

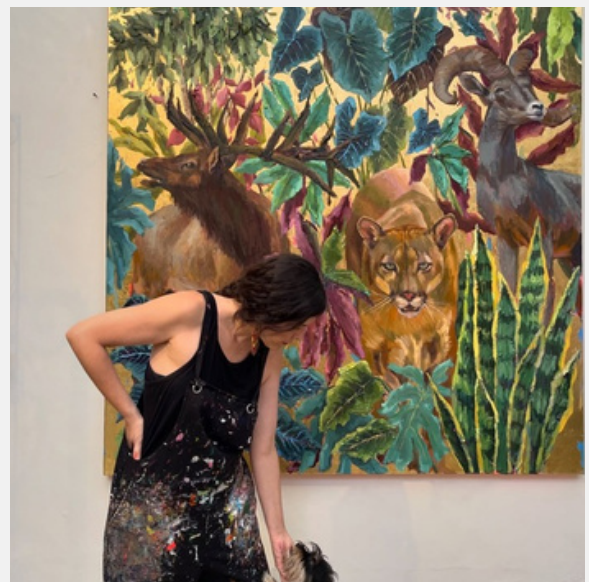
RYTHM, NATURE, AND ENERGY



Could you briefly introduce yourself and your artistic practice?

I am a Mexican visual artist, and my practice is born from a deep fascination with the vital rhythm of nature and the invisible energy that keeps it in constant motion. I am interested in observing the rhythms that flow, expand, meet, and transform, and in translating them into a pictorial language of my own.

Through colour, gesture, texture, and vibrant compositions, I seek to create paintings that are not contemplated as static images, but experienced as living spaces in which energy continues to unfold. I aim to capture and interpret the vital force that connects us to everything that exists.



ARTISTIC IDENTITY

AN ARTISTS OWN UNIVERSE.



How would you describe your artistic world in a few words?

A universe where nature breathes, colour vibrates, and movement becomes a language intended to reveal the invisible energy that connects all things.

Was there a particular moment, place, or experience that shaped your path as an artist?

Yes. I remember perfectly a day in 2008, sitting in front of three very tall palm trees outside my house. I began to observe how the wind moved their leaves and, little by little, the movement stopped seeming random. It was like a dance, a silent conversation between them. I felt that there was an invisible rhythm connecting them and that, somehow, it included me as well.

I could not explain in words what happened that day, but from then on, I felt the need to paint that energy. Rather than representing nature, I wanted to translate what happens when it is alive and in motion.



How has living and working in Mexico influenced your visual language and artistic identity?

Studying Fine Arts in Madrid gave me a solid foundation and a deep awareness of painting as a language. However, returning to Mexico transformed the way I see. Here, I rediscovered an exuberant natural environment, an intensity of light, and a richness of colour that awakened a different sensitivity.

I feel that my work exists precisely between these two worlds: structure and freedom, observation and intuition. This combination has shaped my artistic identity and has particularly enriched my relationship with colour.

NATURE AS INSPIRATION



How does nature appear in your work?

Nature appears as a presence rather than a representation. I am not interested in copying a flower, a leaf, or a landscape; I am interested in translating the force that moves through them.

I observe how everything moves, communicates, and constantly transforms. That flow is what I try to bring to the canvas through the rhythm of gestures, the layering of forms, saturation, the vibration of colour, and compositions that seem to expand beyond their own boundaries.



What draws you to movement, rhythm, and energy in painting?

Because that is where I feel life appears. When everything is in motion, there is a shared energy connecting the elements to one another.

I like to think that a painting can also breathe, expand, and continue transforming as someone contemplates it, allowing that vital pulse within it to remain perceptible and active.

Is there a personal connection to nature, place, or memory that influences this body of work?

Yes. That experience with the palm trees remains a very present reference, but there is also a daily practice of observation.

I like to pause and contemplate how the wind passes through the leaves, how light transforms a landscape, or how different forms find a shared rhythm.

They are very simple moments, but to me they contain a kind of silent wisdom. That is where I currently find inspiration for my work.

