



**FRANKLIN AGUIRRE** BOGOTÁ  
COLOMBIA





## PORTFOLIO

# FRANKLIN AGUIRRE

Franklin Aguirre's work raises since its inception hybridization of different practices, languages, and fields of knowledge, both hegemonic and alternative spaces. In addition to the production of images, forms and processes, considered as cultural management practices, curating and artistic teaching, are also a form of art.

Its usually two-dimensional work explores the possibility of dialogue with graphic design, architecture, fashion and technology, updating secular subjects using polyvalent images full of irony, sarcasm and humor.

The complex paintings a few years ago have been synthesized and impeccable sophisticated ways that reflect broader narratives that can be read too broadly. Another of his interests is the integration of texts in his work, not only by the very conceptual load of them, but by their formal values such as drawing or gesture.

It has recently been looking at 3D solutions, which is the possibility for reactive objects that have been domesticated, restoring its power to deconstruct their meanings critically.

+ MAS | Arte Contemporáneo, Galería.  
Bogotá, Colombia

## SOLO EXHIBITIONS

**BELIEVE**  
NEON INSTALLATION  
2012



**AFFECT**  
LED INSTALLATION  
2012



**FORGIVE & FORGET**  
NEON INSTALLATION  
2012



2012

## THRESHOLD / UMBRAL

We are a second in eternity  
 We are a grain of sand on the beach  
 We are an insect insect facing the flame

Throughout history society has taught us that having material possessions, a good public standing, strong relationships, good health, and success, will allow us to live in certain comfort. Today, with the world is in crisis yet again, we are waking up to the failure of the system in which we are immersed, and from which we cannot escape no matter how hard we try. For it is the hegemonic powers that determine our lives, however much we wish not to believe it.

The present day hysteria about the possible end of the world, spoon-fed by television networks, controlled by news designers, promoters of catastrophes and smoke screens, encourages us to reflect about our role in the world; or at least, in our own little society. It is somewhat arrogant to think that we, as men, can predict what is beyond us or try to control nature, when we are such a small speck in the big picture.

Science and religion have been linked for centuries, in fact one can understand the evolution of thought by examining the history of tension between these two constructs. However some of the sub-products of this, like art, borrow from them their rites, their prerogatives, their prejudices, their secrets. Faced with the imminence of a change in the world order, as happened shortly before 1,000 AD when there were similar searches for redemption, today we see ourselves exposed to a series of spiritual teachings that confuse us and make us question our own validity.

In spite of our evolution, it is our most basic instincts that continue to keep our reason in order. When exposed to an imminent risk, we disconnect from our "I should do this"-self and the innate animal takes over instead, acting in an instinctive manner, assisting that superior energy (under the name that best suits us), and doing instant trades of sacrifice for salvation, in exchange for opportunity.

However in the end, in moments of contingency, we see ourselves confronted with our own fragility, our closest reality.





TARGET  
ACRYLIC ON WOOD  
2011



BLOOD OF YOUR BLOOD  
ACRYLIC ON CANVAS  
2011

2011

## EPHEMERAL / ΕΦΪΜΕΡΑ

### EPHEMERAL

1. F. V. ephemeral.

ephemeral, ra.

(From gr. 'Εφήμερος, one day).

1. Adj. Passenger, short-lived.

Two. Adj. Having duration of one day.

Three. (For the short life of this insect). f. mayfly.

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### FORMAL DESCRIPTION

The number of proposals are made paintings on wood recycled laminated pine, painted with acrylic and protected by a layer of organic sealant. This wood has been recycled pieces of ephemeral architecture and sheets used as tablesworking in several workshops in cultural activities.

Images are also reprints of drawings filespersonal picture of the history of art and media advertisements that have resemantizado order to generate effective direct and clear messages about conservation non-renewable resources of our planet.

### ECO ART?? Or BIO CULTURE?

From a series of evidence to suggest that there is a change behavioral actions against man in the middle environment, art and visualized noted some of these actions and their consequences. However some of these views often fall short against the true impact actions on the environment, because the consequences are catastrophic or so monumental that any intervention artistic always fall short.

The traditional notion of ecology and contemporary match the importance of each of the components of a system and their interactions affecting all components. Notions such as environmental awareness or deep ecology, not only make us partakers of the problem as entities co-dependent on the medium, but both invite us reflect on our origins and our role in the world as thinking agents and with possibilities to influence consciously in it.







