



HEALER



MEDIATOR



COUNSELOR



PEACEMAKER

Siete de los Atributos de Cristo

Original Artwork by Jorge Cocco at BYU Law School

REMARKS DELIVERED IN SPANISH BY JORGE COCCO / INTRODUCTION BY MAREN HENDRICKS

The J. Reuben Clark Law School recently unveiled a stunning new art installation: an original oil-on-canvas, seven-panel polyptych by renowned artist Jorge Cocco. The panels are displayed outside the Guy Anderson Moot Court Room and depict the seven roles of Jesus Christ identified in the Law School's mission statement, which reads in part:

BYU Law recognizes the inherent dignity and equality of each individual and welcomes people from the full range of human experience. We are committed to the teachings of Jesus Christ and honor His many roles, including healer, mediator, counselor, peacemaker,

advocate, lawgiver, and judge. In striving to emulate His example, we seek to be and develop people of integrity who combine faith and intellect in lifelong service to God and neighbor.

The polyptych by Cocco—who paints in a style he calls “sacrocubism” because of its sacred themes and cubist influence—was commissioned for the Law School building by alumnus Jared Sine ('07) and his wife, Ruth. A conversation began in Jared and Ruth's home when BYU Law dean Gordon Smith and others were visiting. As the group admired an original Cocco polyptych on the Sines' dining room wall, the discussion pivoted to an

exploration of the impact a similar, larger piece might have at the Law School. The Sines thereafter commissioned the artwork. Jared explained, “Our friendship with the Coccos and the chance to connect them with BYU Law has been a delight and a once-in-a-lifetime opportunity. Ruth and I couldn't be more pleased to give back to a place that has given so much to me, personally and professionally, and to our family.” Jared is the chief business affairs and legal officer at Match Group, which operates Match.com and Tinder.

Announcing the unveiling of the polyptych at the Law School, Dean Smith remarked, “We are elated to have Cocco's vibrant

and inspiring artwork on permanent and prominent display at the Law School. It is particularly gratifying that one of our graduates has enabled this powerful reminder to follow the Savior in ways that amplify the Law School's mission.” Jared echoed these sentiments, observing that the paintings communicate BYU Law's unique mission to teach the laws of men through the light of Christ.

A program on October 14, 2022, preceded the unveiling of Jorge Cocco's artwork and included remarks from Cocco, Dean Gordon Smith, and Jared and Ruth Sine. Cocco's eloquent words, delivered in Spanish and translated into English, are printed in full on pages 35–36.



ADVOCATE



LAWGIVER



JUDGE

[SPANISH REMARKS]

Esto me resulta mucho más difícil que pintar un cuadro. Es un honor muy grande el tener una obra aquí en esta institución. Y gracias a la gestión de Ruth y Jared Sine por la gestión que ellas han hecho para que mi arte pueda ser compartido en este ámbito.

El arte es una manera de comunicar al ser humano en todas las latitudes del globo terráqueo. Desde el principio de la humanidad se realizó arte. Pienso que el altar que tuvo que construir Adán para el primer acto ritual fue una obra de arte.

Conocemos a nuestros antepasados a través del arte. Todas las civilizaciones pasadas no han dejado otro registro más importante que su quehacer artístico. A través de la recuperación de estas obras, tal vez es el único testimonio de imaginarnos cómo eran ellos, cómo pensaban y cómo sentían. Y se supone que el arte era algo cotidiano para ellos; no solo estaba en sus rituales, sino en los objetos que utilizaban

diariamente: en su ropa, en sus danzas y en su pensamiento.

Los artistas necesitamos el apoyo. Pasado el tiempo, gracias a los grandes mecenas del Renacimiento, podemos conocer la obra de los grandes artistas que no hubieran podido realizarse sin el apoyo de la gente que estaba en los altos puestos de la sociedad. El avance de la civilización ha dejado un poquito al costado el consumo diario del arte. Pero a través de las instituciones que pueden apoyar el arte del artista contemporáneo, este puede expandirse a todo el entorno humano.

Es una oportunidad enorme cuando el trabajo de un artista llega a sus congéneres. Cuando un artista tiene la iniciativa y la inspiración de abrir un camino nuevo, diferente de lo vulgar y de lo cotidiano, se hace bastante difícil introducir su producción. Sobre todo, nuestra comunidad ha permanecido un tanto rezagada en acompañar la evolución del arte.

Es así que yo, haciendo arte con un estilo más contemporáneo, intenté romper esa brecha

e introducir un lenguaje más acorde a nuestra época. Para ello, aun teniendo la habilidad de pintar una imagen que se parezca a una fotografía, con gran cantidad de detalles, busqué la manera de pintar el otro lado de la vida material. Porque el espíritu trasciende a la materia.

Entonces, en mi trabajo, he eliminado muchísimas referencias a la imagen visual y palpable del ser humano y de nuestro entorno. Entonces, utilicé la forma mucho más plana, sin volumen, más geométrica y trato de realizar una obra que no cuente la anécdota, sino que transmita qué había detrás de esa anécdota. Porque en realidad, no sabemos cómo estaban las cosas en el Ministerio de Cristo. Pero sí podemos descubrir su mensaje.

