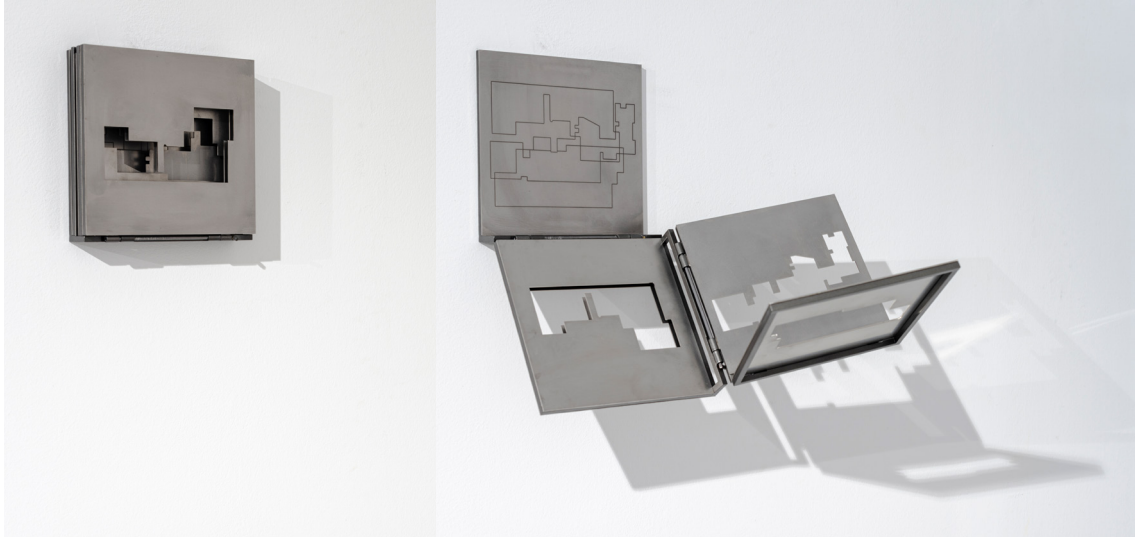
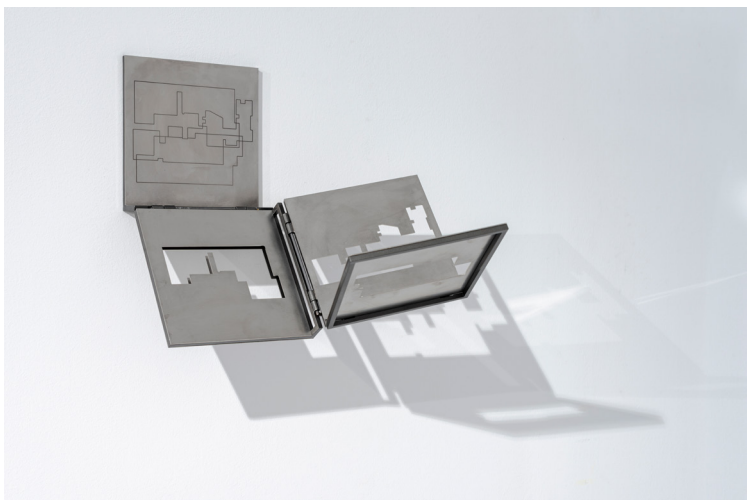
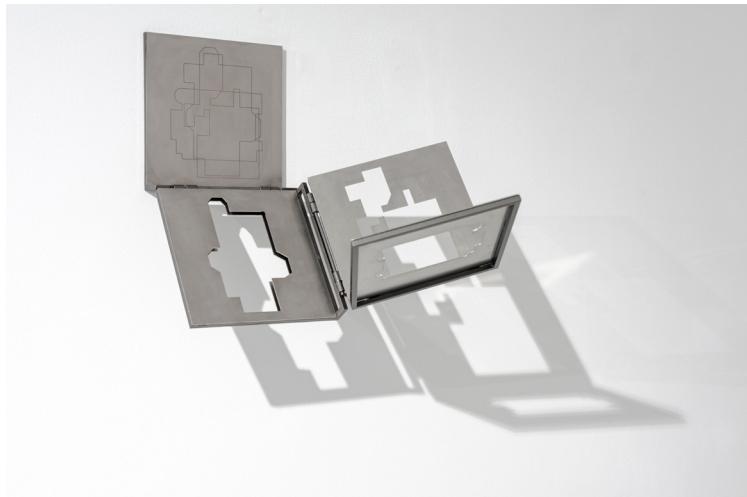
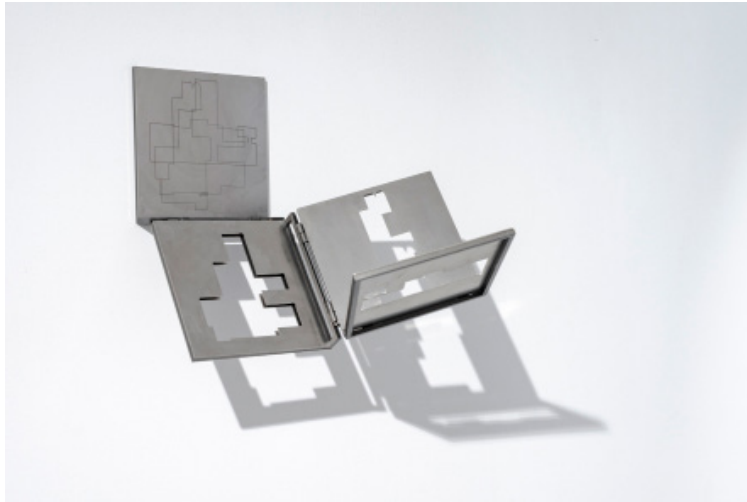




