

# Espai Estrella reopening Oct. 14 at 19.00 hours

## Reobertura de l'Espai Estrella

14.10.22 — 19 h

**" La estrella  
y el azul del mar,  
vuelven a Miró "**

— Rafael Moneo



Palau de l'Esport - Hermitage - Palau de l'Esport



Successió Miró

Ajuntament  de Palma



GOVERN  
ILLES  
BALEARS



GOBIERNO  
DE ESPAÑA

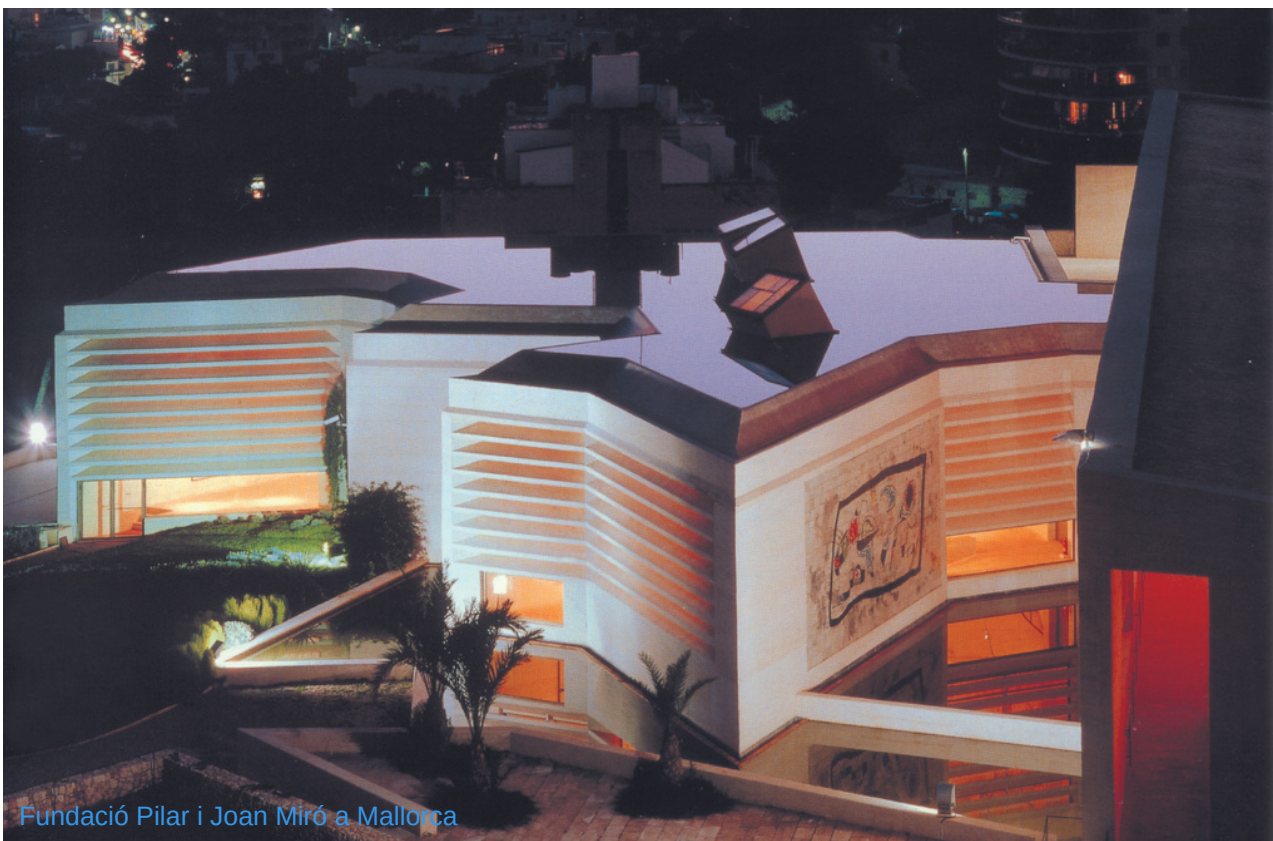
MINISTERIO  
DE CULTURA  
Y DEPORTE

## Reopening of the Moneo's building and opening of the exhibitions "El Miró de Son Boter" and "Rif Spahni. Instant and memory"

Miró Mallorca Foundation is made up of three remarkable buildings that form one of Mallorca's most important architectural ensembles: the **Sert Studio** where Miró started working in 1956, designed by Miró's friend, the architect Josep Lluís Sert; **Son Boter**, a late 18th century Mallorcan house which the artist used as a second painting and sculpture studio; and the **Moneo Building**, the Fundació's headquarters, designed by Rafael Moneo and opened in 1992. The first two buildings have been declared Items of Cultural Heritage (BIC according to the Spanish acronym).

