

Style Arte, N 110

Molina: anthropologist of the imaginary

by Jaqueline Ceresoli



1. Molina, where did you make your first work experiences and when did you decide to become an artist? Why did you choose Italy, after your experiences abroad?

I have studied painting since I was a child. I have been working for over 25 years. Over the first 20 years I have worked in communication: as a designer and an illustrator, I worked in advertising, in TV, in multimedia, I collaborated with cartoons creators. This was a long period during which I experienced, learned and listened. I studied psychology for 6 years and I travelled. At the end of a journey in the Amazon rainforest I have met my present partner, Chiara. I have followed my heart and here I am, in Italy, where I have changed my life: over the last few years I have devoted myself exclusively to painting, and I am very satisfied with my choice!

2. When did you start to exhibit in Italy?

My first show was in March 2004 at Galleria Rubin, followed in 2005 by the exhibition at *Galleria Hera Arte Contemporanea* in Brescia and another one at the cinema *Spazio Anteo* in Milan. I started to work with Claudio Composti exhibiting at several collective shows in his *Galleria Cà di Frà* and at *Piccola Galleria* in Bassano del Grappa, and lastly in December another personal show at *Fondazione Mudima*. I am currently preparing my next exhibition due to take place in September at *Galleria Romberg* in Rome.

3. Will you tell me how you started concocting graphic design, painting, literature in such a surreal way?

I used to go to the Prado Museum very often. I remember Goya's etchings, his Black Paintings: the titles of his works were out-and-out tales. I felt that Goya could reach even farther and deeper by availing himself of the word. Today we benefit from even more tools to communicate and I want to use all possible channels to get my message across.

4. Your paintings often focus on the human being, the physiognomy, the oneiric landscape, the sea, the wood, the shamans, the dream, the journey. Why and which other topics have you worked on?

Giving a rational explanation is difficult. I am greatly interested in the human being. What hides inside, what he/she feels, how he/she communicates and relates with the outside world. There is always a comparison with Nature. Nature to me is a Goddess, Reality. Unfortunately we often forget this...

5. Can you describe to me your technique, your painting or digital art? Drawing, photography or virtual brush? How do you achieve this 3D effect?

I always work by hand using traditional techniques, but I enjoy experimenting with all techniques. Each material has its own personality: oil, colour pencil, acrylic, watercolours...

6. Illustration, graphic design, advertising, communication, what is the value of painting in your expressive research?

It is an altogether different thing. Design and advertising are at the service of something external. They illustrate an idea outside of me: a service, a product, a desire... Art is (or should be) pure freedom. There are no boundaries. It is pure heart, pure rationality.

7. Who are the masters who inspire you?

My goodness! Every time I go to an exhibition or I browse an art book, I find a new one!

8. Molina, have you ever considered working in cinema?

I did some work experience on TV working at cartoons with Twenty Century Fox. I drew a collection of 50 characters for television programs for Fox Kid Europe. I also worked with Walt Disney.

9. How is the show in Rome what you will you put on show?

In Rome there will be 10/12 works from the collection Predatores. Painting framed by the sculptural creations that the artist Pippo Basile has created for me, accompanied by my texts.

10. You often mix literature, painting and graphic design, thus creating a novel language, recounting unconscious dreams and nightmares through images, is it still so?

Yes, though more things are on their way. My next collection will consist of large-sized oil paintings on wood. Very complex, narrative subjects, but with no text. I am also working on a vision of the after-death, a passage of souls and Nature; a return home, to the origins. I also enjoy speaking of my culture: flamenco, literature, Don Quijote, my city, my people... as you can see, I don't get bored.

11. What are your interests?

As you can imagine I deeply love Nature. I have been a hiker since I was a kid. I really enjoy reading and going to the cinema. I also do a lot of sport: I go jogging and I play

football every week. I enjoy talking with people and listening, always with a good beer, like a proper Spaniard.

12. What do you think of contemporary art?

I find everything to be so cold, detached. I believe that Art has a social role. It has to provoke, denounce, anticipate, and bust balls... I think there's want of heart, of courage. We should speak more clearly. We are too concerned with what is being sold, with what the market, the critics, the public say...

13. Are there any works by contemporary artists that you would like to buy for yourself? Which ones?

Sure! So many, but I am penniless!

14. What is the role of painting today, in the time of the world wide web?

I have a webpage (www.josemolina.com) and I believe that this channel has a huge potential, but sometimes technology in communication hampers a direct contact and makes everything more detached. People often feel very lonely. We seldom listen, we never talk about our real problems. We are losing touch with our body, with our Earth, with our heart. In my opinion Art should reclaim this space, this soul, this sensitiveness, a purer communication.