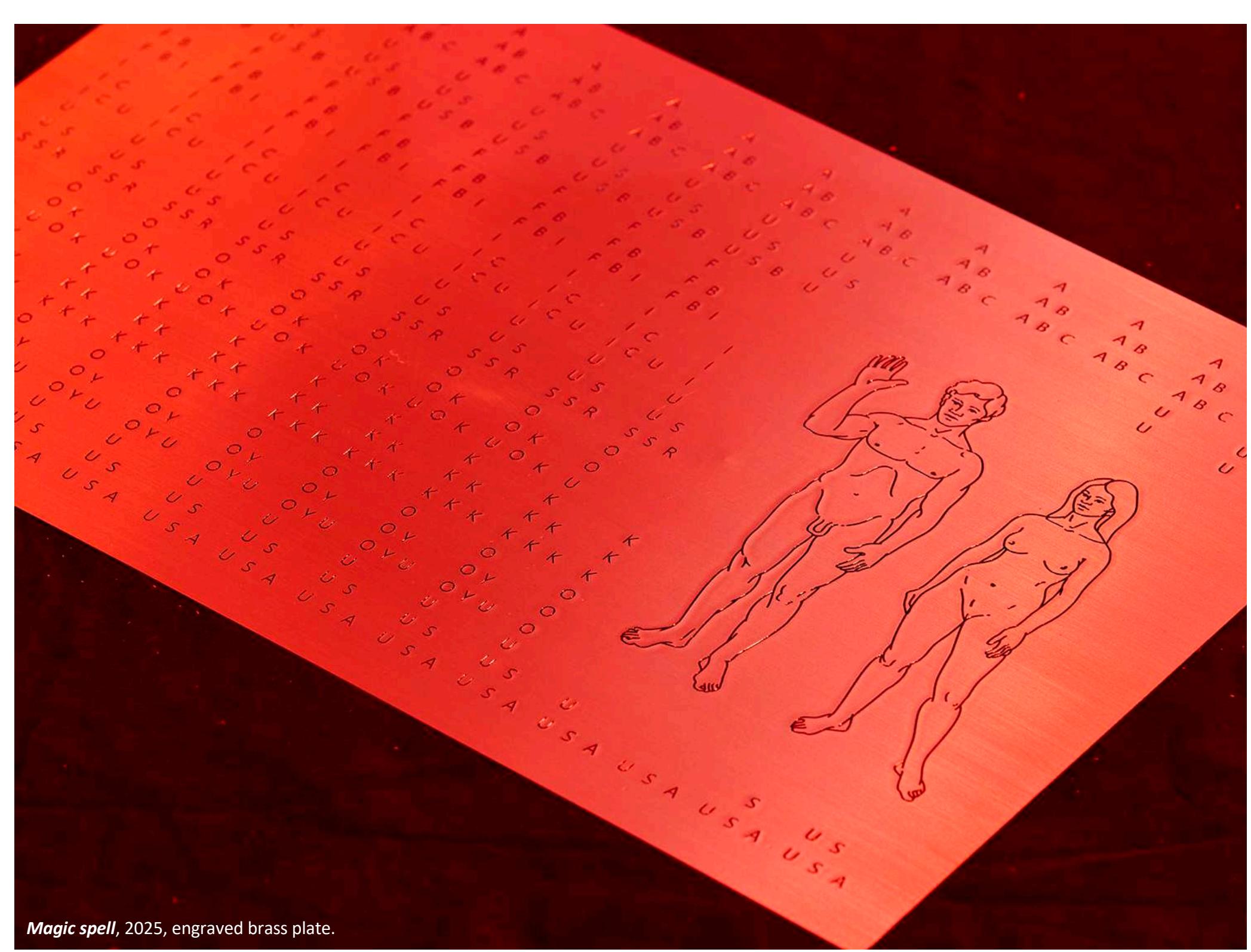




A mechanical wilderness, 2025, Installation view at Tokyo Arts and Space, Tokyo, Japan



***Magic spell*, 2025, engraved brass plate.**



The whole planet belongs to us.
The whole planet

My battery is low and it's getting dark, 2022, digital video, kinect, 5:18.

A video installation inspired by “The million year picnic,” the final short story from Ray Bradbury’s post-apocalyptic science fiction The Martian Chronicles. In Bradbury’s timely dystopian tale, a family escapes Earth in an attempt to rebuild their life on Mars.

The video was filmed in a ghost town in the middle of the Mexican desert, actually named Marte (“Mars” in Spanish). This town was abandoned when its inhabitants joined the region’s nascent automotive industry relocating from the United States in the early 1980s.

I explore humanity’s relationship with technology, colonization, and human existence on planet Earth

To watch the video please visit: <https://vimeo.com/720058049>



I made a rural adaptation of Bradbury's story "The million year picnic". In it, a family goes on a picnic to the planet Mars, which was inhabited, but only ruins remain, just like this Mars of the Earth.



After the insistence of the children to see the martians, their father takes them to a lake and shows them their own reflection in the calm waters of the red planet. I decided to evoke the end of the story by projecting the viewer's reflection on the screen.



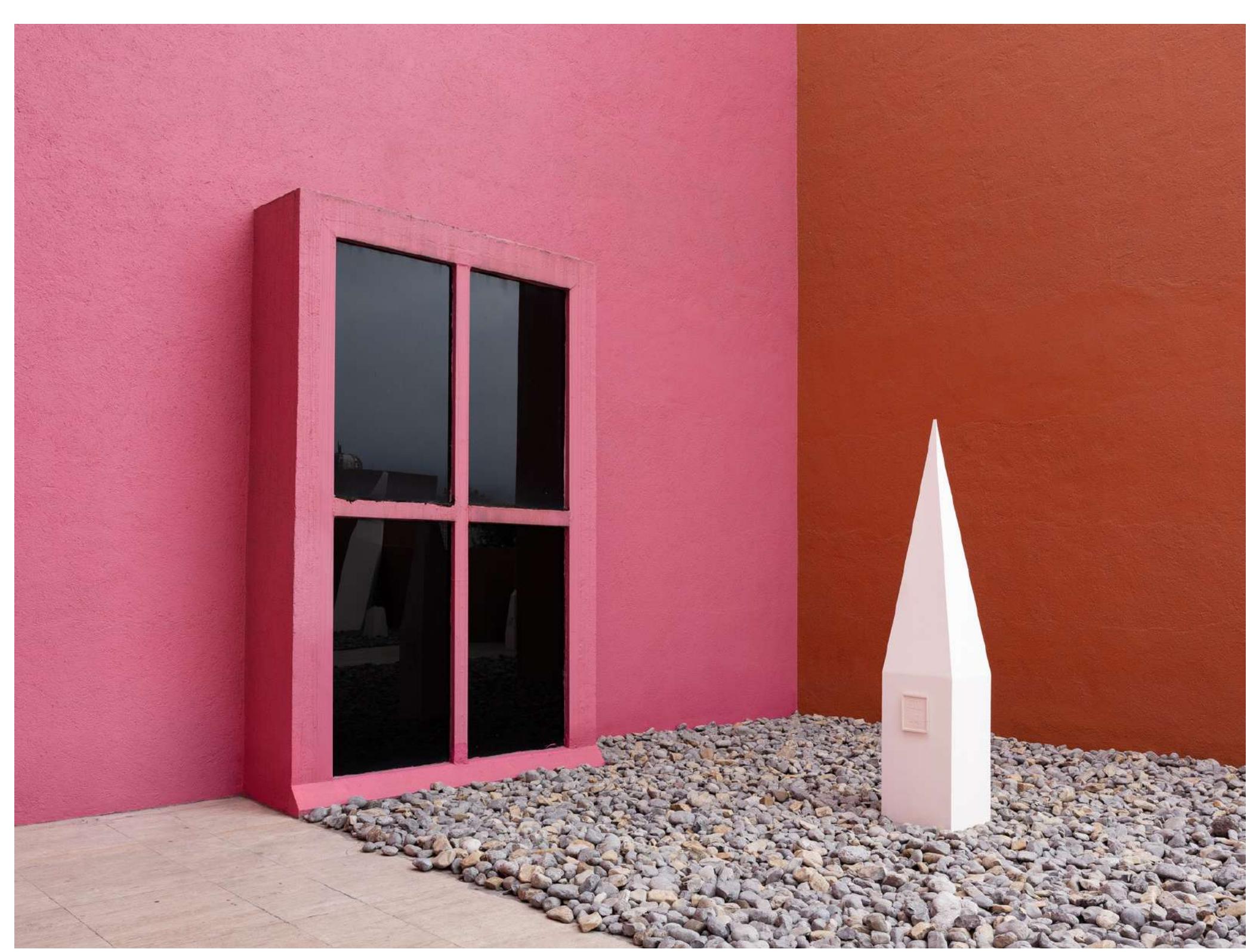
MY BATTERY IS LOW AND IT'S GETTING DARK, 2025, plexiglass lettering with led light at Tokyo Arts and Space, Japan.

