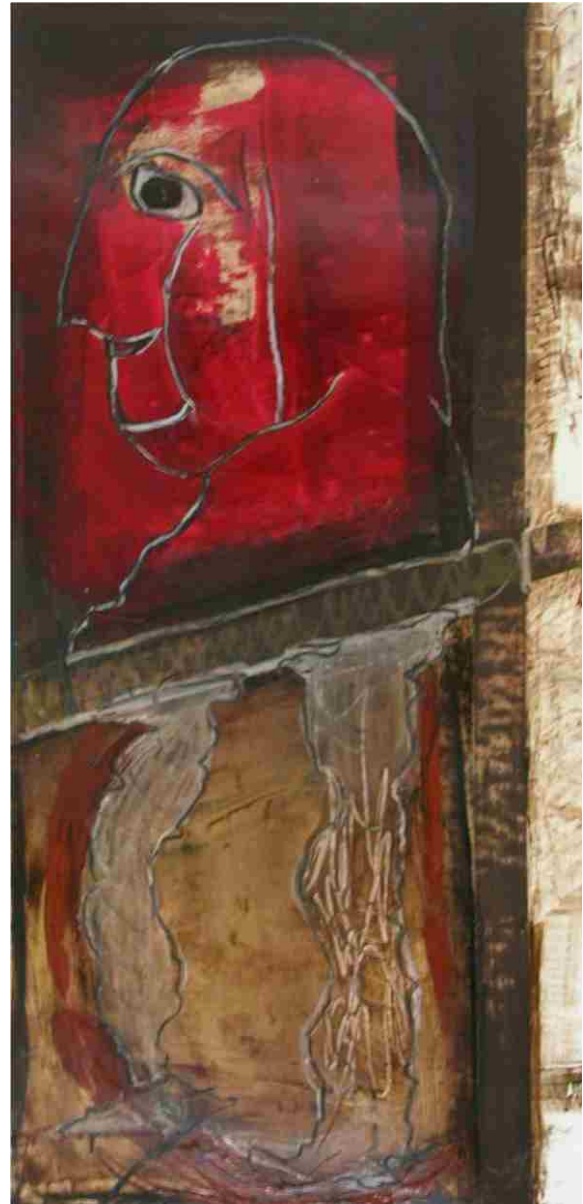


Figure 1 "Roland's Friend: 2002"

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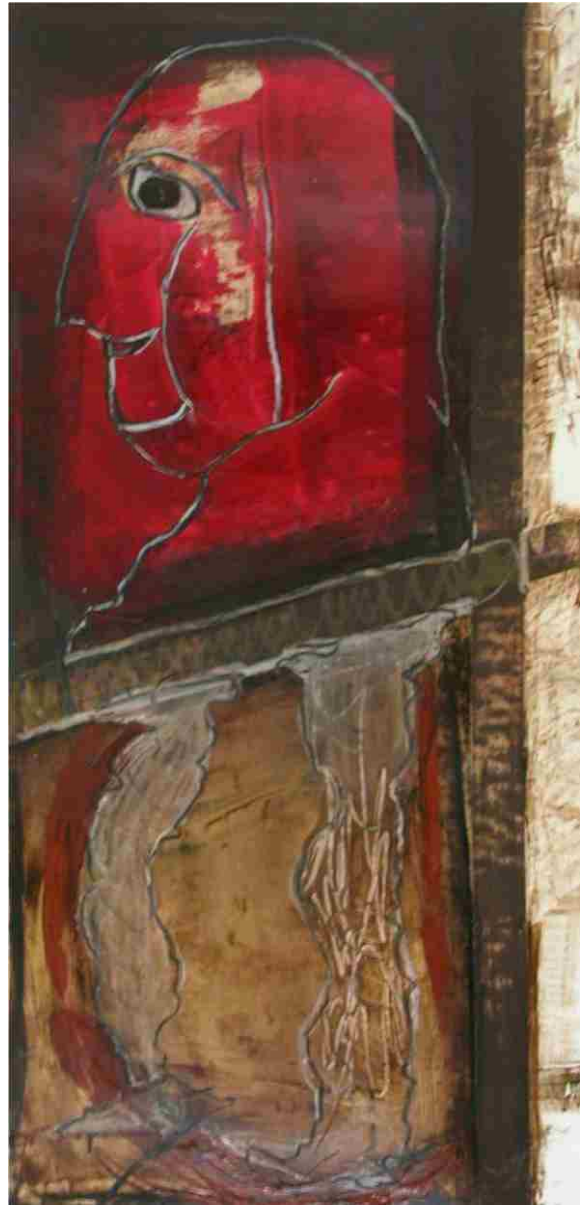


Figure 1 "Roland's Friend: 2002"

Roland Salazar Rose



TM

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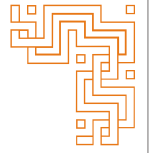
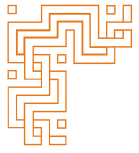
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ISBN 978-09818627-4-3

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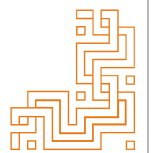
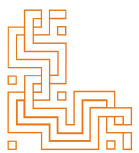
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To Britt Rose, neé Hallquist, mother of my three daughters, Jane, Joan,
Catherine and son Alexander.

