

JOAQUÍN COCIÑA

PHANTOMS

Joaquín Cociña was born in Concepción, Chile, in 1980. He is a visual artist and filmmaker. He currently lives and works in Amsterdam, Netherlands. He has a Bachelor's degree in Visual Arts from the Catholic University of Chile and a Masters in Literary Criticism from the University of Chile. His work has been exhibited in biennials and international art fairs. He has prizes in international festivals and has participated in artistic residencies in the Netherlands and France. He currently works both independently and partnered with Cristóbal León under the name "Cristóbal León & Joaquin Cociña". He is the co-director of the Diluvio Production Company (Santiago, Chile) and is currently producing his first feature film alongside Cristóbal León, titled "La Casa Lobo".

Cociña is currently presenting his first individual exhibition in Spain at AJG Contemporary Art Gallery, titled FANTASMAS (Phantoms).

Joaquín Cociña bases his artistic work on the achievement of representative images that obtain a certain value seen live, an attempt to create images that look damaged, misunderstood, and slightly deformed, but always with a "sense of reality" that moves towards realism but before arriving, in the words of the artist... diverts towards romanticism. His drawings have a certain resemblance to mistreated, scratched, and worn out photographs.

For this occasion, he has created an exhibition of inedited drawings consisting of two series. The first, titled "Fantasmas: casos " (Phantoms: cases), is a group of large-format drawings of faces, made with charcoal on paper. The second series is called "Fantasmas: cosas" (Phantoms: things) and consists of a series of charcoal and chalk drawings in a small format that represents a selection of objects and things.

I DRAW, WHY?

Well, the answer lies in other questions. These questions stem from the start of the painting. I wanted to be an artist and this also signifies being a painter. How does one engage in performing arts without being a painter? How can one be a painter if one has learned to paint looking at reproductions of books or projections in a classroom? How does one begin to paint without painting? How do I paint if I believe that the painting is the archaeology of a technique better off dead? How do I talk of something without actually saying it? ...and then drawing appeared.

My drawings are generally figurative, but I do not believe that they represent the first thing you see (faces, objects); rather, they are reproductions of other reproductions of paintings that were left forgotten in the history of art. It was as if I had taken parts of non-existent paintings, expanded, and isolated them to give them value. I imagined a face of a subject in a French painting, and then I imagined this fragment amplified in a black and white book. Later I imagined scanning and making a very large print of that book, framing it in gold, putting it in glass, and lighting a few candles. Well, instead of all these steps, I ended up drawing something that gave me this sensation. But, why? Well because I think that the act of drawing is an act of knowing, of learning.

All of my paintings are created by freehand; I find the image in the process and am

always open to what the work tells me to do. I draw because my questions about drawing and painting only motivate me to try and resolve those doubts through artistic works and not in overwhelming phrases.

But here is a phrase that tries to be overwhelming: For me, drawing is a form that illustrates the footprints of a medium that is disappearing or has disappeared: painting. I don't believe that it is possible to make a portrait by drawing or painting. I believe that what I do is assemble together many paintings, drawings, photos, movies, and people that appear throughout the drawings like ghosts.

Joaquin Cociña, 2012