This was, allegedly, the final message that NASA's Mars rover Opportunity sent to Earth before being stranded and losing contact forever during a sandstorm. Displayed as an illuminated sign in the gallery windows, the phrase generates a fleeting fiction in the minds of passersby; an out-of-context fragment that opens space for multiple narratives.



Aquí empieza la patria, 2025,

Museo de Arte Contemporáneo de Monterrey (MARCO).





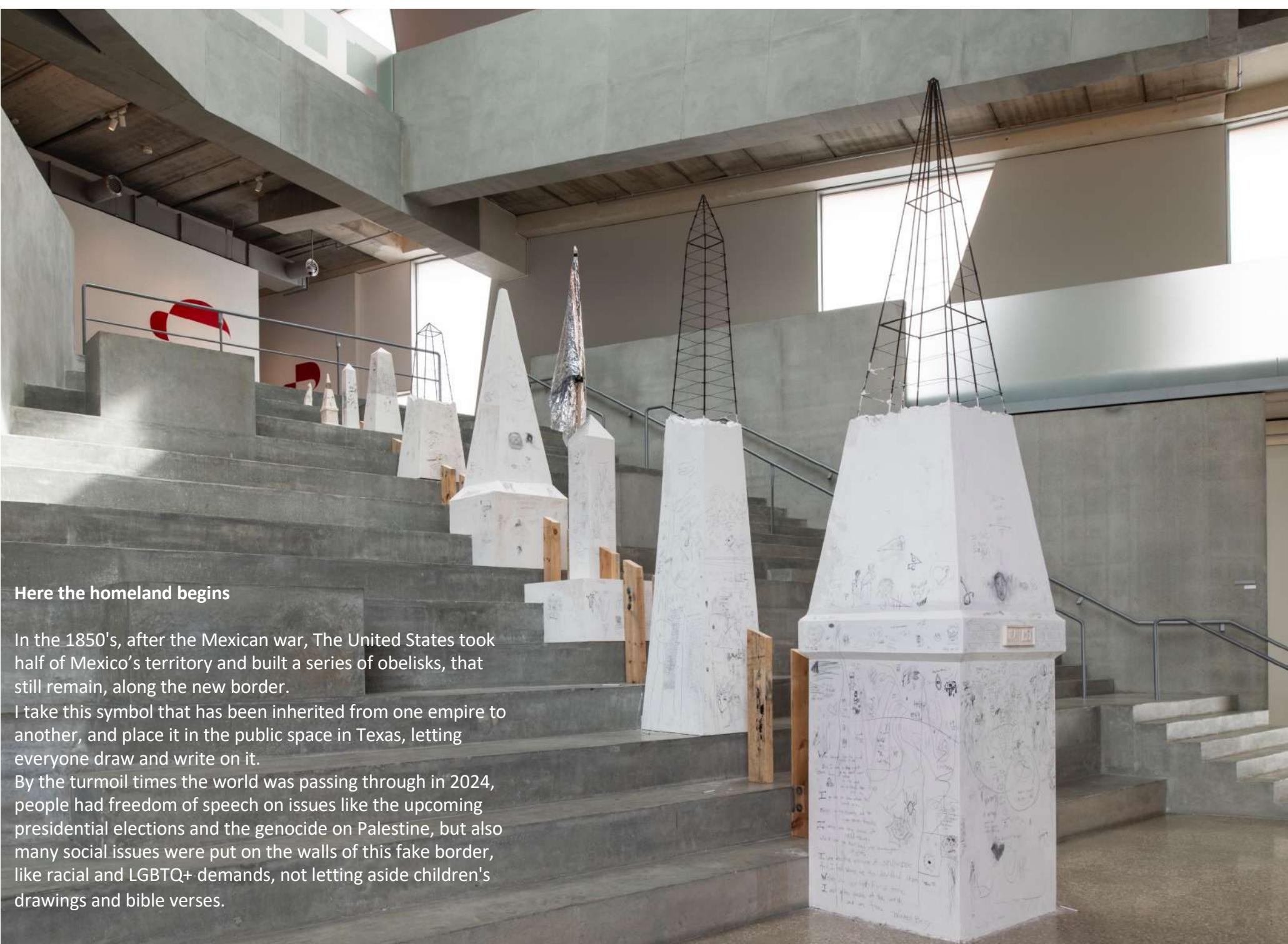
AQUÍ
EMPIEZA
LA
PATRIA



MEXICO MEXICO MEXICO MEXICO MEXICO

NO AMO MI PATRIA.
SU FULGOR ABSTRACTO
ES INASIBLE.
PERO (AUNQUÉ SUENE MAL)
DARÍA LA VIDA
POR DIEZ LUGARES SUYOS,
CIERTA GENTE,
PUERTOS, BOSQUES DE PINOS,
FORTALEZAS,
UNA CIUDAD DESHECHA,
GRIS, MONSTRUOSA,
VARIAS FIGURAS DE SU HISTORIA,
MONTAÑAS
-Y TRES O CUATRO RÍOS.