**The Moneo Building**, the headquarters of Fundació Miró Mallorca, opened its doors to the public on December 19th 1992. Designed by well-known architect **Rafael Moneo**, winner of the 1996 Pritzker Architecture Prize, it was built following the donation of land by Pilar Juncosa, Miró's widow, together with 42 works of art that were then auctioned by Sotheby's to raise money for the centre.

Moneo designed two clearly differentiated, closely linked concrete structures. On the one hand, there is a linear three-storey building with a flat roof containing the centre's different services, with an open paved area to the north and a colonnade to the south featuring brise-soleils to filter the light. On the other hand, there is a star-shaped section, with a rooftop covered in water, creating a kind of trompe-l'oeil that makes the sea and the horizon seem much closer, simulating the view that Miró was able to enjoy



### **The Espai Estrella: the Moneo Building's main gallery**

This star-shaped section is reminiscent of a fortress whose bastions protect the building from its hostile urban surroundings, even though its interiors offer a completely different perception. Light filters through the outer concrete walls thanks to its external brise-soleils and inner translucent alabaster panels. When the building is bathed in sunlight, the Espai Estrella is filled with light reflected by its surrounding ponds. The low windows only offer visual contact with the small ponds that partially surround it and the gardens.

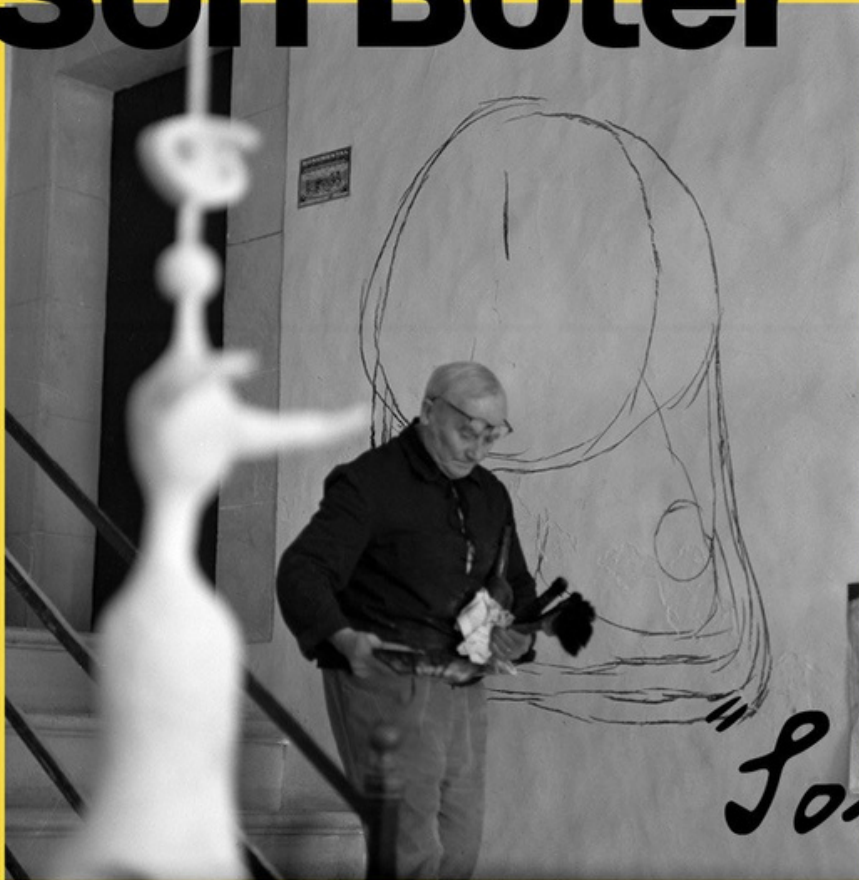
Most of our exhibition halls had to be closed to the public to do rehabilitation, maintenance and security works. The area where the rehabilitation work has been focused has mainly been the water cover that welcomes the visitor. A kind of trompe-l'oeil that simulates bringing the sea and the horizon closer to the observer, a way of emulating the vision that Miró enjoyed.

After multiple procedures and preliminary technical studies, the deficiencies in the building have finally been repaired. Now this important heritage is once again available to everyone.