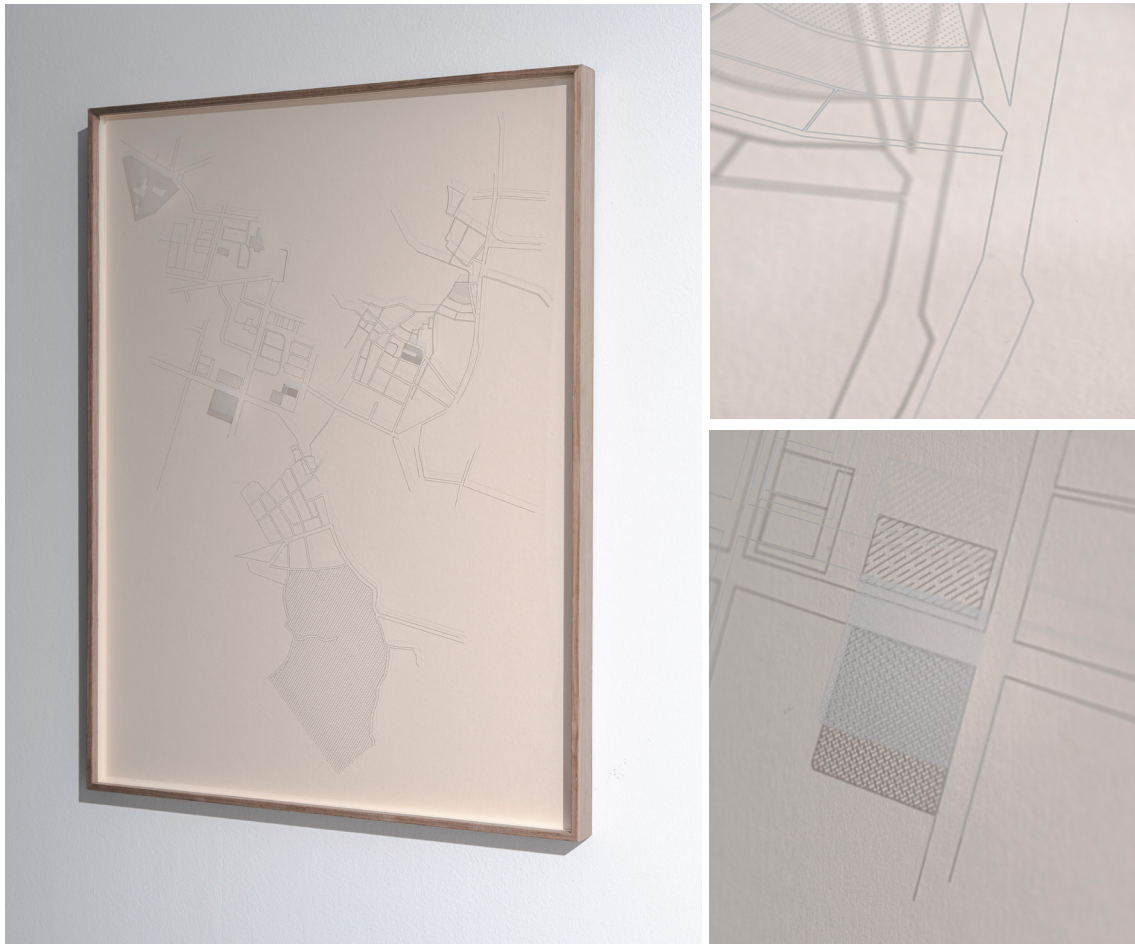
Atlas  
Steel, Stainless steel  
20 x 20'7 cm 1/3  
2019  
<https://vimeo.com/380224959>



