



JOAQUÍN BOZ

SELECTED EXHIBITIONS

STEVE TURNER



Joaquín Boz: *Mano sin hora*

November 21–December 23, 2020

Steve Turner is pleased to present *Mano sin hora*, Joaquín Boz's fourth solo exhibition at the gallery, consisting of new small-scale paintings that he created in his Buenos Aires studio during 2020. This marks the first time that Boz is presenting works in the United States that he created in his home city. In the past, Boz has organized his studio practice to include lengthy stays in different cities (Los Angeles, Mexico City, New York and Brussels), both to combat the obstacles of developing a career in isolated Argentina and to absorb the many subtle influences of different urban experiences. The new works, while similar to those he has presented in Los Angeles, vary in one obvious way: They are small. According to the artist, he was feeling a bit overwhelmed by the larger formats of the past and wanted to experience his own physicality in a different way by working small. "I wanted to change my way of painting, to have more control, to change the line. I wanted to be free to repaint the painting several times if I wanted. I wanted to try new colored backgrounds. *Mano sin hora* describes the new freedom I found, enabling me to use a slower rhythm to pursue another layer of subtlety."

Joaquín Boz (born 1987) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had solo exhibitions with Móvil, Buenos Aires (2014); Steve Turner, Los Angeles (2015, 2017 and 2018); Barro, Buenos Aires (2018) as well as at Zona Maco, Mexico City (2016) and Art Brussels (2018). He was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015) and his work was included in My Buenos Aires, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015).



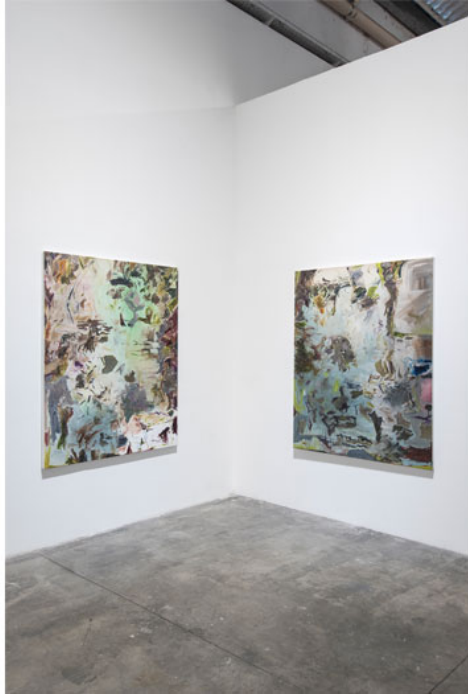
Mano sin hora. Installation view, Steve Turner, 2020



Mano sin hora. Installation view, Steve Turner, 2020



Mano sin hora. Installation view, Steve Turner, 2020



Inédita. Installation view, Barro Arte Contemporáneo, Buenos Aires, 2020



Inédita. Installation view, Barro Arte Contemporáneo, Buenos Aires, 2020



Surface Tension. Installation view, Steve Turner, Los Angeles, 2019



Surface Tension. Installation view, Steve Turner, Los Angeles, 2019

STEVE TURNER



Joaquín Boz: *Bruselas y Nueva York*
October 27–December 8, 2018

Steve Turner is pleased to present *Bruselas y Nueva York*, Joaquín Boz's third solo exhibition at the gallery. It consists of two groups of paintings from 2018, one created in Brussels in the spring and the other created in New York in the summer. Although Boz lives in Buenos Aires, he has developed his painting practice to include lengthy stays in different cities, both to combat the obstacles of developing a career in isolated Argentina and to absorb the many subtle influences in different cities. In the past he has created works in Los Angeles and Mexico City; the new works, while different, are part of the artist's roving exercise of painting both globally and locally. Boz uses an earth-toned color palette to spread, scrape, and push oil paint across the panels or canvases to create various textures and gestures. The imagery that remains is a record of his physical presence, and although the paintings flirt with identifiable forms, they are kept from coalescing into fully recognizable images as each painting reveals an organic network of indecipherable, almost hieroglyphic marks.

Joaquín Boz (born 1987) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had solo exhibitions with Móvil, Buenos Aires (2014); Steve Turner, Los Angeles (2015 and 2017); Barro, Buenos Aires (2018) as well as at Zona Maco, Mexico City (2016) and Art Brussels (2018). He was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015) and his work was included *My Buenos Aires*, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015).