# El Miró de Son Boter

Espai Estrella



Son Boter, a typical rural Mallorcan house dating back to the 18th century, is the oldest of the Fundació's buildings. It became Joan Miró's second Mallorcan studio, purchased by the artist in 1959 with the prize money of the Guggenheim International Award, given to him for the creation of the Mur du soleil and Mur de la lune for the Paris UNESCO building.

Thanks to this area next to his Son Abrines home, Miró had further space to work and to create and store large works of art, while also gaining extra privacy. As Miró remarked in a letter to his friend, architect Josep Lluís Sert: "I have just bought Son Boter, the magnificent house behind ours. As well as being a good investment, it provides shelter from bothersome neighbours".

Miró placed his own personal hallmark on the house through the highly original charcoal sketches he made on its walls in the style of graffiti, transforming it into a work of art in itself. The sketches are figures and personages associated with his sculptures. Just as he had done with the Sert Studio, Miró gradually created the right atmosphere for his work through postcards, drawings and objects of widely differing origins.

*“Miró worked here too, but in a very different way from his work methods at the Sert Studio. He let off steam here, getting rid of all his excess energy. He described it as a ‘wild’ way of working in contrast with the Sert Studio, where he worked in a more attentive, contemplative way.*

*The Sert Studio as a kind of sanctuary for Miró, while Son Boter was a mysterious place where the artist’s behaviour was governed by discharged rage. It was a place for calling things into question and for conversing with the constant ghosts that surrounded him.*

*The painted walls reflect Miró’s unique irrepressible drive, his boundless vitality, and the frenzy and losing battle against time of a highly original artist who still had so much to offer, despite his age”.*

**David Fernández**

**Miró at Son Boter is very different from Miró at the Sert Studio.** His work methods at Son Boter and the format of the work he produced were very different, as were his relations with the architecture. In Son Boter, Miró was teeped in history in rooms that still echoed with ghosts from the past. Son Boter was a cave, a return to the maternal womb, where Miró felt at ease right from the outset.

The artist revealed his true immensity at Son Boter, taking command of the building. In the Sert Studio, his approach was more surgical: the work of the artist and the architect coexisted with one another. At Son Boter, they become one and the same. When you enter Son Boter, it is Miró alone who surrounds you.

The Sert Studio’s impact on the artist is well known, as is the need he felt to put his own personal hallmark on it before starting to work there by creating an overlapping second skin on top of the architecture, without this affecting the independence of the latter. At Son

Boter, on the other hand, the artist and his work became one with the building: his traced sketches came to form part of the walls, splashes from his triptychs spattered the floor, and his found objects and sculptures colonized and transformed the space. **The whole building became a huge “notebook” where the artist’s creative process can be “read” and interpreted through the traces he left behind him.**

Son Boter was used to create his large-format works, sculptures and public art projects, and it also housed his printmaking studios, hence avoiding visits to Barcelona. It was here that Miró made the leap, once and for all, to the third dimension, going beyond the surface of the canvas and reaching out to that anonymous crowd that he had always aspired to forge links with, whether it was through the immersive experience of his triptychs, his large-format paintings, his sculptures for public spaces or the printed editions that were accessible to a wider public.

This temporary exhibition offers an insight into our collection from the perspective of his Son Boter studio. It is organized into groups, made up of selections of works associated with a particular project, accompanied in all cases by the visual reference that signals the artist's presence in the space with which they are all indivisibly united.



**The exhibition rooms, like Son Boter itself, are thus a direct record of Miró's creative process,** from the initial graffiti or drawing through to his objects, sketches and maquettes to the finished work.

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*acabo d'adquirir "Son Boter"*



Joan Miró at the entrance of Son Boter, 1966

© Josep Planas i Montanyà. PlanasArchive

### I've just bought "Son Boter"

Joan Miró's move to Mallorca in the mid 1950s marked a turning point in the life and work of the artist. In this new stage, characterized by a reappraisal and renewal of his artistic language, there was a sharp rise in the output of his paintings and a growth in the scale of his work, coinciding with a desire to create monumental public artworks. The long-awaited studio that Sert had created for him was soon not big enough, and so he seized the opportunity to buy Son Boter, a neighbouring property. This became a refuge and an extension of his workspace, used for sculptures and large paintings. He left his charcoal graffiti and sketches of sculptures on its walls, splashes of paint on its floors, and unusual found objects scattered throughout in a reflection of the total symbiosis between the artist and his workspace. This is how Miró expressed it in a conversation with Georges Raillard in November 1975: **"The 'truth' is here, in Son Boter."**

