

My body of work looks at the immaterial dimension to the organic world. I found in Art the possibility to use an universal language, thus, through this exhibition I hope the viewer will be able to find personal connections with the artworks, regardless of their background. The main techniques I worked with are ceramics, digital photography and drypoint print. The viewer will notice that many pieces are composed as a series or contain a repeated pattern, most often a motif of a natural element. This aims to create a rhythm and visual meditation.

A big interest of mine is the essence and meaning of being alive. I started the IB Art course by focusing on the flow of emotions and thoughts in our minds and how it interferes with our perception of reality. The etching *Wrinkly emotions* and the ceramic sculpture *Abstract face* convey the idea that viewing the world only through the thinking mind often brings a feeling of restlessness and worry.

I broadened my subject interest into the interaction between humans and the world, specifically with nature. The discovery of the Arte Povera movement and Italian artist Giuseppe Penone, whose work are realistic copies of natural elements, greatly influenced the style of my pieces, which became much more organic. The materials used (clay, wood, recycled fabric) accentuate the connection to nature. The prominence of curved lines, minimal colour and fine structures was largely inspired by the ceramicists Morley-Price and Brill, who use Art as a meditation support. This led me to merge the organic and spiritual approaches to Art. My porcelain construction *Breath interaction* bridges the biological and spiritual aspect of breathing.

Digital photography became a major technique during my second year of the course, enabling me to capture evanescent scenes, such as the smoke from a burning incense stick in *Saint sens*. I also transferred images through different media : clay impressions, tracing the shadows of a portrait and photographic transfers. But are the pieces purely figurative (drawings of leaves, photographs of old books), or are they a collection of impressions? This elusiveness leaves space for various interpretations, creating a dialogue between the piece and the viewer.

I used the formal qualities of my artworks to convey subtle, often conceptual messages. In *Recuerdo(s)*, a small mobile installation of four cloths, I question our relationship to the passage of time by transferring photographs onto cotton fabrics that hang as laundry. The lightness and fragility of the ceramic *Remaining petals* and the pointillist drawing *Hibiscus rosa-sinensis* also aim to transmit how life is ephemeral and impermanent, and must be seen as a gift. Finally, by incorporating vivid and faded colours, the series *(de)composition* and the photographs of *Macro et micro* embrace a cyclic notion to time, showing how decayed and living matter interact.

A U-shaped exhibition space would have been ideal to present my work, as this would have shown the concept of interconnectedness. Displaying *Breath interaction* in the middle would have been the most coherent place as it illustrates the combination of the organic with the metaphysical. A spotlight would have been placed behind *Recuerdo(s)*: because of the transfer technique, the photographs look faded if not illuminated from behind. *Abstract face* would have been placed on a darker corner so shadows on the sculpture would have reinforced the abstraction of the face. The photographs of *Textures in nature* would have been displayed on the wall with the corresponding ceramics installed on plinths in front. Finally, most of my 2D work is mounted on BFK Rives paper, which has a creamy tone that harmonizes with the colours of my work.

I used Art as therapy. Influenced by the Post-Minimalist movement, the process of creation guided the evolution of my works, such as in *Remaining petals*, which in reality broke in the kiln. I purposely integrated the serendipitous outcomes and tried to create a different story with them.

From the rhythm generated by the repetition of patterns to the quietness of the pale tones, I hope that this exhibition will transport the viewer into a peaceful introspection, transforming eventually the interaction into a meditation.