JEP

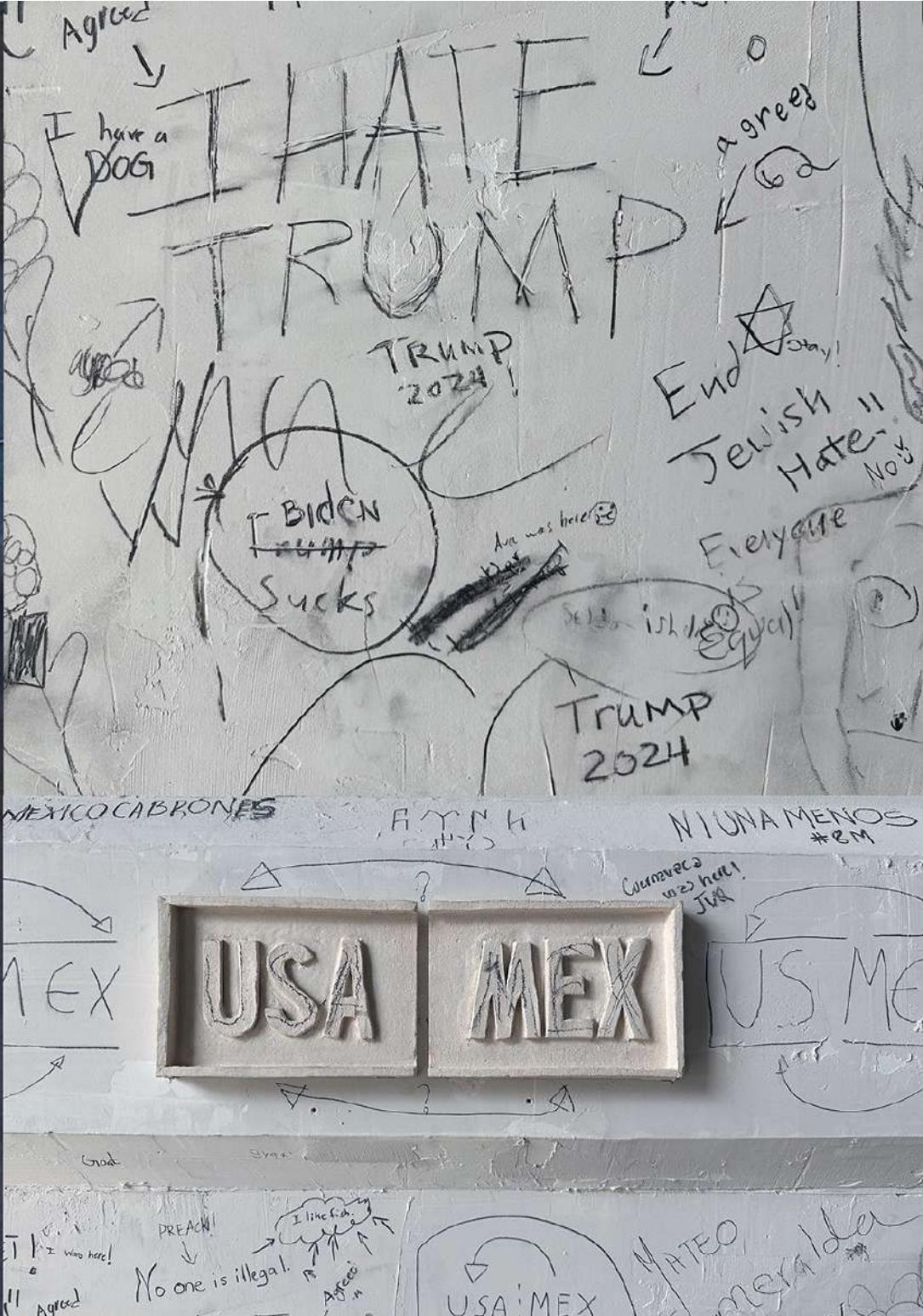


Here the homeland begins

In the 1850's, after the Mexican war, The United States took half of Mexico's territory and built a series of obelisks, that still remain, along the new border.

I take this symbol that has been inherited from one empire to another, and place it in the public space in Texas, letting everyone draw and write on it.

By the turmoil times the world was passing through in 2024, people had freedom of speech on issues like the upcoming presidential elections and the genocide on Palestine, but also many social issues were put on the walls of this fake border, like racial and LGBTQ+ demands, not letting aside children's drawings and bible verses.





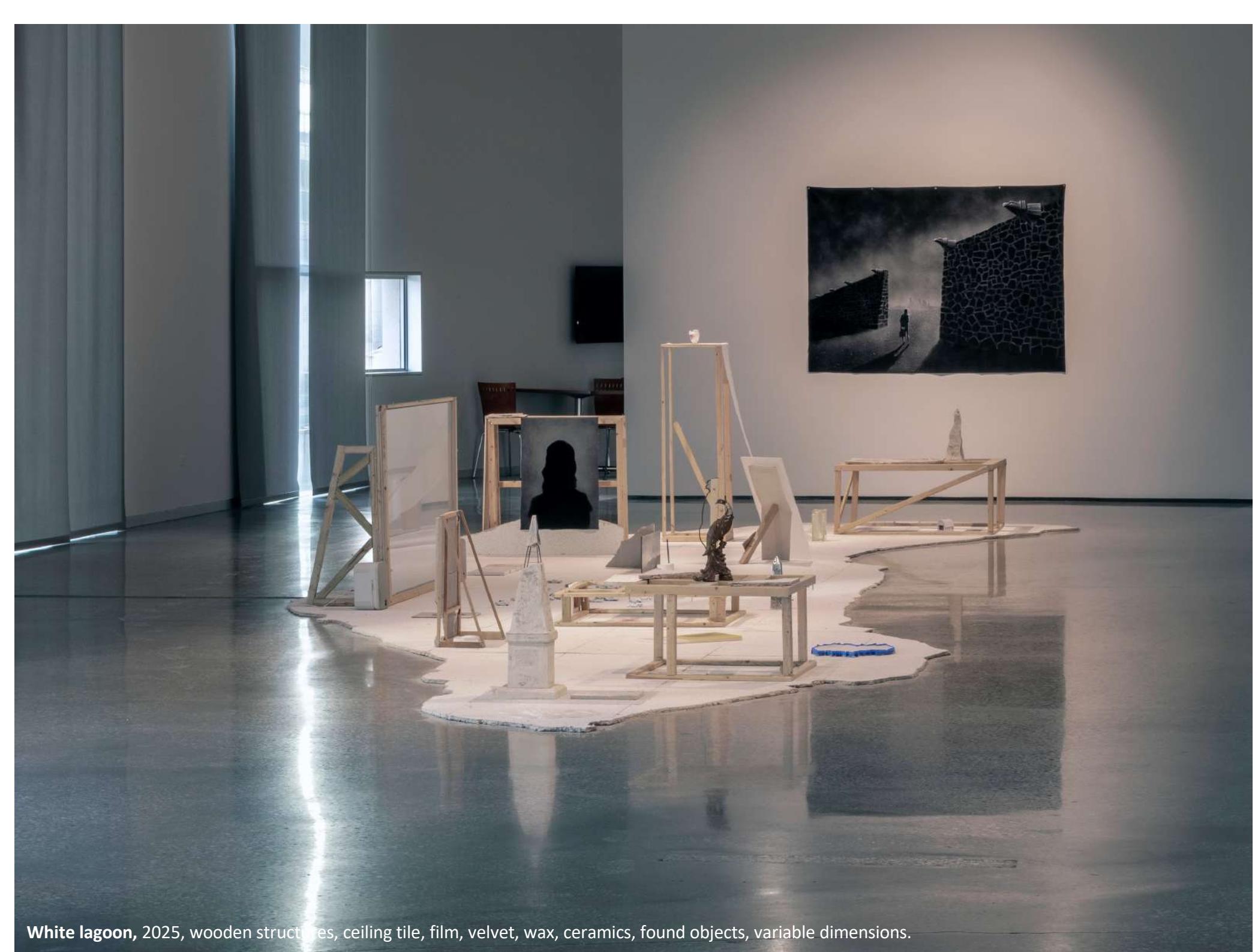
Assemblage No. 1 & 2, 2025, wooden structures, drywall, blue tarp, variable dimensions.

Assemblage No. 2, 2025, wooden structure, drywall, blue tarp, 10in by 10in.

A series of pieces created with the remains of the intervened monuments that show, like a time capsule, what interested the community that interacted with them in 2024.







