

Artistic portfolio

Antía Iglesias Fernández

Material and Matter
Science and art collaboration-hybridization
Bioart and bioinspired art
Scientific research as procedural art

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Biography

Antía Iglesias (Vigo, 1997) is an artist and PhD in Creativity and Sustainable Social Innovation from the University of Vigo, Spain. Specializing in the hybridization of artistic and experimental scientific languages and media, her work explores the artistic potential of scientific processes. She finds in graphic art a platform to represent the complexity of contemporary ecological issues.

As a Postdoctoral Fulbright Fellow at the School of Visual Arts, NY (2024-2025), Iglesias continues her research on art-science co-creation to foster interspecies dialogue. During her predoctoral research, she collaborated with the Inter-actions Research Unit, LUCA School of Arts in Belgium, and the UMR EcoFog group at the Université de Guyane in French Guiana.

She was awarded with the 1st Creativity Prize of the University of Vigo for *The in between* artwork (2024); the ENCE & Chamber of Commerce Prize for Research in Forestry Innovation (2024) and the Novos Valores Prize from the Museum of Pontevedra (2023). Additionally, her work received an honorable mention at the Atlante Printmaking Prize (2023), the First Runner-Up Award at the Gran Canaria Graphic Work Portfolio Prize (2023), and was selected as a finalist in various competitions, including the Taiwan International Print Biennial (2024), A-FAD Contemporary Art (2023), Auditorio de Galicia for Young Creators (2023), and the National Printmaking Youth Competition (2023), among others.

Her work has been featured in group exhibitions such as *Simbiose, Omúltiple que ocupa o espazo* at the Pazo da Cultura, Pontevedra (2024); *Blanco sobre blanco* at the FIG International Print Festival (2023); *Hybrids* at the Impact International Printmaking Conference, UK (2022); and the *Journées Annuelles du Labex CEBA* in French Guiana (2022).

In 2024, she authored the artist's book *Un bosque de malashierbas*, published by Fundación RAC, and curated a solo exhibition under the same title. In 2022, she published *The Multidimensionality of the Plant*, a bilingual Galician-English edition by the University of Vigo, with a second edition in French and Spanish funded by Labex CEBA (CNRS).

Her contributions span both the art and science fields, with her research published in impact journals such as *Applied Science*, *Gráfica*, and *Impact Journal*. She has presented at international conferences in both fields, including the *CHISA Chemical Engineering Conference 2024* in Prague, the *Symposium Gráfica 2023* in Lisbon, and *Cumulus Connectivity and Creativity in Times of Conflict 2022* in Antwerp, among others.



Oecosystema dysphoricum (2024) is a bioart piece intended to be understood as an experiment.

This speculative installation is shaped as an ode to an integrating and convulsive future, where the boundaries between the artificial, the organic, the natural and the created are diluted to build a scenario of the future forest. Taking advantage of Morton's idea that ecology is not natural, nor nature either, the piece seeks to materialize a future that critically breaks with the social constructs associated with the idea of the natural, and aims to reread our construction of the environment. In this way, hybridizing artistic and scientific methodologies and languages, an experiment is proposed as an artistic work.

The installation is composed of 7 closed micro-ecosystems, in which the exotic and invasive species, *Tradescantia fluminensis*, inhabits.

These containment and visualization devices seek to break the borders, establishing a dialogue between beings and materials to tell us a story of SF (Haraway, 2016).

The plant-individual, invades the space from its critical condition, survives and establishes networks with its new biome. The work is created from this interspecies collaboration, between human and non-human to weave tentacular stories of dichotomies and dualities rethought.





The in-between (2024) is an electrical installation developed for the International Foro O Múltiple que Ocupa o Espazo, in Pontevedra, Mai-June 2024.

This artwork aims to visually vincualte art and science by showing electron microscope images from the internal structure of papers. In those images it is possible to find small ink particules which are hand-colored. In this way, we can observe how prints are made, by a metalanguage.

Technical data:

3 groups of 5 modules each. Total of 15 modules.

Plywood structure 42 x 42 x 7/10/12/15 cm

Awagami Inryu printed paper 42 x 42 cm

Electrical instalation

Led lights

Artwork awarded with the 2024 CREA Prize in Creativity and interdisciplinarity of University of Vigo.





Una tenue luz sobre el verde (2023) is a printmaking folder formed by 5 photoengraving prints made from microscope images of vegetal fibers and study photographs. .

Work awarded with the first accesit prize in Premio Gran Canaria de serie de Obra gráfica 2023.



