



CUERDA PELUDA

2021. 330cm x 250cm. *Esparto machacado* (mashed halfah grass), natural linen thread

Installation view, solo exhibition at Kunstfort bij Vijfhuizen

Haarlemmemeer, NL



CUERDA PELUDA

Detail

2021. 330cm x 250cm. *Esparto machacado* (mashed halfah grass), natural linen thread



About *Cuerda Peluda*: This work is the culmination of a period of extensive research into the history of ropes and their use in aquatic spaces. Created from natural *esparto* fibers sourced in Madrid, the rope was further processed in the TextielLab in Tilburg.

Before the introduction of hemp, sisal and jute from colonized territories in Europe, *esparto* ropes were primarily used for moving cargo between ships and shore, serving as a vital link between the dry land and the wet sea, both literally and metaphorically.



*LIQUID ANCHORS*

2021. 8min. Stereo audio on open speakers

Installation view, solo exhibition at Kunstfort bij Vijfhuizen

Haarlemmemeer, NL



*LIQUID ANCHORS*

Work in progress, performance documentation

2021. 8min. Stereo audio on open speakers



About *Liquid Anchors*: Created in collaboration with Frisian dancer Tjitske Baarda, *Liquid Anchors* is a soundscape that brings the movements of underwater to the surface.



The project is part of a broader site-specific research focused on the monumental architecture of the Kunstfort and its natural surroundings. This research is motivated by hydrofeminist ideas about the relationship between bodies of water.



WET ARCHITECTURE

Installation view, group exhibition at La Casa Encendida

2021. 10min 12sec. Single channel film (16:9, 4K) and mosaic ceramic tiles

Madrid, ES



WET ARCHITECTURE

Film frame

2021. 10min 12sec. Single channel film (16:9, 4K) and mosaic ceramic tiles



About *Wet Architecture*: This film centers around De Berenplaat, the largest drinking water purification plant in NL. Designed by Wim Quist in 1958, during the heyday of European welfare and social-democratic policies, it is a striking example of brutalist

architecture. The materiality of the buildings contrast with the fluidity of water. By exploring this contrast, the film invites the viewer to reflect on our relationship with water, our surrounding ecosystems, and the fragile resources upon which we depend.



*SOFT ROOMS*

2019. Variable dimensions. Several soft objects filled with water, a leaking linen curtain and a video installation (16:9, HD)

Installation view, group exhibition at the 17th Edition of Survival, former Railway Hospital  
Wroclaw, PL



*SOFT ROOMS*

2019. 300cm x 250cm. Linen fabric, aquarium pump, water, digital timer, plastic tube, plastic bucket, wood structure

Detail of the curtain hanging at the entrance to the room



*SOFT ROOMS*

Detail of one of three translucent soft sculptures

2019. 20cm x 20cm x 20cm each piece/3 pieces. Flexible PVC jerrycans, water, marbles



About *Soft Rooms*: This project is a site-specific installation in the former operation room of an abandoned hospital in Wrocław. Contrasting the hermetic, functional character of the space, *Soft Rooms* brings images, words, materials and shapes that are

malleable and liquid. The concept of softness is multifaceted, suggesting a lack of hardness and a pleasing tactile quality. However, it also holds deeper meaning as a space of resistance, which has traditionally been occupied by feminist spatial practices.



*LIGHT MINT GREEN*

2018. Variable dimensions. Single channel video (16:9, HD), Pine wood, chicken wire, artificial grass, artificial plants, foam pool noodles, nautical rope, cable ties, monstera deliciosa, potting soil, inflatable armbands, nautical rope, ceramic plate, paint, wooden platform on wheels

Installation view, duo exhibition at Rib

Rotterdam, NL



*LIGHT MINT GREEN*

2018. Variable dimensions. Monstera deliciosa, potting soil, inflatable armbands, nautical rope, ceramic plate, paint, wooden platform on wheels

Detail



*LIGHT MINT GREEN*

Video frame

2018. 4min. Single channel video (16:9, HD)



About *Light Mint Green*: This installation of sculptures, clothing complements and video explores the phenomenon of "going floating" as a response to the devastating effects of climate change and rising sea levels.

In this art installation, objects and images orchestrate a fictional story where a floating garden-island is the potential answer for one character whose nomadic way of life requires her plants to travel with her.



