

WORKS WITH FIBER

Initially, my plan for Can Serrat was to search for universal visual forms and principles that permeate visual arts going back to time immemorial. Can Serrat, situated close to earth next to one of the oldest preserved visual cultures in Europe, seemed like an ideal place.

When I arrived at the residency, I was captivated by the intertwined contrasts of the local and foreign. How tightly the objects and projects created in the space were interwoven with things that grew, emerged, and appeared serendipitously. Out of this interplay came a body of work with fiber and local plant material and found objects.

'Haiku'

2022

50x70 cm | 20x27.5 in

Threads, agave fibers, olive tree root, yukka leaves, ceramic debris





'Venus of Can Serrat'
2022
35x20 cm | 14x8 in
Rock, threads

These works are small and portable, Paying homage to the nomadic lifestyles of ancestors inhabiting these lands and the contemporary nomadic artists that come and go to this place. These are the objects on a personal scale, intimate effigies, vessels to be filled with the owners' dreams and desires.



'Mirror, Mirror'
2022
30x70 cm | 12x27.5 in
Threads, yucca leaf, mirror

Part of the materials for these works come from the “discarded” plant matter from the gardens surrounding Can Serrat and materials found as debris of daily living in communal space. The other part is the highly-visible, imported high-vis threads in a local convenience store. The materials are in the conversation about eternity, decomposition, intentionality, and belonging.

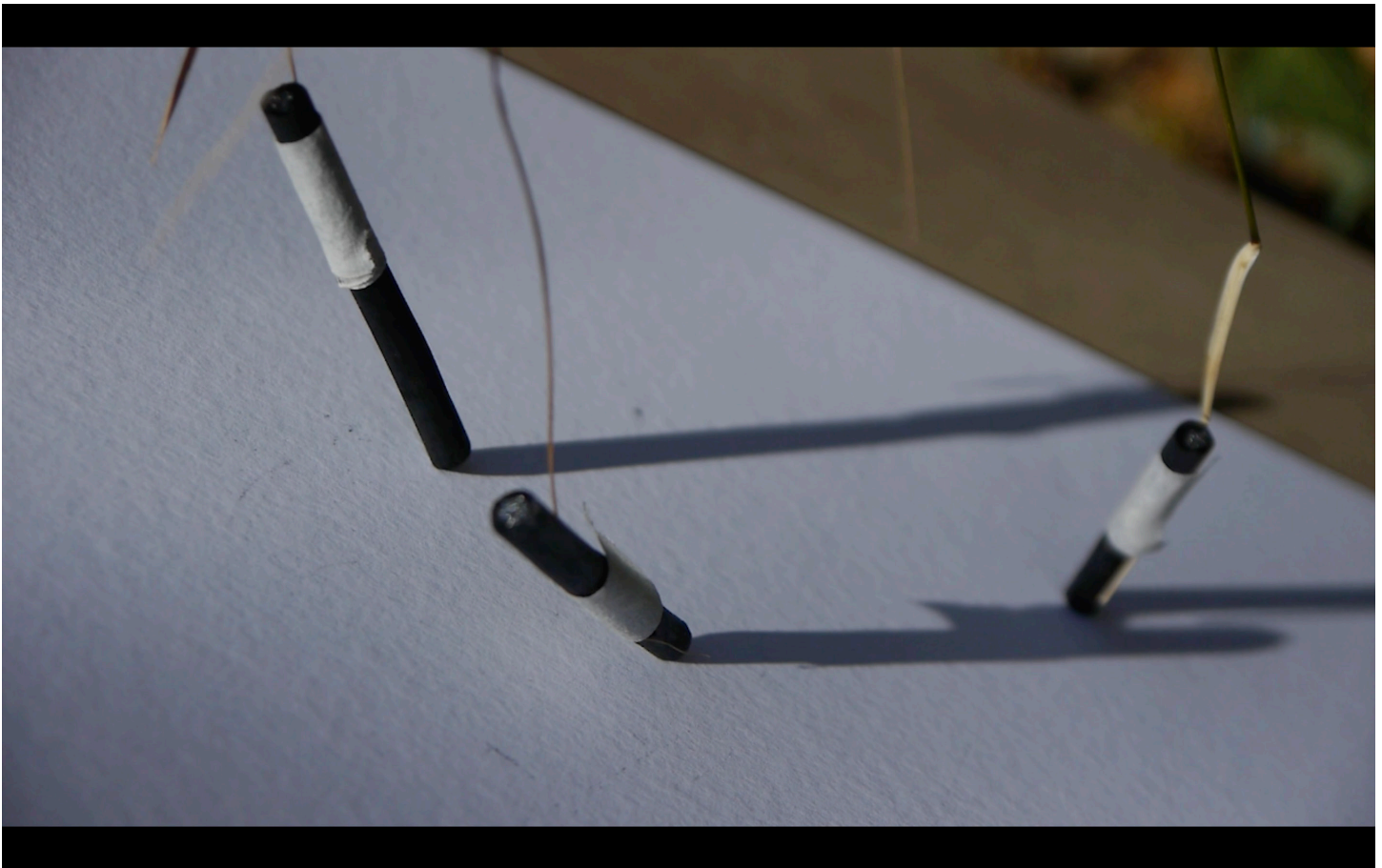


'Mobile' 50x130 cm

Threads, yucca leaves, rubber bands

Together, this body of work presents intimate yet vibrant artifacts to pause, hold and contemplate the ideas of (im)permanence, (un)intentionality and human (dis)placement.





‘Drawing Trees at Can Serrat’

4 min

Single-channel Video

DRAWING TREE WORKSHOP

The Drawing Tree is an ongoing project that I have kept returning to since I started in 2013. Initially, the project centered on the place of authorship in a drawing project made in collaboration with a tree.

It also questioned the material transformation, as everything in it: the paper, the charcoal used for drawing and the tree drawing itself — were different states of the “tree matter,” transformed into tools for other purposes.

At Can Serrat, I transformed the project into a workshop. We each selected a tree, tied a drawing utensil to its branches, and spent an hour contemplating the tree drawing. The durational aspect of the workshop served as an educational tool, as it nudged the participants to slow down, become stationary, and observe minute changes around them.

We then responded to the drawings created by the trees. Some chose to replicate the drawings. Some decided to respond to the drawing or gestural qualities of the images they got.

In the end, we had a lively discussion about authorship, exploitation, the quality of “tree-ness,” and how it was different or similar to our humanity.

