

ARTISTIC UNIVERSE

“I describe my artistic world as acts of artistic contemplation, lucid dreams, and a playful universe.”



What draws you to blend innocence with references to major figures in modern and contemporary art?

I am drawn to the implicit concepts within children’s drawings, the spontaneous way of communicating when creating a figure, and the stages of drawing development from scribbling, pre-schematic, realism, and even prodigious children capable of painting masterpieces. These concepts engage in dialogue with each other and with great works of art.

How did you first start working with ideas from children’s artistic development in your practice?

It started from my own childhood interest in children’s art activities, both my own and those I observed in other kids. From this point arose the desire to highlight children’s art, those first strokes we explore to communicate, which I reinterpret through my own artistic practice.

I remember that as a child I loved communicating through illustrated cartoons, creating visual dialogues to show a creative universe. Later, as an adult, I conducted a workshop with children and was amazed by what they expressed through drawings and paintings, things they would never say otherwise. This led me to create works with these drawings and to present them as art.

Children are central to your visual language, what do they represent in your work?

The presence of boys and girls in my work is fundamental to the scenes I construct, as they are the protagonists of what is happening in my paintings, whether painting, playing, or contemplating.

THE LANGUAGE OF MARKS

Are these “naive stains” inspired by real children’s drawings, memories from your own childhood, or something more conceptual?

They are original drawings made by children, as well as my own. I try to maintain this aesthetic to communicate the naïve quality of children’s marks.



“I juxtapose children’s images over masterpieces from art history, turning it into an act of childlike mischief, proposing this graphic language as art.”

what fascinates you about these raw, unfiltered gestures?

I am fascinated by the spontaneity with which they are made, a primary way of expressing art. I believe it is essential for creating art, the magic and inspiration that contemporary art has largely lost, the capacity for wonder. These first naïve stains we learned to make as children are, in my view, the fundamental basis for creating art.

What do these childlike forms allow you to express that more academic techniques cannot?

They allow me freedom and spontaneity without fear of ruining the painting, because these stains are everything in my work.



SHARED EXPERIENCE



What do you hope viewers, collectors, or visitors take away from your work?

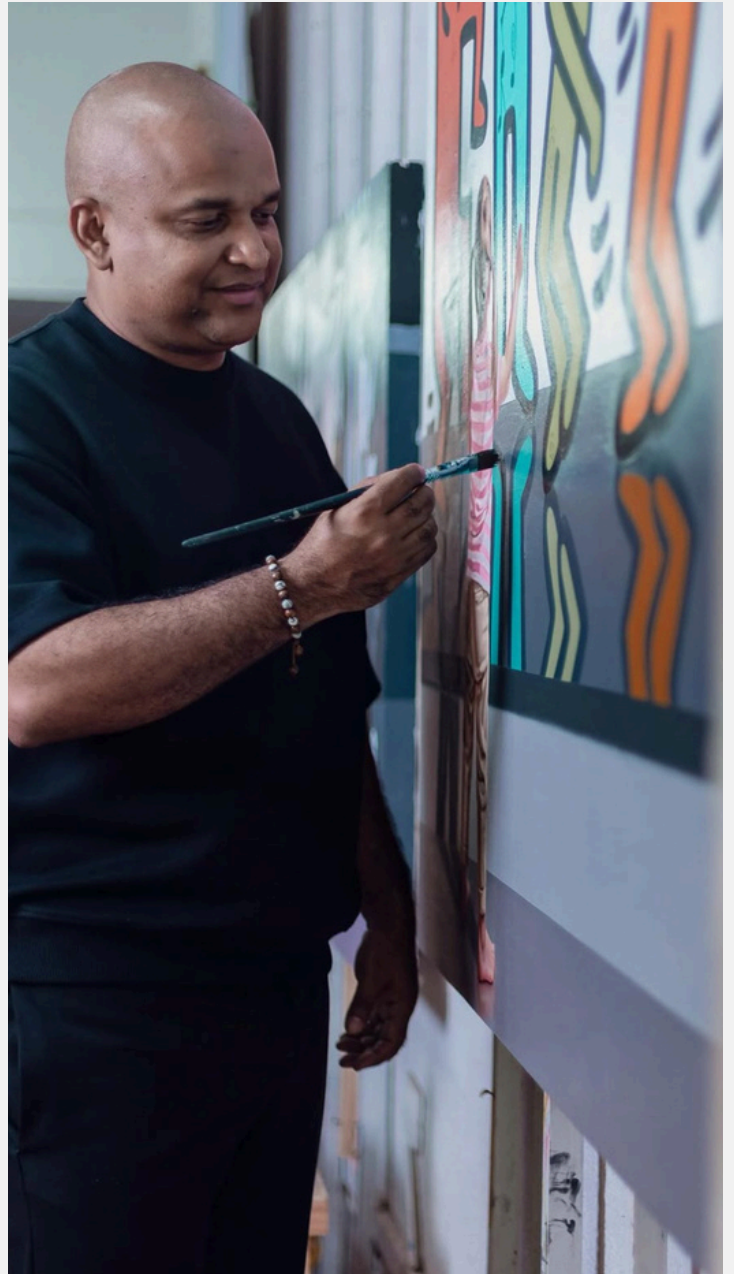
I hope to connect with people through time, space, and memory. I want viewers to become secondary actors who complete the creative act, experiencing an aesthetic scene full of codes and signs that evoke memories and joyful dialogues of life, connecting with the inner child we all carry within.

I seek to awaken the inner child within people, which life often dims over time due to daily pressures. My paintings aim to remind us that there is always time to contemplate, be surprised, and create art—and that we don't need to be masters to achieve it. Simply connecting with our inner child is enough to create art and preserve memories.

PROCESS & INSPIRATION

Can you walk us through your creative process, from choosing a reference to building the final composition?

My process begins with a visual idea, images come to mind and I shape them into a scene. I sketch on an iPad or paper and build the work from my questions. Then I draft how the piece might look and choose the artist or masterpiece I want to put in dialogue with my main idea.



How has your background in Barranquilla and your academic training shaped your perspective as an artist?

My city has influenced me positively in color, joy, form, and light. My vision as an artist would not have been the same had I been born elsewhere, because the color and light of Barranquilla are unique and unlike anywhere else I have visited.

LOOKING BACK, MOVING FORWARD

How does your work connect with *Parallel Narratives*?

The title is ideal because my work operates on two parallel ideas: the story told by the child drawing over a work, and the story told by the artwork itself within art history. These two forms merge to create dialogue in a contemporary painting.

What upcoming projects or new directions are you most excited about?

I am excited to create art in which every image and form I build is unique, fully embodying my thoughts, with visual memory and hand perfectly connected to create images that come to mind. I am enthusiastic about exploring new forms and themes such as dreams, surrealism, and creating images born from creative thought.



What are you currently exploring or experimenting with in your practice?

I am currently exploring ways of painting and constructing images, how images appear when we dream. That magical super-realism we have in my country and region.