

## **We met without bodies, in text.**

An interplay, without actual, physical touching,  
she says, when speaking of a piece and its relating to audience.  
The same goes for our conversation.

I ask about the transition in her work as it moves through various spaces:  
your works each seem like a body to me, which, while in dialogue with their  
surroundings, with another body, generate movement.

A figure rests among soft sculptures in dark and glowing colors, their shapes and  
proportions alter, mirror and repeat the negative imprint of touch.  
As the figure leaves, they now rest – signifiers of the slightest changes. Kneaded  
fabrics situated between walls, and one another. Their surfaces start manifesting  
like agents in the space, and their potential materializes, balances between  
abstract and allegorical. Hands that examine become invisible, then reappear. Like  
a narrative, or a dance. Does the object bear desire? Is the body, the audience, a  
mere support structure? One shape generates another, she says.

And form becomes means. A means to come to an image in relation to the  
body. I become carrier of the work, she adds. Again the examining hands  
become invisible, but they leave traces, folds.

These indicate the pleasure with which the hands have sought  
the material, looking for a certain tactility, shade, stiffness  
or sound.

The folds will be met with other bodies, in touch.

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