

## ***Ropa Mix (2001)***

Clothes are endowed with almost magic qualities: they are able to evoke our presence, represent our identity, summarize on their utility some of our most primary necessities.

### *Fetishism versus figuration.*

Taking clothes as simple objects their power is not diminished. I choose pieces that relate to the body in a fragmentary way, so as to avoid the representation of the figure. I sew them together, rarely changing their structure, obtaining some sort of new garments or objects that anyhow should recall utility through the functionalism still latent on their components. This vague utilitarian appearance might provoke an uncertain relation with the object.

Looking for ambiguity.

I handle the sensitive data of the material, trying to activate the duality of valuations and reactions that things closely related to the body are able to arouse. And I mix the objective information own to the material: I combine clothes attending to the connotations given by their original functions and the signs of identity they convey.

### *Transformation by juxtaposition.*

Sewing clothes together is like making a puzzle of an unknown image. It is a matter of playing with the implicit formal conditioning while trying to establish relations of content. Like contrapositions: between elements which are destined to take care of the body, those destined to attend it during its decadence may appear next to others used in its vitality and for its development. These sorts of associations create a background of meaning, which is not meant as only reading. I seek rather for a zoom effect, in continuous movement between the possible recognition of the fragments and the simultaneous perception of estrangement in the whole.

Juxtapositions create zones of contact. Between clothes, stitches. And between definitions, a borderline in which I constantly try to place myself. To me the limit is the space of search, of creation. I intend to generate forms that could belong to the category of the undefined, the impure. I believe that in this blurred area the subjectivity of the glance is made evident.