

My work reflects upon the dialogue between contrasting forces through the disciplines of textiles, drawing, painting, installation, performance and video. In each piece there are elements of both chaos and order, temporal and eternal. The dynamic between antagonistic concepts emphasizes the complexity of the relationship between oneself and one's perceived reality (as in what it comprehends to be external to its being). When dealing with such wide notions as these it is possible to mirror everything that constitutes the human experience.

A few years back I came upon the writings of Kierkegaard which impacted immensely my approach to life and consequently my artistic path. In the essay *To Acquire One's Soul in Patience* (1843), the danish philosopher goes on to define the soul as the contradiction between the eternal (inward) and the temporal (outward) for it can be owned and acquired at the same time. Kierkegaard sees acquiring the soul is an inward task: even though the soul has to be in the external realm (since it has to be acquired) such acquisition cannot be dependant on external factors. It comes through self-sufficiency and faith in one's possession of it. One can acquire it through patience as in a condition rather than a tool to get to a result. "In patience, the soul comes to terms with all its possessors, with the life of the world in that it sufferingly gains itself from it, with God in that it sufferingly accepts itself from him, with itself in that it itself retains what it simultaneously gives to both without anyone being able to deprive the soul of it-patience."

My work is an exercise of self-growth and coming into alignment with patience and faith.



Both textiles and drawing start from the same premiss, the line and the web.

In the unconcerned, intuitive, mechanical and repetitive representation of geometry I have found a way to be active without dictating the nuances and the flow of the ending result, coming closer to patience as a condition (since I am not focusing on the ending result but on the action of making). This approach allows me to shed light on the nature of the "error", its liveness and importance when embeded in an ordered structure. This way I am able to take advantage of the sensory deprivation effect: revealling an image with so little happening that the eye can't help but to be attracted to even the smallest nuances.

I have maintained a certain playfulness with the manipulation of light throughout the years: drawings in transparent paper, cutouts, see-through fabrics. Lately this interest has evolved into one of the main subjects of my practice. As a result I have recently branched into video as I "rediscovered" the line and web in the pixels of screens and projectors.