Mapping the domestic space in my case has become an almost unconscious and natural exercise. To me, it is the most intimate scenario that involves a reflexive observation, a change of perspective to understand it and to understand oneself better. This investigation of the reflexive nature of domestic space inspired the three pieces that make up the "Atlas" series. Each one unfolds in three parts in which a "plane" is represented, a representation made from the memory of a total of twelve places where I have lived. The folding and unfolding of the planes of the pieces in the air, the emptying of the space and the mysterious calligraphy of the shadows cast seek to retain the visual breath of the house, elaborating the essential truth of the place.

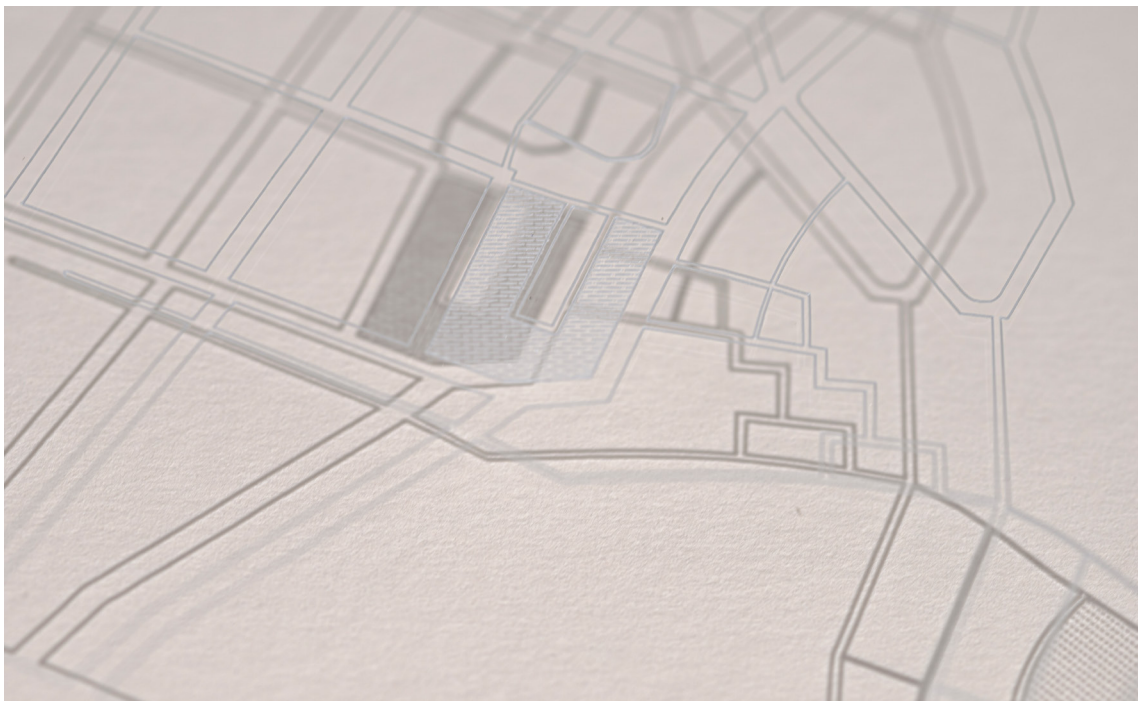
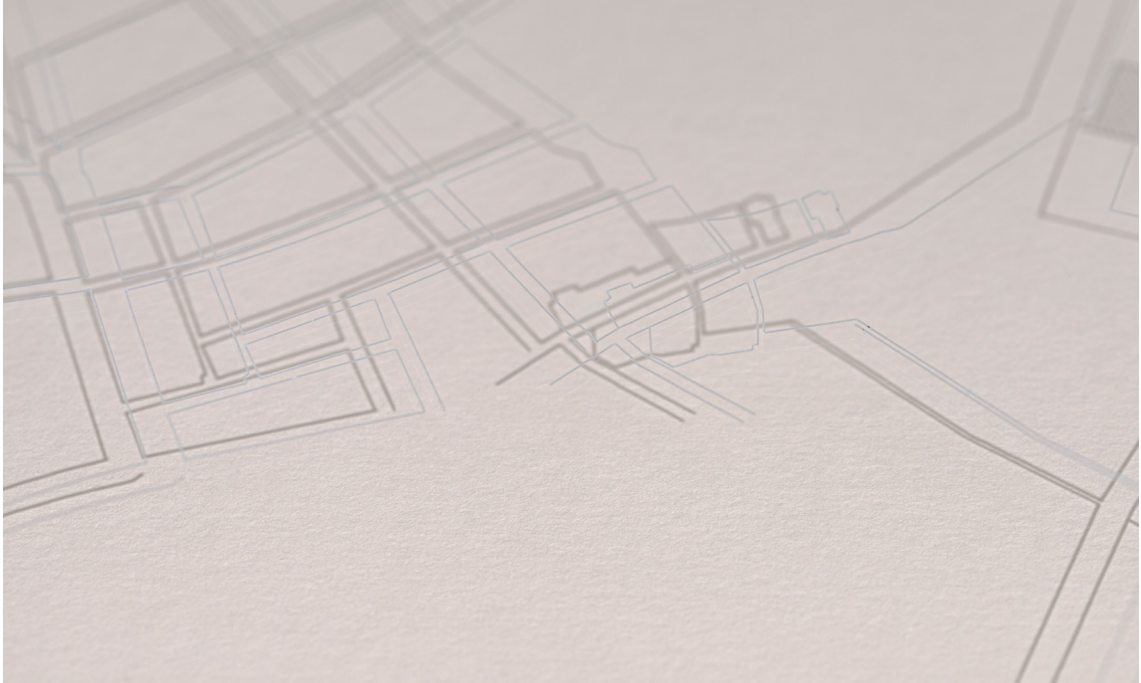