To Helen Rivas Merrill, Antony Rivas, & Conrad Merrill in memory of my days
with you in *The Great Blue Heron in Maine and Casa Blanca in Mexico.*





Introduction to Aztec Deities

In 2000, I began a series entitled *Aztec Deities*. I chose eleven Aztec gods' names for the series. Interestingly, there was a god for almost every purpose and aspect of life in the Aztec culture. I chose some of their most important gods and goddesses; others were a purely arbitrary choice on my part. I did this series because I wanted to relate as a 'gringo' and as contemporary visual artist, on the subject of these fascinating and important Aztec deities.

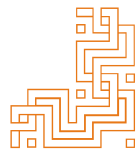
Extremely bloody religious rituals and internecine warfare dominated the Aztec empire (1427-1521) and helped to finally result in its demise. At its apex it stretched across most of central Mesoamerica.

The infamously indomitable Spanish *conquistador* Hernando Cortés conquered it with a very small army after his landing on the east coast around Veracruz in April 1519. There, to prevent all thought of retreat, he burned his own ships. Leaving a small force on the coast, Cortés led the rest of his men into the interior. A warlike tribe of natives attacked his party. He forged forward, after the battle with the local natives, and on November 8, 1519, Cortés and his army found

themselves at Tenochtlán (Mexico City); the emperor Montezuma welcomed him. This foolish move by Montezuma allowed Cortés to make his headquarters in the capitol. Later, he was informed that other Aztecs had plundered Veracruz and killed the contingent of men he left there. He seized Montezuma and forced his surrender of his warriors; he then executed the emperor.

Cortés and men were astonished at the incredibly advanced city-state of Tenochtitlán, which had been built on a large lake with irrigation. With a population of over 200,000 people, larger than any European city at that time, Tenochtitlán's markets brimmed with produce. Gold, silver and precious stones were displayed in abundance. Cortés realized that the Spanish crown would reward him for finding gold and that he would become personally wealthy. He sought rebellious nearby native tribes to join him in his warfare against the Aztecs. With only about 1,000 troops, horses, crude weaponry, and typical armor, with great military acumen Cortés conquered the vast Aztec land and extended empire. Their civilization was devastated.

What I have outlined here is the popular version



of the 'conquest' of the Aztecs. Professor Andrés Reséndez in his history "A Land So Strange" delves even deeper.

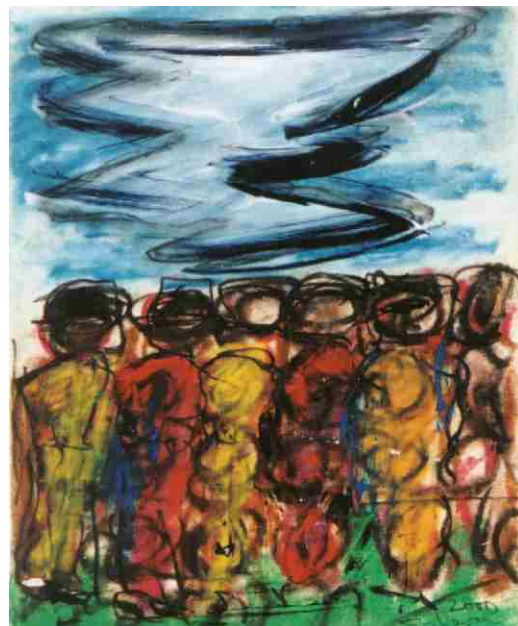
In Reséndez's book he brings into focus the roles played by Diego Velázquez and Pánfilo de Narváez. Velázquez was "the richest resident of Espanola, the island shared today by Haiti and the Dominican Republic."* With his connections in Spain he got the crown to authorize him to occupy Cuba. Narváez joined him in this 'power play' and was dispatched to the court to influence the crown in Velázquez interest in the New World. Several years elapsed; finally after the death of King Ferdinand and the assumption of the crown by Charles of Ghent, he was able to get approval from the King, due mostly because of Velázquez discoveries of gold in the Yucatan in 1517-18.*

Cortés agenda was not in sync with Velázquez and Narváez. He saw opportunity for himself and got an expedition together to seek the riches found in the Yucatan. Both parties sought intrigue and counter-intrigue seeking dominance one over the other.

Narváez assembled (with Velázquez backing) troops and moved on Cortés claim on Mexico. He landed around Vera Cruz. Cortés saw Narváez forces in Mexico as a threat as Montezuma was plying both parties with gifts and attempting to

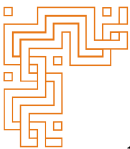
win the most powerful to his side. Cortés left 200 of his men at Tenochtitlán and marched to Campollon [near Vera Cruz]. Cortés defeated Narváez, "shackled him in chains" and jailed him in Vera Cruz; he got his men to agree to join him in his thirst for riches and power and to fight the Aztecs. * With significant help (thousands joined Cortés) from other tribes, who hated the Aztecs, Cortés went on to 'conquer' the Aztec empire.

* See *A Land So Strange* by Andrés Reséndez; published by Basic Books, copyright 2007 by Andrés Reséndez; chapter 1 "The Prize That Was Snatched Away."



Little Feast of the Dead © Roland Salazar Rose 2000


In 2000 with eleven Aztec gods' and goddesses' names on hand, I set out



to create eleven contemporary images of them. The glyphs of the gods that are shown in the codices, or Aztec books, helped in my process of representation. But mostly the images just sprang up as I drew them. The paper images, about 9 X 12 inches, (vertical) were later mounted to wood, done in mixed media. All of these images are now in private collections in England, Mexico and the U.S.A.