*Le retour à l'enfance et la naissance d'un nouveau monde*



**Joan Miró at Son Boter, 1973**

© Successió Miró, 2022

© Fons Fotogràfic F. Català-Roca  
Arxiu Històric del Col·legi d'Arquitectes  
de Catalunya

## The return to childhood and the birth of a new world

Miró internalized the landscapes of the places where he had lived and they would accompany him all lifelong: the land at Mont-roig, the sky at Varengeville and the sea in Mallorca. They were always present in his mind and he recreated them in his work. **Miró's pathway had been a long one, returning full circle to his origins**, to the places of his childhood and the silent horizons of his years as a pupil training under Modest Urgell. Although these works share the same chronology and space as his big triptychs, they are still awaiting completion: they have remained frozen at a peak point of maximum tension in which each individual painting and all of them as a whole still seek to find a balance. From Son Boter—his last creative workspace, set on a series of hillside terraces bathed by the island's light, with the silhouette of the Serra de Tramuntana mountains in the background—, Miró had views of the Mediterranean Sea. It was on the top floor of Son Boter, gazing out toward the horizon that stretched before him, that these paintings were made, inspired by the mental landscapes that were so fundamental for him, condensed into a dot, a line and the colour black.



*com graffitis gratuïts, banals i anònims del carrer*



**Graffitis by Joan Miró on the walls at Son Boter, 2014**

© Successió Miró, 2022

© Jean Marie del Moral

***like gratuitous, trivial, anonymous graffiti found in the street***

The hallmark that Joan Miró left on Son Boter's interiors is perceptible in the sketched lines on the surface of its walls, doors and windows and even on the floor; in the blotches of paint; in the found objects, cuttings, postcards and children's drawings fixed with pushpins; and, above all, in the charcoal graffiti that surrounds us, with images frozen and suspended on the plaster walls. The calligraphy of the titles, the thoughts tossed into the air and Miró's personages and projects for sculptures all form a second skin that merges with the building, transformed by the artist's strokes into a huge notebook that documents the first spark of inspiration and starting point for his radical creative process. Through it, evidence has been left of that initial inspirational instant, which he himself defines as "the moment of confrontation", "the magic spark" now visible to us. **Son Boter is in a state of suspension in which the artist's presence can still be noted.**

*monstres vivents  
que viuen en el taller - man a part*



Joan Miró at Son Boter with the preparatory objects for the sculpture *Souvenir de la Tour Eiffel*, 1966

© Successió Miró, 2022

© Josep Planas i Montanyà. PlanasArchive.

### ***living monsters that inhabit the studio – a world apart***

From the 1950s onward, Joan Miró's sculptural activities picked up even greater speed, mainly due to his immersion in projects for architecture or urban spaces in cities through the creation of monumental artworks. One of the reasons why he bought the Son Boter house was this change in scale so that the property could be used as a second studio. Most of these sculptural projects—based on assemblages, often made up of unusual finds—would be cast in bronze. Inevitably, ties were forged between the works and the space in which they were conceived: the studios, filled with graffiti, cuttings and chance finds that might be incorporated in the creative process. Miró was not interested in the beauty of shapes, but in their evocative power. Instead of modifying the original object, **he turned the spotlight on it, drawing attention to objects so ordinary that they had become invisible.** The artist revealed the secret life of these inanimate, forgotten objects, transformed into the “living monsters” with which he loved to surround himself, thanks to chance discoveries, the magic of assemblage and the random element in bronze casting.

# *d'un esprit magique*



*Femme, oiseau in progress at Son Boter, 1973*

© Successió Miró, 2022

© Fons Fotogràfic F. Català-Roca - Arxiu Històric del Col·legi d'Arquitectes de Catalunya  
Arxiu Successió Miró

## ***magical in spirit***

This painting is part of a series that Miró worked on for an exhibition at the Grand Palais in Paris in 1974. An exhibition initially envisaged as a retrospective, it marked a breakaway and a new approach to his work as an artist, with paintings that were virtually monochrome, denoting clear Oriental influences, inspired by his visits to Japan in 1966 and 1969. They stand out for the predominance of empty spaces and use of black, both a strong feature of his 1970s work, together with the emphasis on the eye, used to reveal the presence of the personage. During this final stage, as can be seen in the photographs that Català-Roca took at Son Boter, black steadily takes over the canvases until it comes to cover the whole surface, relegating the background white colour and use of signs to second place. Additionally, as in *Poème*, Miró once again leaves his handprint on the canvas: a primitive, impulsive gesture, using the same colours as another series of paintings in progress at Son Boter, which is also on show here. **This is an unpredictable Miró in his purest of states, going back to basics.**

# Textos explicativos de sala

Fer com un mite  
religiós  
màgic



Joan Miró in the kitchen at Son Boter with the *Poème* painting in process, 1966

© Successió Miró, 2022

© Josep Planas i Montanyà. PlanasArchive.

