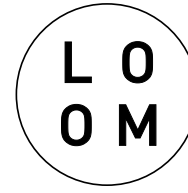


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Francisco Ugarte

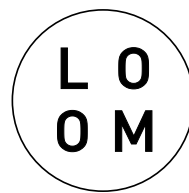


Amarillo casi rojo, casi azul” (Yellow almost red, almost blue) is the first solo show at LOOM gallery by Mexican artist Francisco Ugarte (Guadalajara, 1973). Francisco Ugarte’s practice focuses on the exploration of minimal elements in representation such as line, geometric forms, primary colours, the materiality of metal or concrete, as well as the consideration of the act of drawing as a subjective expression that can be meditative or performative.

Ugarte constantly highlights the elements offered by the context itself in order to intensify our perception, activate landscapes, or empathize a natural or architectural phenomenon. Through a coherent economy of resources and conceptual techniques, the artist has developed a personal language and a catalog of distinctive forms that evoke architectural codes, oriental philosophy, abstraction and different processual approaches to painting. In recent years, his work has evolved towards the exploration of drawing and painting as a conceptual tool and performative act.

For this exhibition, the artist has prepared a new series of colour gradient paintings, as well as metal sculptures that dialogue with the gallery space and recall the most elemental drawing. His chromatic compositions consider the act of painting from a mindful aspect in which the artist pours all his subjectivity of the present moment.

Following his work methodology inherited from an architectural approach, the artist starts from a defined number of resources to explore how these can relate in a specific environment, seeking to apprehend the essence of each material he uses. For this series of paintings, the artist has arranged different brushes to make gradients of yellow-red, blue-yellow, and black-white.



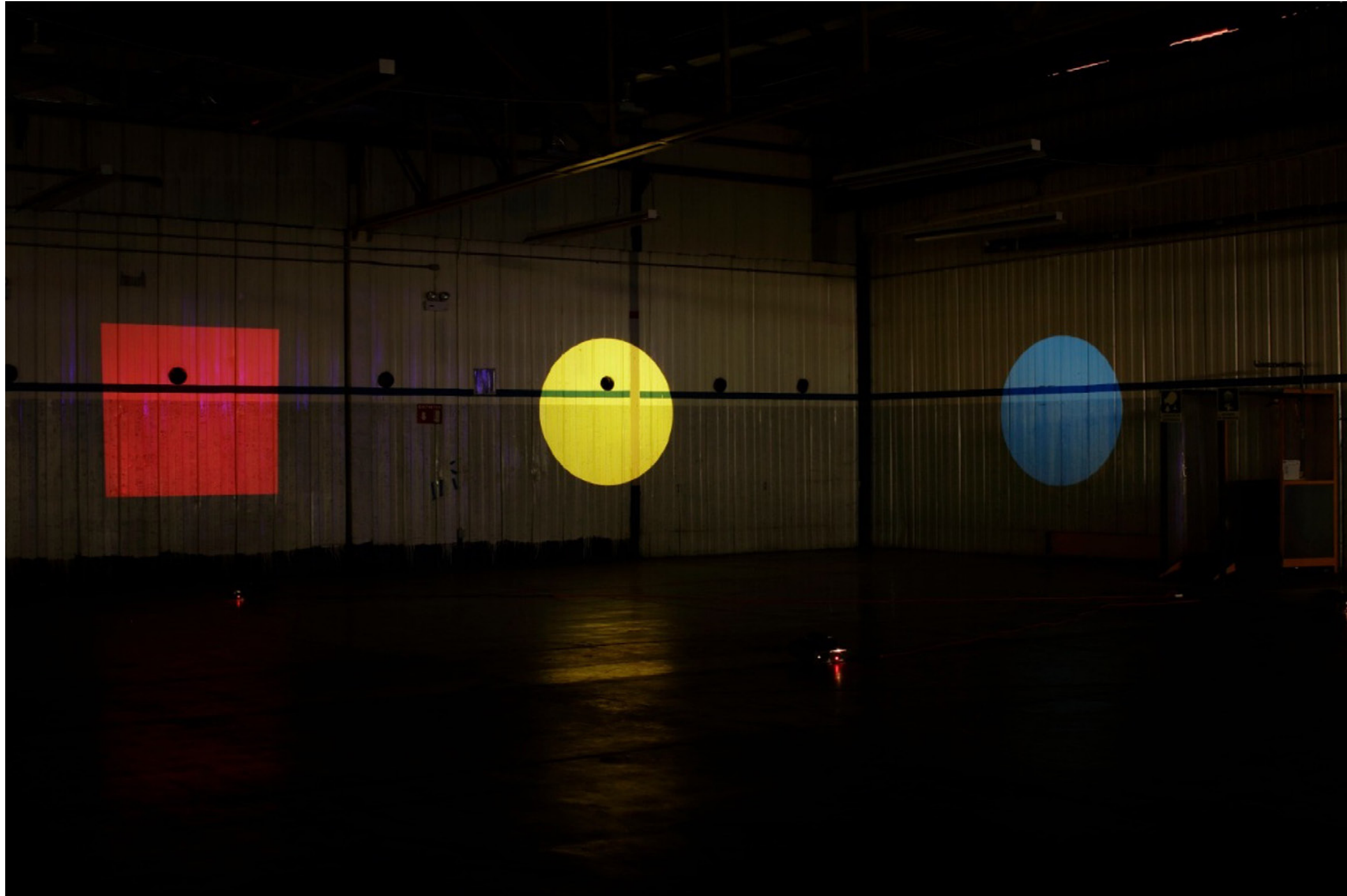
The artist achieves different colours such as orange, green and grey, becoming less of a chromatic quest and more the result of a process. In this single action, Ugarte explores some fundamentals of classical color theory. The artist generates another series of works with the remnant and the same brushes used for the gradients. In a spirit of resourcefulness, he cleans the used brushes directly of a new canvas, to finally circulate them with their primary color partner. This action again illustrates the artist's working method, where the process or the tools often become the piece itself.