Two years later I revisited the idea of representing the gods and I created another series of the same number and names. This time I decided to do more than just show a head image and would instead represent entire figures. I also decided on an introductory piece for the eleven gods and goddesses, as each year I do a piece that I title “Roland's friend”; I painted a corresponding piece for this series of eleven, bringing the total to twelve. I used the same names for the gods as in the series of 2000: *He Who Makes the Day: Tonatiuh*; *Our Flayed Lord: Xipel Totec*; *Obsidian Butterfly: Itzpapalot*; *Two Rabbit: Ome Tochtli*; *Lord of the Nose: Yacatecubtli*; *Salt Woman: Huixtocibuatl*; *Smoking Mirror: Tezatlépoca*; *Little Feast of the Dead: Miccailhuitontli*; *Defied Woman: Cibuateteo*; *Yellow Face: Xiuhcubtli*; *Ixcōzāuhqui*; *Cloud Serpent: Mixcōcatl*.

As to the techniques employed in these two bodies of work, they are best described as drawings in mixed



media. When I employed a brush, it was not always used as in painting or for lines, but rather used as broad marks or for filling in the *chapapote* background color. In the 2000 series the work is oil pastels with *chapapote* in my medium Sal-Zar. In 2002 I used chapapote, spray enamels and oil pastels. I know that there is controversy concerning the use of spray paint; however I leave it to conservators to determine this.

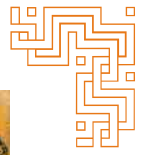
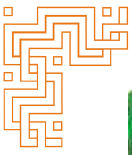
Why did I do the Aztec Deities Series when obviously I could never present a *true* appreciation of the majesty of this time in history? I didn't research the mythology on the God Tonatiuh, which translates as “He Who Makes the Day” and use this as a basis for the painting. I let my imagination take hold and this guided me to represent the gods.

Clearly this work represents a “gringo” contemporary artist's understanding and view of a period in history when gods & goddesses abounded and when a vast military and civil society was destroyed for 'conquest: for gold' and in the name of church and state.

As for me, I did not seek out the gods and goddess; they came to me!

San Miguel de Allende, México 2008





He Who Makes the Day
Tonatiuh



Our Flayed Lord
Xipe Totec



Obsidian Butterfly
Itzpapalotl



Two Rabbit
Ome Tochtli



Lord of the Nose
Yacatecuhtli



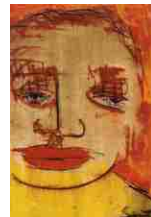
Salt Woman
Huixtocihuatl



Smoking Mirror
ezcatliepoca



Little Feast of the Dead
Miccailhuitontli



Deified Woman
Cihuateteo



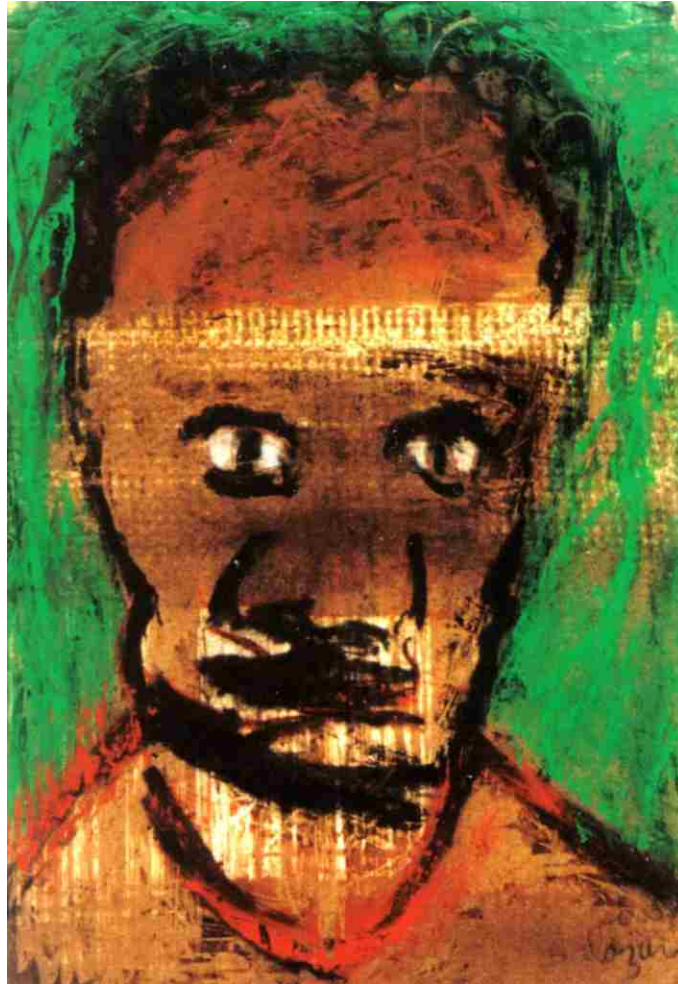
Yellow Face
Xiuhtecuhtli Ixcozauhqui



Cloud Serpent
Mixcoatl

*Perhaps the Aztec influence
Puts a Mask
On the Mexican psyche?
What other reason for both
The black and white presence
In each encounter?
An upward glance
And a downward stare ;*

AZTEC DEITIES



“He Who Makes the Day: Tonatiuh ”

“Tonatiuh was also known as the fifth sun, because the Aztecs believed that he was the sun that took over when the fourth sun was expelled from the sky. The Aztecs were fascinated by the sun and carefully observed it, and had a solar calendar second only in accuracy to the Mayans. According to the Aztec creation myth, the god demanded human sacrifice as tribute and without it would refuse to move through the sky. It is said that 20,000 people were sacrificed each year to Tonatiuh and other gods, though this number is thought to be inflated either by the Aztecs, who wanted to inspire fear in their enemies, or the Spaniards, who wanted to vilify the Aztecs.”¹



