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ARTIST STATEMENT

I am an artist and an architect. This dual training is not a biographical detail: it is the structure from which I think and from which I paint. In my practice, composition, balance and the relationship between elements are structural decisions before they are intuitive ones.

My work unfolds in series conceived as open systems of research. Each series grows out of the questions the previous one left open.

I have investigated how elements of different natures can coexist on a single pictorial surface and form something harmonious, stable and visually coherent. Nature and technology, memory and digital culture, craft and industry: in my paintings, these pairs do not confront each other. They share a surface, they share techniques, they share a scale. The canvas is the system that holds them all equally.

What I propose is not a metaphor for our time but its material construction: elements that coexist without being resolved within a single image. From there, my work engages with current debates in post-digital painting, not as an illustration of the contemporary, but as a space where coexistence is, in itself, the argument.

INÉS

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SOCIAL MEDIA

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PERSONAL DETAILS

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EDUCATION

2014 - 2021: **Double Degree in Architecture and Fine Arts - Universidad Europea de Madrid (Spain)**

- Six months at Nuova Accademia di Belle Arti, NABA (Milan, Italy)
- Six months at Universität der Künste, UDK (Berlin, Germany)

July 2017: Summer Undergraduate Residency Program - New York Academy of Art (NYC, USA)

July 2015: Courses on Abstract Painting and Morphology Drawing - École des Beaux-Arts (Paris, France)

LANGUAGES

Spanish: Native

English: Fluent

French: Fluent

Italian: Basic

German: Basic

EXHIBITIONS

January - March 2026

Inaugural Exhibition, SAMA Gallery, Madrid

May - September 2025

Mater Natura, Moret Art Gallery, Coruña.

March 2025

Art Madrid'25, 20th Contemporary Art Fair, Madrid.

January - February 2025

Emergencia, Whitelab Gallery, Madrid.

February 2024

Flecha 2024, Arturo Soria Plaza, Madrid.

February 2024

Del Bordado al Sueño, Espattio, Madrid.

July 2017

Final Exhibition of SURP, NYAA, New York.

AWARDS

September 2024

Finalist of the IV Edition of the A&G Art Prize.

REPRESENTATION

2026 - present

TAC7 Gallery Management, Madrid.

PRESS

2025 - Eneaverso Magazine, 4th edition. Monographic article on the work.

2025 - Televisión de Galicia (TVG). Coverage of the exhibition *Mater Natura*, Galería Moret Art, Coruña.

BACKGROUND

MEMORY

Delicias Series

In *Delicias* I build symbolic universes from recognizable objects linked to memory and to a certain shared nostalgia. These scenographic compositions present an altered yet cohesive reality, where elements coexist within a stable internal logic.

COEXISTENCE

Emergencia Series

Emergencia investigates the coexistence of natural environments and modern objects: the organic and the synthetic transform each other without being resolved. What this series reveals is that this coexistence is not a problem: it is a condition. The OFS (Objetos de Función Simbólica / Objects of Symbolic Function) carry that tension into the object itself: through embroidery, everyday items are slowed down and rendered unusable. A friction between industrial immediacy and the slow time of handwork.

INTEGRATION

Oxymoron Series

In *Oxímoron* I deliberately introduce the coexistence of opposites: the natural and the artificial, the organic and the industrial, the soft and the rigid, the handmade and the technological. Painted and embroidered, they all share the surface without hierarchy: no element dominates, none gives way. This coexistence operates not only conceptually but also materially, and together they build something none of them could sustain alone. This series marks the moment when the research stops being thematic and becomes structural. It is no longer about representing that coexistence but about building it materially: on the same surface, with the same materials, within the same image. What I have discovered is that harmony between elements does not require resolution. It requires a structure that holds them. That structure is what I keep building, series after series, surface after surface.

Something is shifting in contemporary art. After decades dominated by the digital image and conceptual art, painting is making a strong return, and with it comes a set of questions about what the pictorial medium can do that the screen cannot.

One of the most active debates centers on post-digital culture: how artists working in traditional media respond to a visual imaginary entirely transformed by the digital. The point is not to use digital tools, but to bring analog practice into dialogue with the world that technology has produced.

