

I think I have exposed what attributes chapapote has as a painting medium on paper and hardboard and displayed some suitable examples in this book. I am now considering 'moving on.' It has been fun and a challenge to engage with a material that seemed to have no artistic value whatsoever. In fact, most artists *cringe* when I say I am using tar in my paintings. That is not to say that there has never been anyone who hasn't employed tar as a medium.

The difference is that my formula for chapapote does not appear as "black sticky looking tar." In fact, I contend that the appearance is not **black**: not the black of charcoal or black oil paint. If you place my chapapote paintings alongside a sample of **black**, as on the painting chart, you immediately see that it is not **black!** It leans more to a deep chocolate brown. I add paints to the natural chapapote as I mix it also as I apply it as I paint. It is changed from its natural color altered by the admixture of paint and enhanced by my Sal-Zar Medium.

Anyway, it doesn't matter at all! What I have done is take a natural element found in Mexico and use it as a medium in my art. I don't believe that I need go on any more than say that it has served me well; it is certainly a 'signature' medium and makes my art with chapapote unique and collectible. If I go on further in my paintings with chapapote it will be to continue to call attention to it as a petrochemical and to our addiction to oil and the tragedy of the addiction and how it contributes to worldwide pollution: a threat to life on "spaceship earth."

All my life I always looked at the sky and would remark, what a beautiful blue it was. I never knew that it isn't blue at all, but violet; as humans we can't see violet as a color and we see it as blue. Maybe I see chapapote as not **black**, in the same way as I see the sky as blue.