*TOOLS TO KEEP YOUR HOUSE UNFINISHED*

Installation view, solo exhibition at Upominki

2018. Variable dimensions. Hand tools, pink plasticine, grey polyether foam

Rotterdam, NL



*TOOLS TO KEEP YOUR HOUSE UNFINISHED*

Details

2018. Variable dimensions. Hand tools, pink plasticine, grey polyether foam



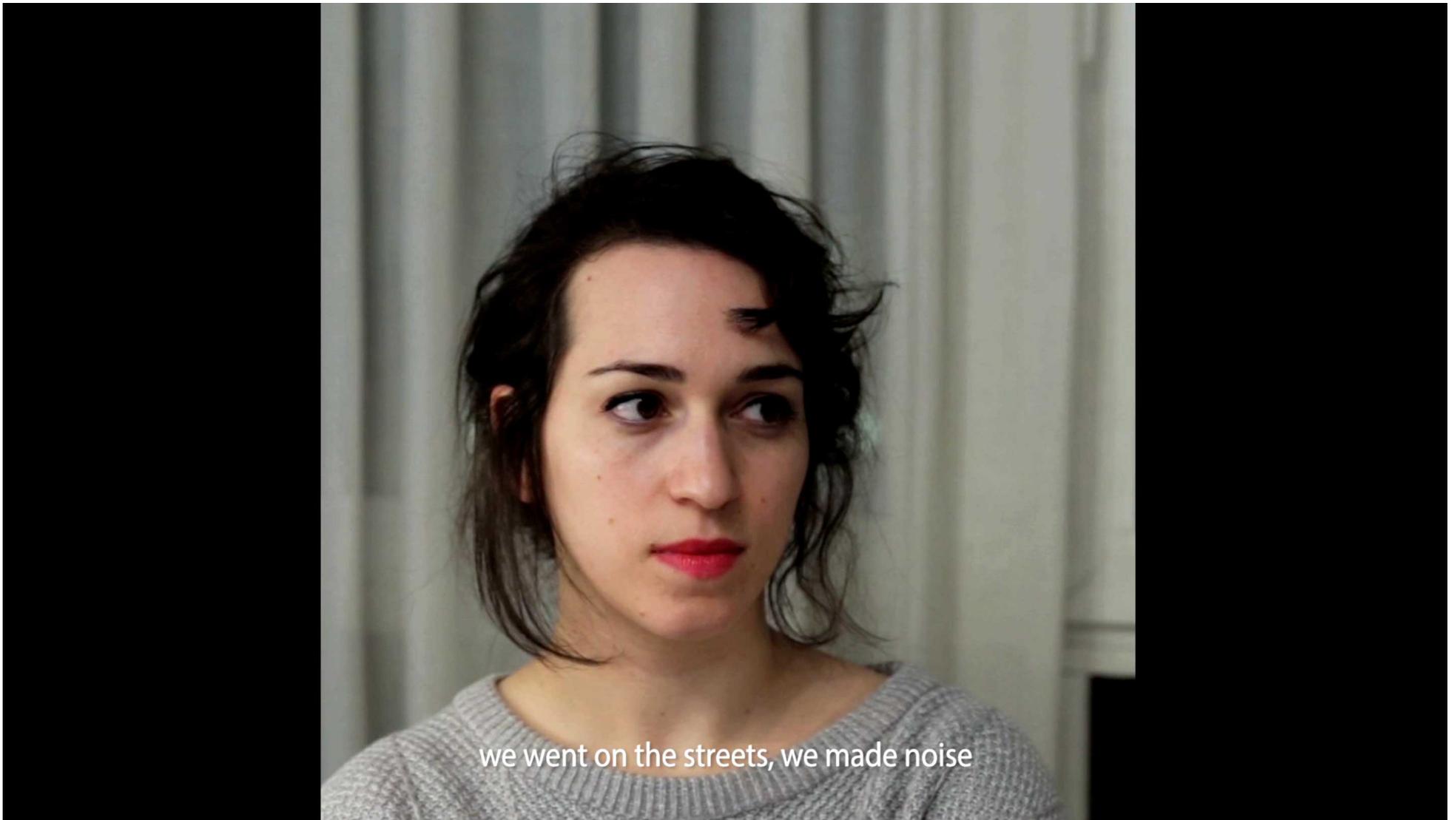
About *Tools to Keep your House Unfinished*: This project consists of a collection of hand tools which functionality has been transformed by the addition of plasticine. The tools, owned by the artists and friends of her, were used in house renovations, exhibition

build ups and the production of artworks. By attaching a soft, malleable, sticky, and flesh-colored material to these traditionally masculine and utilitarian objects, the resulting artworks challenge preconceived notions of construction and domesticity.