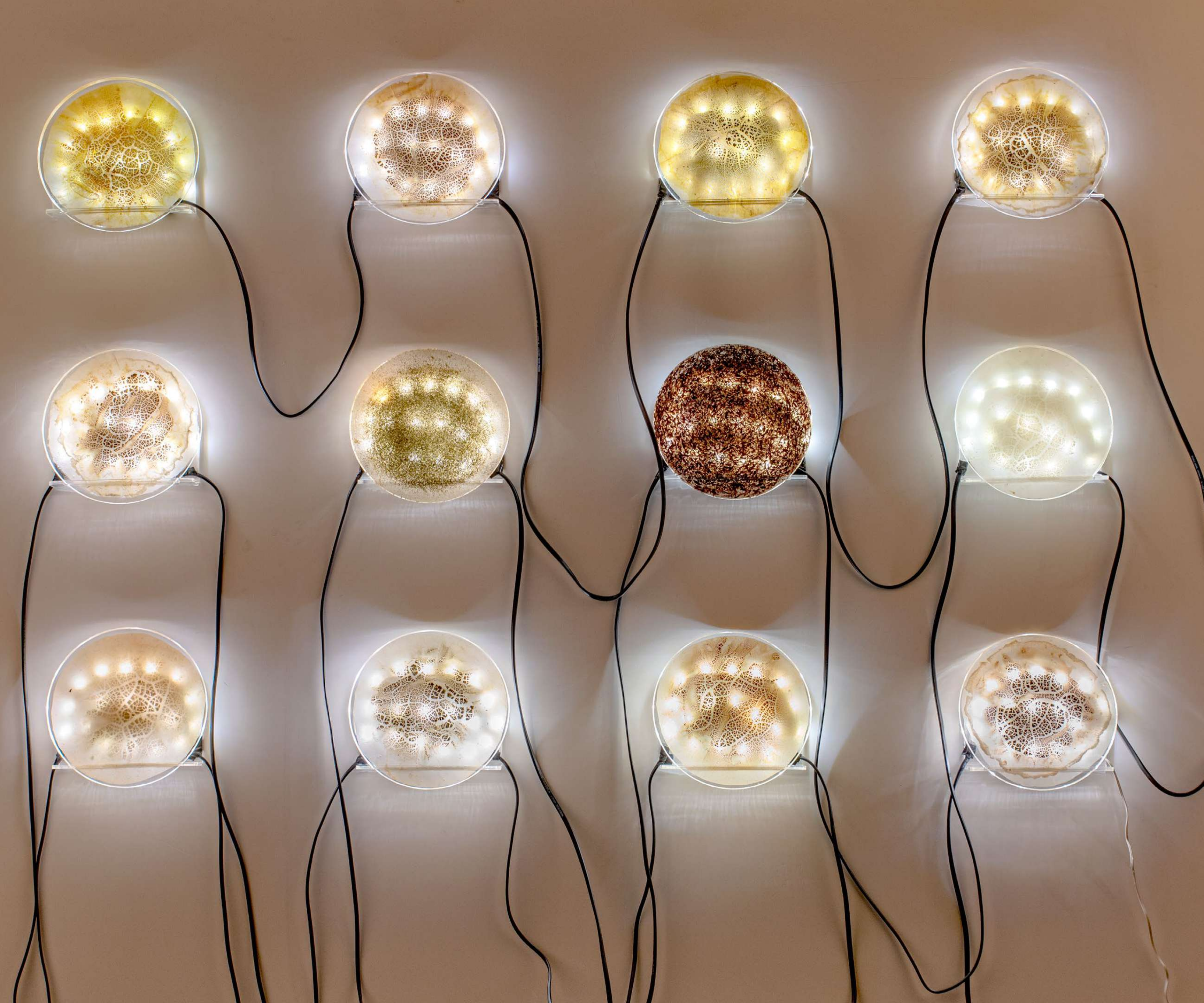
Vegetal microcosmos (2023) reflects on the photosensitive reactions and relationships between humans and non-humans, brings us closer, from art, to the scientific experience of the laboratory in a format that contrasts the polished with the organic. Through the encapsulation in epoxy resin of vegetable pigment from the residue of invasive exotic species, the aim is to make visible the contrast between organic decomposition, the ephemerality of vegetable time, and the permanence of the artificial.

Reactions and photosensitive relations.
Evolution, modification, transformation.
Graphic of expanded field, accumulation, repetition, susceptible multiplicity.
Exchange of properties through light.
Laser, concentrated light, interrelational paths, network.

Perenniality - ephemerality
System of opposites
Laboratory - nature
The unseen
The intermediate states of an investigation - what remains in the laboratory.
The potentiality of what is forgotten, unfinished

Work selected as finalist in the A-FAD Premis d'Art Contemporani - exhibited in the Design Museum of Barcelona





Estados residuales - Estados intermedios (2023)

Intermediate states - residual states, materialize the ephemeral nature of a scientific investigation, endowing the process with a permanent physical dimension. The structure of the pigment is formed, dry and fragmented, encapsulated in circular screens of epoxy resin. These circles contain moments within them that expand and endure over time.

