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Landscapes by Marco Valencia

Marco Valencia has developed his artistic career by painting meticulous landscapes. His intent is representational; however, he defies our attention. We can identify trees, common or special plants and other natural descriptive elements remaining in his landscapes, but actually its compositions allude intense hints of evocative artistic integrations.

Valencia's sceneries conspicuously assemble gardens, forest, rivers and hidden tropical jungles. We may discover different sensations, or either lost or higher transcendental emotions in those circumstances. Valencia's goals do not deal with recording landscapes because they are not entirely natural places that actually exist. Valencia's landscapes are interpretations of his most captivated natural environments. He selects particular visual information from those sources. Although his landscapes are indeed convincing, they are recreations of his artistic mind. Categories such as *romantic, realistic, naturalistic, ecological, hyperrealistic landscape, etc.* do not separately succeed in Valencia's case because he integrates elements of those stylistic tendencies altogether in his works.

Valencia produces acrylics on canvas, watercolours, inks, and drawings. All of them are patiently but spontaneously executed. They call for our consideration because of its apparent peaceful environment; nonetheless, there are absence of human presences and their cultural objects.

Valencia consciously develops different technical approaches for his recurrent themes. It is possible to find the same motif treated at least in three different methods. He calls *impressionistic, calligraphic brushwork, and a hyperrealistic manner* to the most recognizable technical types improved by him at this point. Although they have different characteristics, every work, made in any of those types, shows evidences that come from the same artist left hand. Each of them dictates Valencia's versatile talent. He demonstrates not only his changing abilities, but also he shows proficiency in transferring distinct atmospheres to the scene on the canvas by selecting any of those alternative technical languages. It depends on his particular visualization that he selects one of those technical representation modalities. For instance, in the *hyperrealistic manner* works, Valencia explores a new goal of longest concentration. He is carefully detailing and assembling holistic objectives rather than represent the scene like in a single point of view. There is superposed visual information in order to enhance each detail. It differs from his other two most recognized types of work lines because it implies a new but more complex visual observation and expertise. As a result, a sense of endless but complete photorealistic tridimensional illusions depicts these motifs. Nevertheless, these surroundings are still artistic assemblages like in the other lines of works.

Valencia's references are intriguing because of its mixture. He sometimes says that references neither matter nor exist in his work. They certainly do. To illustrate, some of his crepuscular works dilute its light within 17th or 18th English landscape and garden atmospheres. Moreover, there also appear romantic and sublime aspects from the 19th

century western landscape. Other works recall surrealistic backgrounds of science fiction movies such as Jurassic Park or Avatar. Those contrasted references are mixed with his own experienced places. He probably forgets where his references may come from, but they undoubtedly flourish as soon as he starts to paint.

The landscape of Marco Valencia is a mental voyage in places that probably are still encapsulated in other time dimensions. He is constantly developing new technical methods in order to increase expressive components for his landscapes. Valencia's talent is to represent his encountered venues with a perfective and contemplative intent. By the time he has been assuming lack of references, he has also been increasing the list of new diverse and consistent outcomes for his current work.

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