

1. **B**ooks and textiles are the core of my artwork. I also make sculpture, works on paper, *etcetera*. Since 2006 I have been a professor in the Art Department at the University of Illinois at Chicago. As an educator, I reflect with my students on the ways in which art allows us to ask questions that other forms of inquiry may not offer to non-experts. This carries over to the ways in which I make art.
2. **I**n my work I ask open-ended questions about the nature of time and language. Some of these are questions of scale, such as: What is the length of human life in relation to the work of craft; How we situate our life in relation to geological time and alongside traces that other organisms leave behind; What are the materials of language (written and sung); and, How we apprehend that we are part of vastly long cycles of matter’s transformation. I let the questions guide my processes. And process steers me away from tired hierarchical classifications of craft and art to explore the concepts and sensuality of material texts and textiles. Historically, Art (with a capital A) and craft were pitted against each other. This misconception has become a prompt to situate my work alongside lineages that embrace art and needlework without framing them in hierarchical opposition.
3. **T**ime, Rhythm, Process, and Matter are never in opposition.
4. **L**egibility and translation inform how I work with embroidery thread, which is a prevalent material in my work. Spanish is my mother tongue, and English is my “stepmother language.” Bilingualism and a constant inner state of *second-languaging* influence what I choose to transcribe through sewing. The written sources that deeply move me are texts that offer revelations. These include certain novels and poems, as well as pop songs and obituaries.
5. **I**nsects that carve nests in books and the bookworm larvae that are subsequently born in them fascinate me. Through them, I learn to see text as part of a larger ecology of transformation. I am currently working on pieces that incorporate—alongside embroidery—rock and mineral formations that are thousands, if not millions, of years old. The prehistoric is consoling. It offers us much-needed perspective of what precedes and follows the human. Recently, I began new art experiments—some include the rocks I describe above, alongside weaving, photography, plants, and video. While these works are in their early stages, I simultaneously continue to work on ongoing series. These include the “Words from Obituaries 2010-2024” and the “Text-Textiles 2017-2024” series.
6. **I** straddle various artistic communities. These include: the community of the university and of the students whose lives I am trained to nourish; the art world community that includes curators, gallerists, critics, and artists; and literary communities of writers working in English and Spanish. The latter has led to collaborations with writers at public events such as *Poetry&* at the Dia Art Foundation in New York and at the literary festival, *Lit and Luz*, in Chicago / Mexico City. Literature is my true home. “*You open the book and you have already crossed the border*” (Cixous).
7. **I** am Mexican-born and twice-immigrant: my family moved to Canada in 1983, and I moved to the USA in 1999. My grandparents were refugees, and my parents and siblings are (also) immigrants. I have lived in Chicago for most of my adult life.
8. **B**ooks and textiles are portable and portals.