COLOUR, INTUITION, CONNECTION



Do you approach colour emotionally, physically, intuitively, or through a combination of these?

It is a combination of all of them. A strong intuition guides the first decisions, but there is also an emotional and physical response to colour. There are colour ranges that I feel in my body before I understand them rationally.

Over time, a more conscious element also emerges, as I observe how the colours enter into dialogue with one another and how they sustain the energy of the composition.

What role does colour play in creating vitality in your paintings?

Colour is one of the great driving forces of my painting. Each work asks for a different palette; it never begins from a formula. I am interested in discovering new relationships between colours in order to create tension, harmony, depth, and movement.

I feel that colour has the ability to connect all the elements of a painting until they become a single living organism.



How do you know when a composition has the right visual rhythm or balance?

When it stops asking things of me. There is a moment when the painting begins to breathe on its own, and I feel that all its elements have found a common conversation.

“I do not seek a rigid balance, but a living balance in which tension, surprise, and movement still exist.”



CREATIVE PROCESS

What usually comes first when you begin a work:?

The first thing I do is remove the white of the canvas. That emptiness never says anything to me. I need to cover it with a wash of colour full of strength and expression, because it is from that first gesture that the painting begins to develop its own atmosphere and energy.

From that initial tone, I already have a preliminary idea of the references that will inhabit the canvas. I begin to build the composition through rhythms, marks, and gestures that establish the strength of the painting. Then, little by little, I also allow the work to reveal itself. I enter into a constant dialogue with the canvas, in which each layer responds to the previous one and opens up new possibilities. It is a balance between

What does gesture allow you to express that cannot be said through image alone?

Gesture contains time, energy, and presence. It is the instant in which the body and emotion meet.

An image can represent something; gesture, by contrast, conveys the intensity with which that experience was lived. It is an unrepeatable trace.



How physical is your painting process?

It begins with immersion, often time near water, journaling reflections, or meditative listening to guide intuition.

In the studio, I work in layers, starting with loose, gestural marks in response to inner rhythms, then building depth with glazes, textures, or mixed media. I

often carve back into the surface, meticulously yet intuitively, allowing form to emerge through removal rather than addition. Completion arrives intuitively, when the piece achieves balance and stillness, feeling both resolved and alive.



How has your artistic practice evolved over the years, and what feels different about this new body of work?

My current process comes from a much freer place. There is greater depth in the colour, more strength in the gesture, and a conscious desire to create spaces in which energy can expand without limits. At the same time, I remain in a constant process of searching and trying to break away from what is already known, even from what I have already discovered in my own work. Each painting is an opportunity to go further and rediscover myself.



LESSONS FROM NATURE

The exhibition explores nature as a source of vitality, transformation, and renewal. How does your work connect to this idea?

It connects very naturally, because I find in nature the greatest example of constant transformation. Nothing remains still; everything changes, adapts, is reborn, and continues.

My paintings seek to remind us of this vital principle. They are an invitation to reconnect with the energy that moves through us and that we often forget also lives within us.

What does Wealth of Nature mean to you personally?

For me, Wealth of Nature does not refer only to material abundance, but to a much deeper kind of wealth: nature's infinite capacity to create life, transform energy, and generate invisible connections between all beings.

That is the wealth I try to paint. It is an abundance that cannot be possessed, but rather experienced when we learn to observe attentively.



EVER GIVING, EVER EVOLVING



What do you hope collectors will continue to discover in your work years after bringing it into their home?

I hope the work never becomes still. I hope that, over time, it continues to reveal new rhythms, vibrations, and chromatic dialogues. I want it to function as a living organism within the space: a daily reminder of movement, renewal, and the magic that remains when we pause to observe.

I hope that those who live with it can experience it differently depending on the moment in their lives, just as with nature: it is never exactly the same, even when we contemplate it every day. If that happens, the painting ceases to be an object and becomes a presence. Ultimately, I hope my works can be precisely that: energy inhabiting their home.