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(Madrid, 1991)

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OCURRE EN LA CIUDAD
IT HAPPENS IN THE CITY

I've created a photographic project in collaboration with Urbidermis, which offers an intimate narrative of life in the city.

'Happens in the City' is a route diary that functions as a collective portrait of the citizens. An archive of simple moments and gestures that invites us to observe what surrounds us and to praise everyday life. Each of the photographs is the conscious capture of an instant. Together, they record a double perspective:

- What happens on a bench?
- What do we observe from a bench?

Sitting on a bench can be the beginning of conversations or interactions. Images dialogue the same way, celebrating similarities and contrasts, composing stories and memories. Annotations and reflections complete the project, creating a work of small stories that proposes a way of observing and discovering the beauty of what happens in the city.



Elementos públicos,
habitados.



"Siéntate, que no veo".

Contemplar
sin
jugar.



¿A dónde miras cuando caminas?

Las manos aguantan,
acompañan,
indican,
hablan.



Buen viaje.



Hacen mudanzas.

Este hombre
se ha sentado
para doblar el pañuelo.

Un mirador.
Una miradora.



Sentarse es reunirse.
Con o sin
compañía.



Miembros fieles.
Parada improvisada.

Con
tacto

"Te espero en
el banco de siempre".

Dedicado a todas las madres.

Hay maneras distintas de habitar un banco.
Gente que se sienta en el extremo



Lugares en sí mismos.



y gente que se sienta en medio.

"Nos sentamos y
lo miramos".

Potencia la imaginación.

Pausas
en la vida urbana.



La gente ya no pide indicaciones.



Despacio
Despacio
Despacio
espacio
Despacio

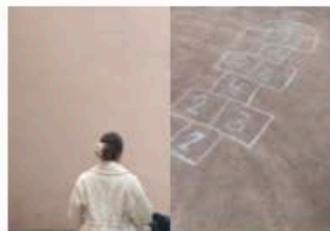
Por gestos así me compensa el paseo.

Un asiento.
Yo asiento.

Con la mirada voy.
Con las palabras vuelvo.



Jugar es explorar es observar.



Ocurre en la ciudad.

MEMORIA O ME MORÍA
MEMORY OR DEATH

I portrait mountains as a metaphor for my own identity, in an analogue-digital process of destruction-creation. I cut the negatives so that the original photograph cannot be reproduced, and I recreate imaginary landscapes that I then photograph with a digital camera on a light box.

This way, I replace the print with another capture and the analogue grain with pixels, in a digital photograph that has the capacity to be infinite, but which is the result of the manual transformation of a photograph that no longer exists.

I add colour with digital retouching using my memory, which is present throughout the process; in the attempt to recognise the mountains and the fragments, and in the aspiration to break away to create something new.

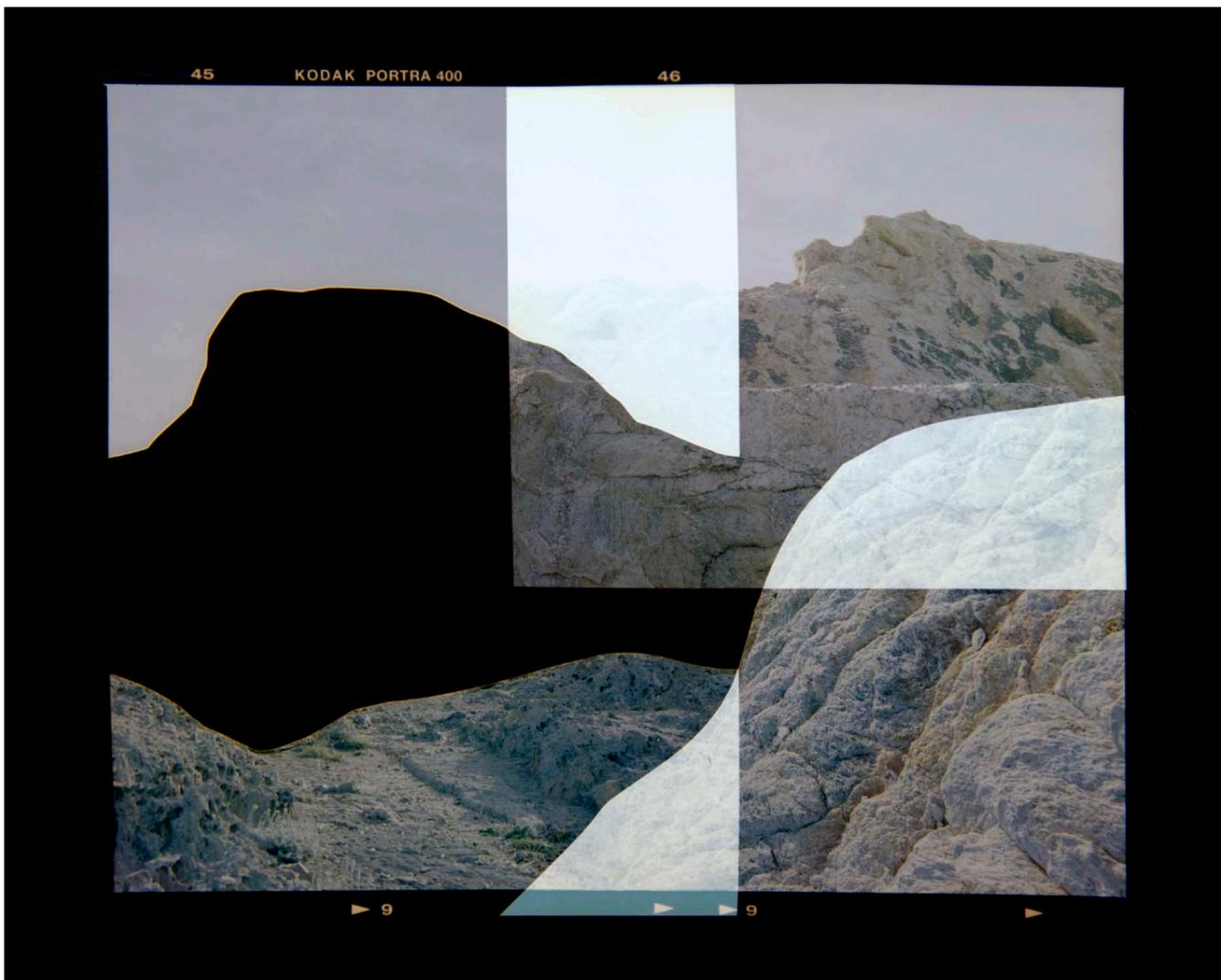




Memoria o me moría, 2023
Memoria_1
Various dimensions



Memoria o me moría, 2023
Memoria_3
Shortlisted in the Photography Award 2023, Vila Casas Foundation.
Various dimensions