White lagoon, 2025, wooden structures, ceiling tile, film, velvet, wax, ceramics, found objects, variable dimensions.



White lagoon, 2025, wooden structures, ceiling tile, film, velvet, wax, ceramics, found objects, variable dimensions.



Pelicula perdida/Lost film, 2025, 8mm film, 15:02

Lost film / Pelicula perdida

Lost Film is an inverse operation to a found footage since it is not a documentary, nor does it arise from what is found; it is the starting point with which I reimagine a period of my family history that coincides with the last stage of the golden Mexican cinema. Using super 8 film and interviews with my mother this video narrates the story of my grandmother Antonia who, like so many other women in unfavorable conditions because of the public policies of the so-called Mexican miracle, migrated illegally to the United States after being widowed in the early 1960s.

The Mexican President of that time, Adolfo López Mateos said, "to my left and to my right there is the abyss" to refer to his political positioning right at the stage of transition from the postwar period to the Cold War, where Mexico tried to show itself with a certain impartiality that hid what is manifest today: Mexico has always been aligned in favor of the American political agenda. This project results in a kind of auto-ethnography that I carry out by digging into my personal and family memory to point out the political conditions that my family has gone through.

Lost film / Pelicula perdida

The project was displayed in 2 model sets, the first a desertic train set reminiscent of the northern Mexican landscape. I used the train as a symbol associated with migration and also because it is important in the story of my grandmother.

In the dark room I displayed a model set with a miniature auto-cinema in which the video I made was projected.





A casarse salió mil de donde vive Lorenzo



SENOR FUERA POR USTEDES YO YA ME
HUBIERA TIRADO A LAS VIAS DEL TREN

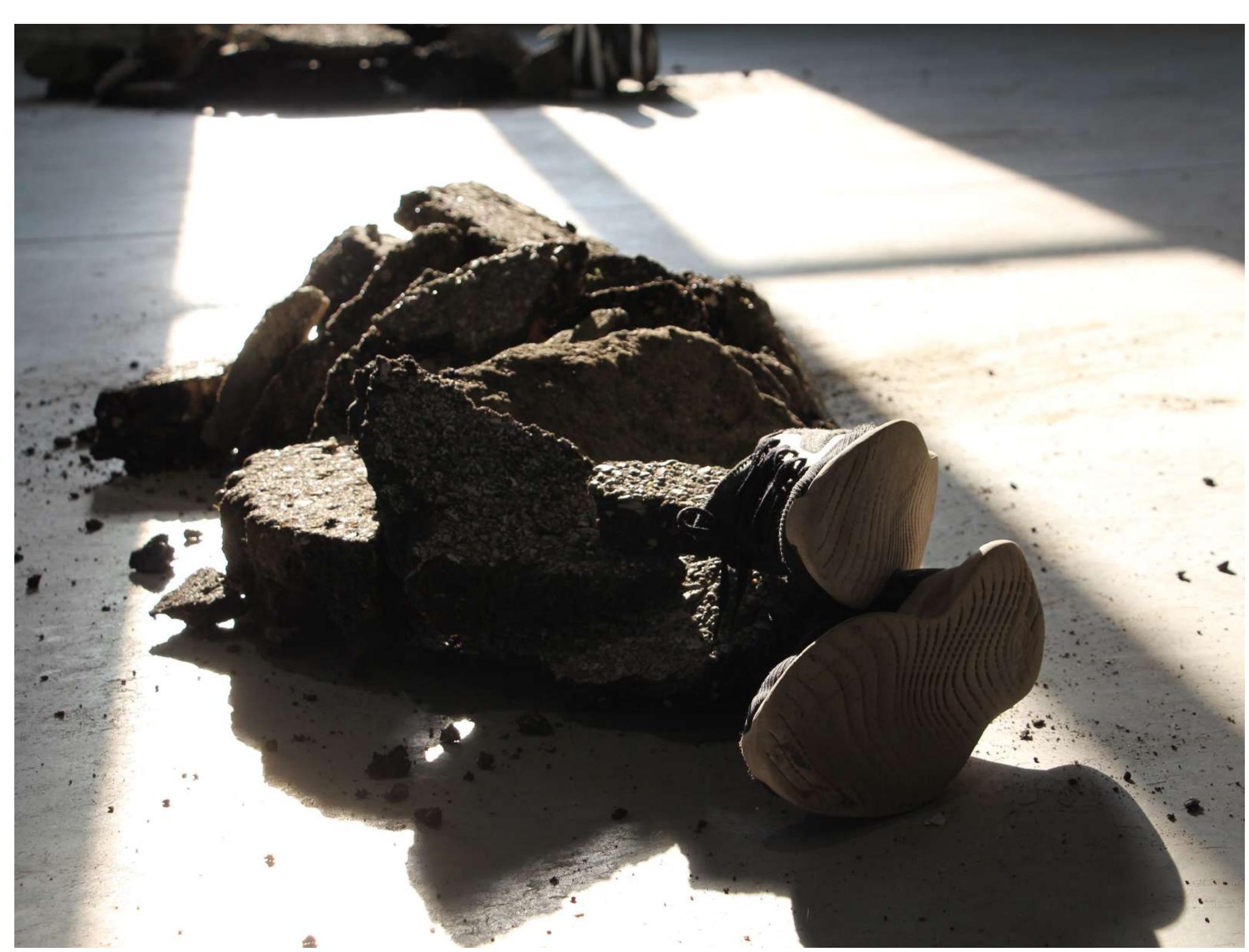




The sleepers, 2024

Rocks and shoes, Omaha, Nebraska, USA.







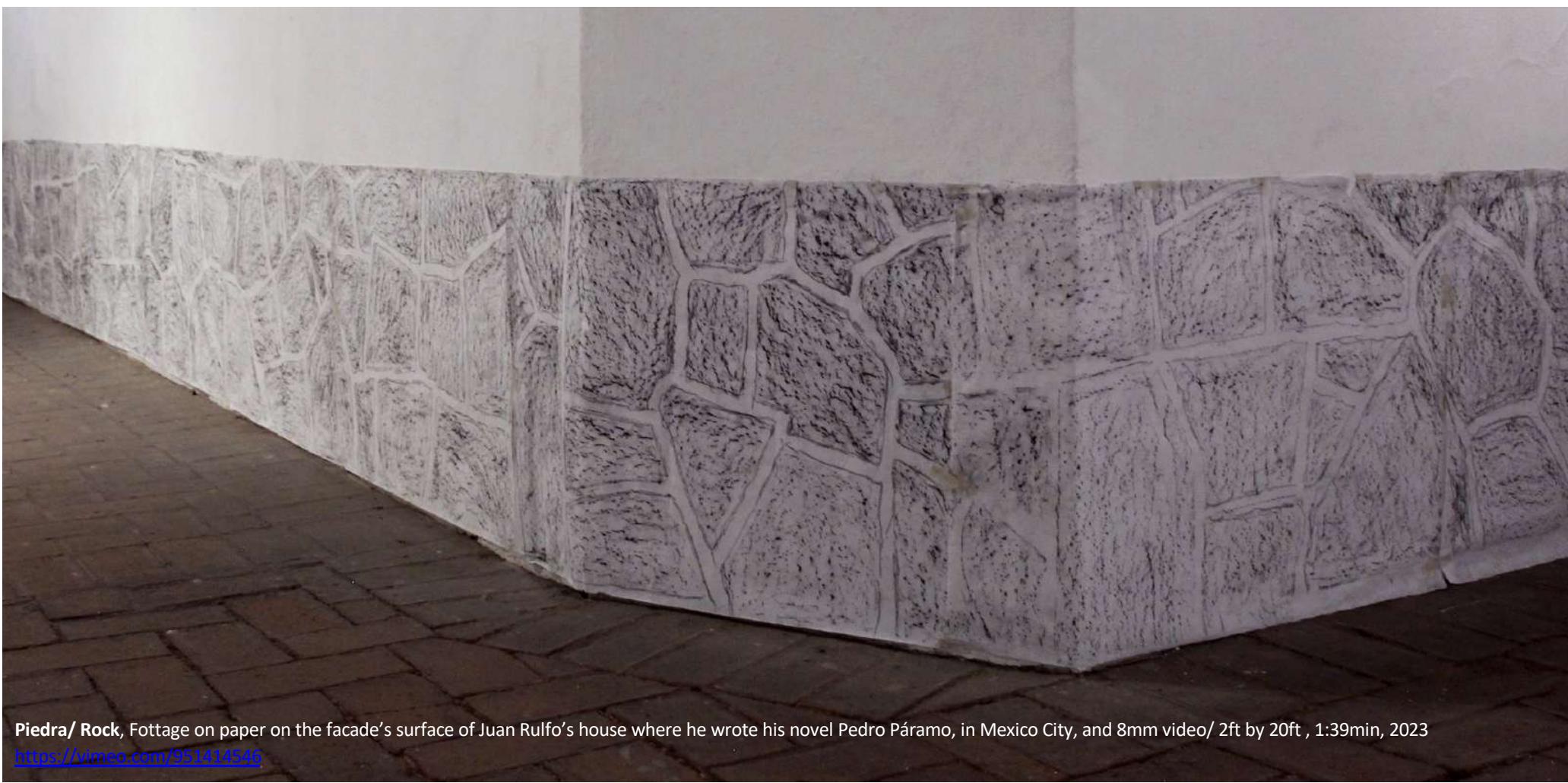
That's why your name is Peter!
Which means "rock"



