

Press Release (I)

Miguel Aguirre

We are fine. I hope you too.

14th January to 13th March

Opening: 14th January, from 12 to 21.

Miguel Aguirre (Lima, 1973) opens the new year at the gallery with an exhibition thought and made in the lockdown months, when his gaze -like everybody else's- was marked by two distances: depth and foreground; the depth that was there in the scarce moments when he could go outside and value the new social experience and the foreground, where we barely looked beyond the indoor walls and specially the screens of our computers and mobiles.

Miguel Aguirre's proposal comes from the dialogue between these two gazes, including his personal experience and highlighting also the historical and social moment. The works presented can be understood as the figurative and metaphorical representation of life in this last year: distance, impossibility of physical contact, virtualization of work and, of course, hyper connectivity as the main part of our new socialization.

At the beginning of the lockdown in Lima, Aguirre finds in Instagram the platform to document the visual dimension of his experience. Indoor big close-ups, textures and colours combine with long shots when he goes outside. This is the origin of a series of works that makes up his visual diary in these months.

The paintings *Day 49*, *Day 49 (Eexagon)* or *Day 83* are the result of the artist cohabitation at his parents' and opens his everyday life inside their house. In the triptych *Day 64 – 69 – 62* or *Moon – satellite – ring* the three rings are part of the new urban appearance in Lima, where shops mark the floor with paint to show customers where to stand to keep social distance. The first reaction to this picture is to look at the floor, but at the same time it takes us on an abstraction journey where our gaze moves away and the rings take the shape of celestial bodies.

The works *The hammer and the dance*, *Queue* and *Day 10*, fabrics made in collaboration with Elvia Páucar, inheriting artisan of the textile tradition in San Pedro de Cajas, show images that refer back to the isotypes of the infographics and diagrams of figurative constructivists of the first avant-garde movements. The textiles explore, through simple aesthetics, how the body and attitude are positioned in this new situation. Aguirre takes Agustín Tschinkel's works in which the characters are shown as subjects of the promises of capitalism to the working class as a reference. In the altarpiece *Day 89* the characters are subjects to the internet connection and social networking sites.

Miguel Aguirre raises questions about new control mechanisms, but avoiding the longing for a pre-technological, more real past.

His work is part of important museum collections such as MALI - Museo de Arte de Lima, MAC – Museo de Arte Contemporáneo (Lima), MUCEN – Museo Central del BCRP (Lima), Museo de Arte de San Marcos MASM (Lima), Municipalidad Provincial de Trujillo, Museo Municipal de Bellas Artes Juan B. Castagnino+macro (Rosario), Arte Al Límite (Santiago de Chile), Fraport AG (Frankfurt), Fundación María Cristina Masaveu Peterson (Madrid), MIDE (Cuenca) and several private collections in America like Colección Jorge M. Pérez (Miami) y Colección Hochschild (Lima) and Spain: Colección López y Trujillo (Madrid), Nueva Colección Pilar Citoler (Madrid), Colección Kells (Santander), Colección Fernando Fernández (Santander), Colección Ofelia Martín-Javier Nuñez (Arrecife), Colección “La Naval” (Cartagena) and Colección Alicia Aza (Asturias).

I. Press release based on the text written by Paula Eslaba.

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