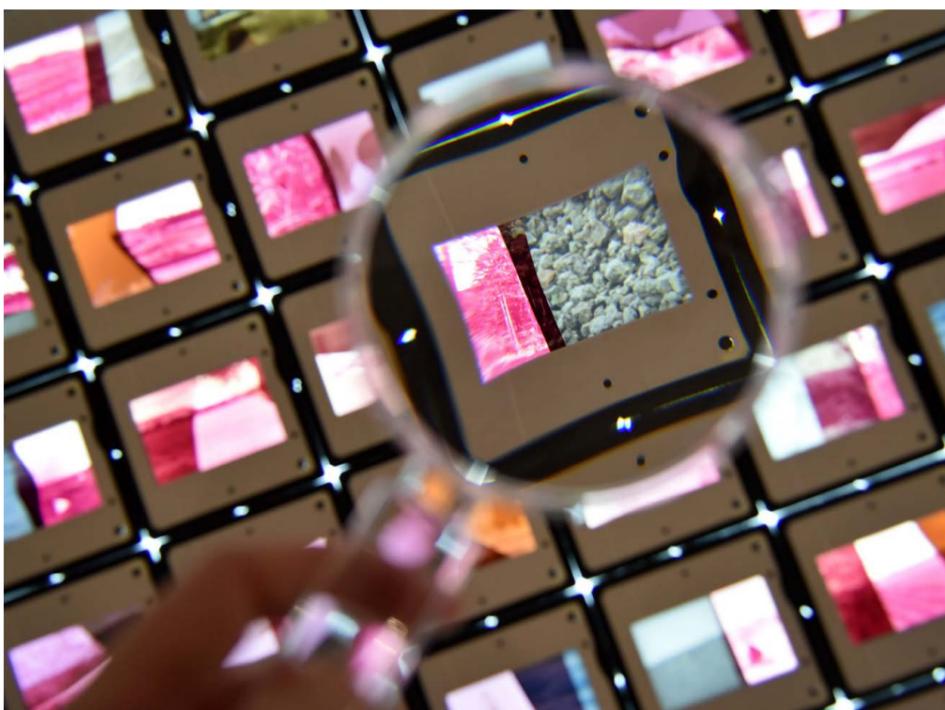
Memoria o me moría, 2023
Memoria_5
Various dimensions

NO ES UNA PANTALLA
IT IS NOT A SCREEN

Screen is “a surface where images appear”, but it also means “protection, barrier or separation.”

On a light box, slides of old landscape photographs from an archive coexist with images cut from vintage magazines and personal negatives and photographs developed during the last year. Four phases or formats which an image can go through, unified in small analog collages which compose, altogether, an x-ray of the passage of time.

Light places the negative and the paper on the same plane, creating a geometric landscape reminiscent of a screen, but which is actually a window onto the materiality of Photography, its tangible quality and an intimate encounter with images and nature.



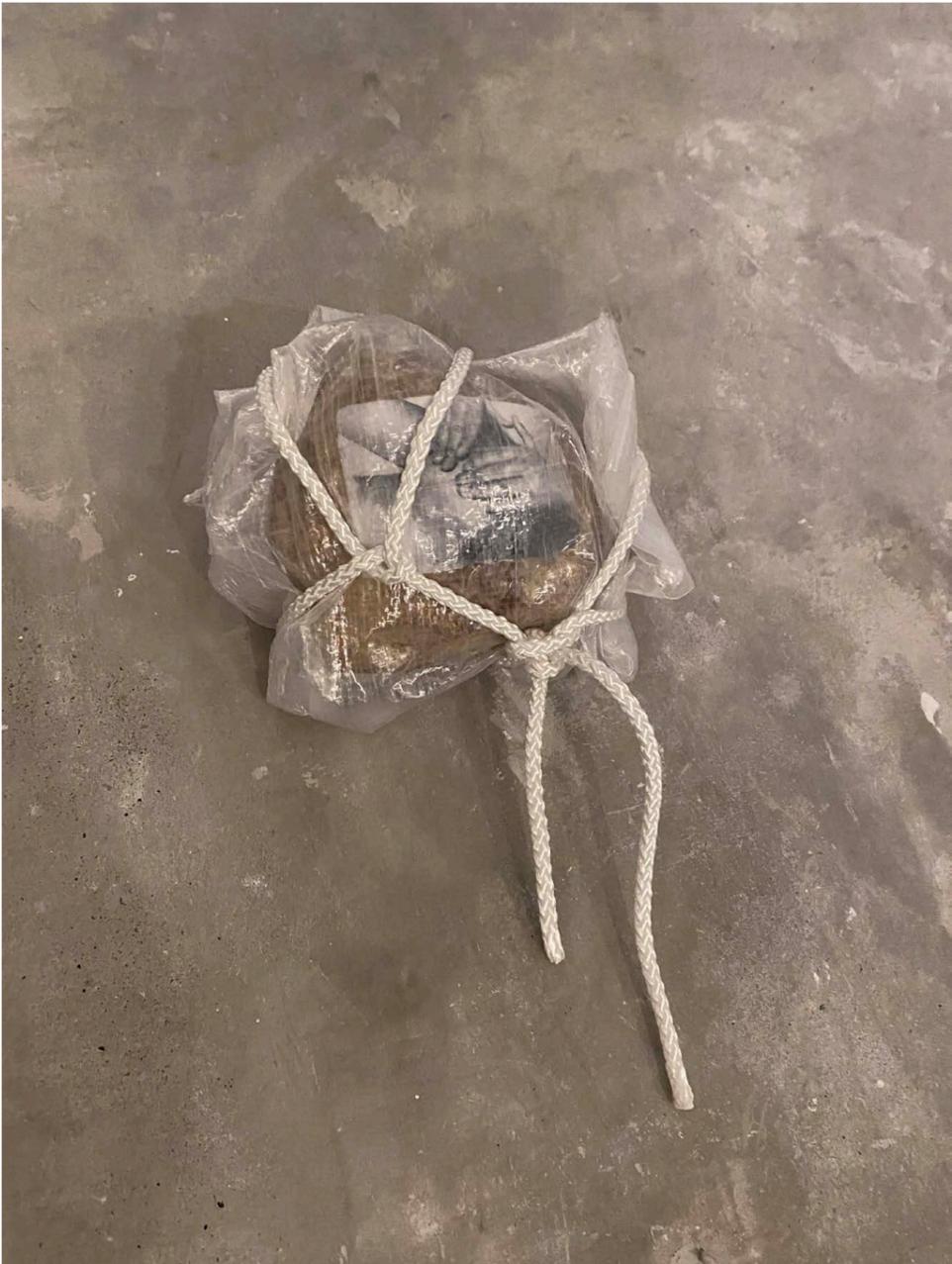


No es una pantalla, 2023
40x35x9cm

EL PESO DE UNA PIEDRA OCULTA UNA MONTAÑA
THE WEIGHT OF A STONE HIDES A MOUNTAIN

For some time, I have been analysing and observing the weight (literal and symbolic) of images, and portraying stones and mountains as a metaphor for my own identity. Next to a building under construction I found a scene that I wanted to reproduce in my work: the weight of a stone supported a braided artificial canvas that hid a mountain.