Bruselas y Nueva York. Installation view, Steve Turner, 2018



Bruselas y Nueva York. Installation view, Steve Turner, 2018



Bruselas y Nueva York. Installation view, Steve Turner, 2018



Los días. Installation view, Barro Arte Contemporaneo, Buenos Aires, 2018



Los días. Installation view, Barro Arte Contemporaneo, Buenos Aires, 2018



Los días. Installation view, Barro Arte Contemporaneo, Buenos Aires, 2018



Los días. Installation view, Barro Arte Contemporaneo, Buenos Aires, 2018



Art Brussels. Installation view, 2018



Art Brussels. Installation view, 2018



arteBA. Installation view, Buenos Aires, 2017



arteBA. Installation view, Buenos Aires, 2017

STEVE TURNER



Joaquín Boz: *New Work*
May 6–June 10, 2017

Steve Turner is pleased to present *New Work*, a solo exhibition by Buenos Aires-based Joaquín Boz. In his third exhibition at Steve Turner, Boz will present three monumental oil paintings on wood panels. Each measures 10 x 20 feet.

Using an earth-toned color palette, Boz spreads, scrapes, and pushes oil paints across the large panels with his hands, creating various textures and gestures that leave behind a record of his physical presence. Although the paintings flirt with identifiable forms, they are kept from coalescing into fully recognizable images as each painting reveals an organic network of indecipherable, almost hieroglyphic marks. Despite their size and ambition, the paintings are composed of anti-heroic gestures that celebrate the potential of touch and the humble, earthbound nature of material things.

Joaquín Boz (born 1987, Buenos Aires) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had solo exhibitions with Móvil, Buenos Aires (2014); Steve Turner, Los Angeles (2015) as well as at Zona Maco, Mexico City (2016). He was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015) and his work was included *My Buenos Aires*, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015).



The Flood at the Center of Sight

Stuart Krimko

April 2017

The three new monumental paintings by Argentinian artist Joaquín Boz that make up this exhibition are, despite their size and ambition, anti-heroic gestures that celebrate closeness of touch and the humble, earthbound nature of material things. Boz works with his hands and fingers, moving paint according to a subtle intuitive logic that allows him to harmonize a vast array of conflicting moods and textures. This process is the culmination of several years' worth of focused experimentation with the properties of oil as a physical—even sculptural—medium. It therefore reflects an approach to painting that isn't limited to seeing, and a take on abstraction rooted in a fully embodied stance before the real world. The aesthetic pleasures it generates are visceral phenomena that have as much to do with primal, non-art-related activities like digging in the dirt as they do with studied contemplation.

Observed from afar, Boz's compositions suggest what it might feel like if peripheral vision flooded the center of sight. Though he fills them with passages that flirt with identifiable form, he consciously endeavors to keep these from coalescing into fully recognizable images. Instead, he places his faith in the eye's ability to make sense of what it sees as it simply absorbs continuous swaths of undivided experience. His palette makes this clear. By placing clean hues and dirty ones in close proximity, and weaving his compositions together with the sophisticated use of complimentary tones, he unifies broad and varied swaths of terrain. Color theory is for Boz a nuanced proposition expressed in living, rough-hewn terms.

On closer inspection, however, each painting reveals the presence of innumerable discrete decisions and organic networks of hieroglyphic marks that record intimate, pointed conversations between the artist and his materials. Boz keeps the surface wet with continued application of medium, moving pigment within delimited areas and then coaxing these areas to interact with one another so that each gesture remains permeable to the next. In this way he also takes advantage of the hardness of his panel supports, which prevent the oil from being absorbed too quickly and enable the painting to stay open as an ongoing system. Similarly, he prompts the viewer's gaze (and body, given the scale of these works) to stay perpetually in motion, scanning for formal connections it might have missed or inventing its own.

This results in a kind of action painting that refuses to relegate 'action' to a past instance of frenzied inspiration, or memorialize the artist as a larger-than-life figure. It also sets Boz's work apart from North American lineages of abstract expressionism whose effects are dependent upon the bravado of sheer scale. The states of immersion he conjures, rather, are introspective, and his visual language is confident enough to make room for exuberance as well as doubt, with the story told by the paint itself leading the way—a story that's epic in scope, despite the delight taken in its details. Boz thereby inhabits encyclopedic and poetic modes simultaneously, leaving behind vivid pictures of what it's like to live in a world that can't decide whether it's shrinking or expanding, or where the periphery starts and the center ends.



