

Exhibition view of
Soft Matter in Interwoven Worlds, 2023
Diploma show at ECAL, Lausanne, Switzerland

soft tellings
video
screen
2:30min

retracings of soft encounters
booklet
150 pages
21 x 14 cm

framed photography
in self made frames
various dimensions

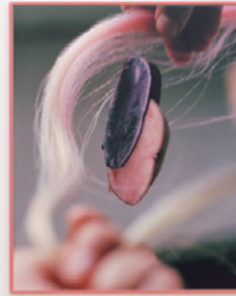




chuño, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm



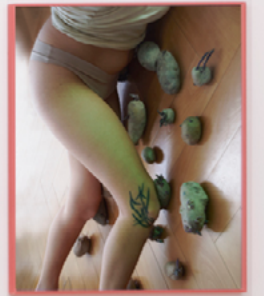
creatures, 2023
inkjet print in plexiglass frames
16 × 20 × 2.3 cm



untitled, 2023
inkjet print in plexiglass frames
16 × 20 × 2.3 cm



pink light 2023
inkjet print in plexiglass frames
100 × 80 × 2.3 cm



green light 2023
inkjet print in plexiglass frames
100 × 80 × 2.3 cm



green light, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm

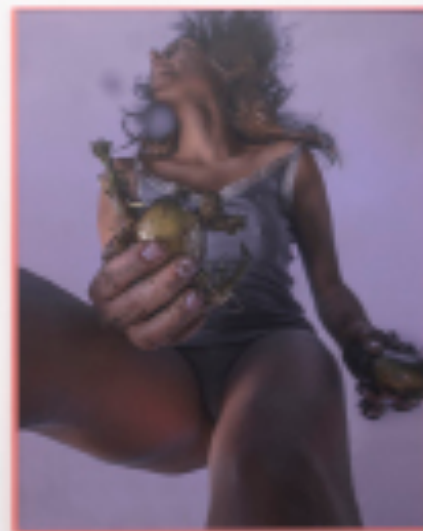
nesting, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm

theething, 2023
inkjet print in plexiglass frames
16 × 20 × 2.3 cm

piece of me 2023
inkjet print in plexiglass frames
100 × 80 × 2.3 cm

untitled, 2023
inkjet print in plexiglass frames
50 × 62.5 × 2.3 cm

born, 2023
inkjet print in plexiglass frames
50 × 62.5 × 2.3 cm



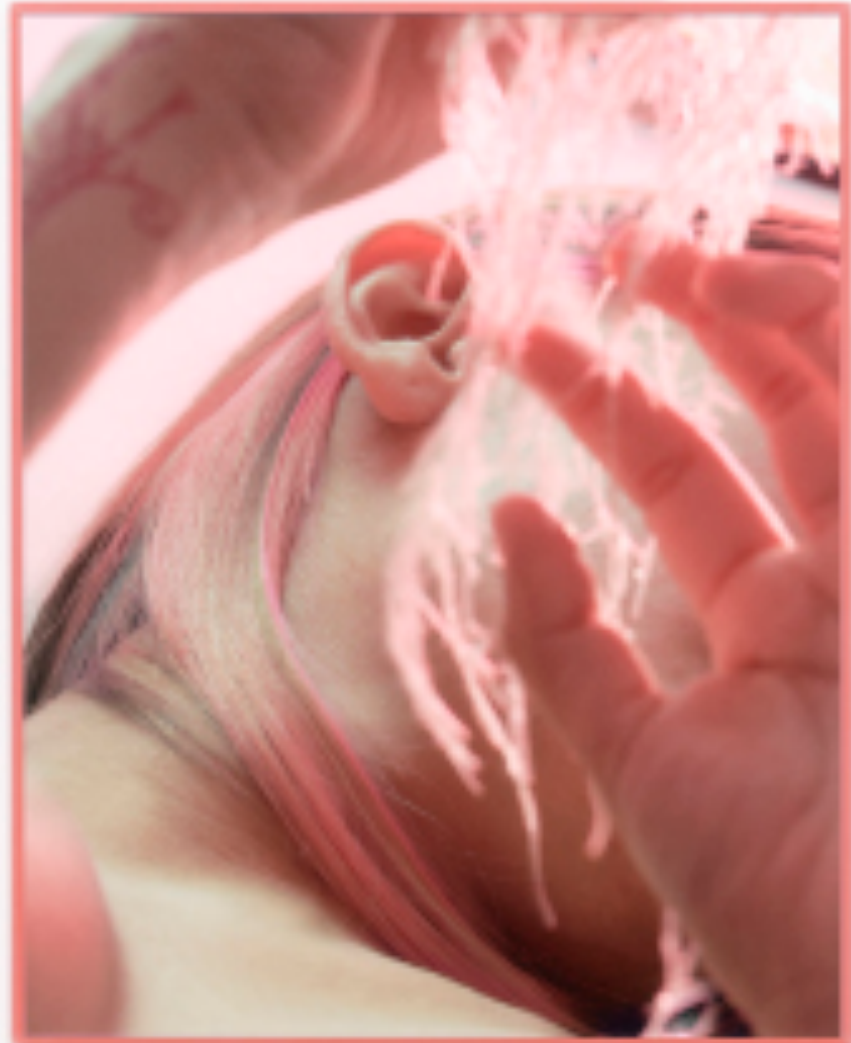
born, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm

near death, 2023
inkjet print in plexiglass frames
16 × 20 × 2.3 cm

near birth, 2023
inkjet print in plexiglass frames
16 × 20 × 2.3 cm

untitled 2023
inkjet print in plexiglass frames
100 × 80 × 2.3 cm





untitled, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm

pink light, 2023
inkjet print in plexiglass frames
62.5 × 50 × 2.3 cm



still of
soft tellings
video
screen
2:30min



if everyone is supportive, it means

still of
soft tellings
video
screen
2:30min



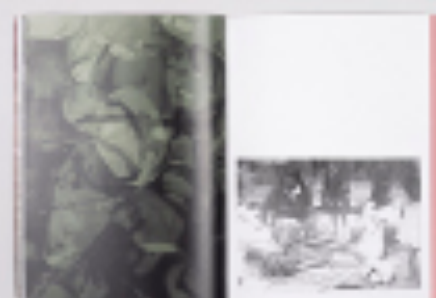
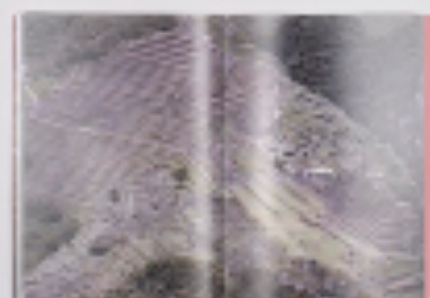
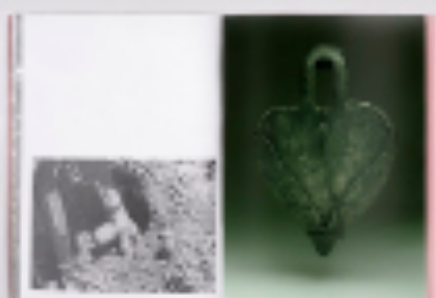
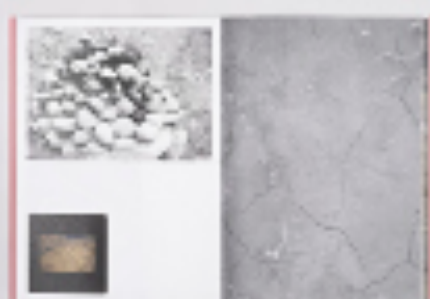
yes they came from Peru

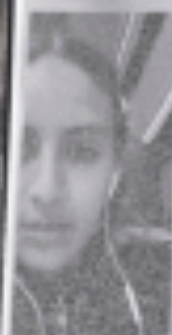


Retracings of Soft Encounters, 2023
booklet edition of 15, 150 pages
21 × 14 cm




Retracings of Soft Encounters, 2023
booklet edition of 15, 150 pages
21 × 14 cm









Exhibition view of
Creeps and Butterflies, 2024
Groupshow at Museum of Contemporary Arts , Zagreb, Croatia

soft tellings
video
screen
2:30min



McCarthy
The Art Project

Exhibition view
grandmother's last potato (slice), 2024
Inkjet print on matte paper,
layered with printed plexiglass (pink gradient), in wooden frame
87.5 × 70 × 5 cm

grandmother's last potato (leaf), 2024
Inkjet print on matte paper,
layered with printed plexiglass (pink gradient), in wooden frame
87.5 × 70 × 5 cm

grandmother's last potato (sprout), 2024
Inkjet print on matte paper,
layered with printed plexiglass (pink gradient), in wooden frame
87.5 × 70 × 5 cm



dyptique

allí y aquí (here and there), 2024

Inkjet print on matte paper, underneath green light, in white-painted wooden frame

48 × 60 × 5 cm



sprout in bed, 2024
Inkjet print on semigloss paper, underneath green light, in white-painted wooden frame
48 × 60 × 5 cm

Soft Matter in Interwoven Worlds, 2023
diploma extended text

Soft Matter in Interwoven Worlds is a project attempting to shed light on hidden narratives surrounding the potato, with the intention of getting a new insight on how we can reconnect and embrace nature.