The result is a series of braided photographs, a very common technique in my practice. Also a collection of decontextualised images, some taken with my camera and others from archive, which acquire meaning as a whole, using as support braided pvc bags, volatile and resistant, which veil or reveal. Both the images and the bags were created for purely functional purposes, and the union of the two allows me to explore the use, weight, meaning, transparency and importance of the materials, objects and subjects that surround us.





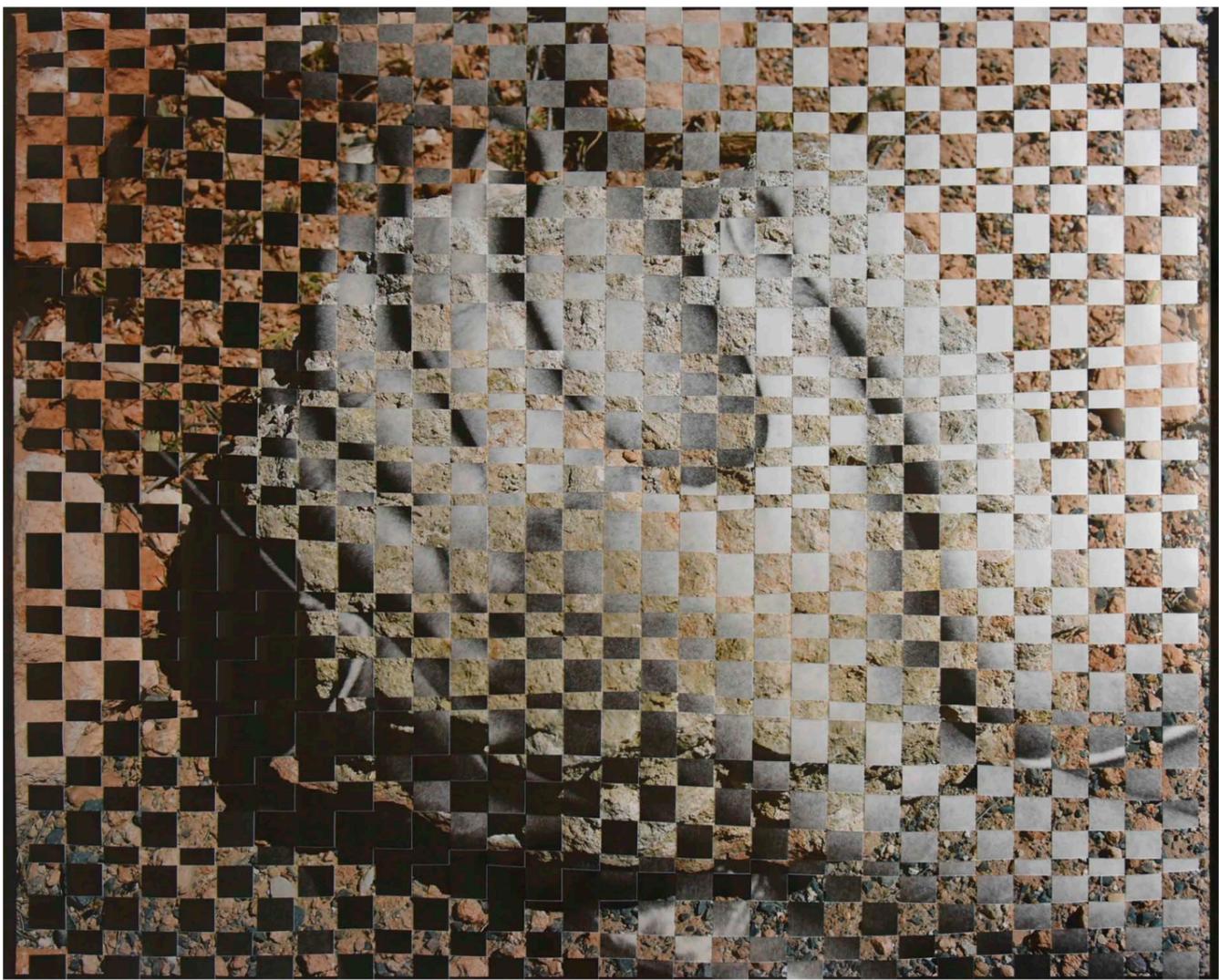
El peso de una piedra oculta una montaña, 2023
Sacas_1
Diptych, 130x70cm each



El peso de una piedra oculta una montaña, 2023
Sacas_5, _8
50x30cm each



El peso de una piedra oculta una montaña, 2023
Manos para montañas_1
108x135cm



El peso de una piedra oculta una montaña, 2023
Manos para montañas_2
108x135cm

ARCHIVO DE DESPLAZAMIENTO PERFORMADO
ARCHIVE OF COMMUTE AS A PERFORMANCE

I walk a distance keeping track of the photos I take to be conscious of the act of photographing. I carry my phone (which I use as a camera and a map) in my right hand and a counter in my left hand. I take a photo of the counter at 0000 and start the walk. As I take pictures, I also record how the counter goes up, creating the pattern: Photo at 0000, photo 1, photo at 0001, photo 2, photo at 0002....

I have observed that the proportions of images taken with a phone are different from those taken with a camera. There are even measurement differences between digital and analogic cameras.

When displaying or consuming them digitally, devices can be horizontal or vertical, each brand offers different screen sizes, and images are cropped or adapted with margins in each website or social network.

When printing them, the proportions don't adjust to photographic and offset paper the same way.

I use A4 as a standard file, adjusting the images to the size of my phone screen. This way, it's an archive/a map of images shown as I took them, that have enough margins to be displayed on all screens, and can be easily reproduced from any printer.





SOY UNA MONTAÑA
I AM A MOUNTAIN

Photography has long been untouchable. The paper we print on is delicate and is handled carefully so as not to leave fingerprints. And our memories live in a digital plane to which we return sporadically, but which we almost never materialize.

I wanted to lose the fear of touching (me) approaching the tangible through my reflection in nature.

I touch my portrait until it looks like a mountain.

I touch a mountain until it looks like skin.

The ink falls off the paper and onto my hands.

