

In an on-going process oscillating between projects in public space, photography and artist books my work addresses the permanent transformation that lies in the essence of things.

My visual research develops around personal interpretations of existing images and text sources, creating alternatives of historical and contemporary cultural products.

My field of research covers both the private as well as the public domain, from personal archives to iconic books and artworks and varying from a brothel to castle, from the façade of a snack bar to the masterpieces in the Louvre or an underground military bunker.

I attempt to interrupt pre-established codes of reading the images and objects that pervade daily life, from clippings in encyclopedias and newspapers to karaoke videos and art reproductions.

In exploring the multiple manifestations of historical and contemporary products of knowledge and culture, I engage in a constant process of translation, of moving from one form to another and from one system of logic to another, searching for other potential meanings. Therefore the styles and aesthetics of my work vary in a wide range of forms, according to the strategy of the intervention of the original source: from obvious parasiting to illusionistic infiltrations- as in a trompe l'oeil and from high to low aesthetical codes.

The consistency in my body of work has to be found through its methodology in the process of appropriation of the referential material. I confront the original structural identity of my subjects by imposing on them subjectively developed systems of constraints (for example: range of the action in time and space, selection of the external factors by specific characteristics, etc.) During the production process, organized chance often plays a significant role.

To conclude, and as far as I can reach, it seems that the underlying motive of my artistic research is to claim freedom within the specific enclosure of referential sources, by designing a construction within or atop of the existing structure. The transformations that result from it generate a renewed interpretation of the source.

This way can the thought of all the things passing and nothing staying put be surprisingly soothing.