Ecúmene  
50 x 66 cm  
Engraved methacrylate,  
light projection on paper  
2019



The word Ecúmene means inhabited land. This work is composed of a combination of fragmented memories of places I have lived, combined to create one imaginary map. It is then engraved into methacrylate and placed before blank paper, onto which projects a shadow of the engraving.

The projected shadow draws an ambiguous and unstable reality, it distorts forms, creates gaps, blurs the points of reference, creating confusion between the line and its shadow. It warns, in short, about the misleading nature of the reality of maps.





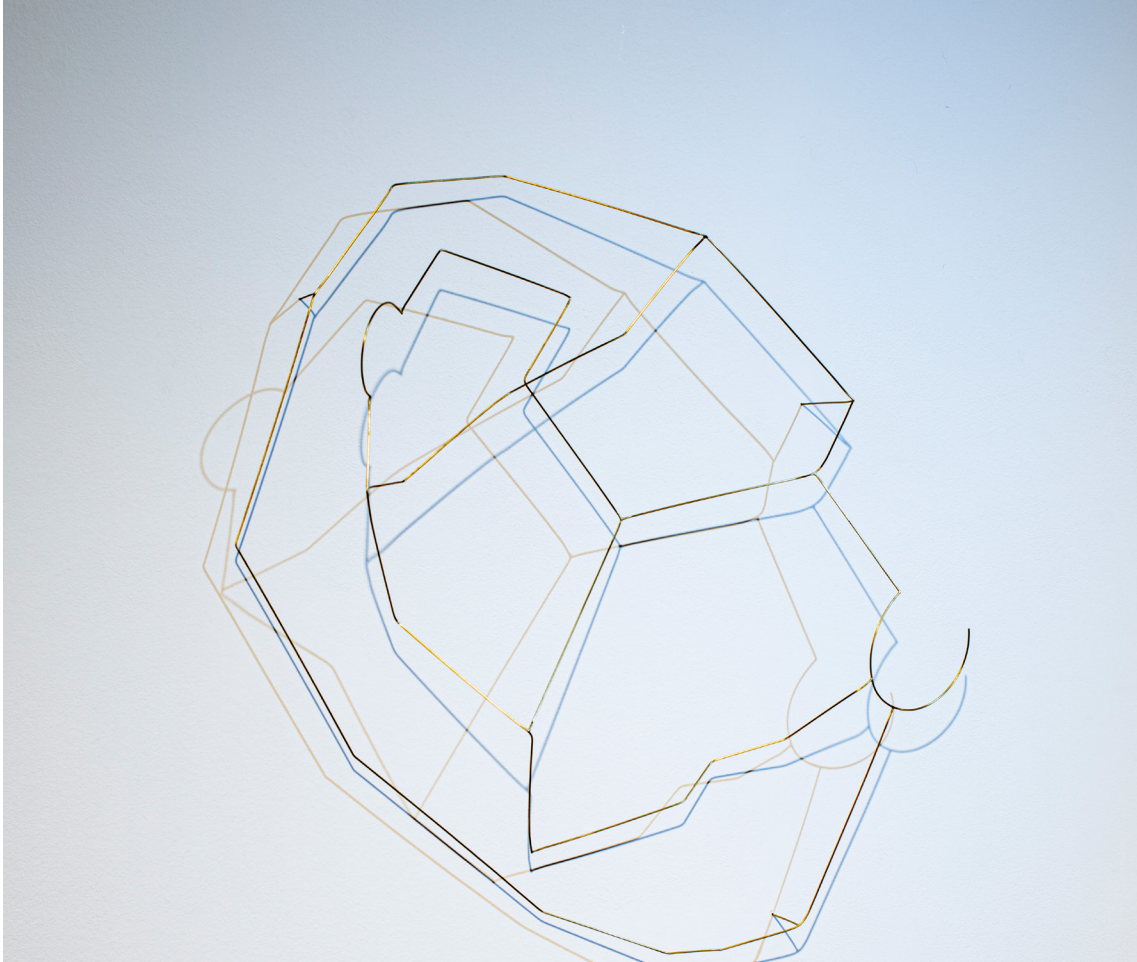
Planisphere  
Engraved methacrylate,  
photography  
50 x 66 cm  
2019



A planisphere is a chart that is used to define celestial or terrestrial points on a spherical surface in which it uses latitude and longitude as cardinal references.

Planisphere uses the sea as a metaphoric space that contains all spaces and memory. The translucent surface blurs the photograph that is located behind the engraved methacrylate, letting us intuit its continuous morphology and giving way to the coordinates connected to each other tracing a specific path in time.

Inhabited Cartography  
60x 65 cm  
Brass, light projection and movement  
2019  
<https://vimeo.com/380216075>



Each person perceives of their environment in their own individual way, giving each of our relationships to space its own unique, sometimes shifting structure. Inhabited Cartography depicts my own relationship to the city in which I live: Valencia. Projected light generates a transformation of the work itself, elaborating on the notion of our personal relationship to our environment. The structure of this work– the static brass map– is inspired by my own habitual movement through Valencia, an example of how our constant search for routes and shortcuts make up a unique cartography of our relationship with our environment. In this piece, the structural element of the map is static and the shadow it generates is dense and dark, thus emphasizing the importance that the daily relationship with the environment has on each of us and that gives it a unique structure. Once we approach the work, a third element is activated: a third light that casts a shadow of the same brass tone as the central piece. Slowly, the shadow moves generating a further transformation of the static work itself.

Human Cartographies  
(Cartografías series)  
125 x 165 x 4 cm  
2017



This work is the first of the series *Cartografías*, a project that has evolved over the years, giving a continuous conceptual line to my work.

It is inspired by the relationship that we weave through the geographical, social and cultural environment in which we move. Through the play of space and time, we each propose a reconstruction of our environments from the different fragments that make up our particular vision, the events that are generated in it and the people who live there.