At the same time, embroidery, textiles and craft are regaining prominence as critical practices. In a society of accelerated production and instant images, the manual gesture and the slow time of handwork become a position. It is not nostalgia: it is resistance.

In terms of content, everyday objects (their history, their obsolescence, the collective memory they hold) have returned to the center of pictorial research. The analog has not disappeared: it coexists with the digital, and that coexistence is the territory contemporary painting is beginning to map.

Symbolic worlds built from everyday objects out of scale and context, assembled into dreamlike landscapes where everything belongs and nothing quite makes sense.





*THE WORLD OF
MY DELIGHTS*

Oil on canvas
Polyptych
175 x 230 cm
2023-2024



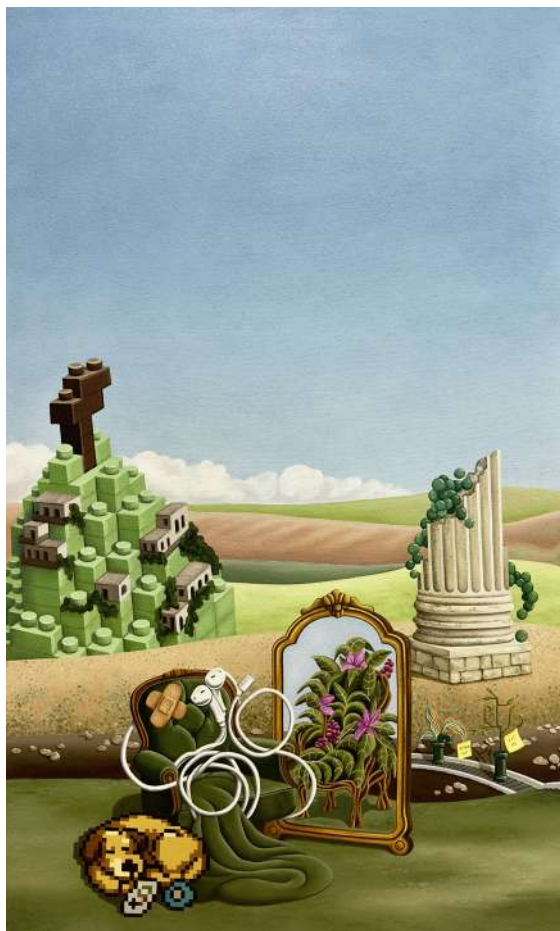
THE CONSTRUCTION OF THE EGO

Oil + Embroidery on canvas

140 x 116 cm

2024

Natural environments invaded by modern objects, not in conflict, but in an uneasy coexistence that transforms both.