New Work. Installation view, Steve Turner, 2017

STEVE TURNER



The Conversation: Joaquin Boz & Iva Gueorguieva

April 30–May 28, 2016

Opening Reception: April 30, 6–8

Steve Turner is pleased to present *The Conversation*, featuring paintings by Joaquin Boz and sculptures and two small paintings by Iva Gueorguieva. The exhibition seeks to reveal more about each artist through the conversation that silently takes place between their respective works. In addition, while Boz was creating his works in Los Angeles over the past weeks, he and Gueorguieva have been conversing in person and by email. The following excerpts, Boz's in Spanish and Gueorguieva's in English, are also revealing.

Iva:

I visited your studio the other day and stood before your paintings in silence. You scratch, rub, scrape, smear and scuff...the paint moves. It's very loud. The traces of your fingers are apparent throughout the canvases. The forms resemble puffs of smoke, stains, tumbleweeds and erased thought bubbles. The forms float, settle, gently touch but remain suspended in their own space. There are some that stretch and occupy the thinner passages leading the eye through. Standing before a large diptych I think of dusk. It's inky light envelops the forms. Everything is hushed and yet gathering and swelling with anticipation. I cannot help but think of this Neruda's poem *Walking Around*.

Here is a list of artists that I love: Conrad Marca-Relli, Gordon Matta Clark, James Brooks, Hannelore Baron, Kurt Schwitters, Vladimir Tatlin and Eva Hesse.

Joaquin:

Eso es un poco lo que sucede, cada obra posee diferente energía, el proceso va cambiando con el correr de los días. Aparecen otros modos de producir gestos, a veces poseen mayor cantidad de materia, otras menos y se ven más lavadas.

¿Podemos hablar de cómo surgen tus composiciones? ¿Cómo se ensamblan? ¿Cómo se modifican paso del tiempo, durante el proceso de creación?

Iva:

Cutting for me is a way of drawing. I think we share the same impulse and need to concentrate the energy in our hands. The act of making is the thinking. My cutting and stitching with line and color is similar to the way you pull, scratch and smear the paint. It's all very physical. The brush touches the canvas, but the cut penetrates the surface and destroys the illusion and so do your fingers.

I started constructing these objects because I always saw the surface of the paintings as a skin full of vitality and history rather than as a passive, empty space open and ready to absorb my mark making. I wanted to hold, pull, stretch, wrap and twist the surface while I simultaneously applied color and line. The intertwining of the materials with the surface reveals the tension between the two. That tension is generative within the painting process but also connects me to the stuff of real life, to the human body and to the body of the landscape surrounding it.

Both my paintings and sculptures evolve over time. Each layer continuously changes my perception of the whole. I have to shift, look, think and feel and then respond. Over time certain concepts and narratives becomes apparent. Stories, personal experiences, political events, and memories become apparent and in turn affect my formal decisions.

Does any of this resonate with you? Your paintings feel very urban to me? How important is the city for you and all the marks that people leave on its surface?

Joaquin:

Algunas veces la paleta presenta leves cambios, aparece otra serie de elementos más gráficos, el gesto real de las extremidades está más presente, en otra ocasiones hay arrastres violentos o las pinturas se encuentran más sucias, la cantidad de capas se va incrementando con el correr de los días y va apareciendo mayor información sobre el plano.

Imágenes provenientes en su obra:

Varios actos esperan a una tela caída en el suelo otro montón sobre una tabla ella ensambla composiciones barrocas es difícil saber de dónde provienen las imágenes pinturas del pasado deletreadas como un camaleón bajo el sol las líneas nos acompañan seguido por donde nos encontremos necesitas un poco de oxígeno y voltear hacia atrás para poder salir de la experiencia pero tienes que atravesar ese callejón es un remolino.

Iva:

Besides working in Los Angeles now, I understand that you created paintings here last year and that you created more in Mexico City earlier this year. What is the difference between working for a month or so in a foreign city and working in Buenos Aires? I also see that you paint on wood panel and paper. How do you choose surfaces to work on?

Joaquin:

No sé precisamente cuál es la diferencia, existen diferentes aspectos relacionados a la forma de producir, existe, cuando viajo un tiempo determinado, concreto, con fechas determinadas en el que casi y exclusivamente lo que hago es ir de casa al trabajo y del trabajo a casa, no porque las pinturas necesiten muchísimas horas de trabajo, sino porque es un proceso en constante cambio. Posiblemente exista mayor tiempo de concentración, estar sumergido dentro de algo mayor cantidad de horas, eso a su vez genera una densidad particular de energía.