I discover touch, omnipresence, self-portrait.





Soy una montaña, 2021
Soy una montaña_1
75x120cm



Soy una montaña, 2021
Soy una montaña_2
75x120cm

DANCING OR FIGHTING

“Digital” means a device that creates, transports or stores information through bits (digits). But it’s also related to fingers. I am interested in these dualities in meanings, symbols and people; therefore, I study how we perceive images and how we project ourselves in them.

My archive comes from books and magazines, from which I end up keeping decontextualized pages. The last few months allowed me a very intimate connection with these photographs gathered over the years. I have touched them with my fingers and digitally to organize them in different ways, discovering new meanings. Suddenly, pictures of dance steps turned out to be self-defense movements.

This series is articulated through exercises of association and repetition, in which images fight for meaning and prominence, surrender to the observer’s subjectivity, and summarize the fragility of our own perception.

Virtual, touch.

Life, absence.

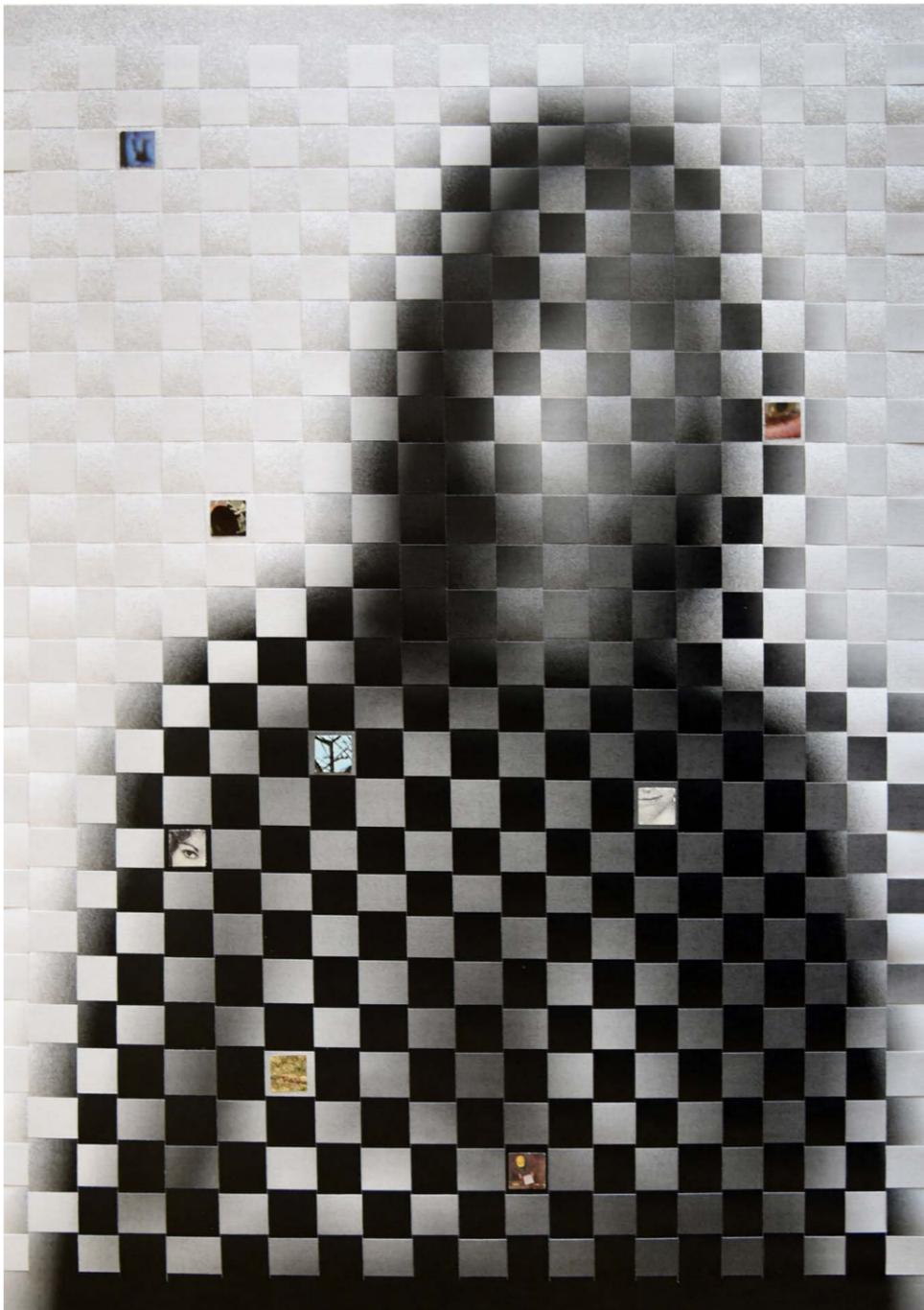
The body, a body.