Installation site specific awarded with the 1st Prize of Novos Valores Contemporary Art Prize of the Pontevedra provincial museum and the Pontevedra Diputation in 2023.





Vegetal Speculative Deconstruction series (2023-24) is a deconstruction of the vegetal being, is a unique piece fruit of a scientific-artistic research linked to the development of a doctoral thesis. It proposes a relational ecosystem between art and science, which is shaped through interactions with matter: direct, decomposed, represented and presented of the exotic-invasive species *Eucalyptus globulus* (I); *Tradescantia fluminensis* (II); *Arundo donax* (III); *Phytolacca americana* (IV)..

It is intended to generate a critical discourse towards the humanization of the plant being, its objectification and symbolism in the history of art, the socio-economic and political implications behind the concept of Exotic Invasive Species.

All of this tinged by light, vegetation and the emotional poetics of the microscope, within a luminous and interactive box that brings us closer to the plant world, the micro-macro, the organic and the materiality of the support. Through the luminous interaction of matter in the form of encapsulated pigment, fatty inks, printed papers, botanical illustration, unfolded sheets, digitalizations of organic motifs engraved on colored methacrylate, scientific information and emotional reminiscences, we seek to shape a global meaning of the plant being by itself.

The aim is to generate an interrelational system, a network of points of contact, lines of tension and conceptual vertices, through a deconstruction of the plant being that brings us closer to the idea of nature as a cultural construction.

Work (I) selected as finalist in the Auditorio de Galicia para jóvenes creadores art prize- exhibited in the Auditorio de Galicia, Santiago de Compostela



Artist book multitechnical and multisized.

Expanded fields graphics proposals.

Compendium of content (of every piece):

- Photogravure of microvisualizations of plant matter and paper matter.
- colored methacrylate engraved by laser cutting from the vectorized and simplified design of the internal structure of the leaves of the selected species.
- laser engraving woodcutting.
- original work in graphite and lettering.
- light installation.
- petri dish with encapsulated pigment.
- organic ink in petri dish.
- organic paper from IAS lassercutted engraved.



Vegetal Speculative Deconstruction
Tradescantia fluminensis (left), *Arundo donax* (top),
Phytolacca americana (bottom)



Objectification and symbolism (2023) Reflection on the concept of 'invasive plant species', the presence of plants throughout the history of art and Western philosophy and rethinking/questioning about the presentation/representation of plants and our relationship with the ecosystem.

Technical information:
 Various chine colle and mixed technique with laser cutting.
 Photosensitive zinc matrix 420 x 297 mm
 Photolithographed from photographic image.

Right image, work selected as Finalist in the Certamen para jóvenes creadores de la Calcografía Nacional, 2023



Phytolacca americana 2/3
Where I first met you I: Phytolacca americana (2/3)
Where I first met you I

Where I first met you (2024) is a series of 4 hand-colored photoengravings. In this series, the main focus is to recreate the illusion of «invasive» and «alien» notions applied to [Invasive] Alien Species. Specifically, represented species are: *Arundo donax*, *Phytolacca americana*, *Tradescantia fluminensis* and *Eucalyptus globulus*.

In Where I first met you we observe selected species as individuals embedded by its invasive and alien species connotations.

By using un-realistic colors and changing the original chromatography of the image we play with the viewer perception of nature, evidencing its reality as a societal and cultural construction.

Series edited in OgamiPress - Madrid 2024



Where I first met you II: Eucalyptus globulus (2/3)

