

STATEMENT

I graduated with a Bachelor's degree in Fine Arts from the Faculty of Pontevedra, Spain in 1996. At the time, I collected images from children's books, religious illustrations and tins of preserves etc. for my art practice with the idea of changing their original meaning and thus questioning everything that we take to be "normal".

From the early stages of my career food has been a theme running through my work. In fact, I use food and everything related to it as a means of analysing, questioning and reflecting on today's society.

My first solo exhibition was with Galería Marta Cervera in Madrid in 1998. The show was made up of a series of huge paintings of wedding cakes in which the bride and groom, amongst sugary flowers and meringue at the top of the cake, are engaged in various sexual games. The exhibition questioned the established norm of what is considered socially correct behaviour.

In 2000 I started working with Galería Espacio Mínimo. I had an exhibition the same year titled *Beefcakes*, which paid homage to the artist Tom of Finland. The show was made up of over 100 small format paintings and photographs of the Penis Family. The work centred around the phallic symbol as representing the patriarchal system. It questioned and made fun of its symbolic power.

My work has gradually become more interdisciplinary. For the show *Eat Me, Eat Me* in 2004 I used sculpture, painting, drawing, photography and video to put together a cake shop of diseased cakes. The exhibition brought us to the brink of pain and suffering in order to show us what most frightens us: our fragility. This show followed my doctoral thesis on *Art and AIDS in Spain*, which was presented at Vigo University in 2003.

In spite of the unpleasantness of some of my themes, I use sweet cheering imagery. There is no gore, no bloody guts, although they are used as symbols of pain and suffering.

The theme of *Eat Me, Eat Me* was continued in *Love Butchery*, a show which took us to a butchery of human meat reigned over by four women. At first sight the women appear to be preparing recipes with the bodies of others but in fact they are cooking themselves. The body parts they use for their recipes represent the exteriorisation of their feelings. The cooks don't try to harm or wound others but show their pain, suffering, impotence etc. Each recipe is therefore an inward gaze, a way of purging the pain.

Out of this work a double person has evolved, the Golosa Siamese Twins, who in the latter years have been a running thread through much of my work. I have developed a narrative around the lives of these sisters, whose double physical condition represents the idea of double identity and also, as they

deviate from what we consider normal, represent the excluded, the marginalized, the monstrous.

It is no accident that the lives of the Siamese Twins revolves around food. Eating is a basic necessity for all living beings, but for the human this act of survival is charged with symbolism, meanings and norms that arise from culture, the society in which the individual has been nurtured. So through food we can reflect on culture, society and the individual.

The food in my Siamese images appears to result from cannibalism; it's not fruit and vegetables on the table but human fragments. The banquets in these works reflect consumer society as a system where prejudice, inequality and injustice lie beneath an illusion of happiness. That's why the imagery is sweet and cheerful but at the same time charged with violence and excess.

The lives of the Golosas Twins have been featured in various exhibitions, the most important being *The Golosa Factory of Sweet and Sour Preserves* at La Conservera Centre for Contemporary Art, Murcia and *The Golosa Twins* at Santander Museum of Fine Arts, both in 2009, and more recently *The Golosas' Storeroom*, at Las Cigarreras in Alicante

My current work is centred around a critique of consumer society, in particular the questionable ethics of the mass media and their manipulation and imposition of stereotypes.