In EXISTENTIAL TIME, Exploring Cosmic Past, Present and Future is on view through January 3. It’s a work that explores the non-linearity of time and the various perceptions and interpretations of it, making it easier or more challenging to address the concept of time.

I had to do it a certain way because the collector wanted to experience it from one angle, but I thought it was a good idea to present the works from different angles. I think it’s important to present the works in various ways so that the viewer can experience the full spectrum.

As a Latinx artist, I feel that it’s important to represent the Latin American perspective in my work. I’ve been studying the works of older generation artists, and I’ve really gotten into the manifestos of perceptualism. I’ve also been reading all of Robert Irwin’s manifestos on perceptualism, and then I got into the works of Craig Kauvick and Finish Fetish. I’ve been trying to express the non-linearity of time in my work, and I’ve been exploring the idea of time as a prism.

I’ve been doing art since I was a child. I’ve made paintings of everything around me in Puerto Rico, which is a particularly diverse biological region. I’ve painted still lifes, landscapes, and I’ve spent a lot of time hiking in the rainforest and on the beach. As a child, I would always have my art supplies ready and waiting for me. I’ve been doing art since I was very young, and I want to continue to do it. It’s worked its way into the right time.

I’ve been trying to express the idea of time as a prism in my work. I’ve been doing art since I was a child, and I’ve always been interested in the idea of time as a prism. I’ve been trying to express the non-linearity of time in my work, and I’ve been exploring the idea of time as a prism.

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