*SCRIPT FOR THE APARTMENT IN ROSALES*  
2017. 19min 12sec. Single channel film (HD) instalation and publication, 297x420mm  
(folded 148x210mm). Edition of 50

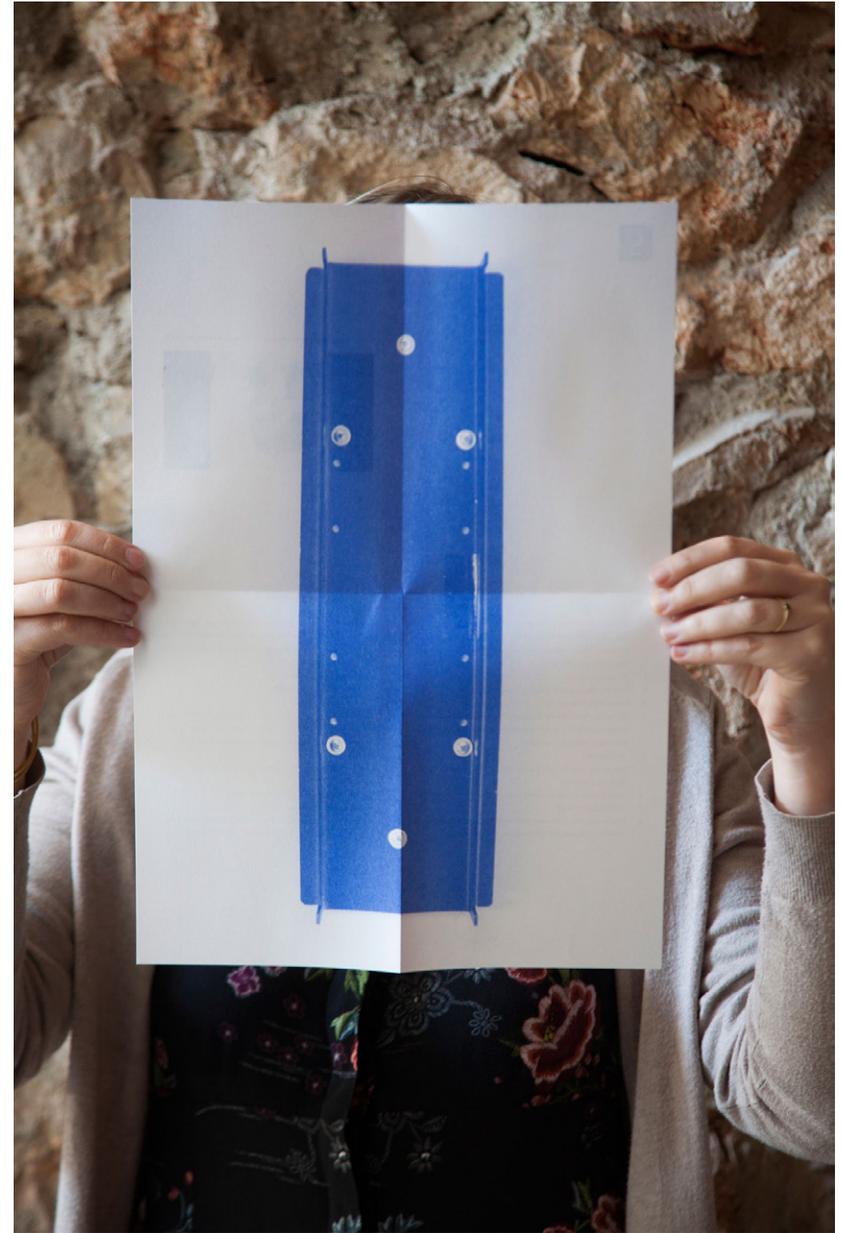
Installation view, group exhibition at Matadero Madrid  
Madrid, ES



*SCRIPT FOR THE APARTMENT IN ROSALES*

Film frame

2017. 19min 12sec. Single channel film (HD)



About *Script for the Apartment in Rosales*: This project features eight brief conversations that were written for a small apartment that has remained in a state of uncertainty for 16 months, transitioning from inhabited to vacant. This uncertainty involves economic, legal,

emotional and affective factors, resulting in what I refer to as "intensity peaks." My fascination with these peaks has led me to explore the vocabulary and imagery that relate architecture to concepts such as resistance, pause, revolution, and postponement.