El proceso se inicia embebiendo los paneles, con las manos cubriendo toda la superficie, esto permite que el pigmento deslice, da tiempo para pintar, (sin aceite el óleo se traba, se empasta, seca rápido, se convierte en una pintura matérica), generalmente es bastante confuso de dónde provienen las imágenes, es como si todo fuese a partir de errores que me van guiando, o como si me fuese adelantando, como si siguiese errores de la materia y el acto. Sí existen, elementos gráficos claros, ciertos iconos, arrastres con las manos, intencionales.

Los papeles que utilizo y ensambló son poderosamente frágiles, eso me resulta muy atractivo en relación al modo que tengo que trabajar.

Imágenes en relación a sus esculturas:

Una línea de hierro o varias líneas de hierro un racimo de uvas triangulares las mismas telas de la Raya de Chardin está frente a vos solo es cuestión de acercarse recorrido histórico *un trozo de salmón un limón y tres vasijas* a veces el piso cruje las cosas se mueven se caen de nuestras manos perdemos el control el horizonte no sabe dónde vamos cuál es el sentido I know I don't Know I see I don't see esa persona se mueve con ganas tantas cosas surfando el deletreo qué estamos viendo estamos mirando hay cosas inestables aquí trama.

¿Estoy en lo cierto al recordar que creó sus esculturas en una residencia en Florida?

¿Cómo las diferentes calidades de las partes empiezan a conformar estos ensambles? ¿Cómo suavemente esos planos de color, de texturas, se van apoyando sobre las construcciones de hierro, cómo se comienzan a estructurar la líneas principales del espacio real de la obra?

No puedo dejar de relacionar estas estructuras de hierro con todo lo que vemos a nuestro alrededor, con lo que aparece en la calle mientras caminamos, desechos en la ciudad, desechos de la ciudad o desechos de la humanidad, elementos estáticos que comienzan a transformarse cuando la artista empieza a colocar de manera cuidadosa eso que vemos que no sabemos muy bien qué es. Parece materia blanda secándose y esperando otro fin, la secuencia de trabajo paralelo en los planos bidimensionales nos hace preguntarnos qué es eso que vemos. De dónde proviene.

Aquí y de la misma forma en que las pinturas se van componiendo, notamos una energía irrefrenable en el modo de hacer. La yuxtaposición de planos y texturas las torna frágiles y en movimiento.

Iva:

Yes, the sculptures were made at Graphicstudio at the University of South Florida in Tampa. I started working there over six years ago making prints in close collaboration with the printers. I developed an intensely personal and creative relationship with the people there. It was I think inevitable that my printmaking and sculptural interest evolved into the current works. The sculptures are connected to the place in very direct way, since many of the material elements are gathered and recycled from debris in the area. Graphicstudio is more than a place to me. Working with others breaks down my habits of thinking and making. I am myself and not....I feel stronger and yet more vulnerable.

I start out by collecting materials and assembling the armature with the help of the sculpture assistant. I produce plates for each piece in order to generate collage material for each individual sculpture using a range of printmaking techniques. The plates are printed on linen and applied to the metal. The sculptures evolve in stages and seem to gather elements. The forms accumulate, attach, stick, drop and stretch around the armature in very organic ways. All along my decisions are infused with bits of conversation, stories, and gestures that come directly from the people I am working with. Their presence is very significant in the process, which is a very different experience from the solitude in my own studio.

Joaquín Boz (born 1987, Buenos Aires) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had solo exhibitions with Móvil, Buenos Aires (2014); Steve Turner, Los Angeles (2015) as well as at Zona Maco, Mexico City (2016). He was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015) and his work was included *My Buenos Aires*, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015).

Iva Gueorguieva (born 1974, Sofia, Bulgaria) received an MFA from the Tyler School of Art, Philadelphia (2000). Recent solo exhibitions include Ameringer/McEnery/Yohe, New York; ACME, Los Angeles; Susanne Vielmetter Los Angeles Projects; Bravin Lee Programs, New York; Stichting Outline, Amsterdam and Pomona Museum of Art, Claremont. Her work has also been included in group exhibitions at Los Angeles County Museum of Art; Contemporary Art Museum at University of South Florida, Tampa and the Pasadena Museum of Art. Her work is in many public and private collections including the Los Angeles County Museum of Art; Minneapolis Institute of Art and the Museum of Contemporary Art, Los Angeles. Gueorguieva received the Orange County Contemporary Art Collectors Fellowship (2012); the California Community Foundation mid-career fellowship (2010) and the Pollock-Krasner Grant (2006).



