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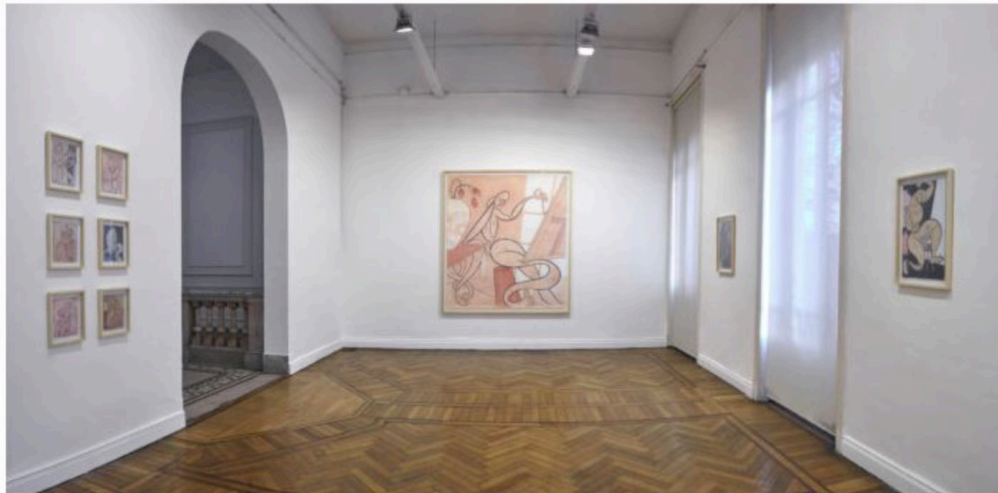
Seed for Planting

Koak

Walden

Buenos Aires, Argentina

05/19/2018 - 06/19/2018



Koak. View of the *Seed for planting* exhibition in Walden, Buenos Aires, Argentina, 2018. Courtesy of Walden

The drawings and paintings that Koak produces are commonly related to the artist's own story with the comic and the comic book format in general. However, the artist has managed to transcend the territories of the caricature, its narrative limitations and has opted for much more complex compositions, with a capacity for synthesis far superior to that of a humorous vignette. The works of Koak instead, through a symbolism that the artist has distilled in recent years to reveal social complexities, personal, economic, and emotional concerns about systematized

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inequalities. If Koak makes paintings that start from the comic, or comics that transcend the painting is irrelevant.

The figures he portrays are stylized, with smooth lines and unstable, sometimes unconnected surfaces that articulate in tense vertices, joining trembling, or bulging segments. Some are clearly distinguished from the background in more or less recognizable environments that point most of the time to a domestic context. Sometimes these environments start from a specific element *a priori*, that is, the papers are dyed with inks of some soft color. The characters he portrays look directly at the visitor, while at other times, it is the visitor who bursts silently-perhaps even recklessly-at a critical moment for the problem in question.



Koak. View of the *Seed for planting* exhibition in Walden, Buenos Aires, Argentina, 2018. Courtesy of Walden

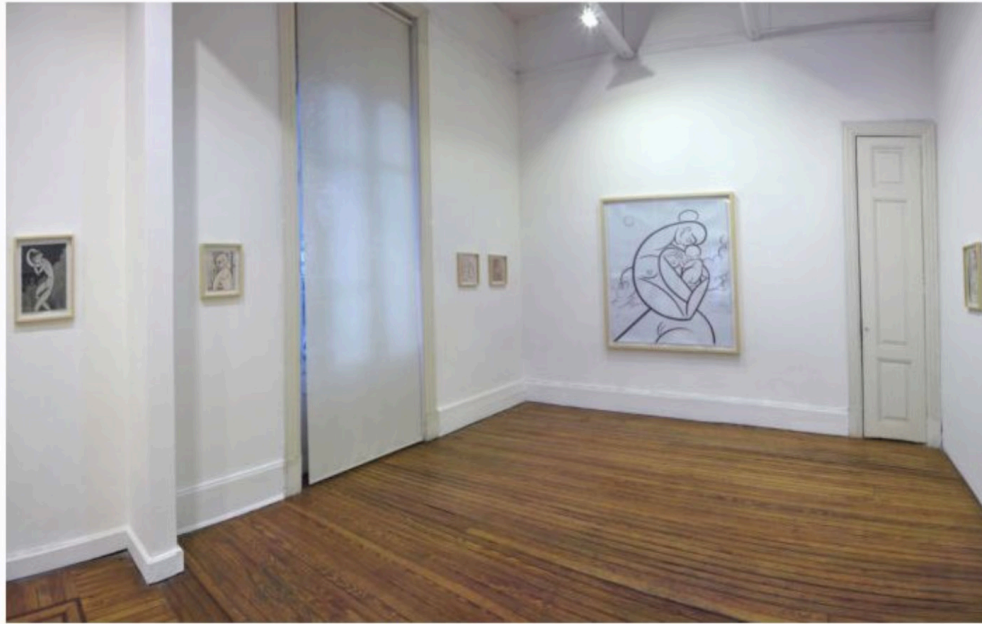
The visual references are clear and immediate, Aubrey Beardsley, Paul Cézanne, Mary Cassatt, Marius de Zayas: a sophistication of the line that moves through the paper in an almost orgasmic way, the volumes open and close, there are references to harmonies geometric through compositions that seem to come from an overdeveloped intuition. The gradations of usually subtle colors saturate and blur with a virtuosity that immediately refers to the mastery of the authors of the early twentieth century, whose search then was very different in every way. However, these presences are not convened to read the artist's work through stoic masculine glances, but perhaps, in a much more operative way that forces perception to grasp something known.