COLLECTIONS

Instituto Cultural Cabañas, Guadalajara, Mexico
Colección Charpenel, Guadalajara, Mexico
Colección Isabel y Agustín Coppel (CIAC), Mexico
City, Mexico
Colección Jorge M. Perez, Miami, USA
Fundación/Colección Jumex, Mexico City, Mexico
Colección Alma Colectiva (Aurelio López Rocha),
Guadalajara, Mexico
Mattatuck Museum (MM), Waterbury, USA
Orange County Museum of Art (OCMA), Santa Ana, USA
Colección Petitgas, London, UK
Colección Richard J. Massey, New York, USA

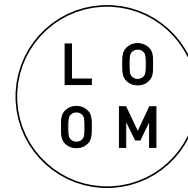
SITE SPECIFIC

Site-specificity is an essential part of Francisco Ugarte's work that involves most of his processes and interests. Ugarte highlights the elements offered by the context itself in order to intensify our perception, activate landscapes, and emphasize a natural or architectural phenomenon. The artist engages in dialogue with different materials and devices in order to find the synthesis of both, the visual and experiential aspects of the site. His work emphasizes notions of temporality and the physical presence of the spectator in a given context. Through his use of architecture as a methodology, Ugarte's work becomes a study of the given site, as well as a response to it.