“ Our Flayed Lord: Xipe Totec ”

“Aztec mythology, **Xipe Totec** ("our lord the flayed one") was a life-death-rebirth deity, god of agriculture, the west, disease, spring, goldsmiths and the seasons. He flayed himself to give food to humanity, symbolic of the maize seed losing the outer layer of the seed before germination and of snakes shedding their skin. Without his skin, he was depicted as a golden god. Annually, slaves were selected as sacrifices to Xipe Totec. These slaves were carefully flayed to produce a nearly whole skin which was then worn by the priests during the fertility rituals that followed the sacrifice.. Paintings and several clay figures have been found which illustrate the flaying method and the appearance of priests wearing flayed skins.”²



“Obsidian Butterfly: Itzpapalotl”

“In Aztec mythology, **Itzpapalotl** ("Clawed Butterfly" or "Obsidian Butterfly") was a fearsome skeletal warrior goddess, who ruled over the paradise world of Tamoanchan, the paradise of victims of infant mortality and place identified where humans were created.¹ She is the mother of Mixcoatl and is particularly associated with the moth *Rothschildia orizaba* from the family Saturniidae. Some of her associations include birds and fire. Her nahualli was a deer.”³



“Two Rabbit: Ome Tochtli ”

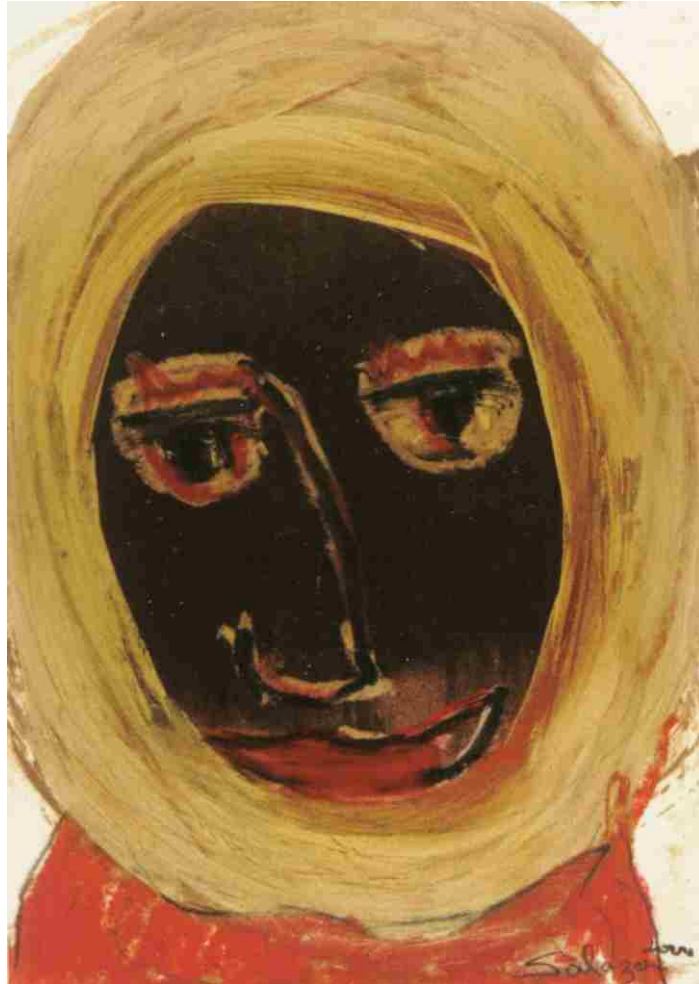


“Ometochtli (Nahuatl for "Two Rabbit", a day sign of the Aztec calendar) is a god of drunkenness in the Aztec pantheon. He is the leader of Centzon Totochtin, the four hundred rabbit gods of drunkenness.”⁴



“Lord of the Nose: Yacatecuhtli ”

“In Aztec mythology, **Yacatecuhtli** or **Yiacatecuhtli** was the patron god of commerce and travelers, especially merchant travelers. His symbol is a bundle of staves. Some sources state that his name means 'Lord of the Nose'. He may have a nose for business but Lord of the Vanguard is a better translation”.
I prefer Lord of the Nose. (*Salazar*)



