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Artist's Statement

I spent time in face-to-face with animal skeletons and human foeti.

I was allowed to access anatomical collections as part of my master's thesis in fine art. The connection between artists and anatomy has deep roots in my country. Sculptures of human bodies outside, in public spaces, were part of my everyday experience. I drew skeletons of elephants, dolphins, and people. I was not searching to acquire the skills to reproduce these shapes. I was trying to activate a creative process. Under the skin, some animal bones are so similar between different species to appear like patterns. The patterns seem to show an order behind them, a set of rules. Indeed you can find biological laws. However, the evident connection between the body and a set of rules is in the laws of society. Bridging these realms, I started to create artwork on how the communities ruled the body's movement through the idea of imprisonment or the use of less-lethal weapons to contain violent acts. Then I worked on how Internet technologies and digital communities deal with violence through search engines and social networking.

To me, the author plays a relevant role in the creative process. As an artist, my intention is key to interpreting my artwork. However, since the work intersects the history of art and the present situation, its meaning is multi-faced, not only shaped by my intentions. I take care of the sensuousness of the work, particularly the visual and sound side, producing original sounds by open-source software and programming languages. However, the main idea behind the artwork is paramount. I love to dig deep and develop theoretical research.