

TEMPLON

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ROBIN KID

VANITY TEEN MAGAZINE, 22 octobre 2021

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INTERVIEW



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THE KID is a contemporary artist whose realistic work took over the world as he was invited to create his own solo exhibitions currently held at the MOCO Museum in Amsterdam and more recently at the TEMPLON Gallery in Paris thanks to his wholehearted, strong, and, somehow, dissent pieces.

Despite the strong social messages in his art, part of the allure of his work is the crystallization of beauty during life-defining moments in youth. **THE KID** manages to capture the balance between an innocent being and the time to face inevitable sudden adulthood that is yet to come due to the external circumstances affecting the subjects.

His most famous pieces are oil paintings and silicone sculptures that captivate the eye of every viewer who instantly gets attracted to his work in similar ways a lover of the Greek mythology that loves the myth Narcissus feels fascinated any time he or she is in front of daffodils.

Not that my purpose is to force an oxymoron while describing the work of **THE KID**, but it is impossible to ignore how he captures splendor in places and moments that might result frightening because of the fragility of the subjects that might be altered by the events they are experiencing. His work shows the beauty in rebellion, beauty in opposing the status quo, magnificence in being a kid who is about to grow up, grandeur in the fierceness of a brittle but fearless youth during hard times of unconformity.

Few times we have the opportunity to openly speak to an artist and receive frank answers about his life and work with the welcoming ambiance **THE KID** made us feel. His words are a see trough of his mind, and with every given answer we are able to perceive and understand even more the kind of feelings we sense when we stare at his art pieces.

I hope you come to understand and appreciate him and his art, more and more, the way I did it after noticing from his kind words why I, like many others, stay in awe when my eyes got into his canvases, drawings, and sculptures. Therefore, I invite you to keep reading this article to find out how was that conversation I had with **THE KID**, to know more about the way he sees life, and to feel related to his trailblazing message.

>An American Pastoral, 2019.
THE KID. MOCO Museum Amsterdam, 2021.
Oil painting on canvas, 281 x 213 cm.

EXCITEMENT AND INTROSPECTION

Q: How do you remember the first time you received a call to tell you your work was about to be exhibited in a solo show at a museum?

I thought GREAT perfect timing! Because I started this whole series of oil paintings and life-size sculptures in 2017, as I was struck that summer by the events in Charlottesville (USA): where Civil rights counter-protesters clashed with American nationalists, white supremacists, and Ku Klux Klan members, who were opposing the project of the municipality to take down the equestrian statue of General Robert E Lee, a leading figure of the Confederates and a staunch supporter of slavery. Through this series, I'm questioning how the current social and political history seems to repeat itself in too many democracies around the world and the stance today's youth will decide to take. For me, the words of Coretta Scott King have never been so right and urgent again: "Freedom is never really won, you earn it and win it in every generation!" The latest events in the USA just re-confirmed it, so it was the perfect moment that MOCO Museum and its chief curator Kim Logchies Prins sought me out, shared the urgency of such a message by creating this solo show and exhibiting my body of works at today's critical moment in time...

Q: Great part of modern art was about going beyond realism and established shapes; how do you think your work found a place in this era?

I believe my work is finding its place in today's era because it's relatable, it holds up a mirror to the audience and makes them pause and reflect. That's something I always loved for example in the works of Caravaggio, he was using everyday people as models for Jesus or the Virgin Mary, and this same thing can be found in artists like Duane Hanson or the Chapman Brothers or in counter-culture movies like for example Over The Edge by Jonathan Kaplan or Kids by Larry Clark, which made a strong impression on me.

RELATIVITIES OF ARTS

Q: You have quoted The Picture of Dorian Gray, and have talked about how tragedy is connected to beauty. What do you have to say to those who might think you romanticize violence as a form of beauty?

In my works, I try to capture my subjects in defining moments, caught between childhood and adulthood, between innocence and corruption. Each, and everyone, has a paroxysmal point in life, and beauty and tragedy are just two different sides of the same reality of life.

Q: What are some artists' clichés you dislike the most or have nothing to do with you?

The cliché that makes me laugh the most is the pretentious over-valorization of having gone to art school and then which one. I think it's the opposite of what art should be, it should be born out of urgency and necessity, not out of cookie-cutter models and outdated elitist rules and preconceptions.

THE KID.
By
Doriel Willarreal
SUBJECTS IN DEFINING MOMENTS