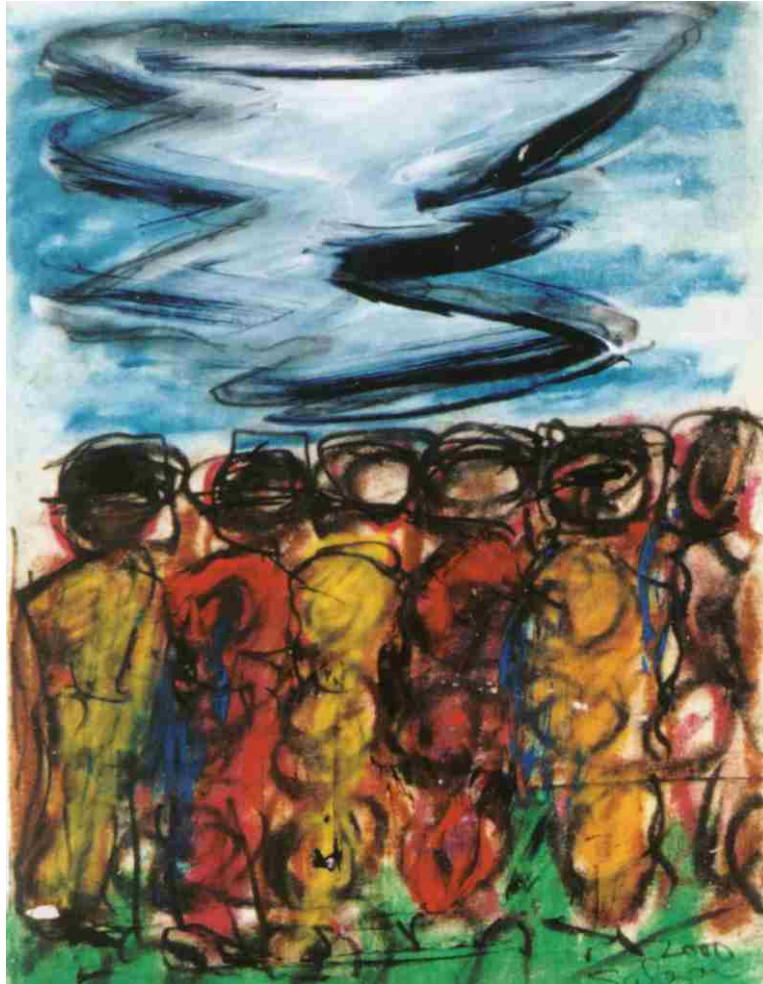
“Salt Woman: Huixtocihuatl”

“In Aztec mythology, **Huixtocihuatl** (or **Uixtochihuatl**, **Uixtocihuatl**) was a fertility goddess who presided over salt and salt water. Her younger brother was Tlaloc, and the rain gods are her sisters. Some sources place her as a wife of Tezcatlipoca.”⁶



“Tezcatlipoca: Smoking Mirror”

“Tezcatlipoca - His name means Smoking Mirror. One of the gods who created the Suns, his disguise was a jaguar, the *“Tepeyolohtli,”* and he carried a Knife of flint. He was related to evil and destruction: Patron of Sorceresses, and the Aztec warriors.”⁷



“Miccaihuiltontli: Little Feast of the Dead”

“Miccaihuiltontli. As Octavio Paz points out, death and life constantly intermingle with Mexican life. This was especially true when the Aztecs had control of the land. In those days, there was an entire month dedicated to honoring and celebrating death. This was the Aztec month of Miccaihuiltontli, which roughly corresponds to July 24 through August 12. This month was presided over by the goddess Mictecacihuatl, Lady of the Dead, and was full of rituals dedicated to her and the god of war Huitzilopochtli. These rituals were divided to honor lost children and then the adult deceased.”⁸



“Cihuateteo: Deified Woman ”

“In Aztec mythology, the **Cihuateteo** (also **Ciuteoteo**, **Ciateoteo** or **Civateteo**; singular **Ciateotl** or **Cihuateotl**, lit. goddess) were the spirits of human women who died in childbirth (*mociuaquetzque*). Childbirth was considered a form of battle, and its victims were honored as fallen warriors. Their physical remains were thought to strengthen soldiers in battle while their spirits became the much-feared **Cihuateteo** who accompanied the setting sun in the west. They also haunted crossroads at night, stealing children and causing sicknesses, especially seizures and madness, and seducing men to sexual misbehavior.”⁹



Ixcozauhqui: "Yellow Face"

“In Aztec mythology, **Xiuhtecuhtli** ("Turquoise Lord"), but also named **Ixcozauhqui** and **Hueheteotl** ("old god") was the personification of life after death, warmth in cold (fire), light in darkness and food during famine. He was usually depicted with a red or yellow face and a censer on his head. His wife was Chalchiuhtlicue. According to Codex Fejérváry-Mayer, a prehispanic Mesoamerican manuscript, Xiuhtecuhtli was considered, "Mother and Father of the Gods, who dwells in the center of earth. At the end of the Aztec century (52 years), the gods were thought to be able to end their covenant with humanity. Feasts were held in honor of Xiuhtecuhtli to keep his favors, and human sacrifices were burned after removing their heart.”¹⁰



Mixcoatl: "Cloud Serpent"

Mixcoatl (Nahuatl for "cloud serpent." He was the patron deity of the Otomi, the Chichimecs, and several groups that claimed descent from the Chichimecs. While Mixcoatl was part of the Aztec pantheon, his role was less important than that of Huitzilopochtli, who was their central deity. Under the name of Camaxtli, Mixcoatl was worshipped as the central deity of Huejotzingo and Tlaxcala.

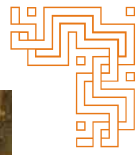
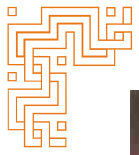
“Mixcoatl is represented with a black mask over his eyes and distinctive red and white “candy-cane stripes” painted on his body. These features are shared with Tlahuizcalpantecuhtli, the Lord of the Dawn, god of the morning star. Unlike Tlahuizcalpantecuhtli, Mixcoatl can usually be distinguished by his hunting gear, which included a bow and arrows, and a net or basket for carrying dead game.

“Mixcoatl was one of four children of Tonacatecuhtli, meaning "Lord of Our Sustenance," an aged creator god, and Cihuacoatl, a fertility goddess and the patroness of midwives. Sometimes Mixcoatl was worshipped as the "Red" aspect of the god Tezcatlipoca, the "Smoking Mirror," who was the god of sorcerers, rulers, and warriors. In one story, Tezcatlipoca transformed himself into Mixcoatl and invented the fire drill by revolving the heavens around their axes, bringing fire to humanity. Along with this cosmic fire drill, Mixcoatl was the first to strike fire with flint. These events made Mixcoatl a god of fire, along with war, and the hunt.