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Koak. View of the *Seed for planting* exhibition in Walden, Buenos Aires, Argentina, 2018. Courtesy of Walden

The intimacy and intimate spaces that Koak portrays are spaces that have undergone vertiginous changes in the last decades. Let's say that (in the best of cases) there is a higher awareness of the complexities within the politics of intimacy, specifically around the recognition of the abuse, violence and exploitation of women in the XX and XXI century. It has changed not only the space but also the body. The post-human body that is now understood as dismembered, constantly colonized by new and unknown entities, infected, abused and subdued, but above all, turned into a machine of accumulation. Koak portrays the body as a series of unstable surfaces, sometimes unconnected, that articulate in tense vertices, joining trembling segments, or bulging, with flat and elongated surfaces. What does not mean that conditions have or continue to change, and that is where not only the work, but the way in which the artist herself positions herself with respect to the work are vitally important. Koak does not pretend ownership of these scenes, but an accompaniment of these figures through generosity and empathy, and above all, through the claim of visual territory and the visibility of bodies and affections.

With some haggard figures, mothers breastfeeding, babies spinning in the air, Koak manages to connect with the viewer in deep places; the difficulty of the upbringing, the social and economic limitations in which we sail daily as mothers, fathers, children, workers or professionals. Koak's

work recalls the fragility of skin and bones in the vague memory of the tiny body trying to hold on to the mother's body at all times. In pieces like *The Moon, Feed, or Walk in the Park*, the figure of a grieving mother, smoking a cigarette while breastfeeding a child almost automatically, in the middle of a space where survival seems more a luxury than a destination .

It has been said that drawing, more specifically, a collection of drawings, can function as a "tertiary space between the absolutely private - the study, but also the daily dialogue between the hand, the brain and the paper - and the entirely public, where infinite studies on the self occur in relation to the world ". [2] *Seed for Planting* [*Seed for planting*] offers the figure of the seed, as a bridge between its own concerns, with the resonances it finds in its most immediate circle, and with what it hopes to provoke in the visitor. It suggests thinking about the materiality of the seed, its tiny, resilient qualities, and the potential of its technology to become something much larger and more productive, in an entity that functions within a system that has reached a level of reciprocity. For example, in *Kill Your Darlings*, and *(My Baby Makes) Good Sculptures, Grace, Room of Her Own*, and *PhD*, the characters seem to be in an internal struggle with the artistic activities, and thinking about the position of the visitor, and making these scenes become a kind of dioramas where the problem can be perceived by the body language of the main character, as well as also by the contextual elements.

The seed is the translation of this tertiary space, considered as a speculative terrain where the visualization or imagination of this potential is already the first step into it. This is a fundamental bet in reference to the darkness of the times in which we live; In other words, this is not about Koak as the executor of the work, nor about the interpretations that it may have, but rather about an art-centric model that focuses on the agency and power of the work of art in order to continue considering the drawing as an immaterial place, apart from any contingency, with the ability to conjure a more expanded conception of the relationship between work, creation and life.

Humberto Moro