## ***As if it were a magical, religious ritual***

Ancient signs of artistic expression always attracted Miró, since he saw them as having the same timeless spirit that he aspired to achieve with his shapes. Just as prehistoric man left his hallmark on the walls of caves, Miró incorporated handprints in his creative process, given the profound significance for him, particularly during his last years as an artist when he even painted directly with his fingers. In the photo of this work in progress, taken in the kitchen of Son Boter, Miró's fingerprints are the final gesture he makes to bring it to an end. His predilection for murals and for printing the marks of his body on walls link him in with primitive man and early artforms. The **canvas also grows in size, rounding off this immersive space by forming yet another surface of Miró's "cave"**. Miró's handprint began to appear in work produced in his two Mallorcan studios, going on to become a recurrent presence in his final stage as an artist.

servi-me de les coses Trobades pel diví afar



Model for the sculpture *Jeune fille* and plaster cast for the sculpture *Femme dans la nuit* at Son Boter, 1961

© Successió Miró, 2022

Joaquim Gomis © Hereus de Joaquim Gomis  
Fundació Joan Miró, Barcelona

### ***using chance finds***

In Miró's bid to go beyond painting, bronze sculptures helped him to take the leap from the canvas to three-dimensional works. Miró's sculptures exist thanks to an initial find and to the artist's decision to rescue the object from anonymity. **Recognizable forms took on an enigmatic quality through unexpected combinations of objects, transformed into personages when they were cast.** The photos in the studios reflect this process. The preliminary objects for the bronzes *Jeune fille* and *Femme dans la nuit*, both dating back to 1967, were photographed by Joaquim Gomis at Son Boter in 1961. In different notes by the artist, it can be inferred that he intended to enlarge these works: *Jeune fille* to 12 metres for Sert's *Porta Catalana* project at La Junquera and *Femme dans la nuit* as part of the *Labyrinth* at the Maeght Foundation. Through his sculptures, Miró paid tribute to the ephemeral, materialized through an unalterable material that would transform the work into a monument, hence ensuring its continuity.

*Temple d'un esprit populaire*



Joan Miró at Son Boter with the graffiti related to *Constellation*, 1973

© Successió Miró, 2022

Clovis Prévost © Photo Galerie Maeght, Paris  
Arxiu Successió Miró

### ***Always with a popular spirit***

**The most insignificant object could be transformed into a work of art when it was chosen by Miró and incorporated into his imaginary museum.** His eyes detected the everyday beauty of all those things that we would miss. On this occasion, Mallorca's typical Quely biscuit has been transformed into a constellation of dots, framed by a circle. From Joan Miró's comments in his notebooks, a long period of reflection was needed before he decided to cast a work. The same shape reappears and evolves in different projects that he worked on over the years. Here, his preliminary thoughts even end up on the wall in the form of charcoal graffiti. Cast bronze, a technique associated with permanence, was applied by Miró to discarded, irrelevant objects. The contrast between the fragility and ephemeral nature of the original object and the nobility of the final work cast in bronze was emphasized. By casting insignificant objects in bronze, they acquire a monumental appeal. They are dramatically enlarged and eternalized through the material used to make the sculpture in keeping with Miró's aspiration to create public works of art.

# Textos explicativos de sala

*per tenir una referència universal*



Son Boter upper floor room, 2014

© Jean Marie del Moral



Son Boter, 2012

© Successió Miró, 2022

© Rif Spahni

## *it must make a universal impact*

As also occurred with the Sert Studio, when Miró was first confronted with his new workspace at Son Boter, he felt compelled to cover its walls and to fill its nooks and crannies with a second skin of cuttings and objects of a wide variety of origins in order to transform the building and stamp his own hallmark on it. Mesopotamian culture, more specifically Sumerian art, is one of the most common iconographic references at Son Boter. Some of the images on display here were cut out of two copies of the French cultural magazine *Arts & Loisirs* published in February 1966. Miró's interest in Sumerian art was equalled by his attraction for popular craftwork, pre-Columbian art, Japanese culture and, in general, the primitive objects that inhabit his studios. **These testimonies to the artist's presence and passage, which once acted as catalysts and starting points for work, now allow us to reconstruct the creative process that he followed and to get to know the real Miró: a frenzied artist ahead of his time who also stopped to take a look back at the past and to recognize the universal value and evocative power of objects of the most unusual kinds, which took on huge proportions in his eyes.**