The Conversation. Installation view, Steve Turner, 2016



The Conversation. Installation view, Steve Turner, 2016

STEVE TURNER



Zona Maco
Joaquín Boz
Booth ZMS11
February 3–7, 2016

At Zona Maco 2016, Steve Turner will present new paintings by Buenos Aires-based Joaquín Boz. His process is one of rumination, gesture and revision, yielding colorful compositions that consist of numerous layers of oil paint. The oil, which he applies by hand, produces a dynamic texture that ranges from translucent to opaque.

Joaquín Boz (born 1987, Buenos Aires) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had a solo exhibition with Móvil, Buenos Aires (2014), Steve Turner (2015) and he was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015). He was the youngest artist to be included in My Argentina, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015).



Zona Maco. Installation view, Mexico City, 2016



Zona Maco. Installation view, Mexico City, 2016



Zona Maco. Installation view, Mexico City, 2016



Untitled, Miami Beach. Installation view, Steve Turner, 2015



White Noise. Installation view, Big Sur, Buenos Aires, 2015



White Noise. Installation view, Big Sur, Buenos Aires, 2015



ARTBO. Installation view, Bogotá, 2015



ARTBO. Installation view, Bogotá, 2015



ARTBO. Installation view, Bogotá, 2015



Extraction. Installation view, Steve Turner, 2015



Extraction. Installation view, Steve Turner, 2015

STEVE TURNER



Joaquín Boz: *Inscripción en la Tierra*

June 13–July 11, 2015

Opening reception: Saturday, June 13, 6–8PM

Steve Turner is pleased to present *Inscripción en la Tierra*, the first United States exhibition of Buenos Aires-based artist Joaquín Boz. The artist uses paper, as opposed to canvas, as the support for his abstract paintings and drawings that are saturated in either oil and graphite. Utilizing an elemental color palette, Boz alternates between monumentally large-scale works and those that are the size of a small magazine. His process is one of rumination and revision, of gesture and thought. For his paintings, he soaks the paper in oil and manipulates paint across the slick surface using various implements, including his hands. The oil produces a varied and dynamic texture on the paper, from translucent to opaque, which adds depth to the abstract markings. For his graphite drawings, he covers the entirety of the paper's surface so that the result is as sculptural as it is graphic—the finished work looks like a hammered sheet of metal. Both processes demonstrate a concern for surface which results in a visceral transmutation of each material: the paint slides across an altered version of what was once natural paper, now transformed with a life of its own; the graphite builds upon itself to create a texture that activates and envelops its surface.

Joaquín Boz (born 1987, Buenos Aires) studied at Universidad Torcuato Di Tella, Buenos Aires under the direction of Jorge Macchi. He has had a solo exhibition with Móvil, Buenos Aires (2014) and was awarded the First Prize Salón Nacional de Rosario, Buenos Aires (2015). He will be included in *My Buenos Aires*, curated by Albertine de Galbert, at La Maison Rouge, Paris (2015) and will be featured in a two-person presentation at ArtBO, Bogotá (2015) and ARCO Madrid (2016).



Inscripción en la Tierra. Installation view, Steve Turner, 2015



Inscripción en la Tierra. Installation view, Steve Turner, 2015



Inscripción en la Tierra. Installation view, Steve Turner, 2015



Insolada. Installation view, Móvil, Buenos Aires, 2014



Insolada. Installation view, Móvil, Buenos Aires, 2014



Insolada. Installation view, Móvil, Buenos Aires, 2014

SELECTED WORKS



Untitled, 2020
Oil on panel
61 x 78 inches (155 x 198 cm)



Untitled, 2020
Oil on panel in artist's frame
13 ¹/₂ x 17 ¹/₂ inches (34.3 x 44.4 cm)



Untitled, 2020
Oil on panel in artist's frame
17 ³/₄ x 23 ¹/₄ inches (45.2 x 59 cm)



Untitled, 2020
Oil on panel
12 ⁵/₈ x 15 ¹/₄ inches (32 x 38.8 cm)



Untitled, 2020

Oil on panel in artist's frame

17 ⁷/₈ x 20 ³/₄ inches (45.5 x 52.6 cm)



Untitled, 2020
Oil on panel
17 ³/₈ x 24 ¹/₈ inches (44 x 61.4 cm)