THE VALLEY OF BROKEN DREAMS

Oil on canvas

Triptych - 116 x 230 cm

2025



WHERE TF ARE MY AIRPODS

Oil + Embroidery on canvas

100 x 80 cm

2024



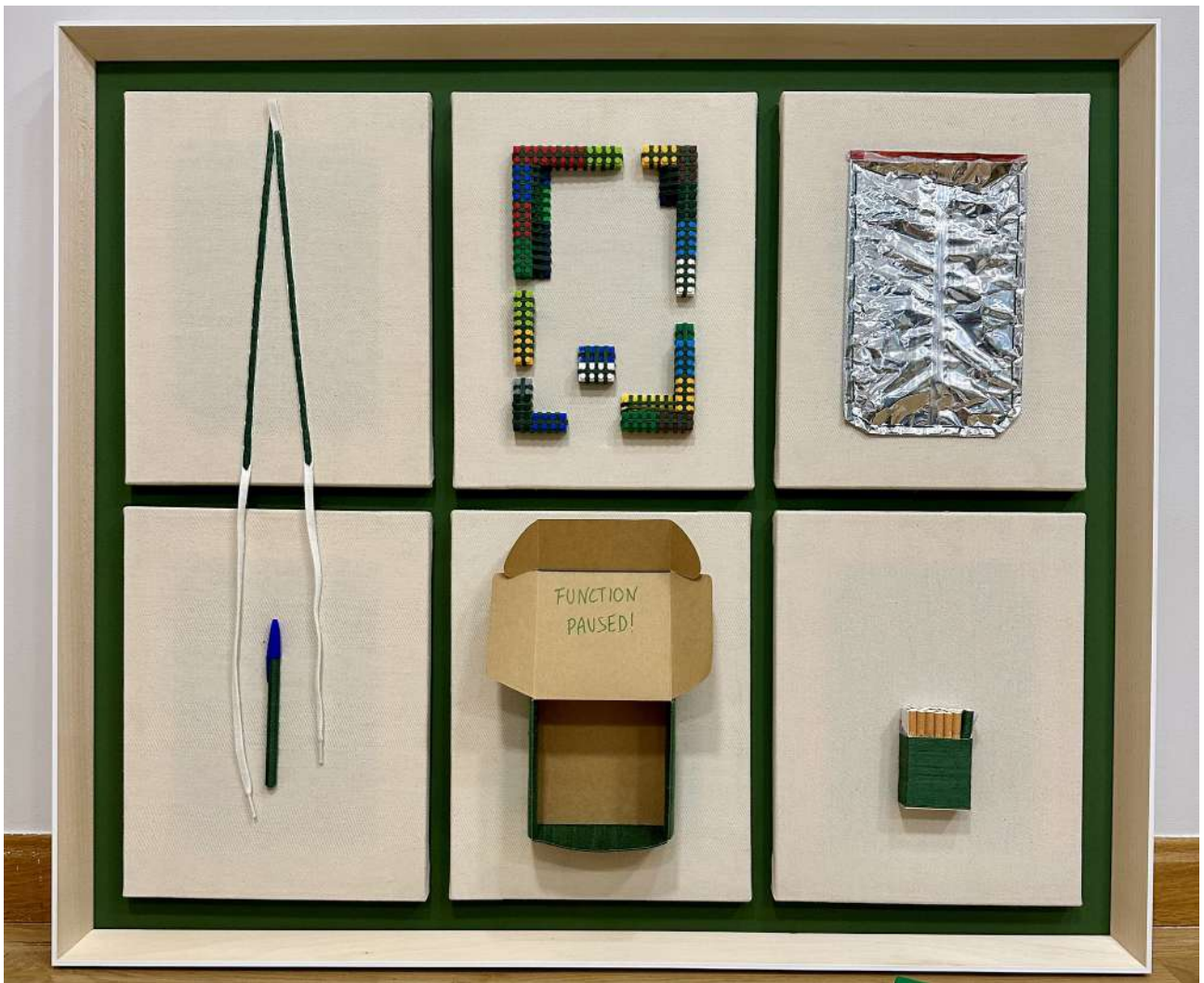
NEXT STOP

Oil on canvas

100 x 110 cm

2024

Sold

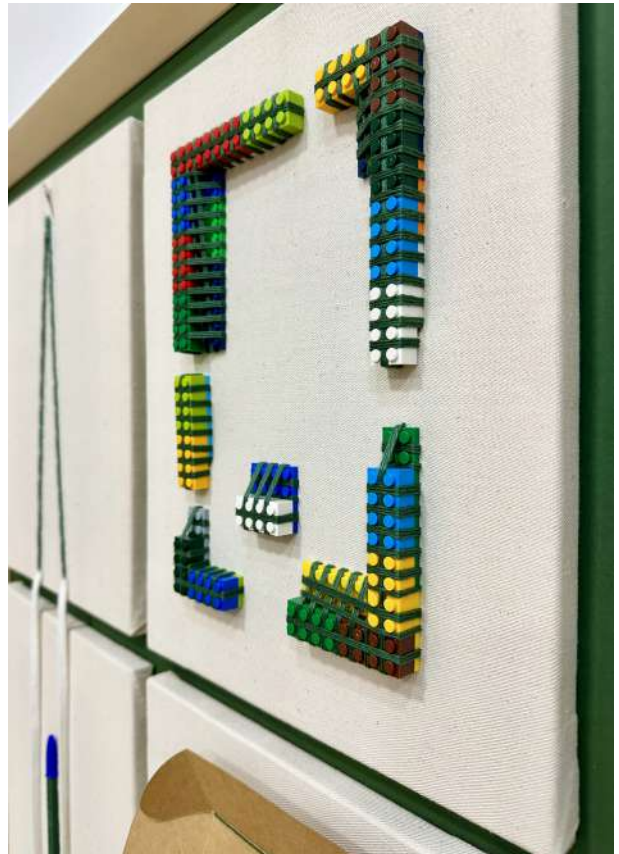


OSF (OBJECTS OF SYMBOLIC FUNCTION)

Embroidery on canvas

35 x 27 cm - unit

2025



Opposites that don't resolve: they coexist. No element dominates, none yields: together they build a structure in balance and harmony. The canvas holds what shouldn't go together, and makes it beautiful.