**BULLET 4**  
ACRYLIC ON CARDBOARD  
2009



**BULLET 5**  
ACRYLIC ON CARDBOARD  
2009



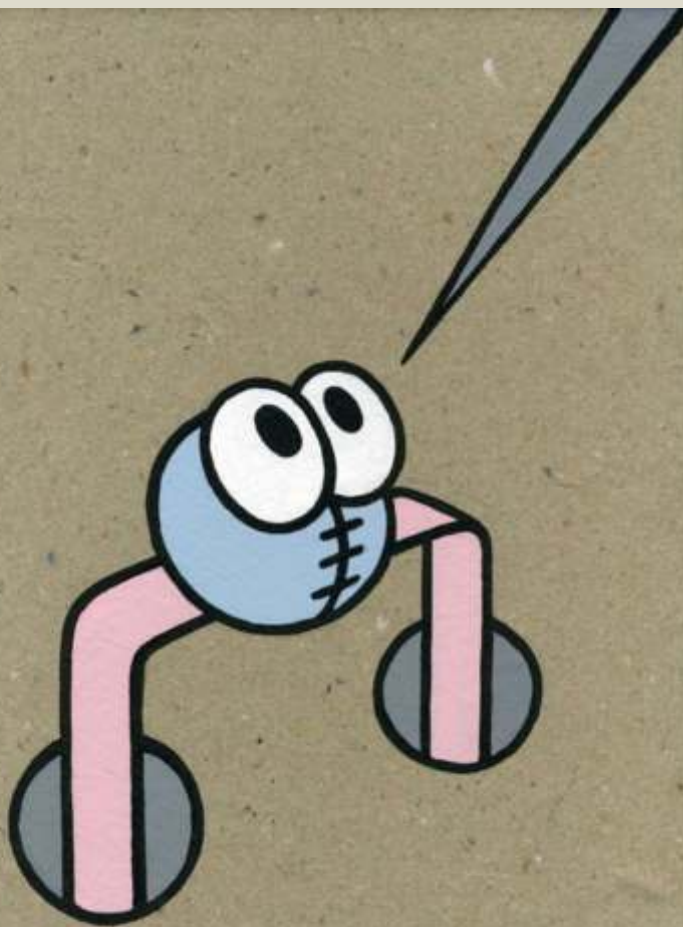
2009

## CARTÓN NETWORK

This exhibition at the Chamber of Commerce of Bogotá (Salitre), then sought to address the concept of recycling from various angles. On one side were reflected images in two-dimensional surfaces were the result of recycling of drawings made by me from primary, through the school and some college, performed in the past notebook pages by way of sketches or fast annotations.

These drawings were reprinted and remanufactured from the new knowledge as an artist after exercise passing the academy. Second, the materials which were painted these images were paintings rescued and recycled from my shop and house of my friends.

Third surfaces where these pieces were developed were cardboard, wood or recycled canvases, giving even more coherence to the sample and finally the color used the pieces were colored cardboard, wood, of raw metals and finishes.



**CURRENT ACCOUNT**  
ACRYLIC ON CANVAS  
2006



**EXTRA SIZE**  
ACRYLIC ON CANVAS  
2006



**DEEP MEMORY**  
ACRYLIC ON CANVAS  
2006



2006

## DECORE SIN DECORO

### DECORATE WITHOUT DECORUM

In "Decore sin decoro", Aguirre uses various possibilities of appropriation. A first batch of paintings shows his interest in reviewing traditional art history themes such as the still life, the sight scene or the historic references. His close up sets him apart from any historic revindication, turning those themes into an ironic appropriation that formally remits to known reproductions of used children game figures, like memory cards. Pieces like Cuenta Corriente, "Current Account" Amigos "Friends" and his two self portraits, are flat figures that have no ornaments, making his brush stroke almost invisible, putting him on the opposite side of the gestured painting or with a strong mattered charge. His anti-natural paintings, suggest a non-personal, neutral characteristic, but very carefully lined details propose peculiar closeness criteria. In Self-portrait I, an apple from a crooked tree falls alluding to Newton's historic reference and his law of gravity, like the metaphor that relates to what an attitude is that is morally criticized, that of whom does not follow the path that society accepts.

In the intention of the re-taking of the art history canonic themes appears the portrait. Five masculine figures with anonymous faces came from pornographic websites on the Internet. Such impeccable portraits that come from questioned images, and look as if when you take the original contents out, not only the sense is rebuilt but the look "exorcized" their origin. The play is ambiguous, these faces composed by a diversity of grays, together with text banners that remit to the idea of usage, and commercialization. Again the meaning that could be given to these images is multiple, opening for those who observe a variety of possible readings.

A third batch of paintings relate to cinematographic scenes that remain in the mind of different generations, picking up references that make a heterogeneous public bind together. The repetitive showing the mass media makes of them puts us in contact with scenes and characters that incorporate into our visual information, and remembrance. The nostalgic charge is strong and remits us to various mementos of the cinematographic development, and the paintings go from classics like Metropolis to characters from Psychosis or Star Wars. The use of color, same as in the other paintings, shows the expertise of somebody that is not afraid of taking risks putting together chroma, that in additional terms, should not be mixed together.