Untitled, 2020
Oil on panel in artist's frame
14 ¹/₄ x 18 ³/₄ inches (36.3 x 47.7 cm)



Untitled, 2020
Oil on wood
16 ³/₄ x 18 ¹/₄ inches (42.6 x 46.4 cm)



Untitled, 2020
Oil on wood
16 ¹/₂ x 25 ⁷/₈ inches (42 x 65.7 cm)



Untitled, 2020
Oil on wood
16 ⁵/₈ x 20 ⁷/₈ inches (42.1 x 53 cm)



Untitled, 2020
Oil on panel in artist's frame
13 ¹/₄ x 16 ¹/₈ inches (33.8 x 41 cm)



Another day, 2019
Oil on panel
78 ³/₄ x 67 inches (200 x 170.2 cm)



Version one of a Another day, 2019
Oil on panel
85 x 72 inches (215.9 x 182.9 cm)



Otro Dia, 2018
Oil on panel
74 ³/₄ x 102 ³/₈ inches (190 x 260 cm)



Some Lines, 2018
Oil on panel
77 ¹/₈ x 39 ³/₈ inches (196 x 100 cm)



Untitled, 2018
Oil on panel
68 ⁷/₈ x 78 ³/₄ inches (175 x 200 cm)



Untitled, 2018
Oil on canvas
64 $\frac{1}{2}$ x 52 $\frac{1}{2}$ inches (163.8 x 133.4 cm)



Untitled, 2017
Oil on panel
120 x 240 inches (304.8 x 609.6 cm)



Untitled, 2017
Oil on panel
120 x 240 inches (304.8 x 609.6 cm)



Untitled, 2017
Oil on panel
53 x 37 ¹/₂ inches (134.6 x 95.3 cm)



Cadena de islas #3, 2016
Oil on panel
42 x 72 inches (106.7 x 182.9 cm)



Camouflage #1, 2016
Oil on panel
60 x 120 inches (152.4 x 304.8 cm)



Pasaje #2, 2016
Oil on paper
16 x 11 ¹/₂ inches (40.6 x 29.2 cm)



Pasaje #5, 2016
Oil on paper
16 x 11 ¹/₂ inches (40.6 x 29.2 cm)



Periodo Azul, 2016
Oil on panel
80 x 125 inches (203.2 x 317.5 cm)



Untitled, 2016
Oil on panel
80 x 125 inches (203.2 x 317.5 cm)



Untitled, 2016
Oil on panel
53 x 37 ¹/₂ inches (134.6 x 95.3 cm)



Serie Blanca #6, 2015
Oil on paper
117.5 x 78.75 inches (298.5 x 200 cm)



Serie Blanca #7, 2015
Oil on paper
117.5 x 78.75 inches (298.5 x 200 cm)



Tres Líneas, 2015
Oil on paper
117.5 x 78.75 inches (298.5 x 200 cm)



Untitled #2, 2015
Oil on panel
39 x 29 inches (99.1 x 73.7 cm)



Untitled #8, 2015
Oil on paper
50 x 37 $\frac{1}{2}$ inches (127 x 95.3 cm)

SELECTED PRESS

FOTOGRAFÍA DE OBRA

Diálogos #5: Joaquín Boz

Catalina Romero | November 28, 2020

Diálogos es una propuesta de *Fotografía de obra* en la que hablo con artistas sobre sus procesos, sus referentes y su trabajo en general.



Con Joaco nos conocimos en el 2013 en San Crespín, el taller que él compartía en ese momento con sus compañerxs del programa de artistas de la Di Tella.

Hay unxs pocxs artistas a los que acompañé a lo largo de los años, viendo su crecimiento, Joaco es uno de ellxs.

Fotografié sus obras y su proceso de obra, sus muestras, sus publicaciones y también los espacios que fue armando y desarmando.

En el 2015 hice fotos de su casa/taller para Casa Chaucha, el proyecto en el que yo trabajaba en ese momento.

Las cosas que sé de Joaco se desprenden de horas acumuladas de charlas en su taller.

Nació en Rojas, después estudió en Rosario. Trabajó como playero en la estación de servicio de su tío, también en gastronomía, como asistente de artistas y construyendo muebles. Las influencias artísticas en su familia provienen de su abuela que hacía bordados

FOTOGRAFÍA DE OBRA

minuciosos, flores de papel y paralelamente recuperaba metales de la chatarra en su desarmadero; y de su abuelo que lustraba a muñeca ataúdes y tallaba sobre huesos.