1/3 Eucalyptus globulus sub globulus L. var. globulus

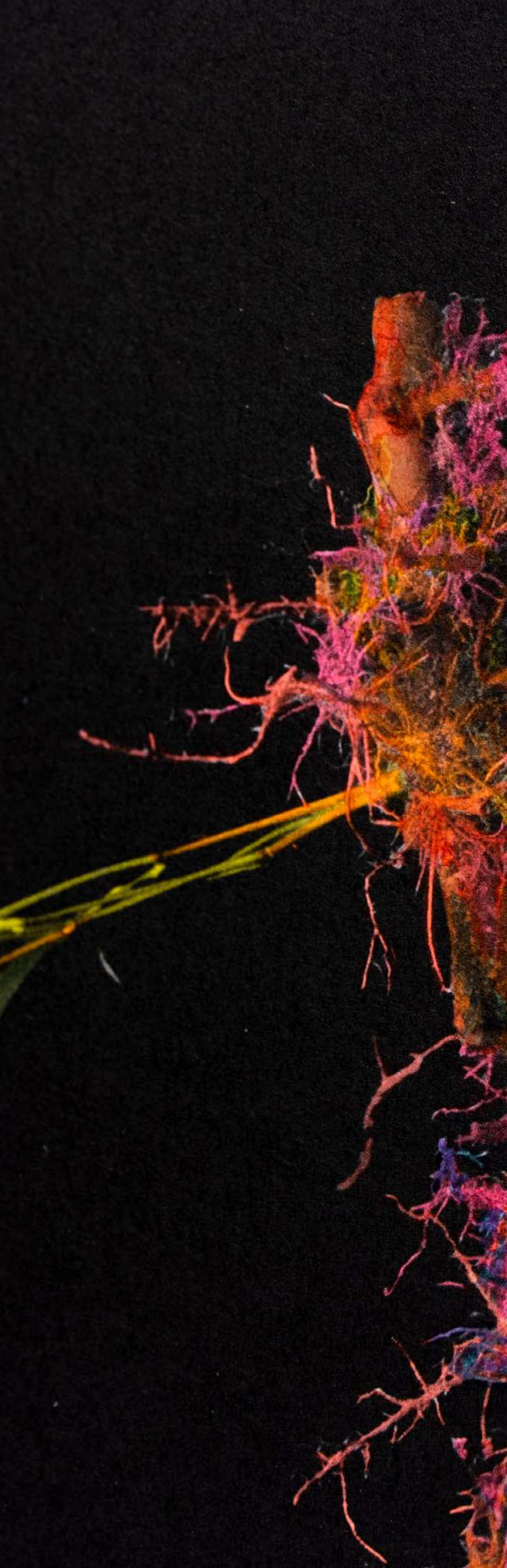
M. L. J.



Where I first met you III: *Tradescantia fluminensis* (2/3)

Handwritten signature or initials in the bottom right corner of the page.

Handwritten text at the bottom center of the page, possibly a date or additional notes.



Where I first met you IV: Arundo donax (2/3)

Arundo donax 2/3

Arundo



Subjective nature (2022) is a graphical and conceptual research project based on the previous art-science research developed in French guiana between December-September 2021. This collaborative project consist in the biomimetical representation of the internal structure of the leaves of 7 tropical tree species. These species were selected in the project DRYER from Marion Boisseaux focus on the analysis of drought in the Amazonian rainforest due climate change. The results of this collaboration were collected into a divulgative publication from art-science where the artistical research in combination with the scientical research and data go deep into the concept of a multidimensional approach to the object.

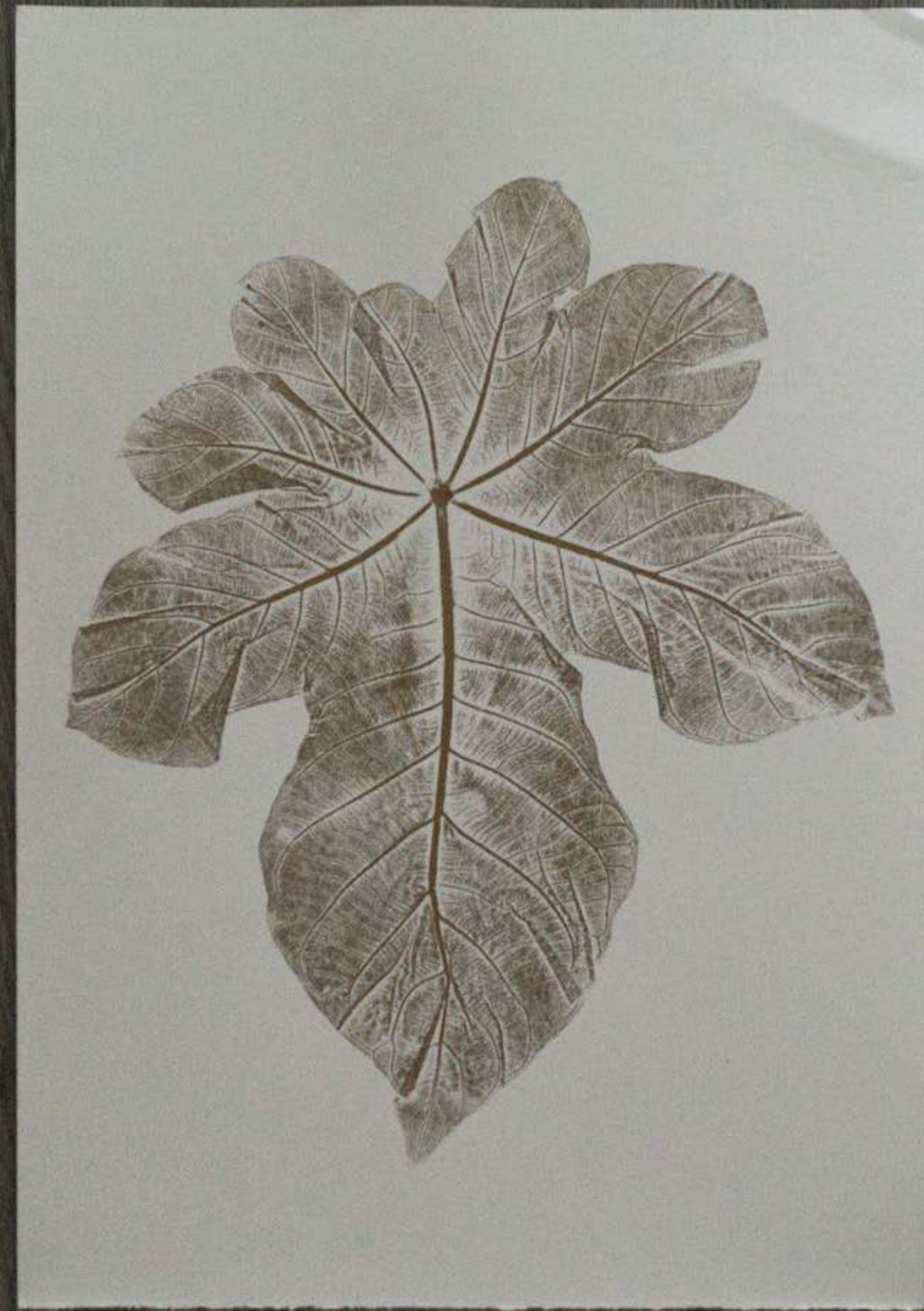
Laser cutted xilography on 4 mm plywood matrixes of 60*40 cm. Experimental printing without ink, the embossed image captures the trash of ashes and that's what gives color to the print on Hanhemühler paper 60*40 cm.