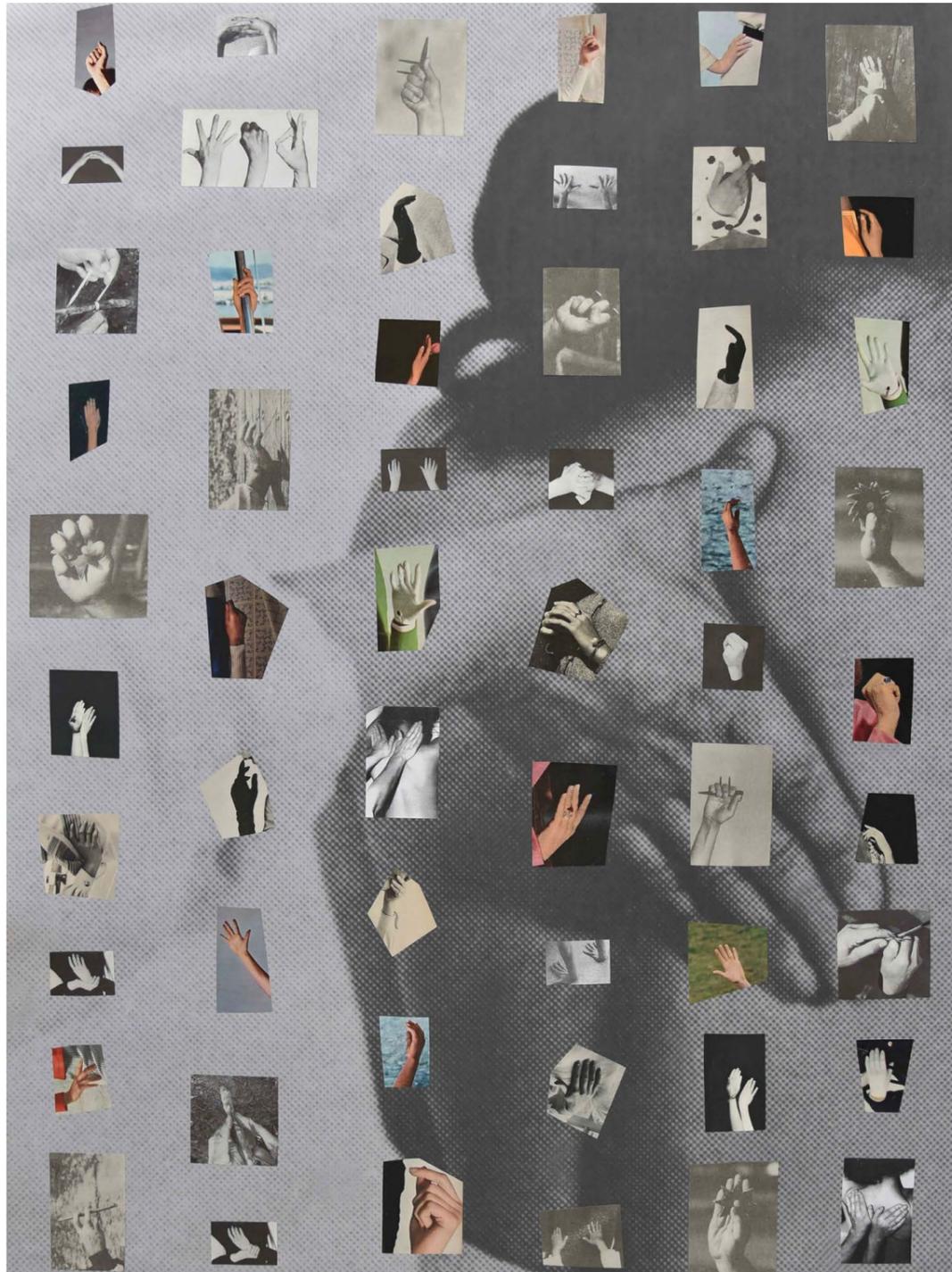
Restraint, expression.

Images as legacy or liability.

Images and people, do they complement or repel each other?

Do they dance or fight for prominence?





Dancing or fighting, 2021
Digital_1
112x80cm



Dancing or fighting, 2021
Digital_2
112x80cm



Dancing or fighting, 2021
Digital_d, _e
29,7x21cm

YO SOY, TÚ SOY, ELLA/ÉL SOY
I, YOU, SHE/HE AM

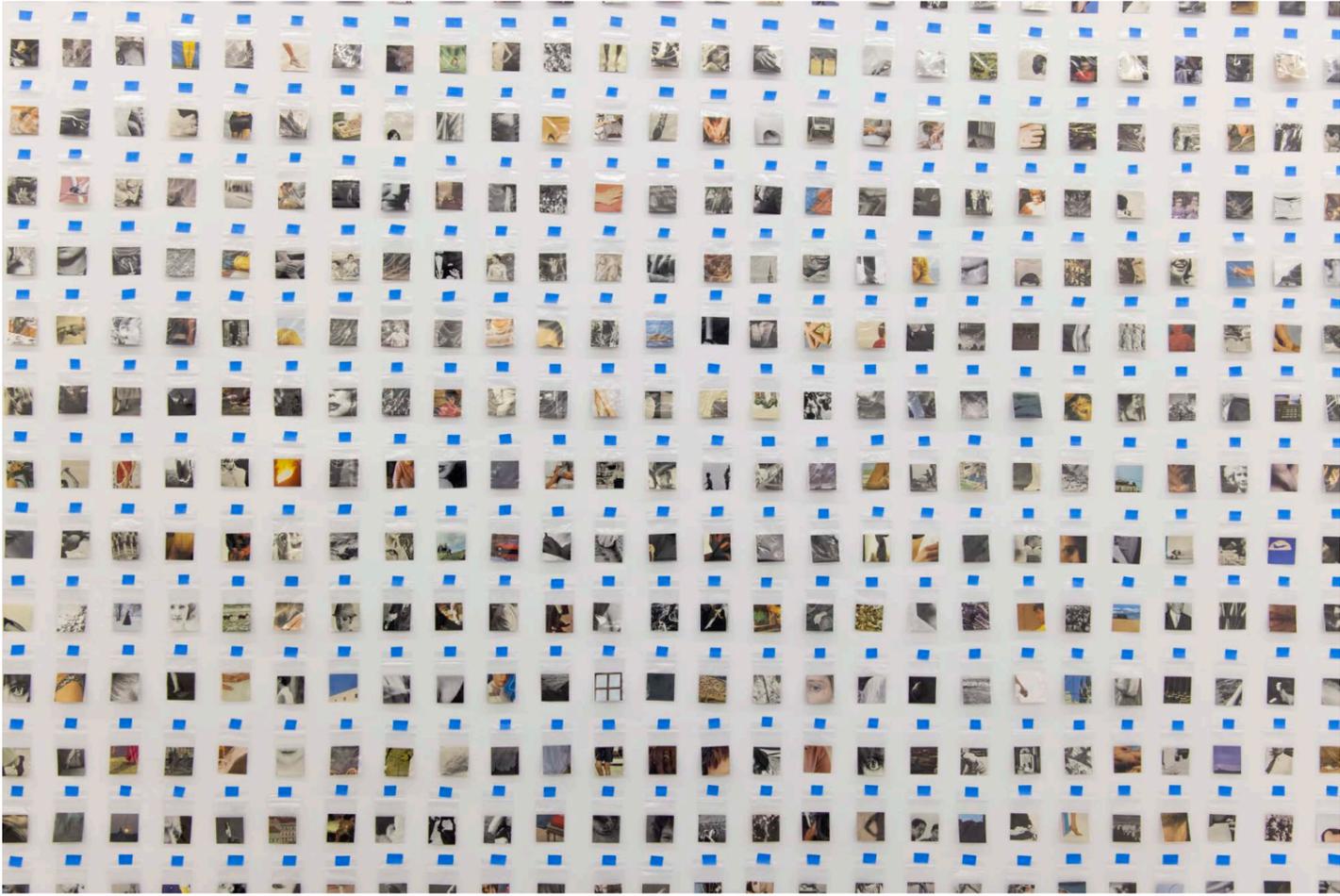
The digital network is like a mirror, where we see ourselves. Not only through our own publications, but our followers, contacts, cookies ... make us only see a certain content, related to us.

This collection is a macro analogue social network, to understand how we behave in a digital context. Each of the images measures (approximately) what an Instagram image on the screen of a smartphone. I seek to imitate the sensation of receiving many images at the same time; the overwhelming and often involuntary consumption of photographs; an infinite scroll, and a contemplation that is reduced to mere impression, and a capacity to memorise that is subordinate to the photographs themselves.