To me, a „Soft Matter“ is an overlooked entity, seen as unheroic and taken for granted due to its omnipresence. Instead of reducing the potato to a mere nurturer, I see it as a resilient carrier of life as well as a creature. I saw a multiplicity within the potato to be discovered.

In my upbringing, my swiss grandmother insisted on the potatoes importance to nurture in times of war and food scarcity in Europe. While living in Peru, my mother introduced me to the many variants of native potatoes that grown in the highlands. Over many years, these native species and the knowledge have been preserved. This inter-generational dialogue takes the form of a video in which fragments of my grandmothers and my mothers tellings thread into a larger narrative.

A family archival photo revealing that my great-great grandfather cultivated potato fields , inspired me to further research in territories and time, as well as retracing the tuber's journey it took from Peru, its birthplace and my heritage, to Switzerland, my second place of origin. From here on I approached this project in an atlas way of thinking, collecting family archives and simultaneously visiting virtually and physically crucial places and people regarding the potato, documenting and creating new personal archives. The booklet « Retracings of Soft Encounters » showcases the potatoes journey through the micro perspective of my family and me. The jounrey it takes to grow, from planting, harvesting to storing it, while inspecting those steps in the context of the potatoes contemporary habitat in Switzerland, but also in its ancestral space in Peru. Working in a sort of personal diary, honouring ancestral and generational knowledge.

To stop the growth and germination of potatoes, green light is used in storage warehouses. Pink light is generally used to enhance growth. I move/shift within the spectrum of these lights, moving between growth and silence.

In a second part of this project I constructed auto-fictional imagery. To stop the growth and germination of potatoes, green light is used in storage warehouses. Pink light is generally used to enhance growth. I shift within the spectrum of these lights, moving between growth and decay, death and rebirth. The potato's creaturesque growths exist alongside my body, birthing, breeding, changing. I retrace the messy process of being a baby, becoming a child, a teen, a woman

My innate yearning for close connection to natural bodies co-exists with my everyday reality: Living in a city, spending hours in front of variable-sized screens daily, passively scrolling through internet content that informs my idea of femininity, girlhood, womanhood. Visually, this translates to my died hair, my tattooed body searching for connection with the organic shape of the potato. The tuber becomes a nurturer in birthing my identity, beyond family ties, inviting me to explore myself as a multiple being. The boundaries between endings and beginnings blur as I navigate between the ambiguity of birth, growth, death, and loss. Bringing me back to to the roots of it all and leaving me to wonder: Have I been breeding you, or have you been birthing me?

Soft Matter in Interwoven Worlds, 2025
Organ Vida: Butterflies and Creeps, 2024
Museum of Contemporary Art, Zagreb, Croatia

Soft Matter in Interwoven Worlds weaves together historical, aesthetic, personal, and fictional narratives centered around the potato. The artist merges ancestral knowledge with auto-fictional imagery and moves among multiple perspectives, territories, and times, informed by her bicultural identity and womanhood. Rather than limiting the potato to mere sustenance, the artist portrays it as a resilient carrier of life and a vibrant living creature. As she navigates the ambiguity of birth, growth, death, and loss, the boundaries between endings and beginnings blur.

Soft Matter in Interwoven Worlds, 2025
finalist Swiss Design Awards

« Soft Matter in Interwoven Worlds » is a multifaceted installation assembling narratives surrounding the potato. These tellings retrace the tuber's journey from Peru, its birthplace to Switzerland. A soft matter is an entity perceived as unheroic and taken for granted. Instead of reducing the potato to a nurturer, I see it as a resilient carrier of life as well as a creature. The boundaries between endings and beginnings blur as I navigate between the ambiguity of birth, growth, death, and loss. I merge ancestral knowledge and autofictional imagery by moving between multiple perspectives, territories and times, my biculturality and womanhood. Bringing me back to the roots of it all and leaving me to wonder:
Have I been breeding you, or have you been birthing me?