A star next to the moon



Juan Rulfo, here he lived and wrote
his novel "Pedro Paramo"



Piedra/ Rock, Fottage on paper on the facade's surface of Juan Rulfo's house where he wrote his novel Pedro Páramo, in Mexico City, and 8mm video/ 2ft by 20ft , 1:39min, 2023
<https://vimeo.com/951414546>



América Latina, Bricks, 12ft by 7ft by 7 ft, 2023

I proposed this public brick sculpture for Monterrey's Macroplaza, which, from a specific vantage point, revealed the silhouette of Latin America. I was interested in allowing visitors to this public plaza to play and make their own constructions with the bricks that made up the sculpture. After six weeks on display, the sculpture was practically dismantled to create other small monuments around it, simulating an ancient city in ruins.

The eternal attempt of order, 2023

Sponge bricks covered with brick dust, iron wire and nylon thread, 5ft diameter by 15ft height

This monument aims to reflect the idea of “order and progress” that is longed for by Latin America, but that at the end it is just an utopia in which magical realities bloom.



Night Walk

Series of geometric abstractions of the Trump's border wall, in which I explore its sculptural qualities beyond its symbolism. These pieces are made with cement rubbed on fabric and in them I try to convey a feeling of claustrophobia, thinking about what a night walk of a migrant across the border would be like trying to avoid the border patrol.



Caminata nocturna VI (Obelisco), Cement on fabric, 4ft by 4 ft, 2021.



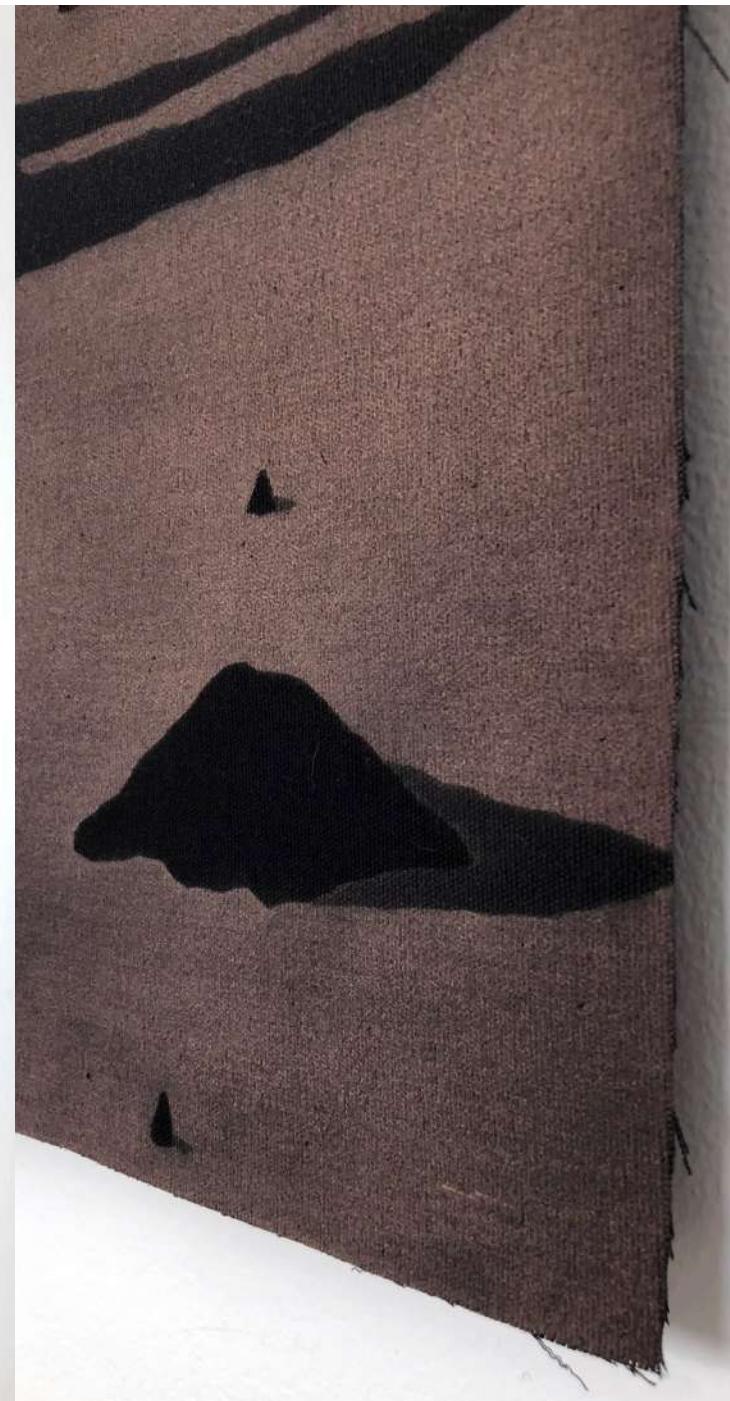
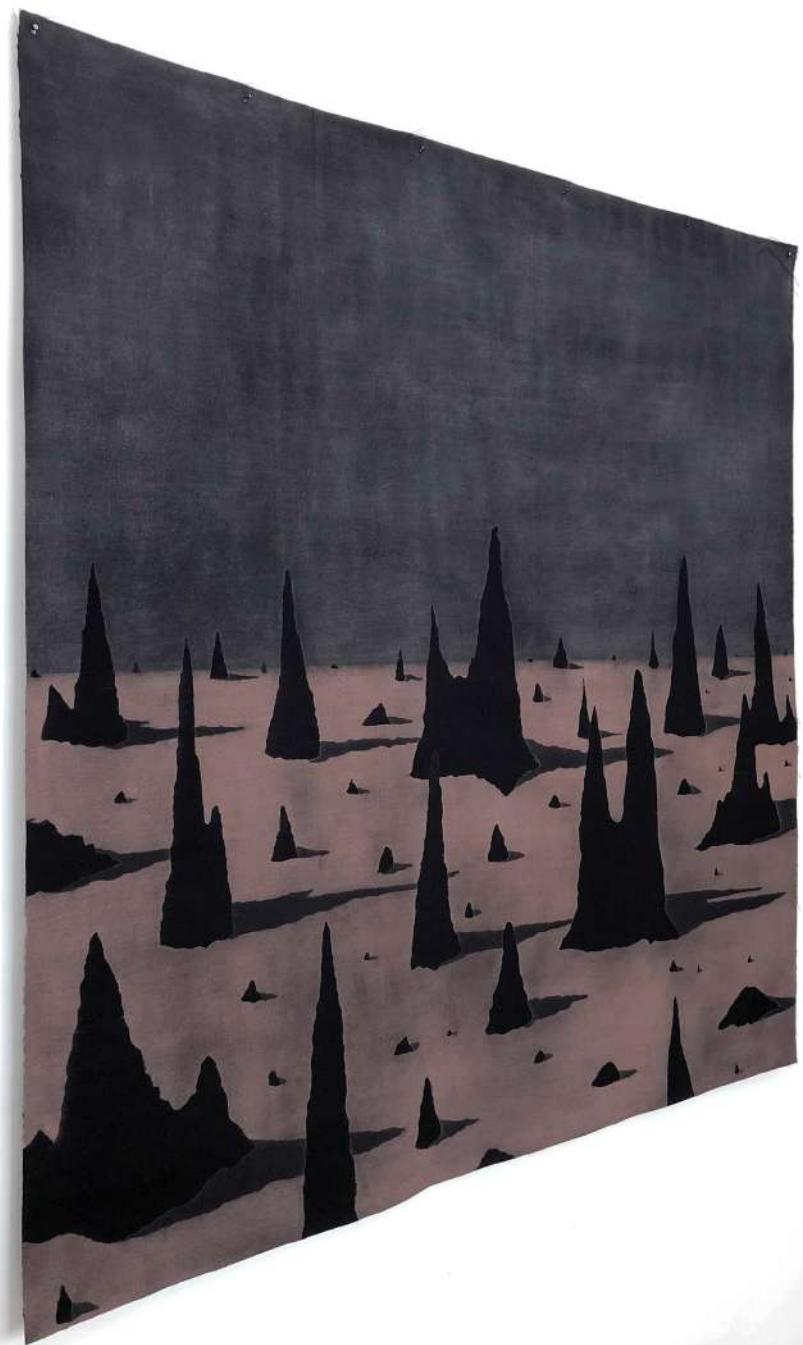
The Fence, Cemento and dirt on fabric, 90x 60cms, 2021.



