

1. You mention that you started out by illustrating and studying Children's books. What do you personally like to read and how important are books to you?

I generally get amused by writings that explore the inner selves of persons. Some of these thoughts of “being-in-the-world” go through soul-searching reflections that are capable of setting up different sorts of reading experiences – as if while characters drown into their own fears, doubts, joys, etc. all those feelings are drawn upon me.

In this style, my favourite authors are Fernando Pessoa and Clarice Lispector. In Lispector, I find it extremely eye-catching the countless shifts on syntax in her texts, closing in (or maybe merging) her words to the chaos of thought.

Books are of a priceless importance because they open doors to perception. While we grasp knowledge of different kinds, recorded in a variety of times, we learn to build up analytical skills and also acquire a more sensitive perception, enabling deeper relationships to the several realities that surround us.

2. Can you tell us about a typical day in your working life, as an Artist?

The only pattern I can see is that I'm continuously drawing, since the majority of the artist's work is observing. Attempting a sophistication of perception. It comes from the awareness of what surrounds me and the understanding of what resonates inside of me. From this work, I gather several traces and leads – objects, imagery references, sentences, impressions, and most of the times sketches, drawings that serve as ground for all aesthetic relations, in a way that they are always entwined with its creator. It's impossible for the drawing and the draughtsperson not to be one and the same. Taking this idea as an objective, I think of ways of execution, involving choice of material and a constant learning of different techniques.

3. What are you working at the moment?

I'm involved in a research concerning the portrayal of feminine figures. I draw and pursue these images as a way of conceiving them. This route, full of inconclusiveness and dissatisfaction (and a handful of successes) are attempts of investigating my own condition, especially as a woman.

The background of all this work is my deep interest in the intertwining of languages and in the urgency of reappreciation of art and poetry, embracing all of its varied expressions. Art is a form of resistance from the constant human motion before a monoculture that makes us believe we need to produce more, own more, and that all can be explained – what has been causing a silent disintegration of our instruments of reflection and appreciation of life itself.

4. You say that your interest in movies and installations began in college. Which movies or genres, have inspired you the most?

My greatest interest in Cinema lies in what came before it. The imagery and practices related to it that happened before cinema itself in, as we know, theatrical format.

I enjoy thinking of ways to present the subject of time, to work its elements: movement, transparency, light, projection, illusion. Overall, its immateriality. I think of a magical lantern, of a phantasmagoria show, of varied animation devices (such as the praxinoscope and the kinetoscope), in the motion pictures of Muybridge. I watch in awe to the anarchy of several of these initial manifestations of cinema, as if the mental images had encountered a form of existence in our world.

5. How important was it (to your Art) to study at University? Would you be the same artist today, if you had chosen not to go?

I believe it was important, but not crucial. The teaching of some of the course's subjects were discouraging because they did not have the power to overcome mere exposition of information and task demands, neither to demonstrate a higher level of meaning of what has been showed.

But I wouldn't have been the same artist, as this was a fruitful place of sharing. Where I discovered many things not only of myself but also of emerging colleagues and teachers who were experienced artists that I looked up to even before joining university. I mean it wasn't crucial because it wasn't in college that I had the experience of learning drawing and painting with the brilliant artist Suzanna Schlemm, that turn all that I knew of creative processes upside down.

6. We love that you describe your work as: "translating images that come across my mind." What's on your mind right now! (feel free to answer this as cheeky as you want haha)

Wow! Hahaha... As a whole, all your questions drove me to a series of memories and right now I come to think of things that I did for the first time as a child, trying to bring back a bit of the indefinable states of mind that came with these actions.

Quickly, four memories came to mind: the first time I went to the street market (which is a very peculiar experience here in Brazil) with my grandpa Osiris; the first time I heard bells being played by my uncles, and I was convinced that they were the bells from Santa's sleigh, coming to bring presents that I had asked in a letter; my first longest bicycle ride without training wheels, with my father's aid; and the first time I stared at my baby sister.