

You are working as free illustrator in Gijón (Asturias) and have realized many different projects in the past. Wich one has been the most challenging so far? Why?

My way of working is very conscientious, reached a high degree of involvement in each project, something I consider essential. When working on an illustrated book I make it my only mental occupation. Maybe that's why it is extremely difficult to establish an outstanding job, or that wich has been a special challenge. Each work has an intrinsic challenge, an environment and implications that must be understood and assessed from multiple points of view. Addressing this problem is the real challenge.



Are there things that are easy to draw and others you rather have to fight with?

The greatest complexity lies in the ideas (sometimes abстракт concepts) and how to approach the process to translate them into illustrations. From this starting point, the graphical resources, technology or objects to illustrate passed to the background, since they act as vehicles to convey a thought or an emotion. The accuracy of the drawing, the technique is, for me, a resource whose presence (or absence) is to effectively serve a purpose. The formal aspects are kept on the surface of things: the main interest for me is

"what lies beneath", and how those resources can transmit it. After all, for me the picture is not only a formal or technical challenge, but an intellectual challenge.



If you could make a wish, what kind of project would you like to realize in the future?

My challenge is always the one that is coming. An ideal job is one that offers creative and interpretative freedom, to reach universal values, that has deep meaning able to generate questions in the reader. Translate that into images and achieve a degree of complicity with the reader is the best challenge. Personally I'm interested in complex projects and, above all, capable of generating communication with youth and adults. Even those images that, in the absence of text, be able to create and tell stories, and provoke emotions.

Are there any illustrators you remember from your childhood, wich have impressed and influenced you in some way?

I remember many illustrators of my childhood, but the most vivid in my mind are the images that remain and come from the extraordinary tradition of Spanish, French and American comic (Superman, Spiderman, Disney), illustrated books ... And not just comic or illustrations. I rememeber illustrated encyclopedias, monographs about great artists, painters, sculptors, who have influenced me and contained in the library of my home when I was a child (Dalí, Bacon, Giotto, Picasso, Brueghel, Bosch, Van Eyck, Oteiza, Michelangelo, DaVinci, Brunelleschi...). I also remember film stills, old photographs that my grandmother kept in metal cans, urban and rural landscapes of my childhood ... I think that all this stock chart is present in my work. I think the visual culture we live in is a huge source of wealth for an illustrator.



Does some kind of tradition regarding Spanish illustration exist (e.g. style, motives, colouring)?

The illustration in Spain has a long tradition. From the earliest illuminated manuscripts with miniatures in the tenth century to the present day, through the great art printers of the eighteenth and nineteenth centuries or the first publishers of children's literature (as

Saturnino Calleja, perhaps most famous for its collection of illustrated tales) the illustration has evolved in step with the times. The last 100 years have seen an increasing rise thanks to the proliferation of illustrated works (largely aimed at children), textbooks and its incorporation as a discipline of study in universities and schools. Such a broad spectrum of work evolution and different illustrators results in rich color palettes, themes and graphic expression.



Where do you see the chances and challenges for todays illustrators?

The illustration has a great quality that we, as media professionals, must continue deepening: its universality. I have created illustrations for advertising, posters, books, seminars and meetings, events of all kinds ...

I firmly believe that the opportunities and challenges lie within each one and always are those that one is willing to confront and explore. Today, my effort aims to create universal stories which can be understood and enjoyed by people of different countries and cultures. The value of the image as a transmitter of ideas is something that exceeds the commonly accepted language channels, making it an extraordinary way of approach and understanding between cultures.