Caminata nocturna VII (T), Cement on fabric, 4ft by 4 ft, 2021.



Black stones, Cement and dirt on fabric, 4ft by 4 ft, 2022.



Cartography of time

In this piece I tried to make evident the passage of time, both the brief moment of breaking a glass, and the slow accumulation of dust on the surface of the paper for more than a thousand hours.

The process was as follows; I threw a stone to a glass placed over 3 cotton papers on my studio floor and left it intact for 42 days. When I returned I did not know what I was going to find or if it would have been marked enough, but after removing the pieces of broken glass, the dust accumulated slowly during all those days had stenciled the fragments.

I try to approach the concept of time in a poetic way. As if it were a photograph that is captured in an instant but with a long development process. This piece conveys a sensation of movement and gravity, it seems as if the glass fragments were suspended, but nevertheless it shows the force of the glass breaking.



Cartography of time, Accumulated dust on cotton paper, 115cms x 260cms, 2020.



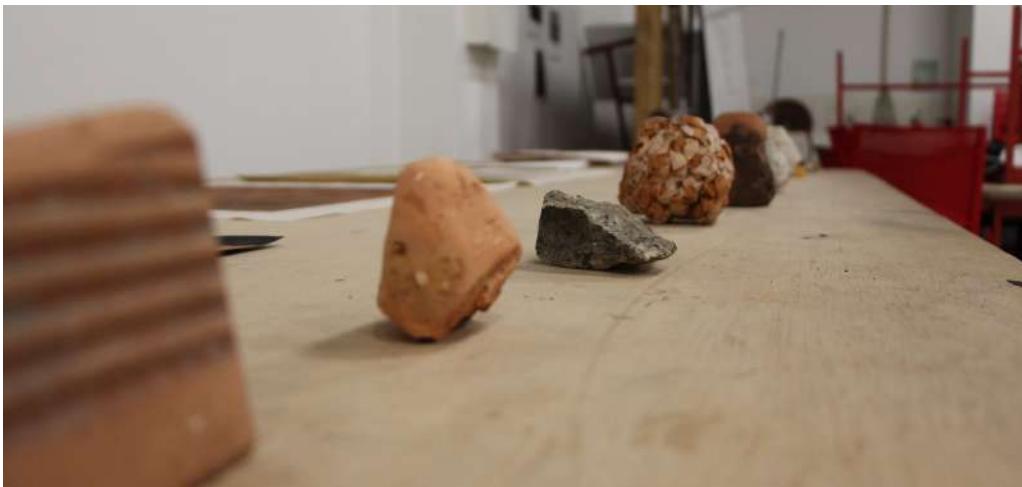
THROW A STONE, RUB A STONE

I carried out this project at the end of 2019 during an artistic residence in Bogotá, at the National University of Colombia.

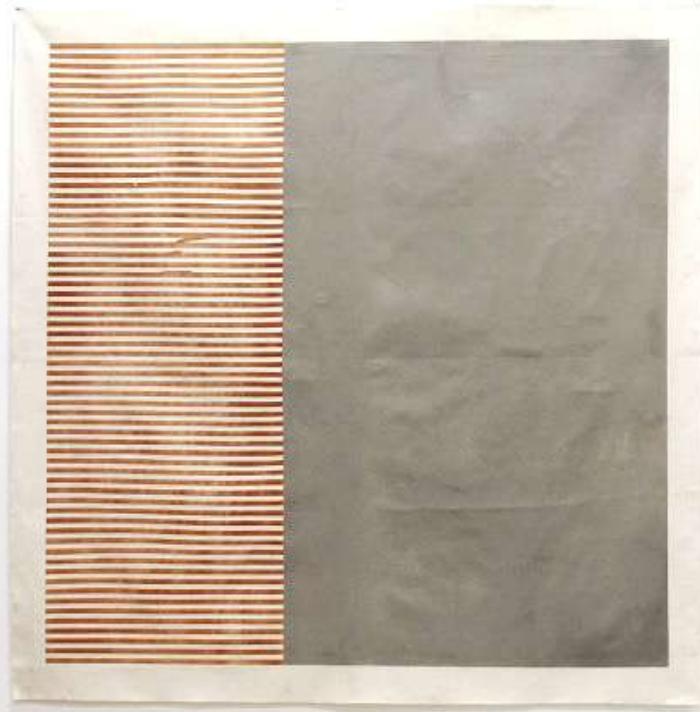
I arrived in Bogotá with the intention of making a brief review of its modern architecture, especially the buildings designed by the architect Rogelio Salmona, whose main material, like almost all of Bogotá, was the brick.