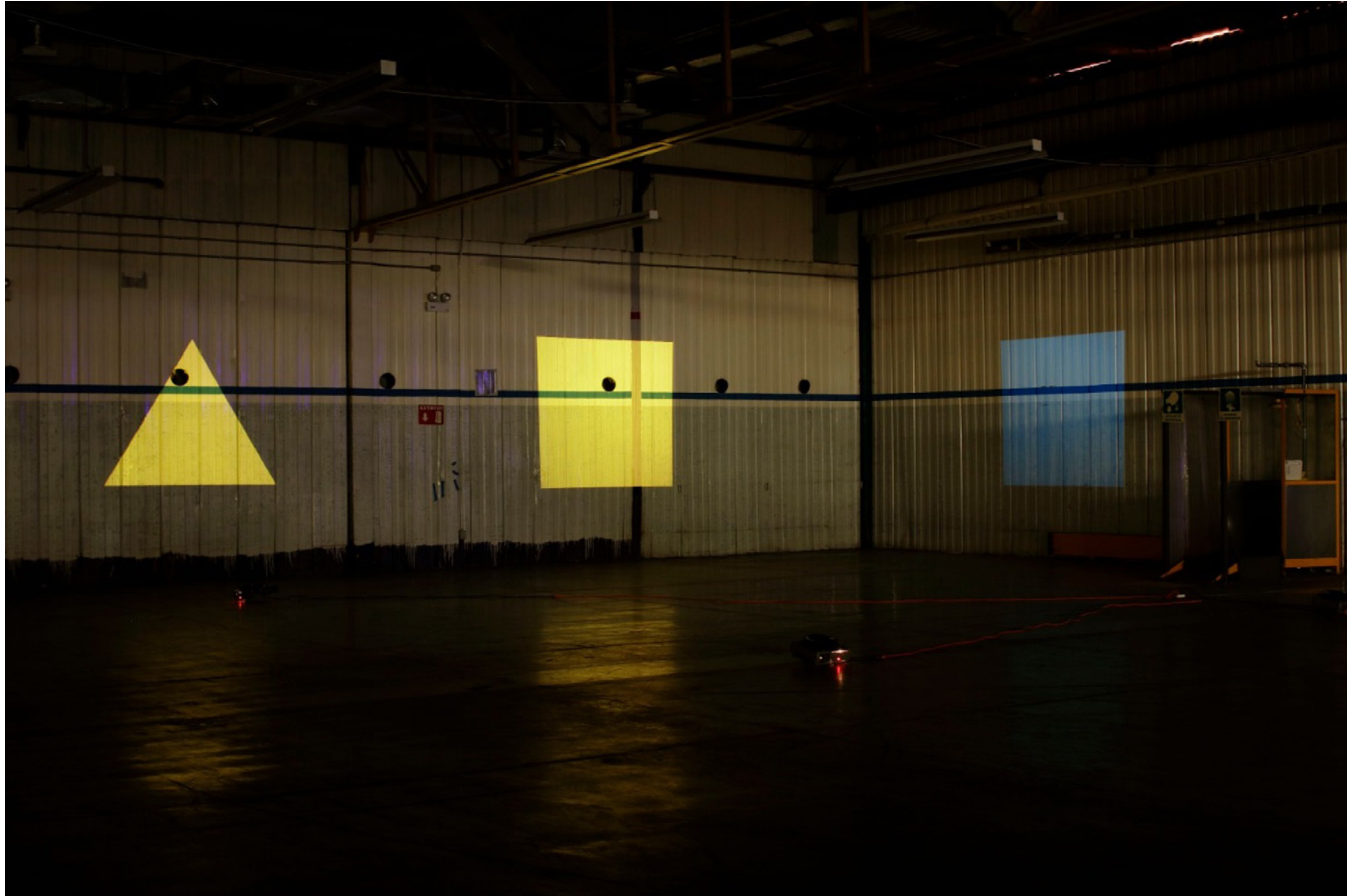


Square, Circle, Triangle, Red, Yellow, Blue, 2020
3 projectors with slides
Installation view
Former Kodak fabric

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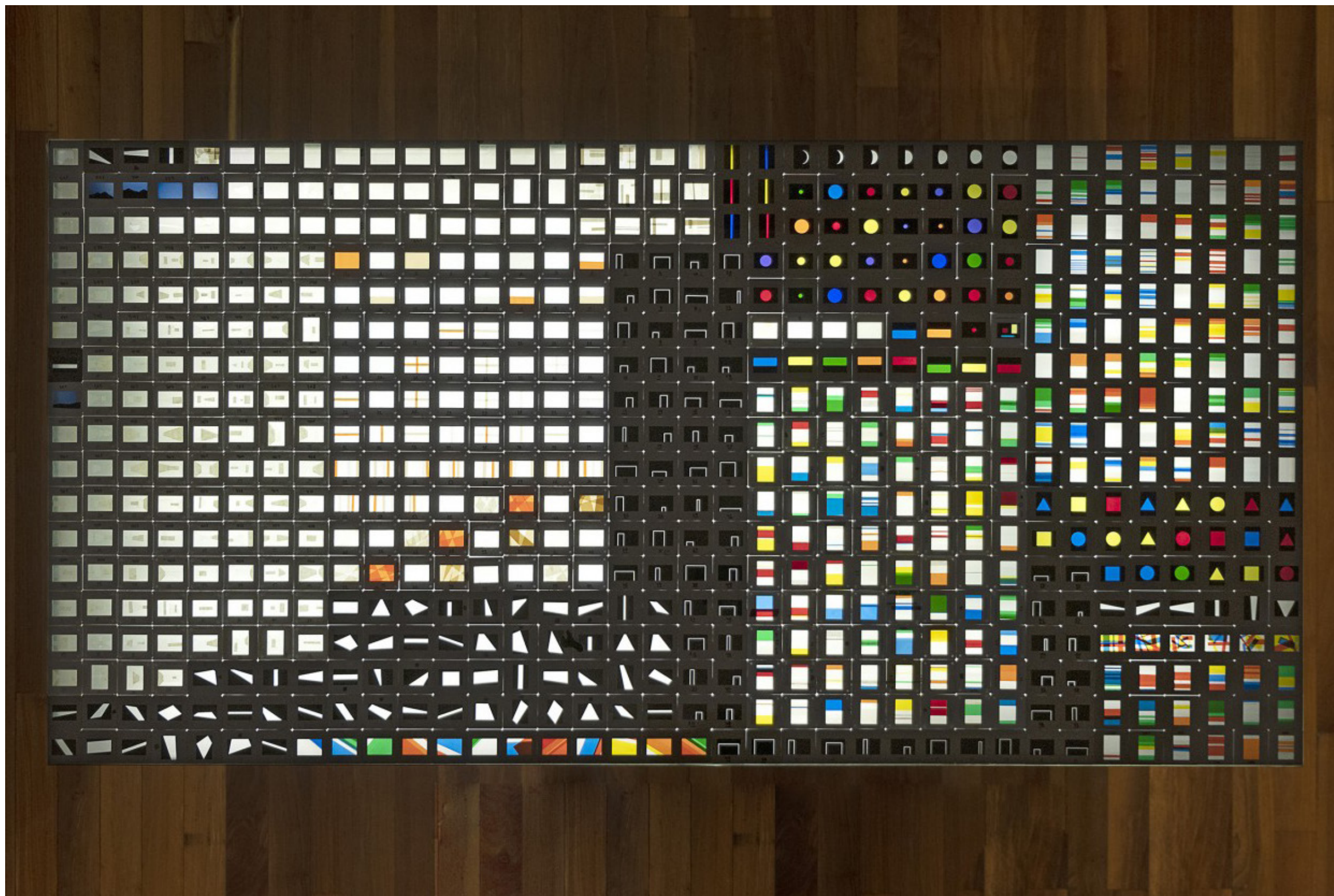
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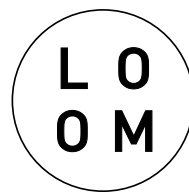
SLIDE PROJECTIONS

