



Artist Statement



Joaquin Restrepo Trujillo (1984) is a visual artist and sculptor whose work is influenced by the study of the human figure, industrial techniques, metallurgical-sculptural processes of the last century, and the widespread practices of drawing and virtuality.

His works function as an archaeology of expression and interiority, studies of the body in which using materials with sculptural potential and everyday life scope, closely linked to a contemporary industrial society, he offers a personal vision and deepens the significant collective experiences of the body such as the joy and the pain in gestures. Restrepo often takes important events from industrial societies and the history of representation as his starting point, delving into the burdens and tensions between body, space, and subjectivity.

Restrepo's work is in constant dialogue with thought, literature and theories of corporeality, and material production of human sensitivity. His intention is to stage, make everyday life the theatre of life, elements of bodily suggestion as a constant reflection of presence and inwardness, through which he comes to propose forms of subjectivity, the collective body, and the significant interior as characteristics of being human.

Restrepo's work formally looks into the knowledge of human anatomy, volume, and gesture which converse between the construction processes of industrial engineering of the last century, and the addition and subtraction modelling process typical of the tradition of sculpture.

Particularly in his exploration of the corporal gestures possessed by each of his works, the movement or the subtleties of his figures, we find processes of projection of motor-affective and verbal communication which encompasses dramatic expression, and its reflection in the world. This construction process invites the public to read themselves in an affective way, which fluster the body and one's own subjectivity.





Style

The style of work which Restrepo develops as a set of experiences, investigations, and explorations that put on dialogue between the gestures and the subjective construction of the body, inherited from the history of art and the study of the great masters, with the industrial and architectural forms and impulses which are unique in the designs of cities throughout the 19th and 20th centuries. His work gives rise to presences which permanently occupy bodies in a time that becomes itself, timeless. His proposal is recognized due to the treatment of technical support, which allows him to develop his own language, based on the reinterpretation of significant elements of metallurgical processes with the plasticity of the representation of the human body. His proposals are characterized by their deep gestural expressions, the awareness of the value of details, such as the transformation processes and procedures of materials and the high suggestive capacity which captures the human experience.