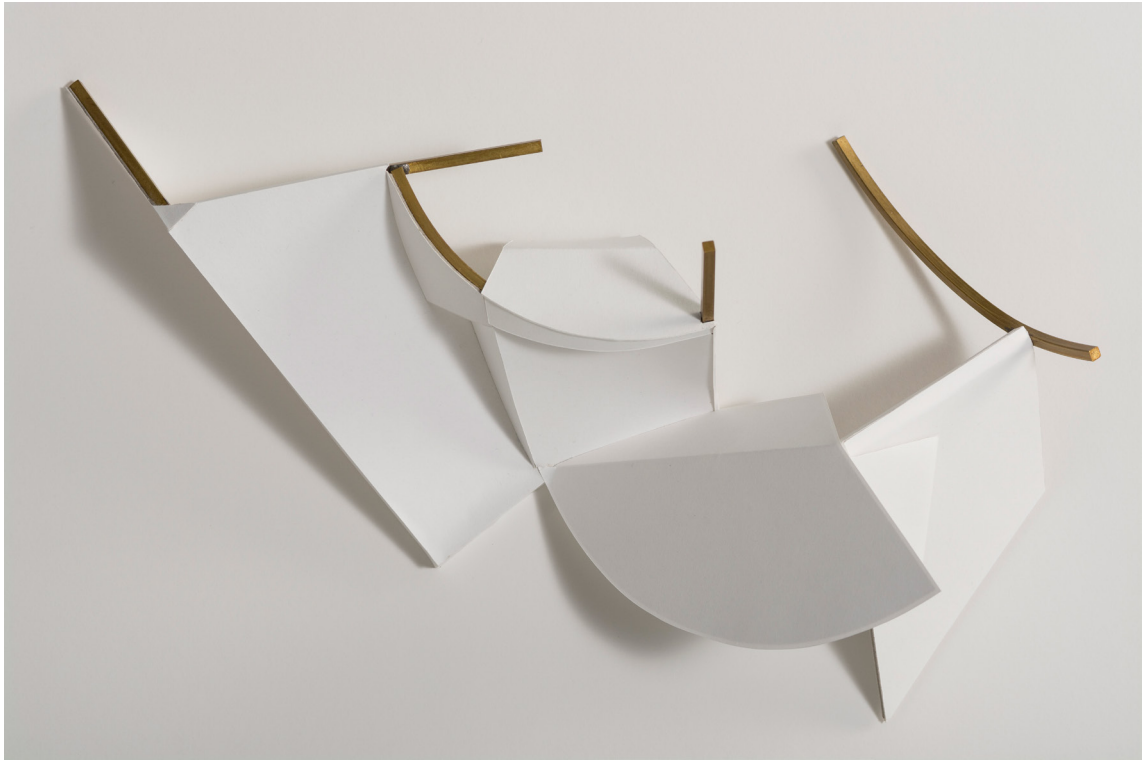
"Human Cartographies" is a piece composed of a mosaic of embossed papers created from cartographic codes and coordinates of cities where I have lived. Light hits the surface and brings out the sinuous forms of the embossing, which appears and disappears depending on the viewer and the light— much like memory and experience.

The work is a visual chronicle of the itinerary followed to get one's bearings, and at the same time a prologue and summary of this journey.