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Ivonne Pinni  
Art Historian





**BOTTOMS UP**  
ACRYLIC ON CANVAS  
2005



**THE LAST KISS**  
ACRYLIC ON WOOD  
2005



**A TRIBUTE TO MILLET**  
ACRYLIC ON CANVAS  
2005

2005

## EFFECTOS DEL AFECTO

### EFFECTS OF THE AFFECTION

The work presented by Franklin Aguirre at the Cultural Centre of the Universidad de Salamanca, an artist with a long trajectory and constant initiative in the Colombian art scene, can be given multiple readings. The first and most evident one is any case a corollary of the subject matter. The different pieces, as if they were part of a puzzle stitched with extreme care, interact between them so as to allow the viewer a window into the artist's intimacy. It is one related to objects, instants, memory crumbs, and even the kaleidoscope of images implicitly found in dreams.

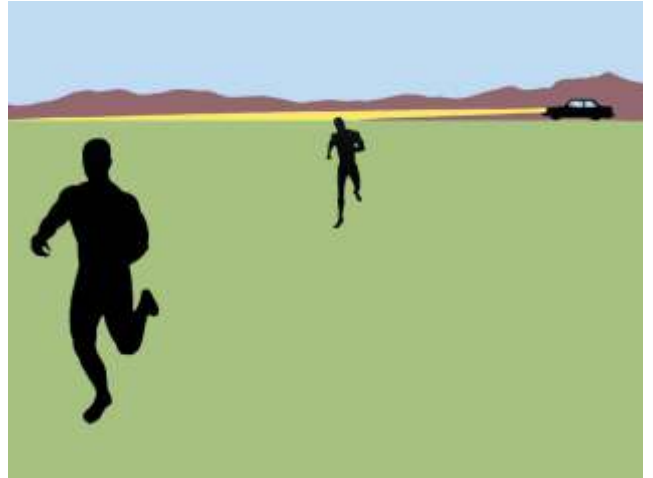
Another way of looking at it is nonetheless proposed, one that takes us to each one of the canvases and that invites to reaffirm ourselves through suggestion and to let fantasy flow without constraints. Leaning as it does on Pop Art, perhaps the most relevant movement in the last 50 years, on the tension between trade and purpose, on pictorial utensils that remain essential such as drawing, spatial mastery and colour use, his work establishes a link with the icon, with the nostalgia for the comic strip or with the canvas stemming from a memory shred. Using design as language, the artist succeeds in narrating an infinite number of stories, consolidate metaphors and establish a space where poetry, sometimes stark, at other times subtle, is the real protagonist of open infinities, allowing the observer to empower her own utopias.

The strength of the whole is axiomatic, but the vehemence of the parts exerted through colour, the simplicity of language, and above all, a franc yet complex pictorial depiction, establishes the paradigms of the artistic fact.

Fernando Toledo  
Writer and Art Critic



**PUBLIC LANDSCAPE 6**  
ACRYLIC ON CANVAS  
2003



**PRIVATE LANDSCAPE 9**  
ACRYLIC ON CANVAS  
2009



**PRIVATE LANDSCAPE 2**  
ACRYLIC ON CANVAS  
2003



2003

## INVIERNO - VERANO

WINTER - SUMMER

THE REMATERIALIZATION OF THE GENERIC

Franklin Aguirre's work assumes painting from an eminently contemporary perspective. In his work we find amalgamated manners of expression that derive from Pop art, but with opposite references to it, given that it doesn't point towards a specific and univocal society, but rather towards a generic and individualized world.

For Aguirre, contemporary painting is a mixed and multidimensional task: mixed, inasmuch as it has been preceded, as with any contemporary image or visual composition, by the structures stemming from collage and deconstruction; multidimensional, in the sense that it is susceptible to diverse looks and confrontations, in that its contents are neither rigorous nor particular, but rather adjust themselves freely to the priorities and precepts of the observer.

Aguirre goes beyond the strategy of reaffirming, intervening, or signaling the deficiencies in the structure of Western civilization, a recurrent one in the history of modernity, with the consequent discovery of the "new": a subject, an object, an action capable of representing a subverted reality. For Aguirre neither novelty nor originality or representation are of much importance. What matters are the ideas and meanings that can be attributed to his images, but not as a reflection of reality, or in reaction to it, but as a way of enriching its possibilities, as a kind of virtual game on destiny, a universe of hypothesis and uncertainties.