# Textos explicativos de sala

## *Partir de la cosa viviente de Son Boter*



Frame of the film *Miró 73. Toiles brûlées* showing the canvases burned at Son Boter, 1973  
Fundació Joan Miró, Barcelona

© Successió Miró, 2022

### **Start from Son Boter as a living thing**

From the moment he settled in Mallorca and started work his new studios, Miró embarked on a reappraisal of his work and process of self-criticism that led him to seek new pathways and to experiment with other techniques and disciplines. On March 29th 1973, Miró made a series of lacerated paintings, months before he worked on the burnt canvases displayed at the Grand Palais exhibition in Paris the following year, perforating, tearing and breaking the canvas. The artist sought physical contact with materials, channelling all his energies into the work of art, even at a physical level. Miró literally injured the canvas, “attacking” it with the tools of his trade: paint, a paintbrush, gestures, and sometimes with no intermediate tools but just his body. Although we have no graphic evidence to confirm where this series was made, Miró refers to Son Boter as the starting point. He even placed the burnt canvases against Son Boter, as a background, in the final scene of a process filmed by Català-Roca. Just as the lacerated and burnt canvases are not an example of destruction but a metamorphosis and a rebirth, so Miró’s last Mallorcan works are a fight against time by an eternally young artist who, at the age of eighty, still had much to say, having found the perfect setting for his revolt at Son Boter.





# Rif Spahni. Instant i memòria



SonBoter, 2012

© Rif Spahni

14.10.22  
—11.06.23

Miró  
mallorca



Succesó Miró

Ajuntament de Palma

GOVERN  
ILLES  
BALEARS



30 Espai  
Estrella  
1992 - 2022

INSTANT AND MEMORY is an invitation to embark on a photographic and documentary adventure and a journey of the imagination. Photographer Rif Spahni immerses himself in the world of Joan Miró at the artist's Son Boter studio, revealing a place filled with magic where Miró's energy and creative wizardry still persist.

In his enthrallment with the atmosphere inside the studio, Spahni rescues these sensations from oblivion, exploring this enigmatical space with singular creative talent. As he explains: "I let myself be guided by what I see and feel and what the place asks of me."

Spahni roams Son Boter as if he were an invisible being, as if he were yet another part of it, letting the place continue with its life. It is in that moment of stillness and silence that the magic begins, in that split second when everything seems to come to life and the walls and floor speak through the graffiti, the splotches and the materials deposited on them. The process he follows and, by extension, his highly characteristic photographic work move within the realms of figuration, abstraction and suggestion.

In 2012, Spahni took a series of black and white photographs at Son Boter, striving to capture the studio's timeless essence and soul. He started out with the initial charcoal sketches that Miró had made on the walls. Sketches brimming with vitality used as the basis of subsequent works by Miró, they bring to mind the caves of primitive man, where art first came into being. The images captured by the photographer are highly expressive, reminiscent of the work of modern artists like Cy Twombly, who was so fascinated with tribal art, taking advantage of the pictorial language of the early 50s to evoke this primitivism.

Spahni went on to take more abstract photos featuring interplay with light and shade, revealing shapes that were apparently not there—or which no one wanted to acknowledge—but which now clamoured to be seen. Photographs that had hitherto focused on Joan Miró's imagery now gave way to a more personal experience on the part of the photographer. There was an about-turn in the discourse, giving rise to more conceptual work where, through Spahni's lens, the cloak of invisibility was lifted from the hitherto unseen. In other photographs featuring materials, we are reminded of the primaevial sculptural gestures so often found in primitive sculptures and modern ones, including work by Auguste Rodin or paintings by Antoni Tàpies.

