

According to the artist, her work evolves around a number of constants:

"I use art to reflect on the inner and outer events that determine people's lives, but I do not really trust it completely.

In my work, I talk about people and the effect of human action on things.

I use black-and-white drawing because it seems to me a simple, direct, and frugal medium.

I'm interested in artistic praxis insofar as it is an active attitude towards life; for me, it is a medium for reflection but also for opinion, a constructive medium, although sometimes it feeds off negativity.

I'm interested in humour. I'm not interested in sarcasm because it's passive-aggressive; I'm not interested in cynicism because it cannot laugh at itself.

The more art I make, the more difficult it is for me to talk about each piece in a specific way, and this, to me, is something very positive. To make art continuously implies not having any urgent need to make categorical statements, although the reason for art is to live with each work as it is. The right to an eternal nuance, to attempting, has to be conquered, because then one can just go on talking.

The more I use this "sign language" the more complicated it seems to me to reduce what I see as a complex experience, developed over time, to a translation into words. If everything works out as it should, the work has to be self-sufficient when called upon to offer an explanation of itself; it is no more than what it is, what is being offered as an experience.

Constantly engaging in art practice winds becoming being organic, and subject to the laws of developing a long term project. Each piece anticipates the next one and is a summary of the previous ones; the paradoxical thing about art is that each and every one of these pieces attempt and aspire to reflect the intensity of the complete project—the eyelash wants to be the eye and the eye the entire body. The best thing about it all is that sometimes one can create the illusion that this is possible.

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(Original text in Spanish)