

**My master is the CLAY.** Clay does not demand; it suggests.

Each piece is a silent conversation between who I am and what the clay allows me—it guides me.

It has taught me to observe, to make mistakes, to try again, and also to be amazed and filled with wonder. My BEASTIARY forms emerge from a reality often connected to mythology or to narratives that resonate with my existence. I avoid detailed realism, favouring schematic and gestural forms with character and uniqueness—where the animal is only suggested, evoking moments. These shapes aim to be symbolic companions; they are animals of the imagination, simple or complex, and profoundly human.

Each piece is hand-modelled without molds. I value the imprint of the gesture in the construction of the form and in the appearance of the clay. I enjoy exploration and experimentation in the creative process, embracing challenging surfaces and always creating my own glazes and skins.

Many times I don't achieve the exact result I was aiming for, but the journey always gives me something in return. I accept the risk of alchemy because there is also great fascination for me in that space. I primarily work with stoneware clay, firing in both reduction and oxidation at high temperatures. Each piece tells a story—it is born from an idea, takes shape in the process, and writes its representation with clay and fire.

They all share something in common: the way they inhabit space in the world silently. Animals have always been symbols of all kinds—spiritual meanings, metaphors of the human soul, with virtues and vices. I also admire the instinct expressed in their bodily forms.

Alongside my animal imagination, I have explored the world of porcelain and crystallizations, using oxides that colour and bloom as unique traces on the glaze's surface. I am fascinated by the unexpected forms that seem frozen in ice or fragments of the cosmos. No repetition is possible—they only respond to a hidden order of heat and timing.

I have also researched the technique of Raku. I am drawn to the intuitive and unpredictable nature of this practice, where fire becomes an accomplice, drawing its story in an instant across the smoke-wrapped surface of the form. Its free and spontaneous spirit continues to amaze me.

I celebrate the existence of clay and its qualities that give birth to my works. They accompany in silence, touching the soul, reminding us of the possibilities of imperfection and the surprises that arise from observing the infinite garden of life and the creatures of clay.

