

# Artistic advancement and material language

A short retrospective of over 40 years of my artistic work

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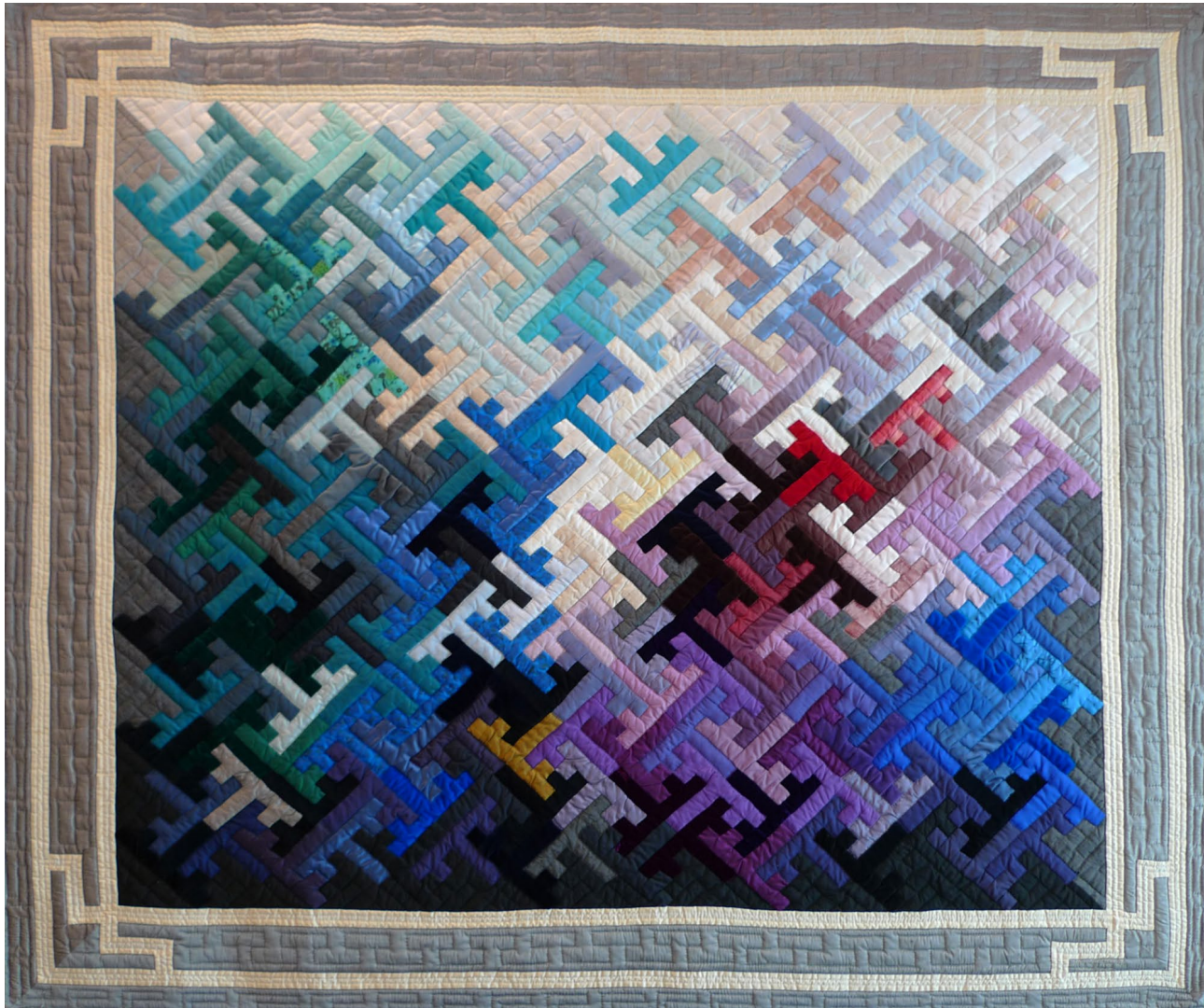
Scythia Biennial 2026, Ukraine

It is a great pleasure and honor  
to be part of the 16<sup>th</sup> International Textile and Fibre Art Biennial “Scythia”.  
I congratulate for the 30<sup>th</sup> anniversary of “Scythia”

I would like to share with you my artistic journey –

with a special focus on  
the development of my material language.