OXYMORON I

Oil + Embroidery on canvas

120 x 100 cm

2026



OXYMORON II

Oil + Embroidery on canvas

120 x 100 cm

2026



OXYMORON III

Oil + Embroidery on canvas

120 x 100 cm

2026



OXYMORON IV

Oil + Embroidery on canvas

120 x 100 cm

2026



OXYMORON V

Oil + Embroidery on canvas

Diptych

80 x 120 cm

2026





PRESS & ACKNOWLEDGEMENTS



A&G Art Prize, 4th Edition: Finalist, 2024

The World of My Delights was selected as a finalist in the 4th edition of the A&G Art Prize. The narrative depth of the polyptych led the institution to produce an illustrated storybook using the panels of the work, a parallel project that extends the pictorial universe of the Delicias series into book form. The presentation was also documented on video, with the artist narrating the story of the work in her own words at the A&G offices.

[Vídeo de Youtube - El Mundo de mis Delicias - Inés Rubio Roa](#)



Group Exhibition *Desactiva la Trampa*, Eneaverso, Marbella, 2024

The exhibition, held at the Alhambra Palace residence in Marbella, was documented by Antonio García Villarán, a leading Spanish commentator on contemporary art with over 140,000 followers on YouTube.

[Vídeo de Youtube - Antonio García Villarán](#)



Eneaverso Magazine, 4th Edition, 2025

The fourth edition of Eneaverso, a publication devoted to Spanish contemporary art, features an article dedicated to the artist's work, with critical texts by Álvaro Flórez Lancha, Natalia Coronel and Javier Camacho, as well as a short story inspired by her work *The Construction of the Ego*.

<https://eneaverso.com/>



Art Madrid'25 Fair, Madrid, 2025

The fair included the artist in its editorial selection «[20 artists you should know at Art Madrid'25](#)», published on the fair's official website, featuring work from the Emergencia series. She was presented at the fair by Moret Art Gallery (A Coruña).

[Inés Rubio Roa in Art Madrid'25](#)



Televisión de Galicia (TVG) - 2025

The group exhibition *Mater Natura* at Moret Art Gallery (A Coruña), held in collaboration with the Xunta de Galicia (Regional Government of Galicia), was featured in a report broadcast by Televisión de Galicia, the Galician public television network.

MATER NATURA

OPENING
MAYO 23, 2025
VIERNES, 20:00 h.

BELÉN GONZALO ARROYO
CRISTINA MOROÑO
TATIANA BLANQUE
INÉS RUBIO ROA
TOYA GARCÍA SENRA

[TVG - Mater Natura - Galería Moret Art](#)

The *Oxymoron* series remains open. Each new work keeps a common structure: five elements coexisting on the same surface without hierarchy: the natural, the material, the digital, the personal and the embroidered. None dominates, none gives way. The canvas holds them all equally, and in that equality something emerges that none of them could generate alone.

To keep developing this series is to keep exploring which relationships are possible between elements that have nothing to do with one another, and how the pictorial surface can hold them in balance without needing to explain them.

But the practice has opened a new question: if this harmony exists on the canvas, what happens when it is given real depth? What happens if the elements that share a surface begin to share a space, if the work stops being looked at and begins to be inhabited?

The next line of research explores exactly that: translating the two-dimensional structure of *Oxymoron* into a three-dimensional body built in layers (pictorial, textile and spatial), where the distance between planes, the transparency of materials and light generate relationships the canvas cannot contain.

The work ceases to be surface. It becomes structure. And the question is no longer what coexists within the image, but whether that harmony survives when the work becomes space.