Francisco Ugarte's projection and slide work generates a spatial dialogue between the device and the wall, as an exercise in which both the phenomenon of projected light and the wall or the architecture that supports it are emphasized. These explorations range from the spatial and architectural to other more geometric and chromatic compositions, which are based on the intervention and direct work done to the slide as a medium.

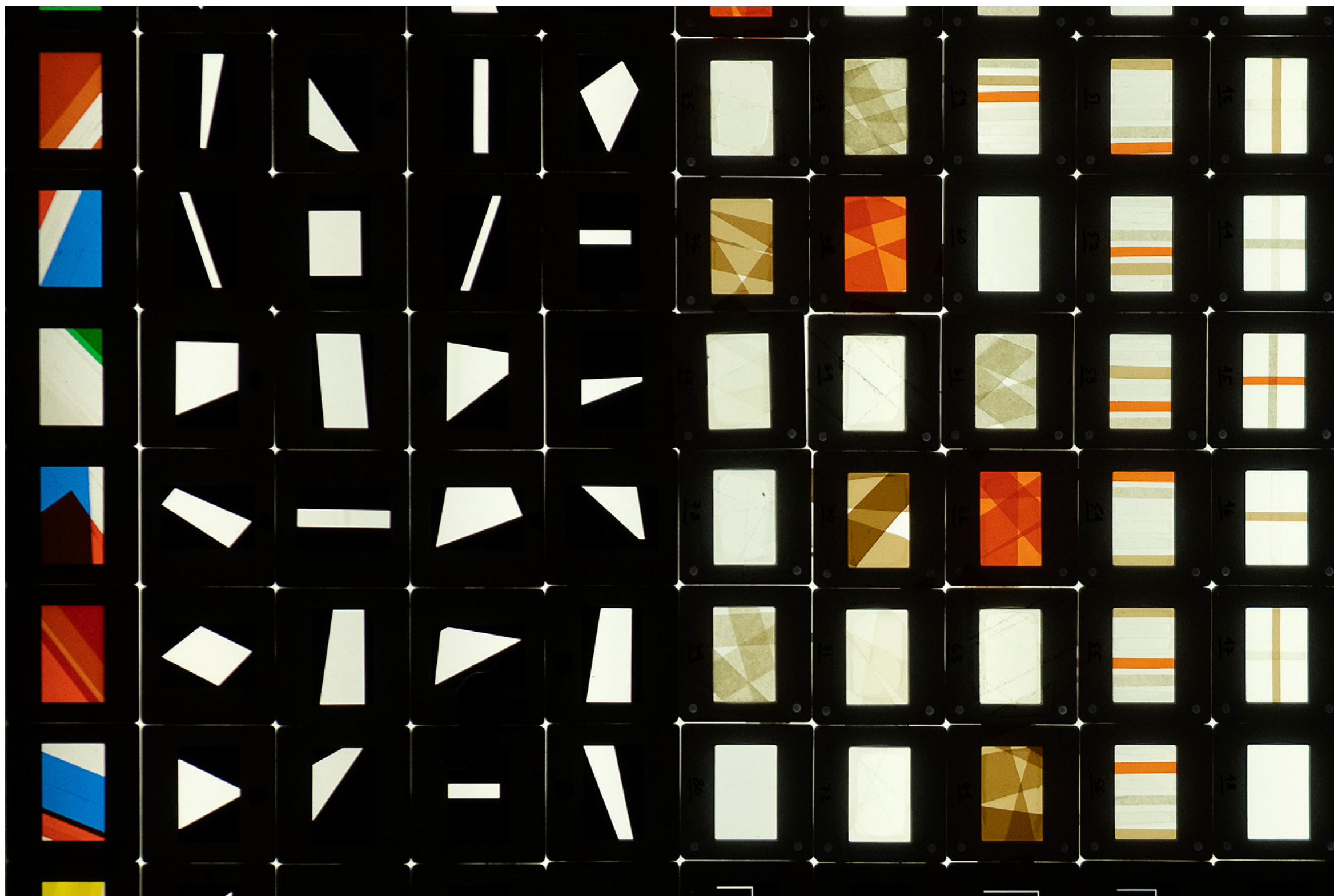


Caja de luz con diapositivas 3, 2021
Caja de luz con diapositivas intervenidas
cm. 90 x 180 x 80

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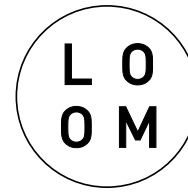


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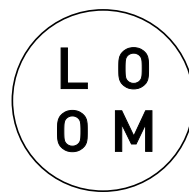


SCULPTURES

Francisco Ugarte's sculptural practice is mainly divided into three categories: the exploration of the material itself in a minimalist and self-referential language, the appropriation of familiar objects, and the creation of sculptures that interact with the natural environment. The simplicity of his sculptures incites profound attention, modifying the perception of a given situation or object.