## Texto crítico

Years later, in 2018, through his fascination for Son Boter, Spahni discovered a parallel universe, leading him to produce the series with the emphasis on colour and blotches. He started out from the paint residues and splashes of some of Miró's most plastic experiments: relics that testify to his creative process. On this occasion, Spahni interpreted them from his distinctive standpoint and with his skill as a photographer, giving priority to insinuation and the plasticity of shape and colour through a use of three dimensions that lends movement and a certain relief texture to the images, as if they were silences in a musical score. The resulting photos stand out for their subtlety and strong poetic feel, fusing abstract universes with dreamworlds. Once again, the photographer takes you back to another time: to frottage's Surrealist blotches and the American Abstract Expressionism of Jackson Pollock.

Now, ten years later, Spahni's vision is more minimalist and it focuses purely on the concept of blotches, isolating them completely in order to create a series of photogravures. Once again, he strives to salvage the beauty and strength of the undiscovered traces left in Miró's studio, rescuing residues that have clamoured for his attention for a decade from anonymity. These photogravures are like the maps of an archipelago: nautical charts that teach us how to steer our way through his singular vision of the world, while also arousing an awareness of universality. In this way, Spahni concludes his artistic journey into Son Boter, Miró's creative refuge from 1959 on.

### Rafael Alonso



Spahni ay Son Boter, 2018. Foto: Roser Samoral

© Successió Miró, 2022

## Son Boter # 01 al # 27, 2012

Mineral pigments print on photographic paper 100% cotton

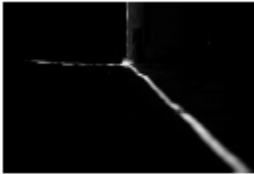
26 x 39 cm

Production at Joan Miró Graphic Workshops

Fundació Pilar i Joan Miró a Mallorca



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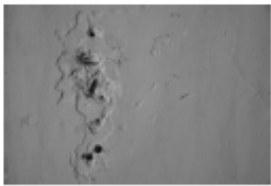
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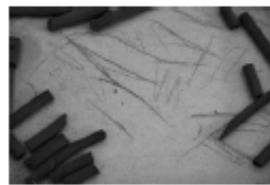
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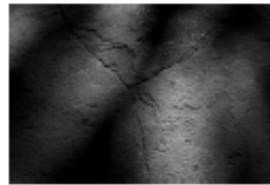
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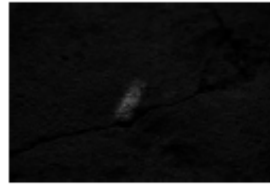
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# Listado obras

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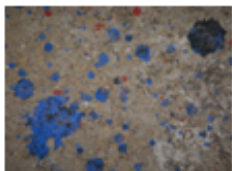
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Production at Joan Miró Graphic Workshops

Fundació Pilar i Joan Miró a Mallorca



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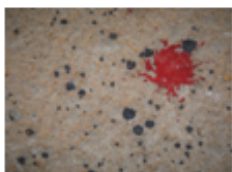
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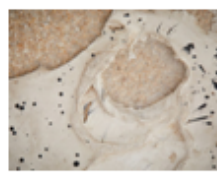
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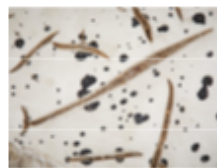
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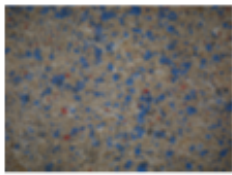


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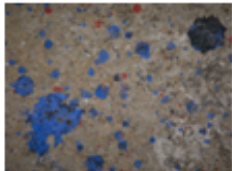


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# Listado obras



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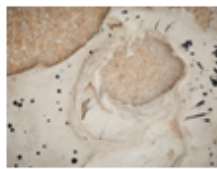
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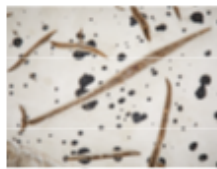
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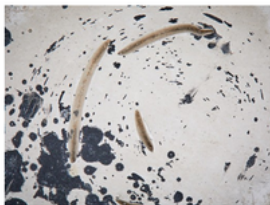
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#14



# Listado obras



#15



#16

Fotografía incluida en la exposición "El Miró de Son Boter" en el Espai Estrella



#17

# Listado obras

## **Archipiélago # 01, 2022**

Photoengraving on Japan paper  
16 x 24 cm

Production at Joan Miró Graphic Workshops  
Fundació Pilar i Joan Miró a Mallorca



# Biografía y trayectoria

**Rif Spahni** (Palma de Mallorca, 1972)

Cursa estudios de fotografía e ilustración en Mallorca y Barcelona. Fotógrafo profesional en el campo publicitario, editorial, documental y docencia, compaginándolo con trabajos de director de producción publicitaria.