While exploring the city and working in my studio at the National University, I found many stones and pieces of brick throughout the city, these stones could be found almost everywhere, especially outside the university after the continuous clashes between students and the riot police.

I dedicated myself to collect these thrown stones and to sanding them to generate pigments of the concrete and the brick and then to make some drawings with it. In those drawing, through geometric abstractions, I evoked an attempt of order that is present in the architecture of the city, but in the end, always seemed to fail.



Throw a Stone, rub a Stone /Arrojar la piedra, frotar la piedra, collected stones after riots at the Universidad Nacional de Colombia, 2019



Throw a Stone, rub a Stone /Arrojar la piedra, frotar la piedra,

Open studio in the National University of Colombia as a result of a residency in October 2019

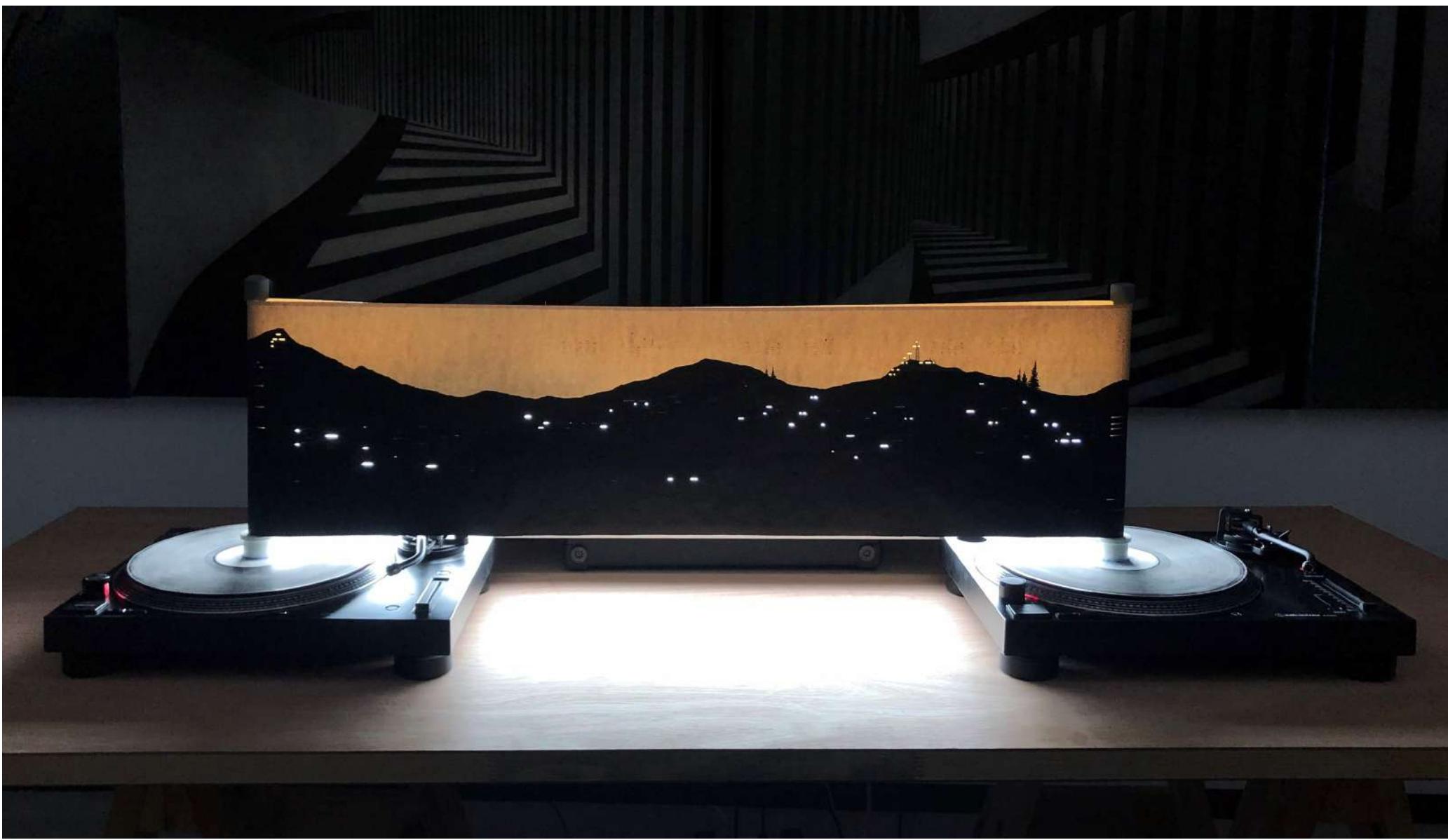
Rubbed cement and brick on fabric.



Throw a Stone, rub a Stone /Arrojar la piedra, frotar la piedra,

Open studio in the National University of Colombia as a result of my residency in October 2019