<https://antiaiglesiasferna.wixsite.com/art-science>

Work exhibited in the *Hybrids* collective exhibition, IMPACT 12 International Printmaking Conference 2022

Handwritten Arabic text in black ink on a light-colored page. The text is arranged in several lines, with some lines being more densely packed than others. The script is a cursive style, likely Maghrebi or Andalusian. The text is mostly illegible due to the cursive nature and some fading. There are some small, scattered marks and dots throughout the page, possibly from the pen or the paper itself.

Handwritten Arabic text in brown ink on a light-colored page. The text is arranged in several lines, with some lines being more densely packed than others. The script is a cursive style, likely Maghrebi or Andalusian. The text is mostly illegible due to the cursive nature and some fading. There are some small, scattered marks and dots throughout the page, possibly from the pen or the paper itself.



Other Leaves (2021), is textural, biomimetic project developed in French Guiana during 2021 - 2022. Based on the unique reproduction of leaves found in the Amazonia rainforest.

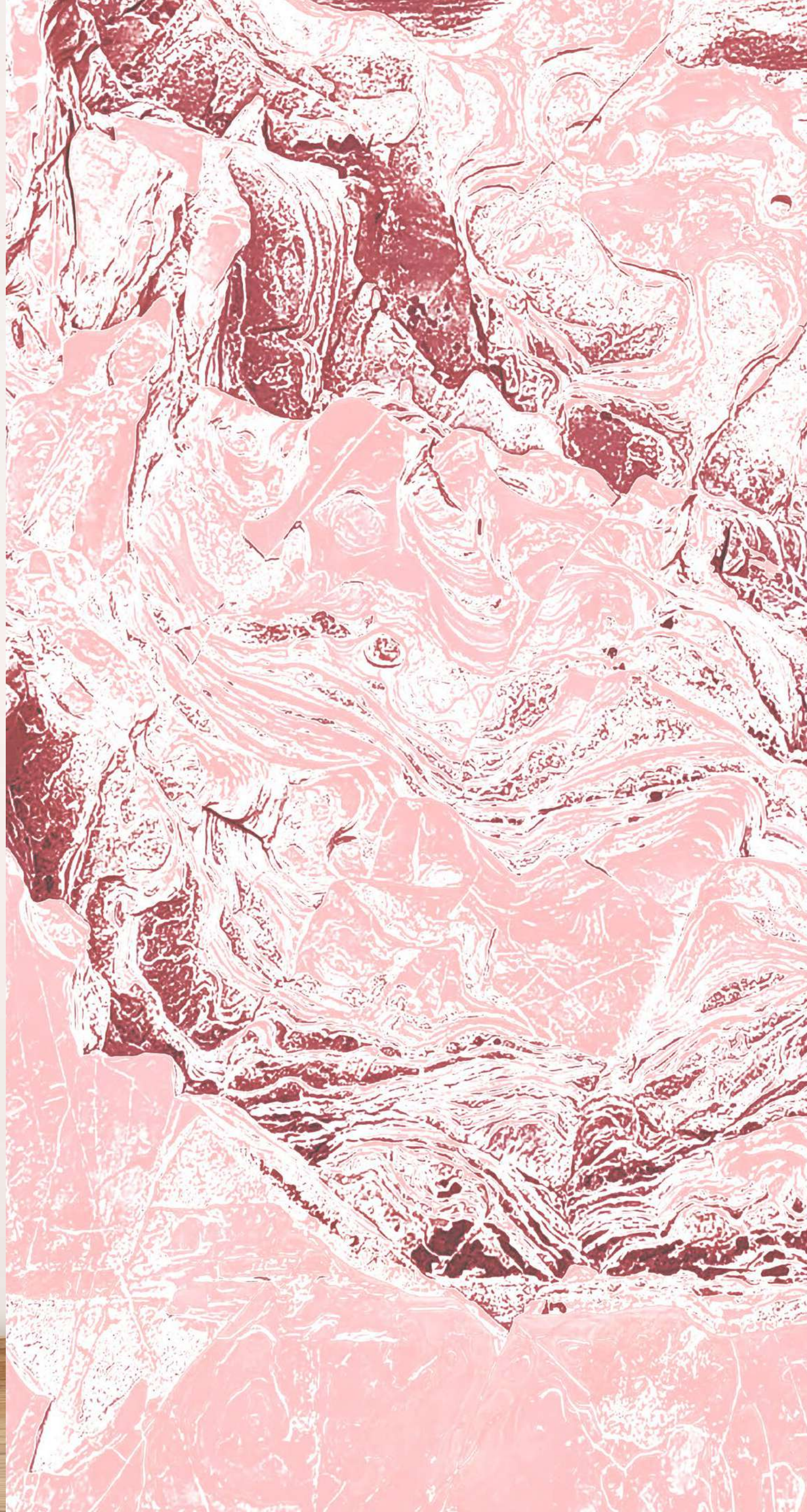
Monoprints on Hahnemühle paper 35*50 cm, gold ink.



Leaves (2021) Printing through the use of natural elements such as leaves or natural fibers in order to reproduce natural textures.