Iron drawing, 2021
iron
site specific dimensions

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Iron drawing, 2021
iron
site specific dimensions

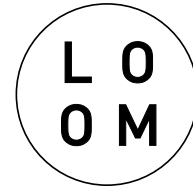
INTERVENTIONS

This body of work is composed of different actions taken by the artist that depend on architecture as its backbone and establish dialogues between two minimal elements; thus, connecting the pre-existing architecture to the intervention itself. These actions participate in the architecture and reveal a series of potentialities, as well as intrinsic material qualities that give way to a new space for contemplation.



Red, Orange, Yellow, Green, Blue and Violet), 2019
oil on edges
site specific interventions

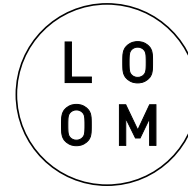
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Red, Orange, Yellow, Green, Blue and Violet), 2019
oil on edges
site specific interventions



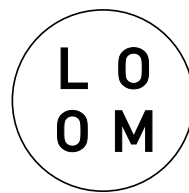
PAINTINGS

Painting is closely related to drawing in the work of Francisco Ugarte. It departs from conceptual and minimalist approaches such as the use of the brushstroke or the trace of different materials on the canvas. His practice also delves into chromatic explorations and interventions to the frame, which he understands as an architectural element. These compositions approach the act of painting as a process and as a particular instant in which the artist brings his subjectivity into play. Following his work methodology, the artist starts with a defined number of resources in order to explore their relationship one another within a specific context.