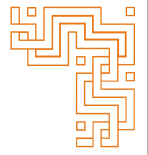
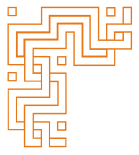
“Mixcoatl was the father of 400 sons, collectively known as the Centzon Huitznahua, who ended up having their hearts eaten by Huitzilopochtli. The Centzon Huitznahua met their demise when they, and their sister Coyolxauhqui, after finding their mother Coatlicue pregnant, conspired to kill her. However, as they attacked she gave birth to a fully formed and armed Huitzilopochtli, who proceeded to kill his half-siblings. Mixcoatl was also thought of as being the father of another important deity, Quetzalcoatl, the feathered serpent.” 11



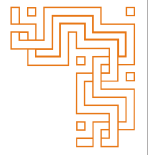
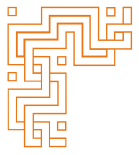
Quetzalcoatl The Feathered Serpent (Anthropological Museum, México, D.F.)



AZTEC DEITIES

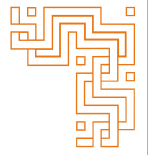
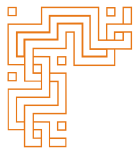


Roland's Friend: 2002

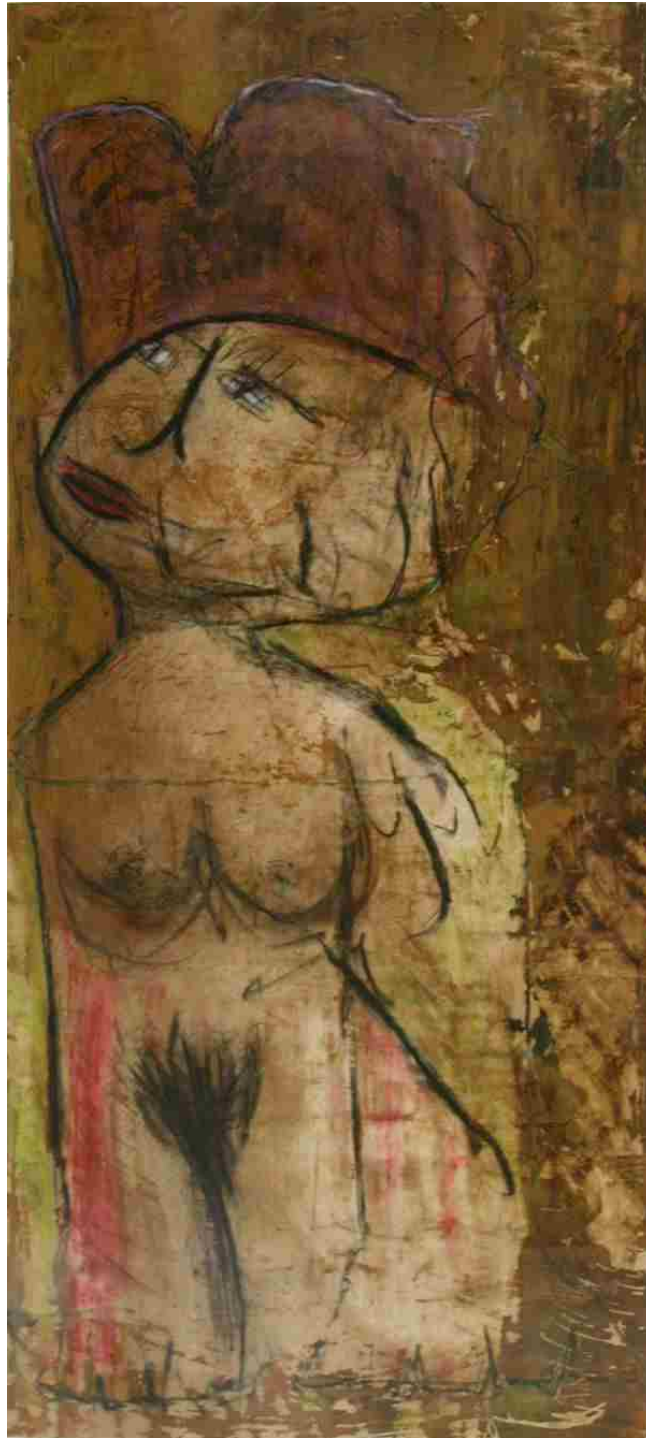
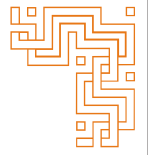
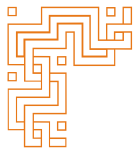


He Who Makes the Day

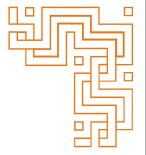
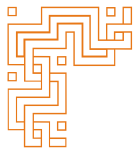
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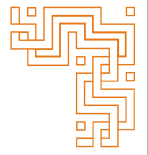
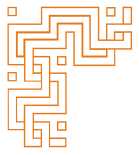
Our Flayed Lord