Y podemos entrar a un segundo nivel, tercero o cuarto nivel, tal como fueron las parábolas. El lenguaje de Cristo tenía más o menos esa misma dirección. Por un lado estaba la anécdota. Para mucha gente, se quedó en ese cuentito, pero el mensaje estaba detrás de la anécdota.

Mi pintura, al evitar la anécdota, utiliza formas y colores para que ellos cuenten el mensaje espiritual. Porque por sí solo, una forma y un color produce un impacto que supera lo visual y toca nuestro espíritu, semejante al de la música. Dos o tres sonidos de una música de Bach puede hacernos llorar y no hay ninguna historia. Entonces, el grado de abstracción que hay en el arte que estoy desarrollando pretende conseguir un efecto semejante.

Agradezco que esta obra empiece a comunicarse por medio de las comisiones y de las publicaciones, porque, humildemente, me siento un eslabón más en la cadena de transmisión de conocimiento. Otras instituciones religiosas han captado rápidamente este propósito y, afortunadamente, tengo obras en edificios en la parte externa e interna de otras congregaciones cristianas, y también en innumerables publicaciones. Así que estamos todos embarcados en lo mismo y agradezco enormemente a la gente que está apoyando con comisiones y con oportunidades, para que este lenguaje un poco diferente a lo que estábamos acostumbrados pueda llegar a todos.

Siento una carga muy grande, porque no hay mañana que no me despierte con una catarata de imágenes. Agradezco tener la lucidez y la salud para poder realizarla. Contaba hace un ratito que me llaman a comer y a dormir. Pero estar delante de un caballete es lo que me mandaron a hacer desde la vida premortal. Este don me lo han prestado para que haga este trabajo, y debo hacerlo. Y agradezco la oportunidad de tener entre ustedes algunas obras de mi arte.

[ENGLISH TRANSLATION]

It turns out that public speaking is a lot more difficult for me than working on a painting. It's a great honor to have my artwork on display at BYU Law School. I am thankful for the generosity of Ruth and Jared Sine and for all they have done so that my art can be shared in this setting.

Art is a way of communicating to the human race in all corners of the earth, and art has

everyday thing for them not only in their rituals but also in the objects they used, in their clothes, in their dances, and in their thinking.

We artists need support. Thanks to the great patrons of the Renaissance, we can get to know the work of great artists—art which would not have come to be without the support of people who occupied the highest positions in society. The advance of civilization has

behind in driving the evolution of religious art.

By making religious art with a more contemporary style, I try to fill that gap and introduce a more appropriate language for our time. To do this, even though I have the ability to paint an image that looks like a photograph with a great amount of detail, I look for a way to paint the other side of physical life. Because spirit transcends matter.

one hand is the story, and for many people, it's all about that little story. But the message extends beyond the story.

By taking a more abstract approach, my painting uses shapes and colors to convey a spiritual message. Form and color have an impact that surpasses the visual and touches our spirit, similar to the impact of music. Two or three measures of a Bach piece can make us cry without a story. The degree of abstraction in the art I'm developing is intended to achieve a similar effect.

I am grateful that this piece will be shared through commissions and publications because, humbly, I feel like another link in the chain of the transmission of knowledge. Other religious institutions have also grasped my purpose, and I have been fortunate to create pieces that are installed both inside and outside of buildings belonging to other Christian congregations and are printed in many publications. We're all engaged in the same work, and thanks to the people who are supporting this endeavor with commissions and opportunities, this artistic language—which is a little different from what we're used to—can reach everyone.

As an artist, I feel a very big responsibility to create, because there's not a single morning that I don't wake up with a waterfall of images. I appreciate having the lucidity and health to be able to make my ideas a reality. I used to say that my calling was to eat and sleep. But being in front of an easel is what I have been called to do from the premortal life. A gift has been given to me to do this work, and I must do it. I am grateful for the opportunity to have my work here with you.



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been made since the beginning of humanity. I think that the altar Adam built for the first ritual act was a work of art.

We get to know our ancestors through art. Past civilizations have left no record more important than their artistic work. The recovery of ancient artworks has afforded us perhaps the only testimony that we have to imagine who our ancestors were, what they thought, and how they felt. We suppose that art was an

veered away slightly from the daily consumption of art. But through the institutions that support the work of contemporary artists, art can continue to reach all of humanity.

It is a huge opportunity when the work of an artist reaches like-minded people. When an artist has the initiative and inspiration to tread a new path, different from what is common and ordinary, it is quite difficult to be noticed. Above all, our artistic community has lagged

So in my work, I avoid realism and instead use a much flatter form—without volume, more geometric—and I try to come up with a piece that transmits what is behind the story. Because in reality, we do not know how things were during Christ's ministry. But we can discover His message.

In this way, I can depict a second, third, or fourth level of meaning, just like Christ's parables do. The words of Christ are multidimensional. On the