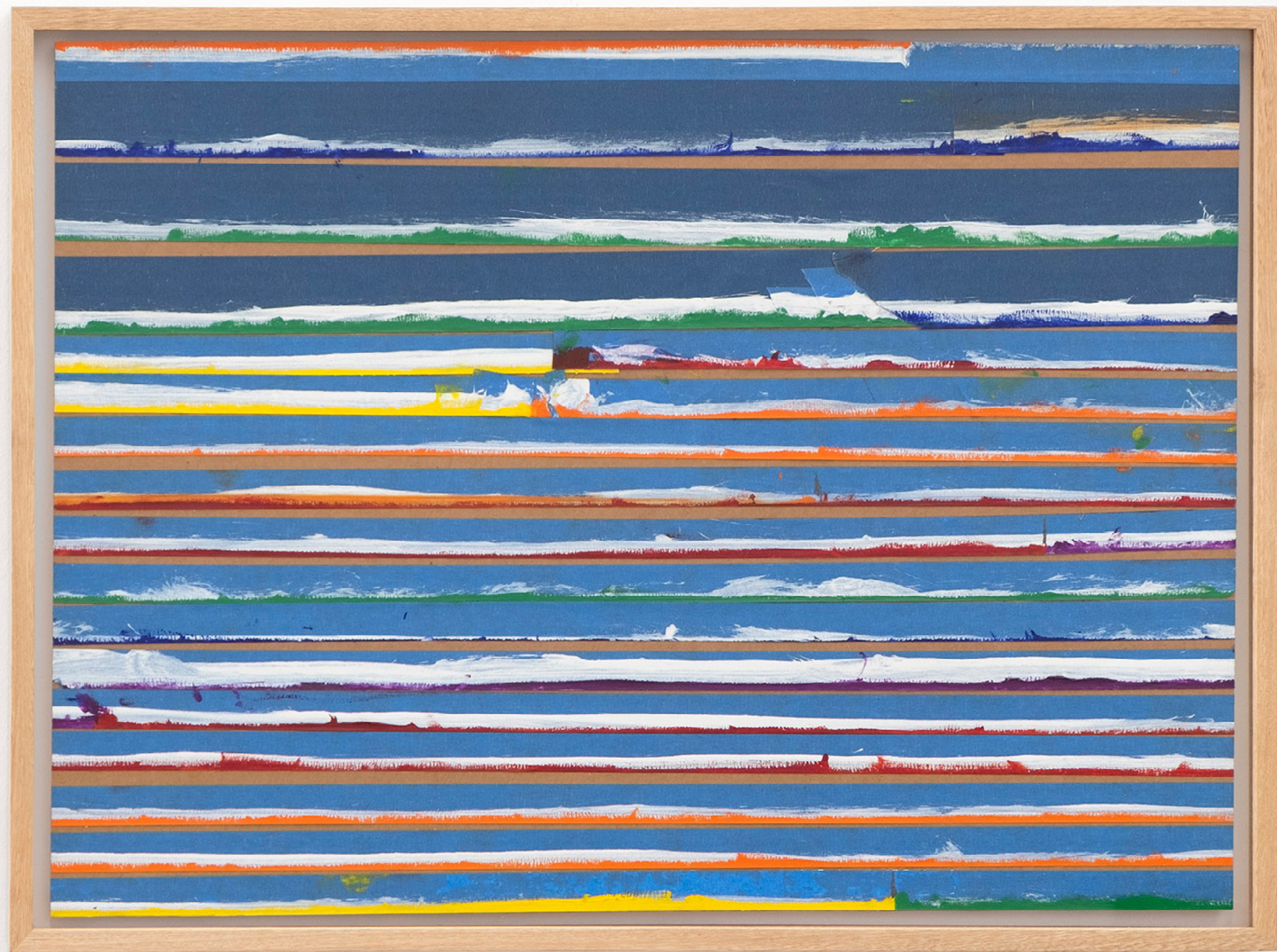


Untitled, 2022
acrylic on canvas
cm. 80 x 200

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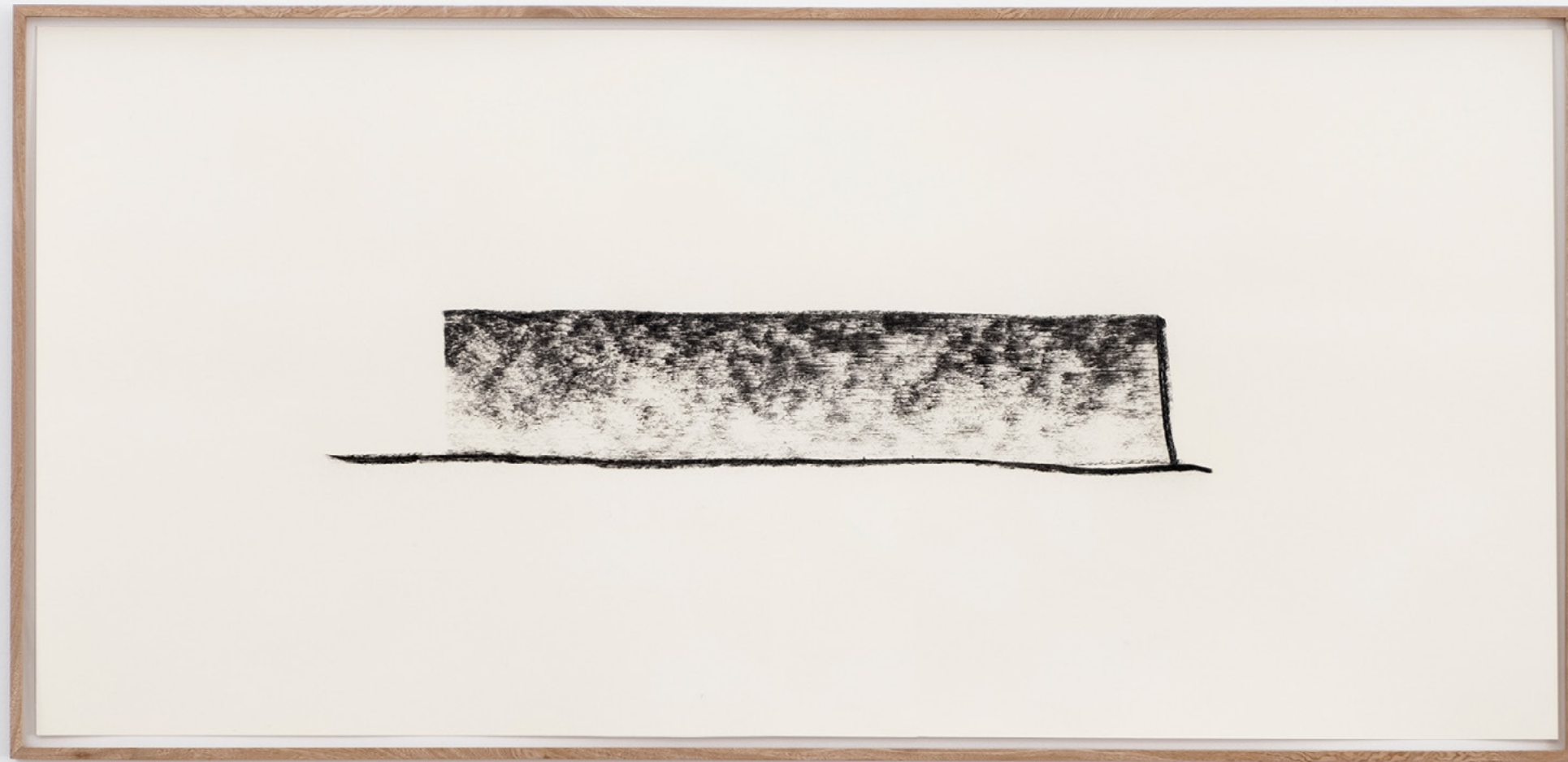
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Blue landscape No. 1 - 6, 2020
blue masking tape, acrylic and oil on canvas
cm. 44 x 61

