

2018 it has been a year of expansion of the memory in several formats and languages, alone or in company of other artists and commissioners.

At the individual level I have wanted to explore and light new ways to understand the humanism and the crisis in our perception of the world as human, and mine as a woman:

The installation [Nosaltres & l'estat de les coses](#) (paper Museum of Capellades), is a series of paintings-action, caresses and scratched, holes and disconformities, landscapes that became abyss, that move us to another dimension, to the absence of matter that allow the connection between two places.

Metamorphic images that with the blackness of the oil, the color of the aquamarine or the lightness of the gold draw a polysemic bestiary that wakes up in our mind all the possibilities of the imagination.



The paper moebius **Els carrers seran sempre nostres** forms part of a series that tangles in the space like an infinite of hands and light.



In the video-installation [Insektament errants](#) (gallery Juan Naranjo, Barcelona) is the same fury that fingerprints with ink and the impact of the hands brings me to tear the paper, going back to the hole, to a point of fuga and to a cry. Collaboratively, from Vanessa Pey 's photographs and Pierre Bastien's music, arise new elements, beings and landscapes, that evoke us to the idea of Insekta, this reivindicative being, that proposes a new light in the state of the things from a non-anthropocentric vision. [CATALOG](#)



In the 3 monographic exhibitions of video presented, the image arises of the relation between intimate and public, the nature and the city, the static in the painting and the movement of the time in the space. the collection builds a poetic fiction from my individual memory. Part of the selection:

[WHITE TEARS, ETC, EUCALIPTUS, ALLÀ, DRUMS & DESIRE, ...](#)

**mediterranean garden** at Lumen Gallery, Kyoto, Japan. Festival LOOP, galería Juan Naranjo, festival FLUX, Antic teatre, Barcelona



At a collective level there has been a review of the memory of the recent facts sometimes like an explosion of color and of complaint, sometimes like an illumination. The urn **Una barbaritat** formed part of the exhibition "55 urnes per la llibertat" (Brussels, Perpinyà, Arts Santa Mònica, etc).



In the exhibition "1 d'octubre i més", in the prison of Barcelona La Model, I have recovered the installation [LLUM!](#) now adapted to the cells where suffered in the times misfortune many people, to think about the repression and the facts of the 1 of October. Light, like memory.



[FILS D'OBLIT](#), is made with the poems from the book Raó del cos from Maria Mercè Marçal, flying over the body that speaks about the pain and illness (Festival LOOP, Capella de l'Hospital de la Santa Creu, Barcelona).

[2 HABITACIONS AMB VISTES](#) it is a serial of stories from the visitors of Barcelona during the 90s and my initiation in the video art, an alternative in which I was accompanied by Nuria Font (Cosmogonia del movimient, LOOP festival, Arts Santa Monica, Barcelona).

And I finish from the beginnings, **Oil light** (1991), 2x2 m.

