

Altered Nature

The Greek philosopher Parmenides argued that everything has always existed. Time is circular. Things cannot come from nothing. What exists may be transformed, but it cannot become nothing.

Human beings, because of their creative abilities, are able to transform their environment. During the time of Parmenides, there was, however, a more fluid relationship of man with Nature and the Cosmos. Twenty-first century man is alienated from nature, literally, out of the world. Maybe this is why today we have never been so artificial.

Through my creative work, I have always been interested in the relationship of human beings with the cosmos. Fears and epiphanies, passions and hatreds, creation and destruction, dreams of the imagination and the force of reality express this connection.

Altered nature explores the metamorphosis of alchemical materials so that they become what they were not and yet maintain their essence. In the best of cases they retain traces of what they were, in the worst, they retain something of their origin. But who can say which is better or worse? To make such a judgment is only a way to open the debate.

Altered nature also addresses my way of confronting myself as a human being within nature. We are indeed confronted with nature in a struggle where the artificial invades the natural. We are often unaware of the consequences that we provoke in nature; sometimes for better, but mostly for worse. Finally, nature is our home, the place where we live.

When I work with materials, they come alive and I become a spectator of a subversive and playful transformation. Thus, a felt surface becomes an organic piece, while a sheet of paper becomes a three-dimensional object that multiplies, creating a "false" landscape of buds and blooms. Is it false or is it artificial?

Buddhists say that whoever is able to formulate the question already has the answer. Another way of defining the artificial would have something to do with rejecting the sacred in nature. The artificial removes the mythical sense from beauty.

This disrespect for beauty produces a desire for utopias, places without place, poetic spaces where plausibility and meaning arise from the very transformation that gives them life.

The Utopia of the artificial is the territory of creative pursuit. It is the space in which my imagination unfolds. *Altered nature* is my nature. To the ancient Greeks, imagination was the language of the gods who communicated with us through images, dreams and intuition. In *Altered nature* I am immersing myself in this language in order to build aesthetic Utopias and extra dimensions. Aesthetic ravings and delusions in endless forms accumulate, as in a delta, the stuff of dreams, rituals and poetry.

In this way, traditional concepts are expanded, building a multidimensional space where the senses transcend, searching for the artifice that will reveal Nature Altered and the transformation of aesthetics as we enter the second decade of the 21st century.