



AUGUSTO MARIN

His new exhibition is a must

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Expectation is high every time Augusto Marin announces an exhibition of his work. And as usual expectations were rewarded but this time with a pleasant change in his paintings now on display at the Oller Gallery at the UPR Rio Piedras Campus.

Marin's art has followed a smooth path with changes made gradually over the years, and even now, although he has introduced a new technique of applying acrylic paint to the canvas, it does not significantly affect his style.

In most of the works the artist spattered paint vertically and then emphasized the verticality with the spatula. The result is that, while the figures remain recognizable as Marin's, they seem to be covered with a mesh of vertical lines. The technique, obviously inspired by impressionism, adds vibrations of color to the basic images. "Homenaje a Seurat" is the proof, if one was needed, of the impressionist influence, and in this particular painting the artist integrated the figure with the background by applying more paint in a juxtaposition of warm and cold colors.

In a visit to his studio before the

opening of the exhibition I was able to compare Marin's latest production with his previous work. Even though his well known "Fiat Voluntas Tua" (Christ of Six Arms), which he has retained as his own, continues to be among his best works, this recent collection appears to be more alive, mostly from the use of high intensity or brilliant colors in some of the works and the color contrast.

While the new works on exhibit are not a series, the exhibition in general looks homogeneous. His style is evident in all the works although differences can be traced from one to the other. While some relate to previous works in the use of motifs or in technical devices such as the use of rice paper for achieving particular textures, others differ slightly in approach. In "Jinetes del Sol," for example, he presents a different composition than usual based on rhythmic fluid forms in an integrated arrangement of negative and positive spaces of large and small areas. Color is brighter making the painting stand out. "Aparición" also varies in approach and technique as the only work in oil pastels. The figures are also different, outlined in black. "Vitrail" is another work which marks a change especially in composition and the use of textured paper applied with acrylics.

The other paintings relate more to his previous compositions, the majority horizontal arrangements of vertical figures. "Las Tres Gracias" reflects a theme explored by the artist in many works before; his mural at the Centro de Bellas Artes is an example. In some paintings combinations of warm colors predominate, in others color and value contrast give more drama.

The smaller works on paper show acrylics used in a watercolor technique, adding interest to the collection. Rhythmic patterns of figures appearing in negative shapes outlined in darker colors give an effect of depth. "Danzarines" is a closed arrangement of fluid lines enclosing negative spaces which turn out to be images resembling female figures.

The use of crayons to mark outlines and textures contributes to the general effect of these works. The neutral colors provide a support for the emphasis on the spatial arrangements. The opaque colors do not distract the attention but rather contribute to an harmonious effect where space is more important.

This collection of paintings on canvas and paper by Marin reaches new standards of quality. The exhibition is a must for the public in general.



"Jinetes del sol"



"Homenaje a Seurat"



"Dorotea"



"Femmes"