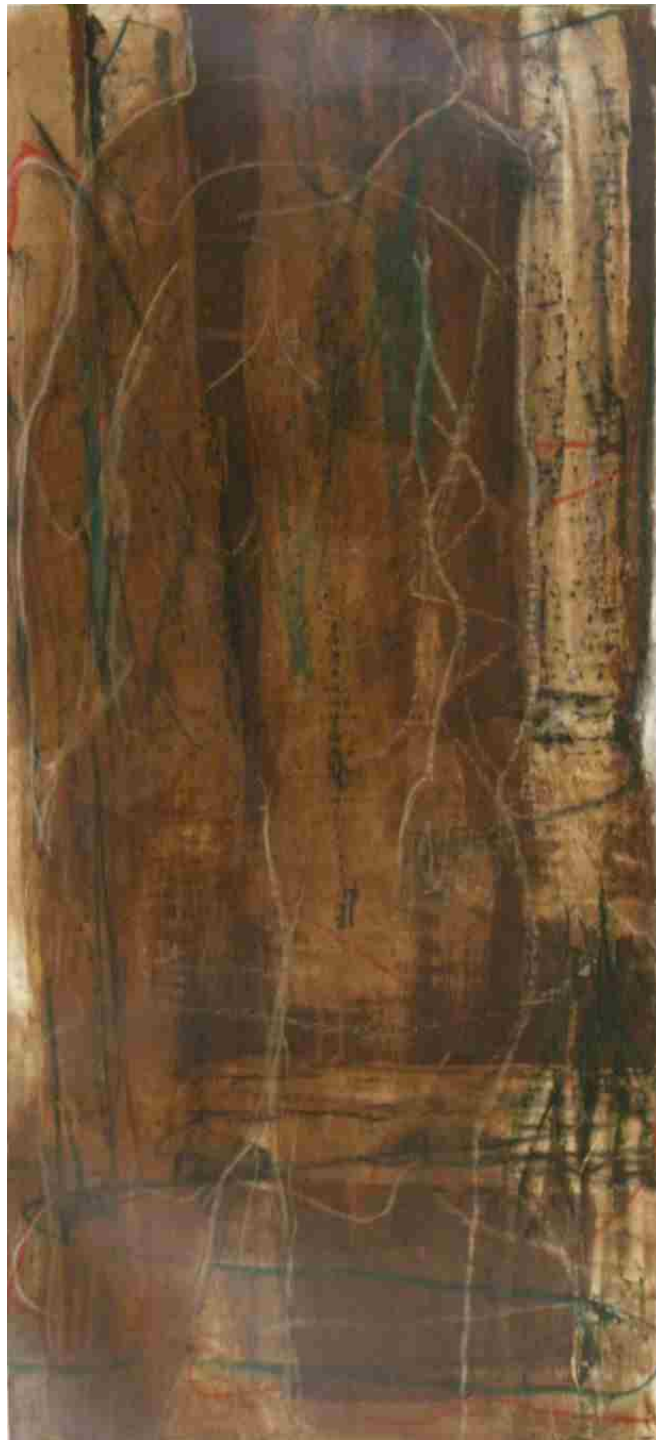
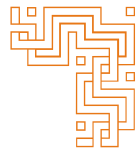
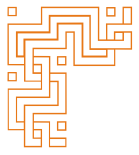
Obsidian Butterfly



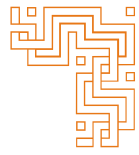
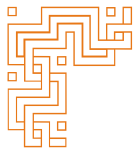
Two Rabbit



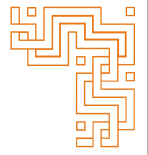
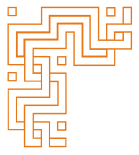
Lord of the Nose



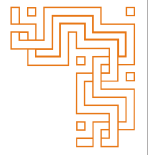
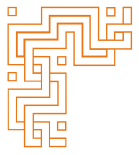
Salt Woman



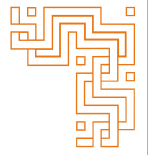
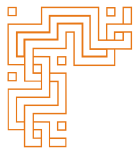
Smoking Mirror



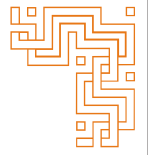
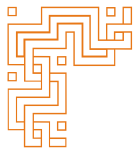
Little Feast for the Dead



Deified Woman



Yellow Face



Cloud Serpent



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Original images are all 50" X 25" or 128 cm X 64 cm paper size and by 117 X 53.5 cm image size. Paper is Stonehenge™, acid free and all images are Mixed Media in Sal-Zar Medium and employ *chapapote* (tar)*.

Paintings are for *Sale ONLY* as a collection of all 12 images.


Price is reduced for acquisition by a Museum for Permanent Collection

***About Chapapote (tar) As A Medium In Sal-Zar**

What about the *chapapote* medium I use in this series? It is a form of asphalt found in Mexico the Antilles and Venezuela. The use of the word "*chapapote*" became commonplace dating back to November 12th 2002, when the tanker *Prestige* sank off the Glician coast.


The Spanish government failed to take suitable action as this vessel foundered off

the coast; consequently, the dangerous 50,000 tons of crude oil emptied at sea and wracked serious damage to the coast, wildlife and the fishing industry of Spain. But why am I using *chapapote* (tar) in my paintings? And when did it start? Around 1997 I began experimenting with *chapapote* (let's call it "chap"); it is used as a sealer on unglazed tile floors in colonial areas of exico such as San Miguel de Allende.



On floors, contractors apply chap to the unglazed tiles; they also use it on the pine beams for an antique look. The problem with floors, I determined, is that after repeated washes, especially with strong detergent by the housekeeper, the finish is soon removed. I found that, since chap is a petrol-chemical I could add Sal-Zar (my Mixed Media Medium™) to the chap, which enabled it to withstand repeated washes. To create the chap mix for floors I add white gas, which can be heated with the chap pieces, and some beeswax and for color, should one wish, some vermilion oil paint. Today some contractors only use the white gas, no heating, no wax, and after the chap has dried in the tiles, say within three days' time, they apply a final coat of polyurethane. I'm not sure of the poly application: said to last five years but what happens then? Strip off the poly? Reapply the chap? Not clear! I prefer to mix the varnish base of Sal-Zar™ with the chap.

