I never intended to publish something about painting or drawing. However, I have always written regularly about the intentions of my work with the purpose to make ideas clear.

Upon reading these notes once again, I have found they accurately expressed what I have to say about what I do and what motivates it. I have slightly edited them and present them here in the hopes that they enlighten you a little bit.

An anti-pain Chamber

In each one of these works there is an intensely concentrated world that I bring to life, that I am interested in keeping alive and that ideally summarizes my way of being and acting, as if it was a photograph. In them I want to make discernible, even amidst the darkest light, the fullest joy, plenitude, and happiness.

Certain themes are recurring in my work, as I want them forever, amongst others, circles/targets, open fields where anything can happen. Flowers, that I have always had close by, in particular, during three important years of my childhood spent in Madeira, and that have always been of particular significance in my work, as they expressively represent life, death and sexuality.

From the existential vicissitudes comes a desperate urge to create something that, inversely and in the same intense proportion, can convey, both physically and visually, a sense of wholeness. And what is wholeness? It is the filled or empty shape, the firm line that separates the shapes, it is light, color, intensity and also the rhythm of repetition of equal or similar shapes. As in the proverb *Constant dripping wears away a stone*, I intend, through this persistence, to reaffirm and sign this reality, profoundly believing that transforming life through painting is a possibility. Exorcism and affirmation of that certainty. A pungent anti-pain chamber.