The plastic bags frame a precious object, to be stored individually, seeming like fragments of humanity, like particles of DNA, seen by an audience with a common exercise of finding what are the pieces that make up their unit.

All the images are glued to the wall with blue tape. This color is the most used one on internet (according to a study by designer Paul Hebert). It also represents tranquility, stability and learning. In antiquity, it was associated with the infinite and the sacred.





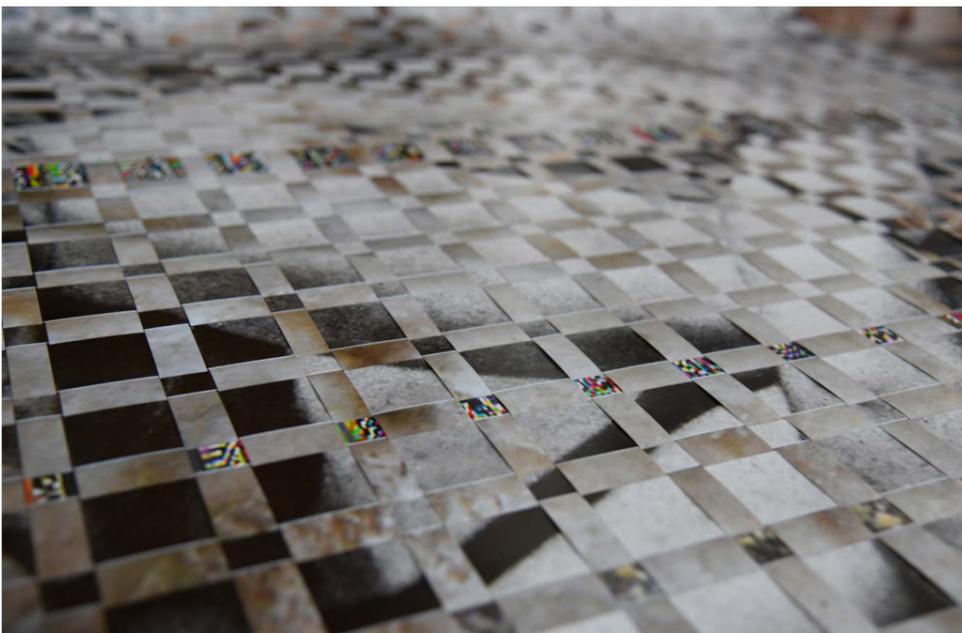
Yo soy, Tú Soy, Ella/Él Soy
1.120 images

FICCIÓN DISMINUÍDA
REDUCED FICTION

reality - fiction
augmented – reduced

Internet and information submerge us in a reduced fiction, and leads us to register a different or isolated reality without realizing it, and to live in informative and aesthetic bubbles. Censorship removes information without undefined or argued parameters; Cookies save user preferences and show products or people related only to their tastes and interests; And the repetition of images only leads the user to blindness and his response with an abusive use of them.

These braided images originate large horizontal works to visually challenge those eyes that have become used to scrolling, a fast and vertical reading. The result is an abstraction of images that fight in a game of layers and textures, creating manual pixels.





Ficción disminuída, 2021
Ficción disminuída_1
105x315cm



Ficción disminuída, 2021
Ficción disminuída_2
105x315cm

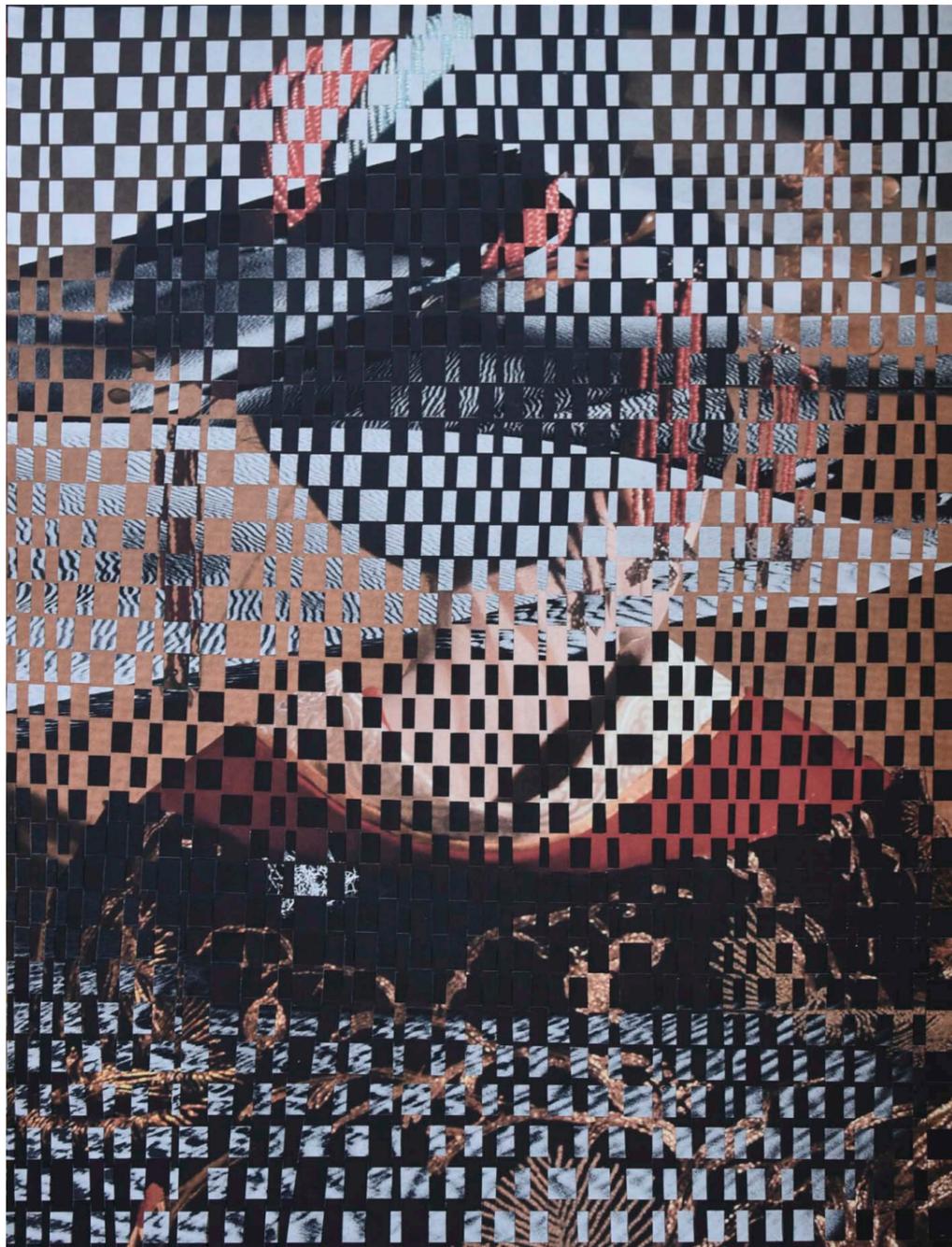
HABLAR
TALK

Facing the immediate and massive consumption of images, these braided photographs challenge patience when observing the final piece, inviting to stop and recognize. Photographs about human and nature, that separately may look familiar, propose a greater contemplation when weaved.