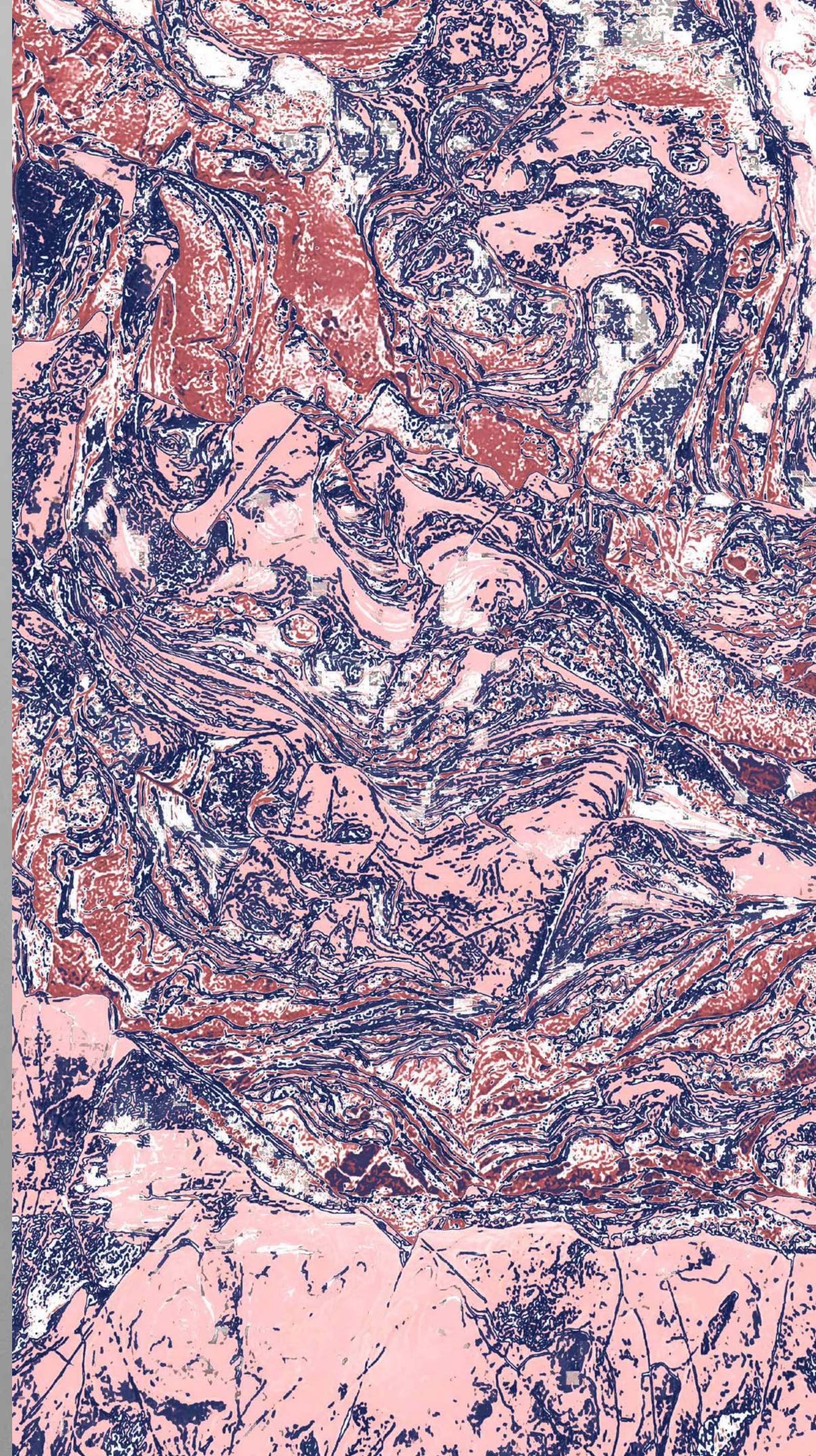
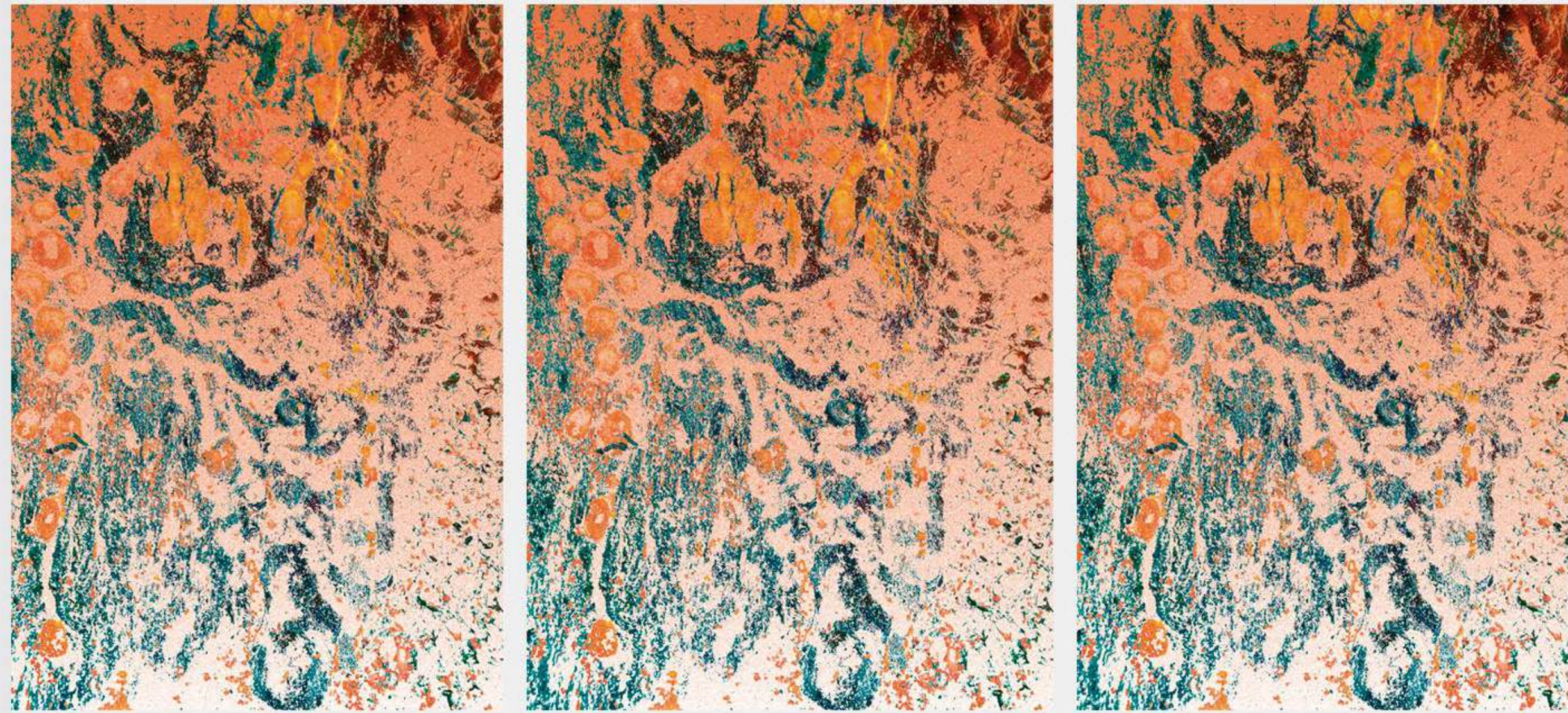
The results are varied, monoprints on recycled craft paper self-manufactured of different dimensions, monoprints on handmade hemp paper of 50 x 70 cm or two-dimensional sculptural pieces based on dry leaves.