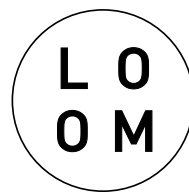
DRAWING

For Francisco Ugarte, the practice of drawing began as mere studio work. He focuses on exploring basic elements such as the line or the circle, the materiality of graphite and charcoal, as well as the idea of drawing as a subjective, concentrated, performance-related and meditative form of expression. Through a consistent economy of means and conceptual techniques, the artist has developed a personal language and a catalogue of distinctive forms that resonate with architectural languages, oriental calligraphy, abstraction and different processual approaches to drawing.

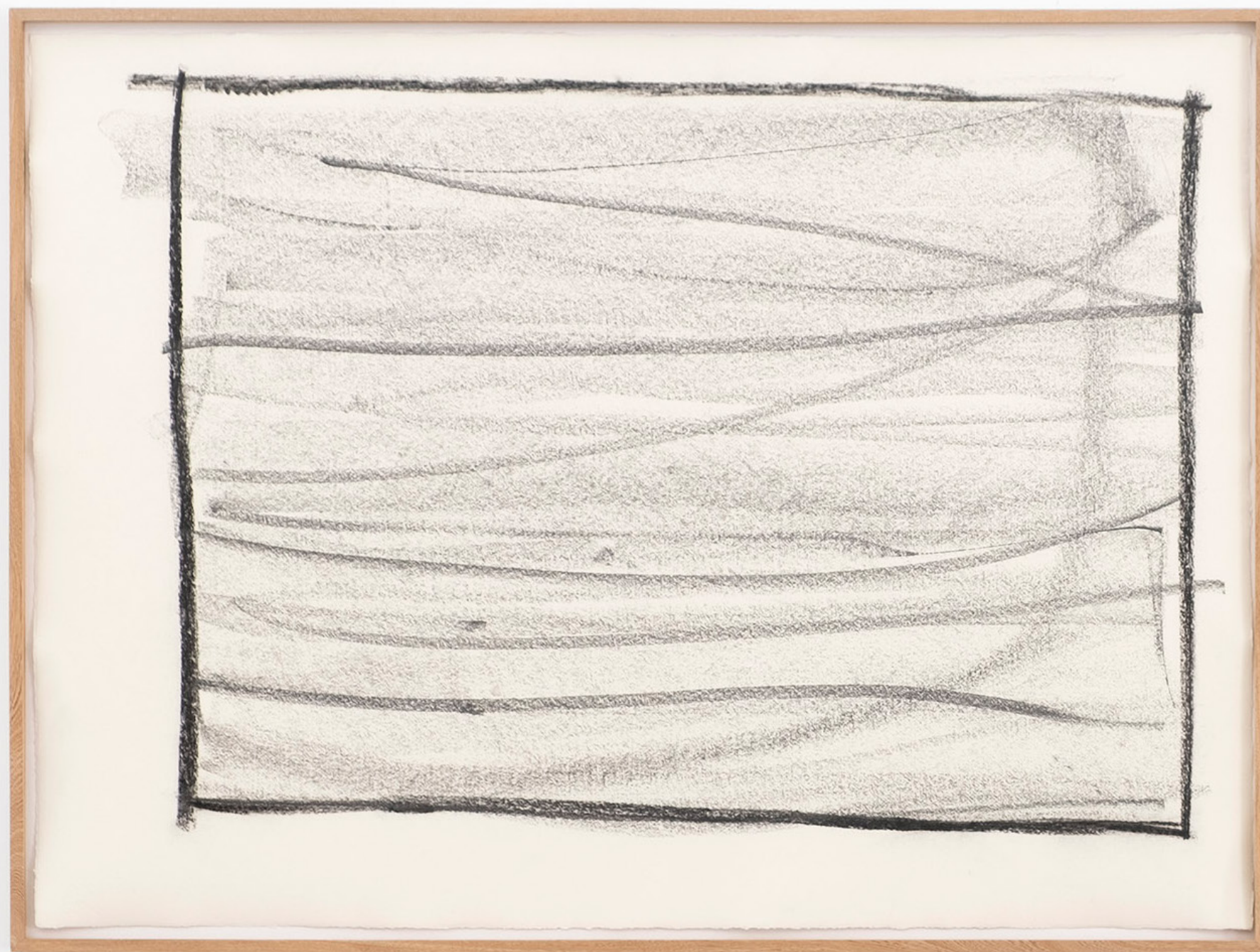


Drawing 3, 2020
charcoal on cotton paper
cm. 70 x 150

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Horizontal Lines, 2020
graphite and charcoal on cotton paper
cm. 78 x 106

LITERARY LANDSCAPE

The series of "Paisajes literarios" draws a bridge between writing and landscape. This body of work starts by summoning the literary image, conveying the moment of discovery in a particular reading. It describes the luminous instant in which the image and the environment become of greater importance than the action depicted in the narration. The simple gesture of enclosing passages of classic works in graphite circles, invites us to read them differently while focusing on sensations that emerge from a given space, phenomenological effects or a landscape in its entirety.