# Early Textile Works



My work began in the early 1980s during a period when I was living in Venezuela.

At that time, I worked with traditional textile techniques, especially quilting.

I used fabric leftovers, combined with ornamental structures inspired by Moorish and Chinese patterns.

Already then, I was interested in two things:

structure and variation.

# Textile as Structure



For me, textile was never only decoration —  
it was a way of thinking.

Patterns, repetitions and layers  
became a system —  
but never a rigid one.

# Transition to New Materials



In the early 1990s,  
I felt the need to go beyond the flat surface.

I started to create objects,  
using silk and plexiglass.

At first, I still thought in textile terms:  
surfaces, layers,  
composition of color fields.

But gradually,  
the material itself became more important.

I was searching for a material  
that could combine opposites:

strength and softness,  
stability and flexibility,  
opacity and transparency.

# Discovery of Metal Mesh



I found this material in fine metal mesh.  
It is an industrial material,  
but it behaves in a surprisingly textile way.

Industrial material transformed

Folding / layering / organic form

# Oxidation Process



I developed a technique to oxidize the metal in a furnace.

Through heat, the surface changes color — from gold to red, from blue to violet.

The material becomes alive. It reflects light, it absorbs light, it transforms depending on the environment.

But even in these early objects, you can see something important:

The result is surprising

The metal begins to behave like textile — but it keeps its own strength.

For me, material, color and form became inseparable.

# Transition to Three-Dimensional Works (Torsi)



Around 1997,  
I moved into three-dimensional work.

The series "Torsi"  
was my first exploration of volume.

Here,  
the metal mesh becomes a body.

Or better:  
a body without weight.

These forms are  
half transparent,  
fragile,  
almost like skins.

# Body and Material



For me,  
these works are about the space  
between presence and absence.

They are not solid sculptures.

They are more like membranes —  
between inside and outside,  
between reality and imagination.

The material allows this ambiguity.  
It hides and reveals at the same time.

Transparency, fragility, vulnerability

# Shift of Theme: "Human on the Move"



Since 2006,  
my work has focused on a central theme:

the human being on the move.

This idea comes from my own life,  
from travel,  
from observing people  
in different cultures.

But it also reflects  
a global condition.

We live in a world  
of constant movement:

migration, travel,  
information flow.

# Social Context



My work reflects  
our contemporary world:

mobility  
constant movement  
instability

People are always on the move.  
Sometimes by choice, sometimes by necessity.

Material helps me to express this condition.

The transparency of the mesh  
makes this fragility visible.

# Figurative Groups



This figures appear to move together but also to be separated.

I am interested in this tension:

Individual and group  
connection and isolation.

# “Time Flies” / “Dance of Memories”



This work explores speed and uncertainty.

The figures appear as if they could disappear at any moment.

The material language makes this visible.

# Photography / Digital Works



More recently,  
I expanded my work into photography.

I use photographic double exposure  
to create layered images.

People appear and disappear  
within urban spaces.

The idea is similar  
to my sculptural work:

movement,  
overlapping realities,  
the dissolution of presence.

# Photography



Humans merge with architecture.

The city becomes a stage  
of constant transformation.

Again,  
the focus is on the ephemeral —  
on what cannot be fixed.

# Thoughts and Attitude



I am interested in how material can communicate without explaining.

In my works, I focus on the ephemeral nature of the moment.

The material acts like a sensory interface. It carries memory, emotion, experience.

# Timeline



## Fabric → Metal → Image

Looking back,  
my artistic path can be seen  
as a continuous transformation:

from textile to metal,  
from surface to space,  
from object to image.

But one thing remains constant:  
the idea of material as a language.

A language of structure,  
of connection,  
of relation.

# Emerging Horizons



My work is about what connects us

About movement, fragility,  
and transformation.

And about the question:  
how can material speak about human experiences.