*EXTENSION PROJECT FOR A HOUSE IN UTRECHT*  
2017. Academia paper 200gr and stainless steel structure painted in grey  
1'30x4'20x2'60m

Installation view, group exhibition at Matadero Madrid  
Madrid, ES



About *Extension Project for a House in Utrecht*: Two paper prisms represent the volumes of an architectural extension project at a scale 1 to 3.45. This scale was determined by the material's resistance. It was built as big as possible, reaching the moment just before

collapsing. For two months, this artwork was installed in my workspace in Nave 16 Mataro, becoming an extension of my personal space. It became a scenography where I gathered with friends and colleagues to discuss the instability of the concept of space.



ES ASÍ COMO DE COLOR TURQUESA

Published by Calipso Press

2016. Publication in riso, 19.5x27cm. Edition of 200

Cali, CO



About *Es así como de color turquesa*: In 2014, I reached out to the mothers of four expats by phone to talk about their children's homes. During our conversations, I asked them to describe the houses, despite never having visited them before.

The resulting book presents a collection of texts and drawings that depict architectural representations based on the fragmented descriptions, inconsistent memories, and desires of these mothers, inviting readers to explore the affective dimension of space.



PORQUE OCUPAN POCO SUELO

Published for IturFest

2015. Publication, 15X20cm. Edition of 12

Bilbao, ES



ara convertirse en un  
reteras se ensanchan, se  
o ahí.

poder. Depende mucho  
que alejan el verde,  
ndo lo acercan, pierde  
a ocre.

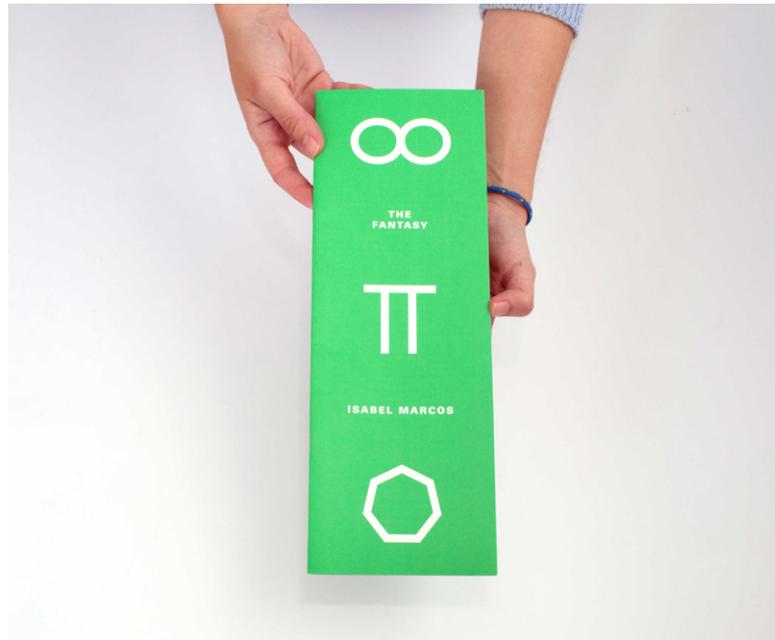
e las iglesias; de esas que  
se ven en la distancia,  
complicado encontrar la

Tan delicado lo de la memoria histórica...

- Si pudiera te invitaría a venir conmigo pero me quedo en un hotel
- Bueno, la verdad es que... estoy solo pero hay char con el que la estamos liando.

About *Porque ocupan poco suelo*: This publication presents overlapping voices that reflect on the existence of dormant chimneys. On October 2nd, 2015, guests staying at Hostel Ganbara in Bilbao were invited to take a copy of the book and carry it with them

during their day-visit to the city. They were free to read, write, alter or simply hold the book, with the understanding that they would return it to me upon their return to the hostel. The guests' contributions thus became an integral part of the publication.



THE FANTASY

Published by Casco

2013. Publication, 34x12cm. Edition of 200

Utrecht, NL



About *The Fantasy*: This publication takes the form of a travelogue, in which three characters each share a unique story of the same route. The characters' identities are informed by real-life encounters with Almere residents, urban planners, and stakeholders.

*The Fantasy* blends conversations, sociopolitical and historical research and street observations. By weaving together these disparate elements, the publication underscores the ways in which daily life and unseen actors shape the geopolitical realities of a territory.