

Drawings

Aquilino's drawings are a far cry from his paintings, embodying everything this change in medium has to bring. The drawings possess a freedom of articulation that painting perhaps cannot, stemming from their immediacy in execution. Aquilino does not pencil in before taking pen to paper but begins straight away, and it is this spontaneity that is evident in the very being of the drawings themselves. There is a rush of energy in the compositions, caught in the fast pace nature of their style – a twisting and turning of surrealism materialised onto paper. The drawings are fuelled with imagination yet meticulous in detail, encouraging this breathless composition. Looking, one's eye is carried quickly onto the next image, caught and pulled into this endless spinning world. It is impossible to focus on one thing, so interlinked are ideas; rarely are objects allowed any sort of completion, always presented in halves or cut off by the intrusion of something else. The effect is a completely intertwined world where nothing is decipherable alone. Yet people govern this world, their heads scattered across the composition, with bodies and faces pulled and sucked into the motion of the drawing. Those in profile have their heads filled with dreams, the world surrounding them slipping seamlessly in — thoughts, ideas, colour, words, everything overlapping. Buildings are also present throughout, twisting almost like entrails but recognisable through their little square windows. They help carry the distinctly urban quality of these drawings, the raw immediacy that reads like graffiti – a quick expulsion of thoughts and ideas in a colloquial style. There is no pretense in Aquilino's drawings; they are an honest merrgence of people and place, a tying of person and city together in a whirlwind of the visual and colourific articulation of the very thoughts that hold them together. These thoughts, the emotions of the city, are everywhere — in images, that slide and expand where they can, and in words. Words, in both Spanish and English, speak emotion out loud, peppering the drawings with the potency of the spoken voice — thoughts that cannot be misinterpreted or ignored. It is this confidence and force of articulation that makes Aquilino's drawings so compelling; they seem inextricably linked with the determination of immediate expression, whether it be through drawing or writing all over a wall. Aquilino's drawings are surrealist, pop-like and unrelenting; visual stimulation that draws us imaginatively in, as well as providing us with matter to identify with.

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