

I am interested in exploring the urban environment and everything that configures it, both from the point of view of form and function. The social dimension of architecture and the way in which it conditions human interaction and its organisation is also an important concern in my formal research. Throughout this process, I use an important list of mentalist poets to help me shape those ideas. I consider it essential to immerse ourselves in the relationships between images and words, and I believe that we must shore up the bridges that have already been created between theoretical and literary creation and the work of art.

My representation generally consists of a spatial intervention, where I use concepts of perception and show my deep concern for the issues of space, volume and surface. I use a variety of media, materials and stimuli that converge in the construction of the pieces manifesting multiple connections between art, architecture and literature, theory and practice, drawing and colour, shapes and content.

My pieces could be read as a window that opens and closes on the processes of elaboration the work of art, which later becomes the final work. These processes involve systems of construction, deconstruction and reconstruction, which require the viewer in a subtle and intuitive exercise that crosses the field of sensitivity, but also on the part of the intellectuality, putting what is before them in perspective, affecting the entire perceptual system, from the eye to the skin.

I believe that only artistic practice can bring us closer to the complex relationship between the object and its representation. That is why we need a superior, objective, neutral understanding, a story with different expressions, that resituates the image by itself.