

BIOGRAPHY

Francisco G Pinzón Samper, born in 1997 in Bogotá (Colombia), lives and works in Paris.

He develops a deeply intuitive painting practice, where spirituality, personal stories, and collective memory intertwine. After leaving Colombia at the age of 18, Francisco G Pinzón Samper settled in France, studied at the Sorbonne, and then joined the Beaux-Arts de Paris, where he continues his work today in the studio of Mimosa Echard.

His work, both pictorial and performative, resembles an expansive visual collage: like a DJ sampling his references, he composes using a vast library of images, personal archives, and motifs borrowed from popular culture, cinema, manga, art history, and fashion. These fragments are reworked through a wide variety of techniques—freehand drawing, carbon transfers, screen printing, acrylic painting, pastels—and arranged on often reclaimed supports, such as cardboard packaging or large wooden panels. Through this materiality, the artist affirms a grounding in everyday life and an aesthetic of sensibility.

His practice takes the form of a constellation of personal allegories, which can be read like a visual tarot or an illustrated psychoanalysis. Each composition blends suspended gestures, vibrant figures, and intense bursts of color, creating mental landscapes inhabited by ambiguous characters, often inspired by those close to him. These figures embody emotional and identity fluidity, defying assignments of gender, time, or space.

Introspection coexists with staging. In this sought-after balance between authenticity and strategy, like a performer who captures attention without losing their own language, Francisco G Pinzón Samper conceives his works as spaces of exchange. Influenced by Andy Warhol and John Baldessari, he questions the role of the artist in relation to the audience, navigating between seduction, vulnerability, and shared experiences. Painting thus becomes a territory of resonance, where the individual meets the collective, and subjectivity opens onto shared inner landscapes.

Winner of the Hélène Diamant Prize for Contemporary Drawing in 2021, Francisco G Pinzón Samper has presented his work in numerous exhibitions in France and abroad. His solo exhibitions include presentations at Thierry Goldberg Gallery (New York), Kendall Koppe Gallery (Glasgow), and Fondation Pernod Ricard (Paris). He has also participated in group exhibitions in Paris (notably at the Palais des Beaux-Arts), as well as in Basel, Amsterdam, London, and New York.

The frescoes of Fra Angelico in the San Marco convent, Tracey Emin's *My Bed*, the dark paintings of Goya, the sculptures of Cy Twombly, and the work of Ana Mendieta all nourish his reflection on the emotional charge of images and their capacity to transcend boundaries of time and identity. In this shifting universe, his characters embody figures in transformation, free to explore new narratives, new roles, and new appearances.

Exploring the notion of “range”—a term borrowed from theater and cinema referring to an actor's ability to embody very different characters—the expression “flying patterns” evokes for the artist the instinctive trajectories of a being in flight through time, a free creature shaping its own path according to its nature and experiences. Francisco G Pinzón Samper feels an immediate identification with this idea of a DJ of the soul, capable of assembling the dissonant fragments of oneself to extract harmony by playing with tonalities, rhythms, and emotional intensities. In this logic, his work reflects a process of inner reconciliation, where the unification of the fragments of self becomes a political act. Because beyond multiple identities, the artist affirms: “we are all a unified multiplicity.”

This vision is notably embodied in the dialogue he weaves between the pictorial universe of Anne Truitt and the mystical landscapes of Valerius de Saedeleer, demonstrating that, as with astrology, gender, religion, intelligence, or technique: all roads lead to the same reality—that of the human being in the process of discovering themselves through expression.