Su trabajo personal parte de las bases de la fotografía documental con un fuerte componente emocional, reflexionando sobre el hábitat y la relación paisaje – hombre – naturaleza.

En 2005 inició *Paysages d'un exile*, su primer proyecto relacionado con el hábitat, realizado en los campamentos de refugiados saharauis de Tinduf y finalizado en 2007. Este trabajo fue publicado en 2012 por Ediciones Anómalas en formato libro con el mismo título: *Paysages d'un exile* y expuesto en muestras colectivas en Sevilla y Colorado e individuales en Mallorca, Castellón, Madrid, Londres y Perú. Finalista en premios internacionales como “People-Places-Things” of The Center for Fine Art Photography Colorado, The London Photographic Awards Ad sight 05 o mención de honor en los premios IPA 06 entre otros.

En 2008 continúa el proyecto en la selva lacandona (México) con el trabajo *Tierras del Jaguar*, una reflexión sobre la poética de lo habitado y lo deshabitado en plena selva chiapaneca con las comunidades nativas lacandonas.

Ese mismo año, crea el colectivo fotográfico Sa Makineta, promoviendo la fotografía mediante las proyecciones al aire libre Visionaris en colaboración con la Fundació Miró Mallorca y el Ayuntamiento de Palma, organizándolo 4 años consecutivos.

En 2010 realiza el proyecto *Process in progress*, un estudio sobre la relación con nuestros propios territorios y cómo afectan las emociones a la percepción del paisaje y su relación con la memoria. Expuso el trabajo de forma individual en la Galería Maneu de Palma de Mallorca.

En 2012 realiza el proyecto *Encuentros con la mirada*, en colaboración con el Museo de Arte Moderno y Contemporáneo de Mallorca y el Área de hospitalización de salud mental de Palma. Este proyecto -becado por la Obra Social de La Caixa (ayudas dirigidas a proyectos culturales de impacto social 2011)- dirigido a los usuarios del Área de salud mental, utilizaba la fotografía para reflexionar sobre la propia identidad, buscando la integración y desestigmatización de la enfermedad mental dentro de la sociedad.

A mediados del 2012 se traslada a Lima (Perú) para tener más fácil el acceso a la selva amazónica, donde realiza Nugkui – documento sobre las mujeres ceramistas awarunas. Está prevista la publicación de este trabajo en forma de libro y exposición en 2015 organizado por miembros de la propia comunidad y subvencionado por IGWIA.

# Biografía y trayectoria

En noviembre de 2012 da un taller de fotografía en Fairmail (ONG de ayuda a los jóvenes de los barrios marginados de Trujillo), dirigido a jóvenes con alto riesgo de exclusión social en esa ciudad del norte de Perú.

En diciembre de 2012 realiza el taller con cámaras estenopeicas *Pinholin' Chorrillos*, con los jóvenes del degradado barrio de Chorrillos en Lima.

En 2013 desarrolla para el Centro de la Imagen de Lima y la ONG ambiental WCS (World Conservation Society) un proyecto para realizar talleres de fotografía social en todo el Amazonas, Andes y zona costera peruana, llevando a cabo el piloto con *Mazuco Mira*, en el pueblo amazónico de Mazuco, afectado por la minería ilegal en el departamento de Madre de Dios. Este mismo año realiza el taller *El Cenepa Mira*, al norte de Perú, en el departamento del Alto Amazonas, dirigido a los jóvenes que retrataron sus comunidades Awarunas de Kusukobaim y Mamayaque.

Sus talleres de fotografía se centran en colectivos en riesgo de exclusión social y comunidades con difícil acceso a una educación de la mirada y se focalizan en la "fotografía emocional", buscando en la imagen un medio de comunicación y exteriorización emocional.

Desde 2021, realiza una serie de talleres fotográficos y sensibilización en escuelas de secundaria de las Islas Baleares en colaboración con la Fundación Vicente Ferrer donde se abordan varios ODS (Objetivos de Desarrollo Sostenible). La base del proyecto es sobre el empoderamiento de la mujer y sus derechos a través de la historia "Yerramma", una documentación realizada durante 3 años a una mujer Dalit en Anantapur, India.

Actualmente, sigue realizando sus proyectos sobre el empoderamiento de la mujer (Yerramma / India 2015, Yvonne / Perú 2020), la polución en los océanos (*Derivas*, 2018) y otro sobre el Mediterráneo, su cultura y paisaje y nuestro propio entorno (*Mediterránea vs Mediterránea*).

