

Trained as a sculptor, my work explores communication through languages and concepts, which requires a decryption of formulas and messages, often unconsciously. In Mexico (2014) I discovered the relevance of ancient Spanish calligraphy, which I used in traditional pottery pieces. In Tehran (2016 and 2017) I combined geometric Kufic typography from the Iranian Middle Ages with digital QR codes to emphasize the similarity of the use of communication technologies in cultures far apart in time. More recently I have worked with the story of the Amazons narrated on the metopes of the Parthenon in Athens in a project (**Amazonomachy**) that uses photography, typographic design, wood and video to make a modern reading of the genre.

Three years ago I defined an innovative concept on the dynamics of images that I called **Image Biology**. In the same way that cinema uses the same support to treat many images in succession, I analyse how the same image is captured in different supports.

During a stay in Beirut (2019) I used archival photographs of characters from Lebanon and my woodcarvings of the same images and their prints. The result was my first project **For a Biology of images; Gods of the Frontier**.

I am currently working on a project that further complicates that idea. I use wooden boxes with three walls, with images on their double faces, I have extended the concept to a three-dimensional plane and with greater conceptual openness. I delve into concepts that illustrate the use of cultural elements that fill gaps in social interaction, what I call cultural prosthetics.

I intend to persevere in the artistic study of languages, the biology of images and cultural prosthetics. There are aspects of interest that are part of the artistic world both as an object on which to work and when artists use them as a tool.