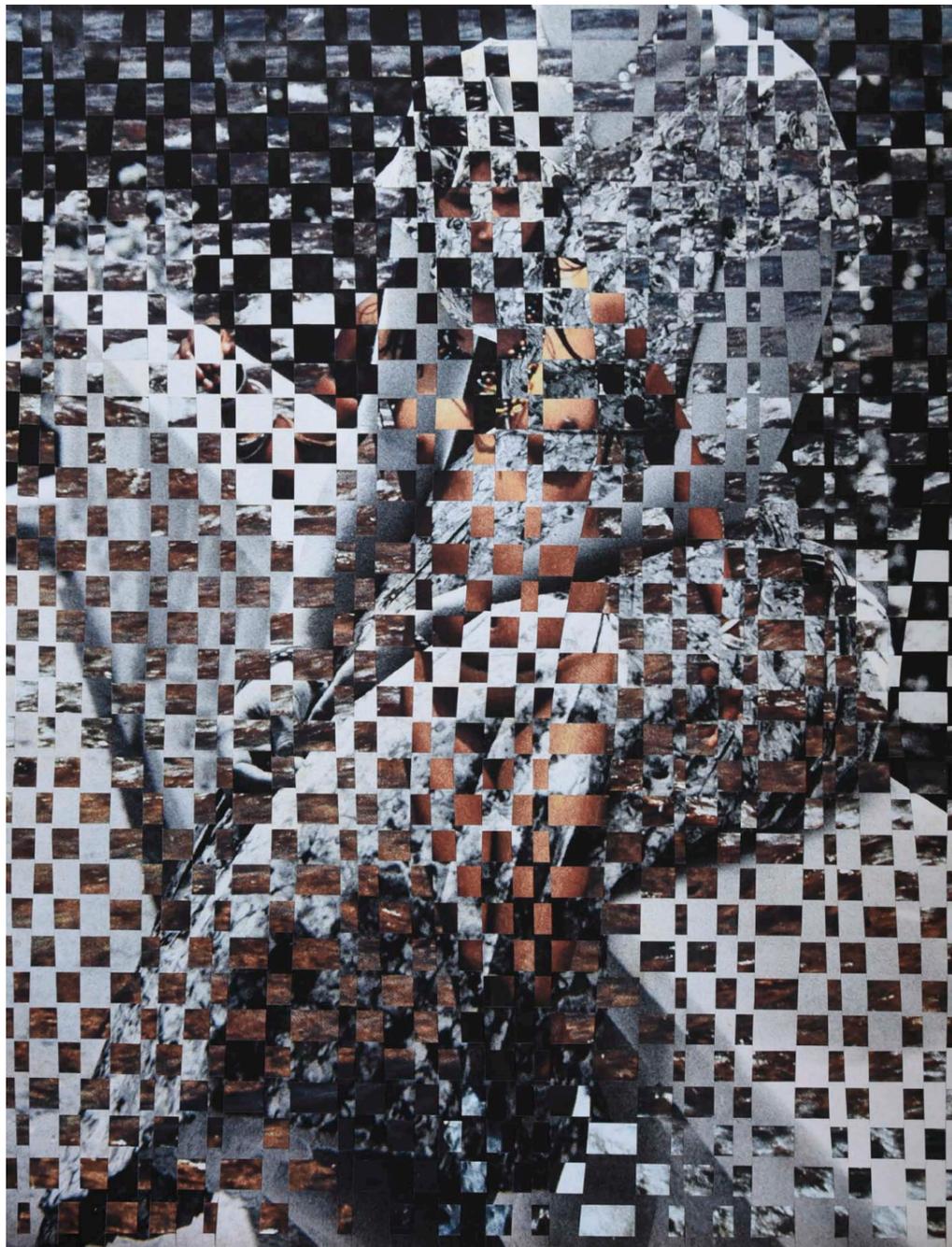
Digital images do not weigh and are not touched, but with these large photographs the weight becomes tangible, and I need not only my hands, but my whole body to manipulate them.

I have dialogued with the images, and now I expect the viewer to do so. My intention no longer matters, it's about what each one can find in them.

