BIO

My work in the cultural field has developed primarily across artistic creation, independent curating, cultural management, distribution, and the development and realization of cultural projects. As a visual artist active since the 1990s, I have developed a practice situated at the margins of commercial art spaces, circulating instead through museums and autonomous alternative spaces, where collective work and the construction of independent communities give shape to networks and forms of collaborative production.

My practice has included exhibitions, residencies, and curatorial projects in Chile, Germany, Poland, Spain, Sweden, Beirut, and across Latin America.

My work seeks to demystify the supposedly healthy structures of family, kinship, and education that underpin dominant conceptions of power and the state, as well as the processes through which counterculture itself becomes sanitized. Through painting, objects, video, graphics, and installations, I construct symbolically charged figures and forms that deliberately exceed established boundaries, becoming harder, wilder, and more anomalous. This way of reconfiguring the object-based canon of art—hybrid and politically incorrect—invites the viewer to interpret a political, vernacular, and popular history filled with enigmas and acts of defiance, authoritarianism, and corrupted rules.

Within the field of self-managed cultural production, I have directed Caja Negra Artes Visuales for twenty years, developing more than forty independent curatorial projects, public art initiatives, alternative platforms for artistic visibility, and publishing projects. Over time, Caja Negra has become a space of dissent within an internationally interconnected network, repositioning itself in the present context as a platform for cultural and critical exchange. At its core is a collective working methodology grounded in the belief that associative, distributive, and affective practices are essential to sustaining, maintaining, and extending independent projects over time.

This experience has allowed me to expand my field of action internationally and to establish multiple working alliances through which parallel reflections and positions around artistic practice can converge. It is a framework for consolidating both personal and collective understandings of what it means to make art within contemporary society.

Operating as an independent cultural agent has enabled me to establish a solid productive platform whose modes of action—based on intersections, frictions, and alliances—provide the flexibility to develop a diverse range of cultural projects. These include book production, critical and curatorial writing, collaborative and independent curatorial projects, and large-scale exhibitions that bring together cultural agents from different countries and backgrounds around shared ideas, universal concerns, contemporary events, and, above all, the effective realization of an expanded form of cultural production within society, fractalizing creative processes.

Through the creation of alliances and the diversification of artistic practice with cultural agents, curators, and artists from Europe, Asia, and Latin America, I have developed a sustained cultural exchange with Chile. It constitutes an autonomous platform for movement and action from the margins.