Thus I happened onto chap as I mixed it, finding it can be a coating and used in my paintings, on paper and primed Masonite. As far as paper is concerned, I have exclusively used Stonehenge® without any primer. In some instances I have used an oil gesso on the paper. When the gesso is used then the saturation level in the paper is severely reduced and the visual appearance becomes altered, as when one applies the chap directly to paper. I have used Sal-Zar directly onto Stonehenge paper, and worked the chap into the paper with Sal-Zar applied first, or later on top of the chap. If this seems too complicated, for more information see my Website: www.salazargallery.com for my instruction on how to use chap to get a real sense of how to apply it and the results. A concluding thought: the use of oil pastels with chap is very exciting and has done me a great service in creating unique



images. I have also found that chap with Sal-Zar and spray enamels works well. After completion, if desired, the entire work may be coated with a suitable varnish.

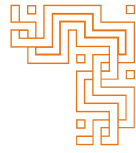
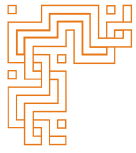
Is this method permanent? That's a good question and I can't answer it! In some paintings I have used chap on canvas. I have found that Stonehenge™ paper and hardboard, such as Ampersand™ appears to work and it is as permanent as I can make it. The subject will have to be explored by conservators.

I have sometimes felt I may have fallen into a 'tar pit.' For I find that *chapapote* has so many unique qualities and can be applied on top of acrylics, that I fear I am getting to be a tar baby and can't free myself of its dependency in my art. Well, that's another story!

But the fact remains, *chapapote* from the earth of Mexico, and its brown tone appearance in my paintings, speaks of Mexico: it serves well to illustrate both the land and its people. It permits me to bring more attention to our worldwide chemical dependency, especially 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), the material stands as a symbol of this disturbing global dependence upon petroleum.

San Miguel de Allende, GTO,
México 2008

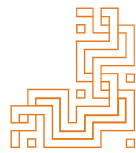
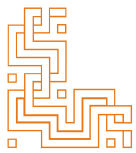




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Aztec Deities

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Printed in Mexico
A Limited Edition of 100 impressions



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Praise for the Artist

Mexico atrae, endulza y deriva visiones tan frescas como magnéticas. Sus paisajes múltiples, sus seductores personajes, sus ciudades enmarañadas y su cultura en hiesta sacuden sensibilidades con fuego que nose retrae jamás. Aquí en estas latitudes su empeño plástico, tienen verdad de poesía, y erudición de investigador solitario. Maestro Salazar ha creado ese credo de singular es versículos y ha una posición pnivilegiada.

Federico Ramos Sánchez; Director, Museo Casa Diego Rivera, Guanajuato, México

Master painter Salazar has acquired a distinctive style and vibrant coloring probably influenced by the magical light that envelop his San Miguel home in central Mexico. His landscapes transmit the geographical beauty of this area, as well as the myriad of faces portrayed as if these were commissioned portraits of imaginary people. His technique is unique The magnificent end result: a rich work of art.

Guillermo Zajarias W. CEO, Aura Galerias. Mexico D.F.

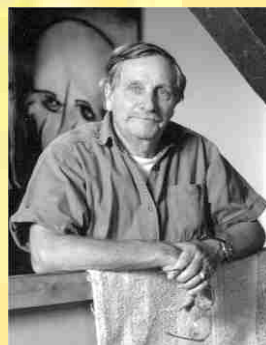
La obra de Roland Salazar Rose, nos impacta por la emoción que despierta en nosotros. Heredero del Expresionismo Austriaco (Oscar Kokoshka, Egon Schiele,) así como el Grupo Cobra (Karel Appel...).. Sus personajes y sus paisajes evocan fantasías gestuales pletóricas de color que de alguna manera nos muestran lo vigente de ésta corriente plástica. En Maestro Salazar, la forma se transforma en la esencia del color y el gesto comunicándonos una nueva visión, una nueva de nuestros paisajes y magueyales.

Luis Garcia Jasso, CEO, Galeria Vértice, Guadalajara, Jalisco, Mexico, 2005

Salazar's paintings reflect the underlying energy of the Mexican psyche. There is strong abstraction in *the Mexican Vibrations Revisited series*; bold color applied, removed and drawn through represents form and figure that can only be defined as archetypal. The *Compelling Visions* series leave this viewer stunned by the powerful forms and unusual visages, engaging, not repelling. The paintings in *Strange Attractors* seem to juxtapose form in the night or images that might present themselves on isolated walks in the country. Dark colors mixed with bright colors and scratched through drawing make viewing these images a powerful and awakening experience.

John Latham Knapp, curator, painter sculptor, instructor at Boston College, New England College & Manchester Institute.

Roland "Salazar" Rose is one of the most unique and committed artists painting in the world today. Unlike so many in the commercial world of art today, "Salazar" is an artist in the truest sense of the word. No prints or copies of any kinds are ever made of his paintings; he prefers painting in the abstract-expressionistic genre, which allows him to paint from the depths of his emotions. DVD/VCR Biography of Salazar in English and Spanish: order from www.chiptaylor.com (Artists of Vision Series) **Chip Taylor Productions: www.chiptaylor.com**



Roland Salazar Rose

ISBN 978-09818627-4-3