Hicimos estas fotos en julio de este año, en el medio Joaco se mudó de taller, a uno más grande para él solo.

Este registro quedó como el de una etapa que ya concluyó, seguramente más adelante venga un nuevo Diálogos, de la etapa actual.

¿Cómo es tu proceso de obra?

Cada pintura puede escuchar al comienzo: Te quiero tanto como a mí.

Este es el orden de inicio:

Papel, madera, tela, todas las superficies tienen cosas buenas y malas.

Antes le tenía miedo a la tela, a esa imprimación extraña, porosa y opaca.

Hace poco me amigué, estoy construyendo una amistad, la madera y el papel son más cercanos.

Los paneles los construyo y los imprimo.

Al papel lo ensambló con paños simétricos.

Crear una película de inicio (óleo + aceite de lino) sobre el soporte tela, madera o papel para poder deslizarse sobre la superficie que usualmente es opaca y absorbe rápidamente es el comienzo, pareciera que la imprimación absorbe todo si no aplico esa capa de inicio, incluyendo a la imagen, como si se evaporara, dando tonalidades secas y sin brillo.

La película de inicio da lugar a una nueva posibilidad, que es la posibilidad del comienzo o inicio de una nueva pintura.

Quiero verte desde lejos, quiero verte.

Necesito verte.

Quiero verte cuando no estés.

Humedad en el ambiente o temperatura alta o temperatura media.

Siempre prefiero temperatura alta.

En ese ambiente la película de inicio demora alrededor de una semana en secar.

Recién ahí puedo comenzar a aplicar nuevas capas de pintura.

Paso el dedo por encima y miro si se corre esa película, si está firme me da alegría y un aventón de energía para empezar a disponer colores puros sobre tablas pequeñas de madera cruda.

Es una superficie de armado de colores donde se van mezclando, una paleta.

Aprendí a aplicar amarillo sobre la película blanca, es una luz que nunca había observado, de muchísima luminosidad, cargo color amarillo y lo aplico en forma de líneas sobre la superficie que luego voy difuminando hacia otros lugares.

FOTOGRAFÍA DE OBRA



Uso una uña, la punta de la uña, uso la yema del dedo y me doy cuenta que la piel está gastada de tanto usarla, desapareció la huella del dedo índice, uso la palma de la mano y el gesto de la mano se amplifica.

La mano hábil es la derecha, la palma de la mano izquierda funciona como mezclador o paleta.

Aprendí recientemente a usar pincel seco, hace que permita expandirme dentro del soporte y poder teñir sectores.

A hacer varias veladuras en el mismo sector.

Aprendí a resquebrajar el material, aplicando materia sin aditivo sobre materia húmeda.

Hago una especie de escala circular.

Amarillo

Naranja

Rojo

Gris de payne, negro

Tres verdes

Verde vejiga

Tierras

Un azul que vibra pero es muy pregnante y casi no hay que usar.

Violeta para quebrar colores.

Nunca pensé que iba a utilizar ese verde.

Entendí como generar una superficie lavada pero con carga matérica.

FOTOGRAFÍA DE OBRA

A generar zonas equilibradas y zonas sin entendimiento.

Cuando comienzo trazo líneas, líneas sin ideas, fragmentando el soporte como en el árbol de Mondrian.

Las líneas son el segundo paso, las líneas tienen siempre el mismo espesor.

Trazar líneas me acercan al dibujo, trato de huir rápidamente pero entendiendo que es el inicio.

Algunas líneas generan perspectivas.

¿Quién quiere perspectiva?

Es la estructura que luego va desapareciendo cuando aparece la materia.

También suelo aplicar manchas grandes de materia que luego limpio con trapo, el momento previo a eso es esa incomodidad que sentimos cuando estamos muy muy arreglados.

Prefiero disfrutar este momento.

No quiero ni preguntas ni respuestas.

Prefiero disfrutar de este momento.

El dialecto en otro encuentro.

Las palabras en otro encuentro.

Siempre voy al mismo lugar por distintos caminos.

Madera, tela o papel de 210 x 260 cm
necesita 800 1kg de óleo blanco + aceite
de lino para ablandar + energía corporal
alta de aplique de materia.

Necesito ropa de enchastre siempre.

Mientras cargo en las manos el óleo del
tacho para aplicar en las telas.

La materia sale hacia distintos lugares, se
utiliza un balde con todo el óleo.

Que se distribuirá.

Sobre la superficie.