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Evidentemente, puede admitirse que Rolleston tomó parte activa en el asesinato de Pablo I; que aceptó en seguida una misión de alto espionaje en Oriente por cuenta del zar, y traicionó constantemente a Alejandro en provecho de Napoleón. Al mismo tiempo pudo mantener una activa correspondencia con el conde de Artois, enviándole informes de poca importancia para convencerlo de su fidelidad; nada de todo esto es inverosímil; en la misma época, Fouché representaba una comedia mucho más compleja y peligrosa. Acaso también el marqués hiciera por su cuenta tráfico de fusiles con los principados asiáticos.

Bueno, sí, pudo hacer todo esto, pero no está probado; comienzo a creer que nunca se puede probar nada. Son hipótesis honestas que explican los hechos; pero veo tan bien que proceden de mí, que son simplemente una manera de unificar mis conocimientos. Ni una chispa de luz por parte de Rolleston. Lentos, perezosos, fastidiados, los hechos se acomodan en rigor al orden que yo quiero darles; pero éste sigue siéndoles exterior. Tengo la impresión de hacer un trabajo puramente imaginativo. Además, estoy seguro de que los personajes de una novela parecerían más verdaderos; en todo caso, serían más agradables.

Viernes

Las tres. Las tres, siempre es demasiado tarde o demasiado temprano para lo que uno quiere hacer. Momento absurdo de la tarde. Hoy es intolerable.

Un sol frío blanquea el polvo de los vidrios. Cielo pálido, borroneado de blanco. El agua del arroyo estaba helada esta mañana.

Digiero con pesadez, cerca del calorífero; sé de antemano que es un día perdido. No haré nada bueno, salvo, quizá, cuando haya caído la noche. Es por el sol; dora vagamente sucias brumas blancas, suspendidas en el aire sobre el depósito; se escurre en mi cuarto,

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muy rubio, muy pálido; extiende sobre mi mesa cuatro reflejos desteñidos y falsos.

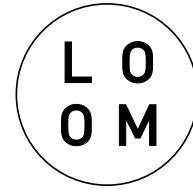
Mi pipa está embadurnada con un barniz dorado que al principio atrae la mirada por su aparente alegría; uno la mira, el barniz se derrite, sólo queda una gran huella descolorida sobre un pedazo de madera. Y todo es así, todo, hasta mis manos. Cuando luce un sol así, lo mejor sería ir a acostarse. Sólo que dormí como una bestia anoche y no tengo sueño.

Me gustaba tanto el cielo de ayer, un cielo cerrado, negro de lluvia, que se apretaba contra los cristales como un rostro ridículo y conmovedor. Este sol no es ridículo, al contrario. Sobre todas las cosas que me gustan, sobre la herrumbre del depósito, sobre las tablas podridas de la valla, cae una luz avara y razonable, semejante a la mirada que, después de una noche insomne, echamos a las decisiones tomadas con entusiasmo la víspera, a las páginas escritas sin tachaduras, de un tirón. Los cuatro cafés del bulevar Victor-Noir, que resplandecen de noche, juntos, y que son mucho más que cafés —acuarios, navíos, estrellas o grandes ojos blancos—, han perdido su gracia ambigua.

Día perfecto para volver sobre uno mismo: las frías claridades que el sol proyecta, como un juicio sin indulgencia, sobre las criaturas, entran en mí por los ojos; me ilumina por dentro una luz empobrecedora. Me bastarían quince minutos, estoy seguro, para llegar al supremo hastío de mí mismo. Muchas gracias, no me interesa. Tampoco releeré lo que escribí ayer sobre la estancia de Rolleston en San Petersburgo. Me quedo sentado, con los brazos colgando, o bien trazo algunas palabras, sin ánimo; bostezo, espero que caiga la noche. Cuando esté oscuro, los objetos y yo saldremos del limbo.

¿Participó o no Rolleston en el asesinato de Pablo I? Ésta es la pregunta del día; he llegado hasta aquí y no puedo continuar sin decidirlo.

Según Tcherkoff, estaba pagado por el conde de Pahlen. La mayoría de los conjurados, dice Tcherkoff, se hubieran contentado con deponer al zar y encerrarlo



VIDEO INSTALLATION

Francisco Ugarte's videos can be seen as looks to the outside: windows with a suggested landscape. These have the common interest of documenting changes in the environment and the moments of perception. They are fixed shots in which a landscape occurs. On the other hand, his videoinstallations work as a mise en abyme of contemplation itself.



Sun, 2015
Video projection, white surface and human figure