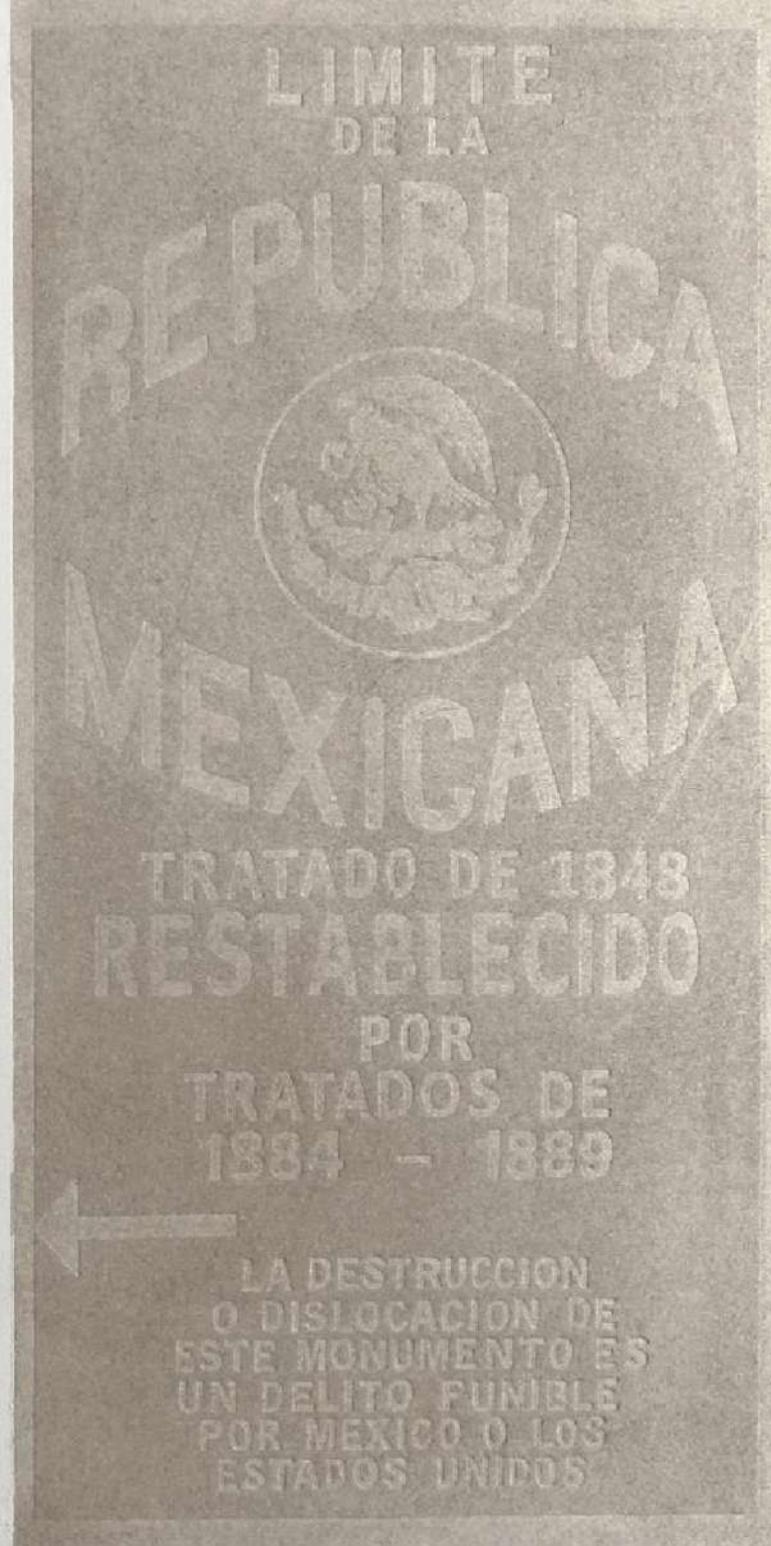
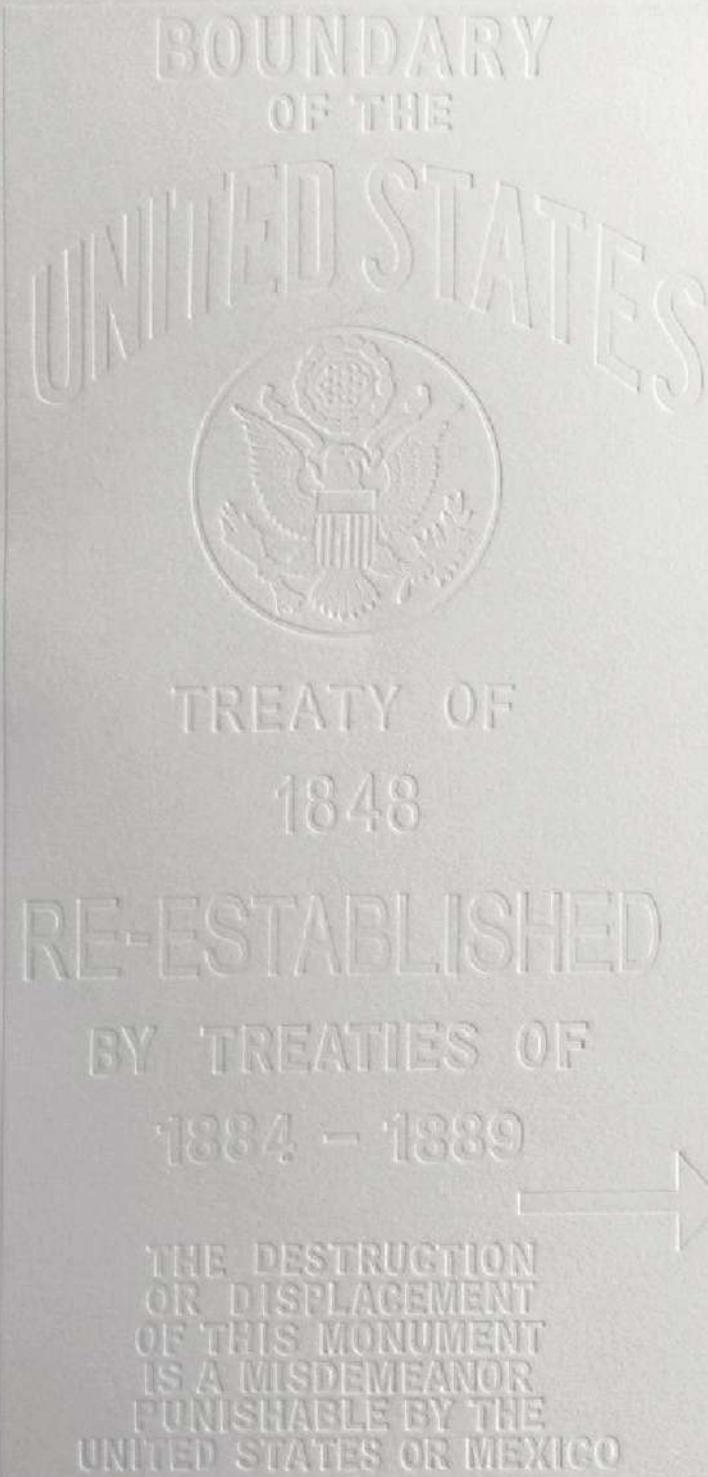
Rubbed cement and brick on fabric, video and objets.



A SONG TO DRIVE BACK HOME

During a residency in the border city of Ciudad Juarez, I started collecting obsolete technologies like a pianola roll, an amplifier and some old turntables, and build this machine with which I try to evoke the day trips with my family while we were listening to music at night when going back home.

To see the piece iworking please visit: <https://vimeo.com/manage/videos/731182745>



While I was crossing the border, I witnessed how a U.S. government employee cleaned the plaque that is placed right on the limit of the two countries.

I was surprised that he only cleaned half of the plaque, so I reproduce that gesture on a bass relief rubbing with dirt only the Mexican side of it.

Laredo, 2019

Topsoil rubbed on a bass relief on cotton paper

39 by 34 inches



Polvo doméstico IV, Mugre y polvo de Ciudad Juárez sobre tela cruda, 100 x 90cms, 2018

POLVO DOMÉSTICO

Series of pieces made with the dirt and filth of the sidewalks in Ciudad Juarez Mexico. My intention is to reflect in a metaphorical way on what the border contains, exploring images that represent the longing and impossibility of crossing or socially integrating with the neighboring territory, working with border icons such as plaques, monuments, the landscape and words. To see the creation of the pieces visit: <https://youtu.be/YruoRqTIB2Y>



Polvo doméstico III/Domestic dust III, Dust and dirt from Ciudad Juarez sidewalks rubbed on canvas, 36 by 95 inches, 2018



Polvo doméstico IV/Domestic dust IV,

Dust and dirt from Ciudad Juarez
sidewalks rubbed on canvas, pinned on
wall.

38 by 36 inches,

2018

LOS CIELOS LIBRES/ THE FREE SKIES



In the nineteenth century, painters meticulously detailed each element of a landscape: as if artificial lights illuminated specific points of the painting; Meanwhile, the French photographer Gustav Le Gray superimposed two negatives on the same impression and thus came to the series of marine photographs for which he is famous. This almost fortuitous procedure made it possible to discover effects not perceptible to the human eye because, the eye adjusts the focus and the light when it looks, instead the camera, paradoxically in its limitation, sees everything at once. For young painters and those of future generations the concept of chiaroscuro was clearly assumed as we can see in Magritte's *L'Empire des Lumières*.

As an artist I like to explore between the limits of disciplines, I am especially interested in the relationships between photography and painting; so in this series I try to emulate sub exposed photographs, traditionally considered as failed by means of pictorial resources. I have appropriated paintings that I find in flea markets and illustrations by romantic authors and I block them with black pigment below the horizon to leave The Skies free. At a distance and with the traditional framing of a photograph, I set a trap for the observer's eye, which when he reduces his distance can discover the textures of a painting, as well as its temporary deterioration.

The free skies I, painting on unknown author painting, 60 x 120cms, 2018



Gran paisaje crepuscular (Great twilight scenery), Oil on unknown authors oil pantings, 27in by 17ft (5 panels), 2021.