Matter, material and matrix (2020) aims to use biomimetic mimicry processes to cover the unlimited possibilities of combinations of natural elements and textures.

Constitution of a small series of 3 risographs in 3 and 4 inks that explore polarity and the treatment of natural textures digested digitally and through a diffusion pattern.





The project *As árbores queimadas*¹ (2020) arises from observing how the mount of Galicia decomposes, year after year, into remains of ash, bark and regenerated eucalyptus. Using the wood of these eucalyptus, its cut and its fibers, a series of black and gold sheets have been made and they play with the limits of subtlety and raw reality.

The series of 4 sheets in graphic techniques and measuring 50 x 70 cm is made of imported handmade paper from Nepal, made from hemp fiber.

The series is accompanied by a series of useful textile elements and a 40 x 60 x 4 cm sculpture made up of two wooden plates and collage, named "As arbores brancas".

Artwork selected as finalist in the Jesus Núñez International Contemporary Printmaking Prize, 2020.

¹ EN * "Burned trees" // ESP "Los árboles quemados"



SENTINELAS
SENTINELAS

**PUEDES HUNDIRTE EN EL
LOBO, DEJAR QUE LA
TIERRA TE TAPE LOS OJOS
Y LA BOCA TE SEPA A SAL**

IGNORANCE

CO

Reuse of traditional print media; movable type, expressiveness and calm in everyday life (2020) was the Final Master Thesis for Art Direction.

Part of the elaboration of a personal typeface "Modularbasics", inspired by dry stick typefaces and geometric shapes such as La Futura or Akzidenz Groteske.

Calm as a contemporary necessity and its demand for society. These posters evolved to become object posters, thus creating a series of garments and everyday textile objects of personal and craft design-elaboration from which a photographic catalog is made.

The research revolves around the expressiveness that accompanies typography, slow design and contemporary slow art, incorporating attempts at sustainability and environmentalism into the project. It collects interviews carried out at various typography studios and workshops and a local printing company, Anduriña, on environmental issues in its procedures.

Ambitious project in process of creation and supervised by the tutor of the TFM Marcos Dopico, the professor and mentor Anne Heyvaert and the research group DX5.

Letterpress, Woodcut, Fabric, Wood, Stamp, Sew, Make.





The subject as unknown (2019) Procedural investigation and self-portrait” was the final degree project.

The understanding of being, in its essence, in depth and in its origin, is what motivates this investigation. Each technical process is reduced to the formalization of my self-portrait, looking for new a generic common face that starts from the collective subconscious. I enter here in doubt or in questioning my own approaches.

Tireless repetition of that need to meet the parts of the being. Of my being. Continuously questioning where I am at each step or each decision, in each gesture I make. This is one of the arguments for generating this work in process, not as a closed object. Starting from the constant need for answers, doubts or questions, this process that started already two years ago, it continues and will continue until boredom. It is thus, a personal investigation intimately linked to an active and complex psyche that suffers and questions its external environment but especially their internal actions or behaviors.

The touch, the gesture, the uncontrolled footprint generates forms that remind us and refer us to the origin, which They make you feel by simply letting the hand or any part of our body flow.





One hundred faces (2018), project carried out during the Erasmus stay in Kingston Upon Thames, England.

Collect each and every one of the faces that I had on mine throughout the almost 4 months that the exchange lasted. Playing with the color and with the expressiveness of the chosen techniques, the monotype, screen printing, woodcut and linoleum, all the states of my mind were brought to life during that period.

The result was a book composed of original prints and made by hand.





The distance to the surface (2017-2019) was the first technical and conceptual approach to the masks series developed between 2017-2019. Printmaking experimentation over self-portrait and expressionism, playing with layers.

Portrait questioning photographic that elevates us to a quality of minimum duration.

Are we what we capture in a micro second?

Or in a hundred microseconds?

Steal a reflection, always bounced, can never be correct or exact.

The distortion, the mirror, the view.

What about the use of touch?

What's where it ends the skin?

Project carried out in various graphic techniques, including: Woodcut, linoleum, screen printing and carborundum.

Support: 16 prints over various types of fabrics.

Dimensions: 90 x 60 cm, 20 x 45 cm