

One hundred and seventy four

By Sophie Hill at Postcardwall



Drawing Five

2010 by Carlos Aquilino

Broadway Gallery until 30 June

Aquilino's work is hung in sets of six or eight, creating whole walls of the twisting and turning surrealism that he has meticulously materialised on paper. The impact created by showing these works en masse is certainly effective, encompassing the viewer and pulling them into this spinning world. The other way to achieve this drawing in effect is to view the works individually, up close, examining and getting lost in the detail. Looking at Drawing Five up close we can experience this effect, concentrating on the objects and faces that seem to never end as they lead into, round and out of each other. It is impossible to focus on one thing, so intertwined and interlinked are the compositions; rarely are the objects allowed any sort of completion, always in halves or cut off by the intrusion of something else. The heads in profile have their skulls filled with dreams, as the world surrounding them slips seamlessly in, thoughts, ideas, colour, words, everything overlapping. The spontaneity to the drawings are never ending, with no pattern or formula; indeed Aquilino takes pen straight to paper, there is no initial pencilling in. The most common subject seems to be faces in profile and building-inspired shapes, identifiable

through their blue multiple windows. The result is an odd mergence of people and place; these designs seem urban, a tying of person and city together in a whirlwind of the visual and colourific articulation of the thoughts that hold them together. Words, in both Spanish and English, then speak some of this emotion out loud, though even these letters morph into each other and the design. Aquilino's works are surrealist, pop-like and unrelenting, visual stimulation for the eyes and then the mind.

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