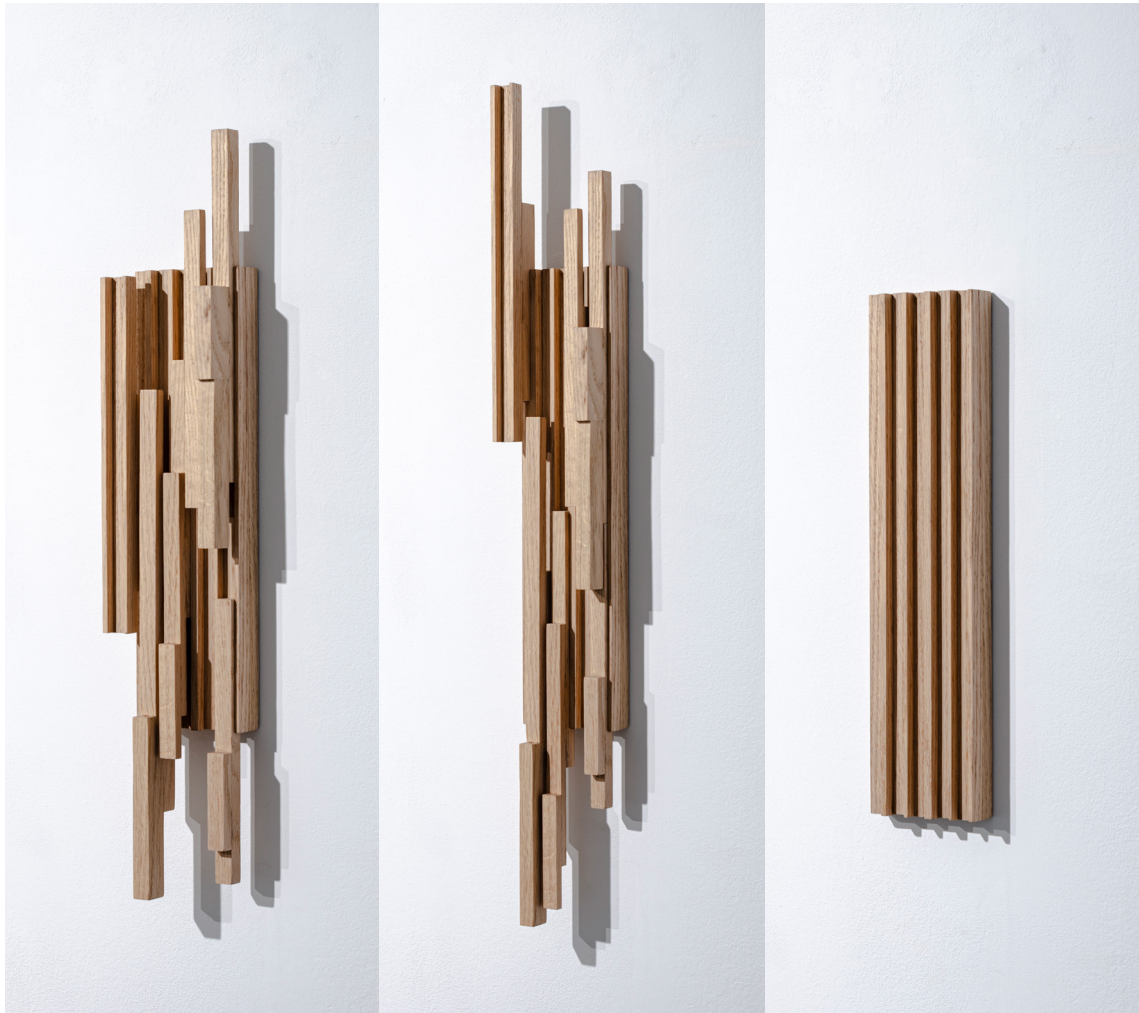


Inhabited Topographies  
(Cartografias series)  
2017



This work is part of the Cartographies series, referencing the altitudes and longitudes of the places inhabited during a period of one year.

Urban Archeologies  
Oak Wood, Magnets  
Variable measures  
2019



This work is one of the pieces developed during my Artist-In-Residence at Sculpture Space in Utica NY during the months of April and May 2018.

The city is a compendium of overlapping ruins that you can see as if it were a time line of each economic and social phase through which it has passed in a period of only 70 years.

Inevitably, I related this new landscape with the architectural and archaeological remains that are so familiar to me in my own country.

This work was my homage and allegory to Utica, this peculiar city that brings together the history of the American 20th century within its skeleton.

It is in constant change, multidirectional, bipolar and rather exciting to me. Inspired by this, Urban Archeologies is able to be modified and manipulated by the viewer, generating an endless number of versions of itself.

Urban Archeologies  
interactive work, Steel,  
Limballi wood,  
Variable measures  
2019



This work continues the conceptual line that I started during my Artist-In-Residence at Sculpture Space in Utica NY during the months of April and May 2018. In Urban Archeologies, the city is represented as a fragmented and changing scenario. Both works start from a simple structure based on modules that the viewer can reformulate.

The materials chosen for this work are steel and wood, elements of daily use in the construction of architectural elements.

The steel draws a continuous line in the space that contains and keeps suspended the main wooden structure composed of multiple modules.



Shōji

Limbali wood, aluminum.

110 x 20 x 28 cm

2020

<https://vimeo.com/415823664>



This project is inspired by Shadow, and the different concepts, uses and applications that it provides as a language.

Taking as a reference the Japanese daily architecture of the house and the use of shadow as an architectural element, I was inspired to create Shōji. This interactive sculpture presents as a movable partition formed by an armor of tightly woven strips that let the light through but not the view. It works as a space divider that allows a dialogue between rooms, which generates a way of relating to space completely differently to western norms.



