



Abstract art can manifest in numerous ways, being deductive or expressive, lyrical or rational, geometric or organic, as well as smooth or rich in gestures. In the realm of painting, abstraction acquires a unique expression when it is grounded in a well-defined ontology. Although painting does not speak, it impels speech. Joaquín Boz's work is an example of how abstraction not only encompasses but also delves into complex concepts such as contingency and sensibility, through its meticulous layers of color in a reflection between the artist and the materials.

Contingency, understood as the possibility that any event may occur in a universe of uncertainty, is manifested in Boz's work as a guiding principle. Far from being limited to meaningless randomness, his approach to contingency is deeply intuitive, allowing uncertainty and chance to play crucial roles in the creative process. This approach not only demonstrates an acceptance of unpredictability but also celebrates the richness and diversity of possibilities that this can generate on canvas or wood. Each spatula application, every layer of color applied with the brush, a rag, his nails or his hands, reflects a decision made on the edge of the unforeseen, where the artist's intuition and sensibility expose the material's agency.

Matter whispers a path, tracing routes where it will unfold. In Boz's approach, contingency manifests in the freedom with which he allows the composition to reveal itself, a freedom that is testimony to a higher order, where chaos gives way to an emerging form of beauty and coherence. Looking at the artworks, one feels a pulse, a vibration of colors that mix and collide in bright layers, but also coexist harmoniously. By the twists of fate, oil, or the artist, shapes arise as echoes among the chaos, forms we believe we can decipher, awakening a search among memory's folds for images and sensations with a relative independence from language.

Just as cognitive structures and artificial intelligences navigate and manipulate a world inherently contingent, seeking ways to reconfigure reality and its possibilities, Boz's methodical exploration in painting operates similarly upon the pictorial image. He manipulates gestural paint expressions into singular works. This dialogue between the artist and his materials methodically traverses a set of techniques within an experimental lab setting. Just as oil invites chaos and the spatula introduces order, hands at times act as vectors with a dual purpose: to mark or disrupt the pictorial space.

Sensibility, on the other hand, is revealed in how Boz organizes and makes sense of this contingency. In his world, sensibility is not merely an emotional or aesthetic reaction, it is a tool for navigating and ordering chaos. An order that reveals itself as harmoniously chaotic. Through his works, Boz invites us to experience this faculty that transcends the purely personal, becoming a mechanism through which the world can be ordered and understood in a painting.

Boz's sensibility extends beyond the visual, incorporating the tactile through the texture and materiality of his paintings as well as his ways of painting. This tactile-visual approach reveals that the gaze is guided by touch, which acts as the central hub of all human perception senses. Is there anything deeper than the skin? How does a caress become the threshold between the material and the spiritual? The hand caresses the colors and the canvas: the gesture that produces the object. The layers of colors in Boz's paintings manifest as the skin of the painting: the intrinsic nature of the object. In Boz's paintings, there is a tactile drive in the materials, a longing for volume within abstraction. These works probe into the tactile anatomy of painting, where oil is revealed through contact, the crackling and expansion, perpetually oscillating between balance and imbalance.

A concept that emerges with force from Boz's work is "pictorial transmission." In the structure of the artwork, a mechanism of transmission is revealed where internal movement and transformation are evidenced through changes in form, sense, and texture. Each stroke, each layer of color, and each movement become vectors of internal transfer, weaving a surface where energy, intuition, and contemplation merge and manifest at the very heart of the work. Thus, its dynamics transcend the simple application of techniques or styles to become the representation of a fluid reality, in which meaning and aesthetics spring not from external interpretations, but from the intrinsic dialogue between its elements. This independence transforms the work into a reflective entity, where the process of transmission is a celebration of discovery and understanding deeply rooted in its essence. In Boz's hands, painting becomes a conduit where ontological contingency intersects with human sensibility, forging

artworks that navigate the realms of the undefined while asserting humanity's ability to impose order and meaning amidst unpredictability. This interplay offers a profound insight into the human-universe nexus: we are not mere bystanders to the contingency that suffuses existence; rather, intertwined with it, perpetually shaping and reshaping its potentialities with our creativity and sensibility. Here, painting transcends mere representation, becoming an act of transcendence within the immanent.

The debate about what constitutes the essence of humanity—whether it is language and the capacity for representation or the use of tools and labor—is a question that has been central to philosophical and anthropological discourse throughout history. This dilemma, pitting mind against hand, consciousness against materiality, has generated extensive reflections on what truly distinguishes us as human beings. Within the context of this debate, the work of Joaquín Boz emerges as an intriguing point of analysis. Throughout his artistic practice, Boz appears to transcend this seemingly antinomic dichotomy, merging both aspects of human experience into a creative synthesis. His work not only demonstrates a deep sensitivity towards abstract visual language, a form of non-verbal communication that can be seen as equivalent to conceptual representation, but also emphasizes the physical and tactile process of artistic creation—the handling of paint, the interaction with texture, and the act of layering on the canvas, the use of the hand, spatulas, and brushes.

The work of Joaquín Boz is situated within the evolution of abstract art, a movement that, since the early 20th century, has explored art's capacity to express ideas and emotions independently from the figurative representation of the natural world. By focusing on abstraction, Boz joins a historical dialogue with key figures like Hilma af Klint and Wassily Kandinsky, who explored abstraction as a means to express the spiritual, Jackson Pollock, whose drip techniques highlighted the importance of the physical act of painting, and Lygia Clark, with her focus on the sensory and participatory experience of art, has played crucial roles in the movement's evolution. In Argentina, artists such as Juan Del Prete, Yente, Diyi Laañ, and Lidy Prati, with their early adoption and reinterpretation of the abstract vocabulary, have demonstrated abstraction's capacity to foster experimentation and cultural exchange in Latin America.

However, Boz transcends his predecessors by exploring how abstraction can probe contingency and sensibility, key aspects in understanding the complexity of human experience. These concepts, deeply linked to "pictorial transmission," not only engage in dialogue with but also expand upon artistic traditions, incorporating modern questions about our interaction with an unstable universe. His work, marked by an emphasis on materiality, texture, and gesture, presents a counterpoint to the prevalent dematerialization in the digital age, revaluing sensory experience and physical presence. This approach, suggesting a "politics of touch," emerges as an act of resistance against depersonalization and the loss of sensory immediacy, resonating with current debates about technology, alienation, and authenticity. Thus, Boz not only makes an aesthetic contribution to abstract art but also participates in a critical dialogue with contemporary challenges, offering a vital perspective for understanding the direction of art in the 21st century.

—Syd Krochmalny

BARRO
NEW YORK – BUENOS AIRES
25 PECK SLIP, NEW YORK
NY 10038
917 575 0617
NEWYORK@BARRO.CC
@BARRO.CC
BARRO.CC

+1
IG
WWW