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Eduardo Serrano  
Art Critic

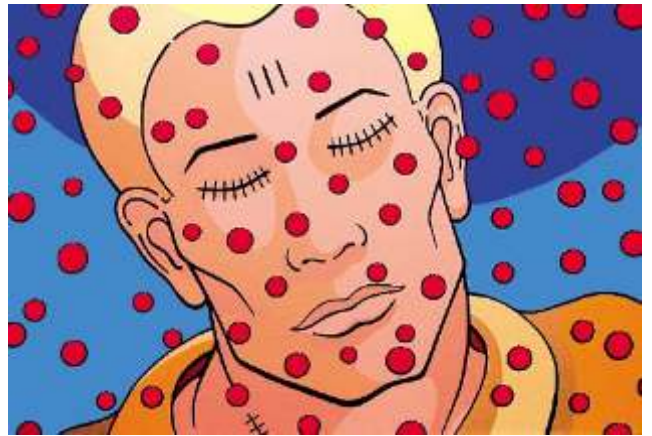




**"HI, I JUST CAME TO DINNER"**  
ACRYLIC ON CANVAS  
2002



**RAIN BLOOD**  
ACRYLIC ON CANVAS  
2002



**SEVEN PINS**  
ACRYLIC ON CANVAS  
2002



2002

## TIEMPOS DE GUERRA

### WAR TIMES

The country is at war and no one can flip the face and look moreover, it would make the ranks of the millions of waterproof indifferent in which we have become themedia and our weak institutions. The only way to raise any obvious solution is to particular situation svioence through proposals such as the various artists, among Franklin Aguirre them.

To avoid falling into the pamphlet or simple illustration is required a long period of gestation and the probe against public others, usually foreign, who can read these images with less consequential eyes. His work goes on this way from formal suits and metaphors and honest as possible symptomatic, to confront and sarcastic ways to say images and comfortable, with public increasingly distant.

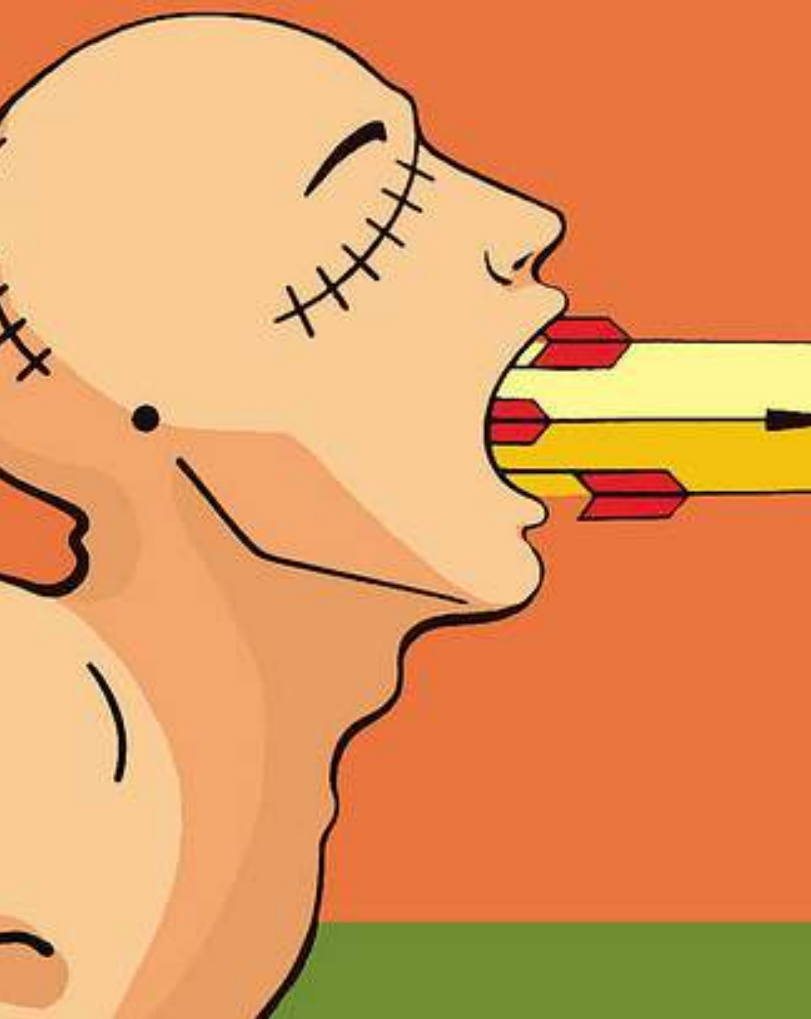
The images in this exhibition are the result of two years of testing and searches both formal and conceptual to the aforementioned objective. There remains in the territory of the beholder comment on their eloquence, or suggest other ways for solution, it is ultimately the common public opinion principle.

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There is also a constant reference to electronic icons to banks massive images, the fashion magazines, the frills aesthetic of electronic music parties, the giant and the world of graphic design and nightclubs contemporary diseases or political abuses as consequence of social diseases, where it develops today the art of the new century. Without wishing to be a vanguard, just try to be attentive to the historical moment in which he lived and also tries to make the best of it

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La Pared / Galería.



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