

Marroquín's Melancholic Single Frame Moments



Meraj Dhir for FashCam | 23 August 2014

I recently had the opportunity to visit an intriguing exhibition of photographic based works by Peruvian artist Andrés Marroquín at Corkin Gallery in Toronto's Distillery District.

The exhibition consists of several framed photographs, both colour and black and white, four large-scale colour prints are suspended at the center of the space, and a small sculptural installation. The *multi-media installation* is an installation that emerges from, and is firmly grounded in photo-conceptualist practices.

The exhibition is based on the theme of a road trip through Peru. The photographs' strong formal qualities assert themselves as singularly crafted photographic images. In *Pista* from 2012 the asphalt leads to a sudden dead end at a rocky mountain range. The allusion to anonymous sculpture here provides a possible thematic thread tying several of the works together.



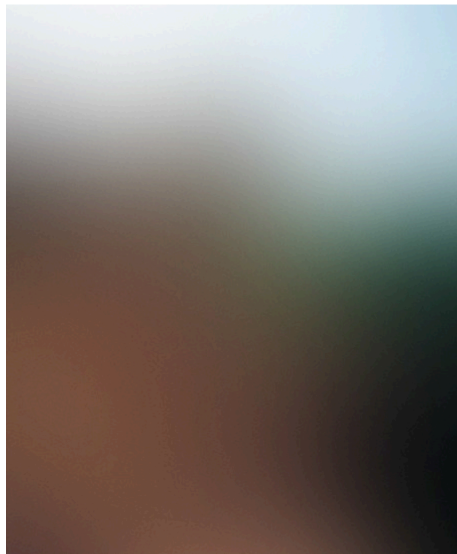
Colectivo 44, 2012/2014, Andrés
Marroquín Winklemann



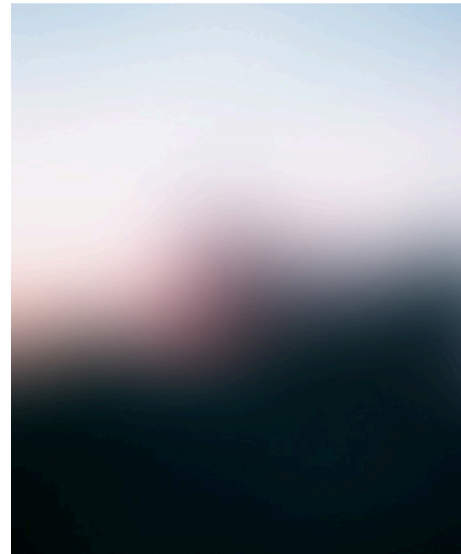
Colectivo 13, 2012/2014, Andrés
Marroquín Winklemann

The “*colectivos*” depict the practice of repurposing classic 1970s American cars once assembled and sold in the region and used as makeshift public transportation vehicles.

The highly cinematic quality and artificial lighting boost the dynamism of the scenes. In *Colectivo 44*, the cars are staged on an oblique diagonal suggestive of a chase and speed of movement. Marroquín is a sophisticated colorist where his framing of the gold car against the teal-blue sky pushes the optical buzz created by the proximity of two complementary colours (*Colectivo 13*). Many of the scenes at either dawn or dusk boost the mood and drama.



Paisajes Diversos 11, 2012/2014, Andrés Marroquín Winklemann



Paisajes Diversos 03, 2012/2014, Andrés Marroquín Winklemann

The series of four large “blurred landscape” photographs hanging from the ceiling (*paisajes diversos*) are diaphanous color fields, pure abstractions. Photographs of the ocean, the rainforest, the desert and the mountains, the artist has blurred the elemental motifs before reducing the landscapes to the essential elements of colour, light and paper.

“Calaminas” sculpture consists of corrugated metal panels and steel, used as roofing panels. These panels were brought to Peru by the Jesuits in the 1940s and used here by Marroquín as *readymades*. The sculpture functions as a sort of coda to the exhibition. The *readymade* reveals the photo-conceptualist basis of Marroquín’s art practice. Again Marroquín has utilized artificial lighting, this time to represent the sun reflecting off of the panels, which in Peru indicate a village below.



Calaminas, 2014, Andrés Marroquín Winkelmann

The photographs lack human presence and in many instances the bridges, signs and cars are centered, arranged and lit by Marroquín so as to highlight their robust dimensions. The photographs become documents of both collective social appropriation and anonymous, site-specific sculptural arrangements.