No se puede controlar la materia blanda.



Spaces. Mobile moving in the south of the city

Delfina Helguera | August 1, 2014

Mobile is in Parque Patricios, in an old asbestos factory, a space designed to display works by emerging artists outside the solemnity of the museum and without the restrictions of a gallery. Its promoters are Alejandra Aguado and Solana Molina Viamonte, who imagined this space that is located in a third position and proposes an action plan based on the selection of artists, not specific works. The idea is to provide the artist with a place to think about an unpublished sample and connect contemporary art with a wider audience than usual. A few days ago they premiered their second show, an experience they offered Joaquín Boz, a young artist from Rojas and a graduate of the Di Tella Artists Program. Boz devised huge iron structures that he built himself; These support papers of different weights that sink in industrial oils and are arranged in a sinuous path for the viewer. They coexist with a large painting on paper that works as a mural and some small papers (which he calls "the plates"), which synthesize the artist's way of working. In all the works the emphasis is placed on the process, the encounter of the support with another material that transforms it. In the the encounter of the support with another material that transforms it. In the the encounter of the support with another material that transforms it. In the *Oil cans* the blank paper undergoes the transformation through contact with the oil that, randomly, will print its image; on the small papers it is the artist's hand that traces over and over lines in graphite that end up hardening the dark gray surface and turning them into apparent sheets of metal. There is an intention to contrast the iron structures with the mural work, a painting on paper that floats ethereal and can be folded anywhere. This work alludes to Boz's earlier production, an experiment in gestural painting with oil and linseed oil on a delicate medium that is also transformed, but this time on a monumental scale. The smell of turpentine and industrial oils floats in the environment while the light that filters through the windows changes the visitor's perception.

The opportunity for an artist to have a solo exhibition of this caliber is a highlight, as well as the efforts to attract an audience not used to frequenting the art world through guided tours and activities for children. Why Mobile? The play on words also allows us to think of a place that mobilizes doubly, the artist and the public. Those responsible intend to edit a bilingual publication of each sample for its dissemination, with an interview and photographic record.

"Insolada": The new individual exhibition of the young talent Joaquín Boz

Flavia Masetto | July 29, 2014



image: Santiago Porter

"Insolada" is the individual exhibition of the young Argentine talent Joaquín Boz. In the exhibitor space that Grupo Móvil has in CHELA, behind the new Municipality of the City of Buenos Aires in Parque Patricios, an impressive abstract, ethereal mural of oil on paper is displayed. They are more than ten meters of paper and liters and liters of oil paint. Joaquín Boz's work is structured around the physical properties of the support, generally the paper. His research leads him to experiment with different weights and compositions of paper and how the application of a certain technique changes its properties, transforming it into a live, sensitive support. With the same expression that Lucio Fontana applied to canvas in the middle of the last century.

The changes in the support together with the combination of an abstract expression in painting and drawing, invite us to discover a sensitive world, fragile to change, but solemn in its structure. The paper reacts by absorbing the material producing transparency, elasticity or rigidity.

In his oil paintings on paper, even though it seems fragile and thin, the paper is subjected to a previous preparation that makes it elastic, as if it were plasticized by oil. Other heavier papers are subjected to the very fine lead of graphite that makes it corrugated and rigid, like sheet metal. Other paper curtains of different weights and compositions are subjected to the effect of car oil and time, thus the transparencies generated by the absorption of the oil by the paper through the days and weeks of this exposure, will generate transparencies of one tone. pale green in contrast to the rust color of the car oil contained in the "Oil Canisters" with the semi-submerged paper canvases.

The antagonism between the role of organic material with its different percentages of cotton and the inorganic elements of oil, oil and graphite, generate an interesting symbolic integration. The expressionist and primitive features of the impressive mural-like work that hangs ethereal and floating contrast with the industrial minimalism of the "Aceiteras".

Light, as the name of this exhibition expresses it, is the last element necessary to live this experience with all its resources. The light of the sunset sun warmly passes through the windows of CHELA and charges this sublime show with spirit.

"Móvil" works thanks to the generous contributions of individuals and institutions who share the belief that artists are capable of producing visionary works that have an impact on how we perceive ourselves and the world. Any contribution contributes directly to the development of visual arts at the local level, the phenomenon of contemporary art and its dialogue with a diverse and international audience. The funds raised are used for the production of the samples and projects of artists outside the theater, the publications, the development of the program of participatory activities and the dissemination of both national and international work.



image: Santiago Porter