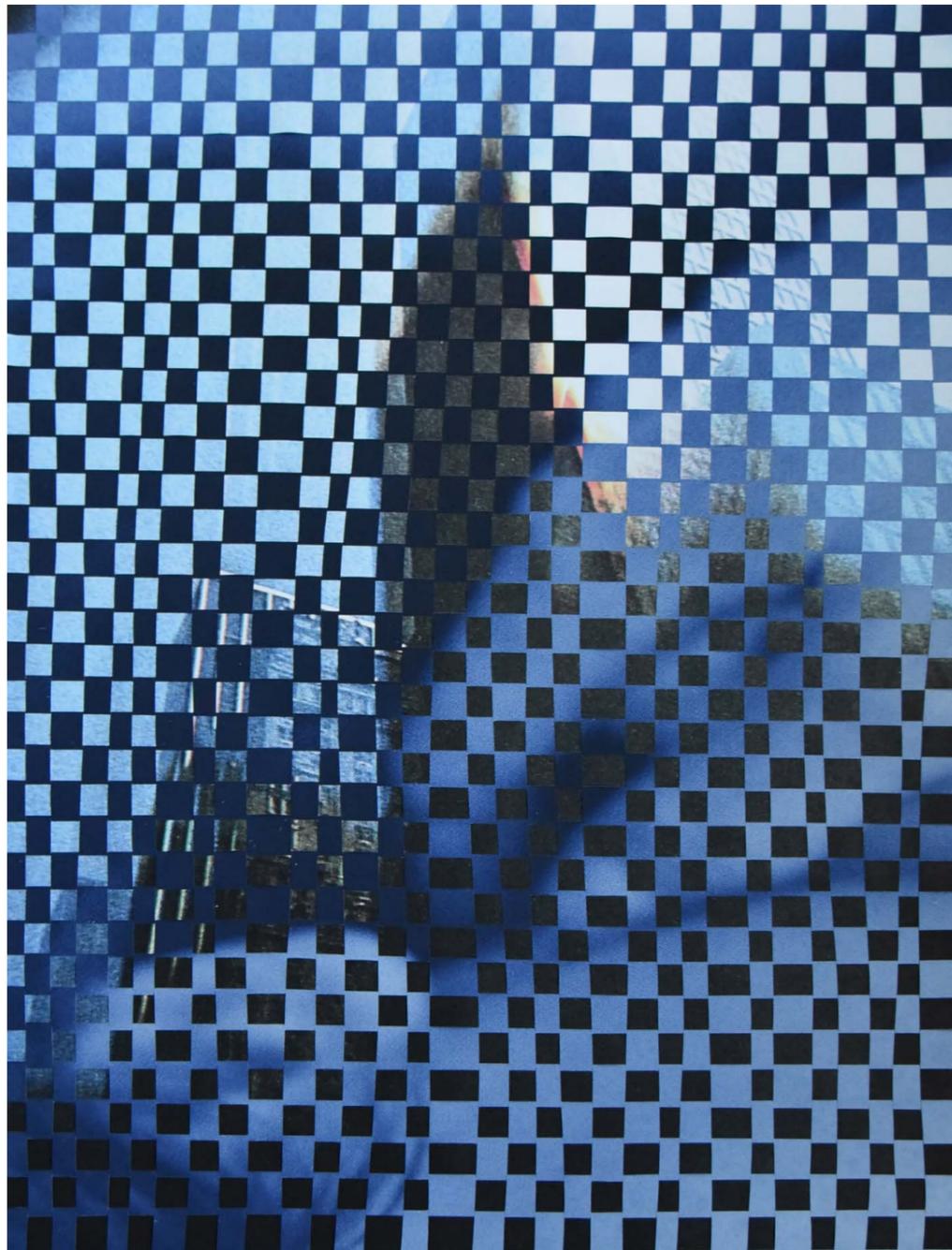




Hablar, 2018
Hablan_2
140x105cm



Hablar, 2018
Hablan_3
140x105cm



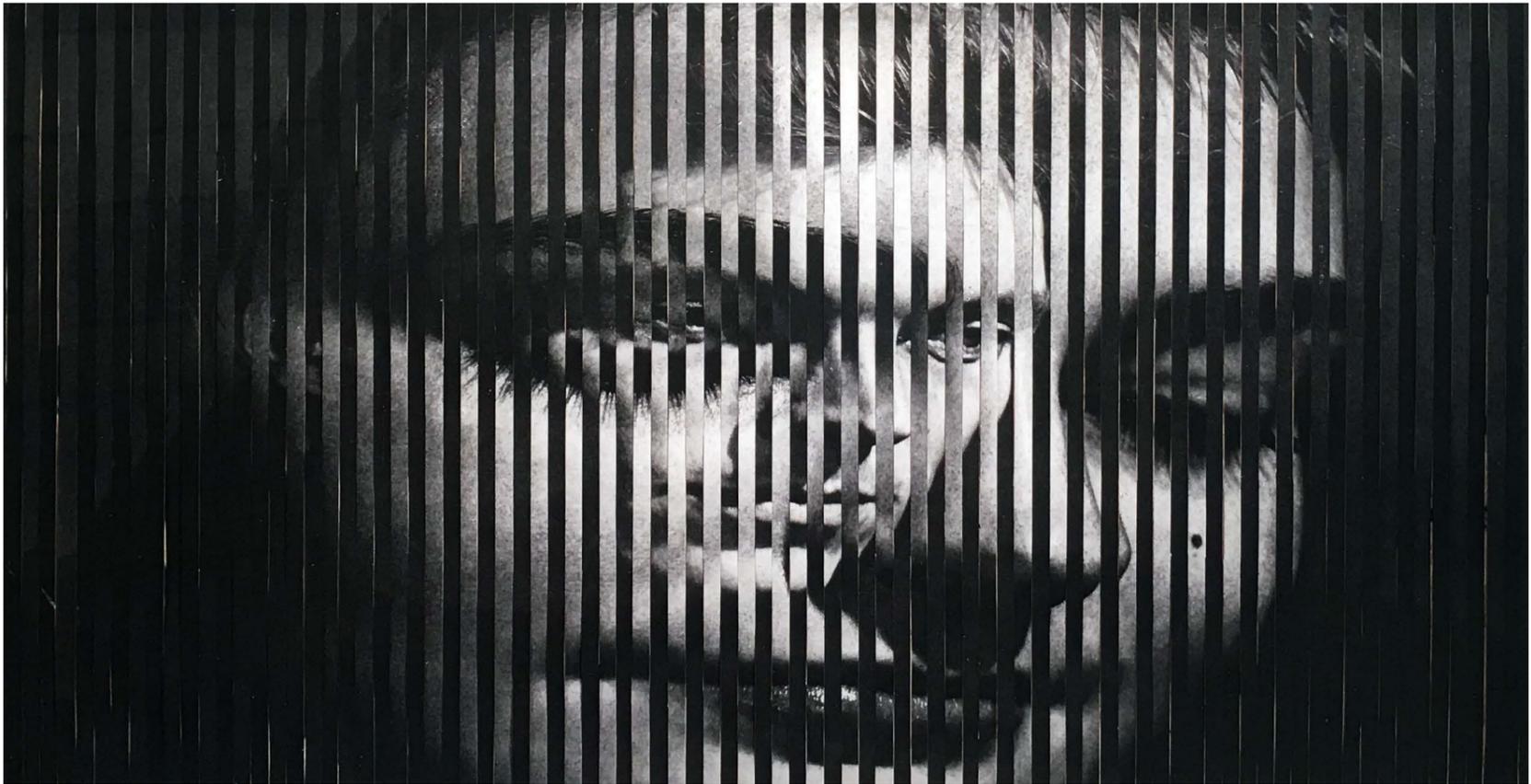
Hablar, 2018
Hablan_17
140x105cm

DENTRO
INSIDE

The human race, when born, feels one with nature. As he develops reason and knowledge, modern man frees himself from primary bonds and realizes his status as an individual. In this process of separation, the boundaries of being an independent entity - of nature and of others - lead man to live in a constant search for union with other individuals, with the space around him and, in the best-case scenario, with oneself.

The individual searches for what he needs outside himself and outside the place of birth, becoming part of uprooted groups from their origins and from themselves. We can say that after the detachment of man from nature and the assimilation of one's self as an independent individual, some join others to know themselves, and others self-define themselves to join others.







Dentro 2017
Reconocer_5
100x200cm

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[instagram.com/b__triz/](https://www.instagram.com/b__triz/)

[instagram.com/conversa__](https://www.instagram.com/conversa__)

[instagram.com/_lado_lado_](https://www.instagram.com/_lado_lado_)