

I learned that the waltz is a triple time dancing
time to see
time to feel
time to love

My pair is ugly, he crawls and doesn't have posture.
Contrary to what I learned, he pressed me against him making me feel its bitter
and greasy smell. I danced a quadruple time waltz...hoped that maybe I could die
before knowing the last unspoken time, but I didn't die.
The unspoken time drags out my illusions, innocence and in return shaped me to dance a
timeless waltz.

Rosa Santana

In my work I try to understand our body, to create confrontations and think about beauty/ugly. These “subjects” can affect the way that we deal with other persons, or the way we build up our social relationships. The title of my work is related to the plurality of our relations and not to the number of persons in the drawing. The “characters” in my drawings are representatives. Sometimes we have to deal ourselves with our own anxieties or questions and other times people or external agents confront us with them.

We don't need to talk to say something, so I try to make some “characters” to relate with each other without a direct dialogue. I was inspired by Marina Abramovich, when she confronts bodies. To place two naked bodies, one in front of another, can be more disturbing or expressive than words.

Some of my drawings just have one “character” and is not a confrontation but a reaction, a result or the anticipation of meeting something. As I said before, the “characters” in my drawings are representatives and so are confrontations/meetings. The purpose it's to make us deal with an uncomfortable scenario or sensation.

I have previous works with masks and make-up and it's not to embellish a person but is a tool to hide or to control what we want to show. I have in my drawings Venetian masks and animal masks and the way I choose which one to use is by understanding or connecting to the role that I want to give to the character.

I like to play with the human forms and to accentuate some physiological details. Sometimes these details transform the body expression and make us reconsider what can be beauty or not. The concept of beauty has change, even if the classical concept of beauty is still a reality, what we connote as ugly is not the same anymore. We can recognize or understand the concept of beauty, and in a more general approach we use harmony as the structure for beauty. I think our concept of harmony has expanded and now, we have more structures to find or build something beautiful.

Sometimes people say that my characters positions are visually connected to pornography. My intent wasn't to connect them with pornography but to create uncomfortable positions; perhaps we link uncomfortable positions or exposure, to pornography or bondage. It's not easy to find people to pose therefore I found some expressive poses in fashion pictures and

most of the times I use them. I just change the faces and the cloths. "Haute Couture" can be very expressive.

Because the scenario can be a distraction, in this range of drawings I wanted to disconnect the characters and the scenario. I didn't want to have any notion of space or time, just to emphasize what was happening or not with the characters.