

There are several commonalities that run through the animated creations of Ruth Gómez, from the way in which figures are conceived to the colours she uses, which always fall within a palette of pinks. Her creations have an autobiographical slant and offer a personal way of understanding the world. Nearly all of Gómez's oeuvre is the result of her need to narrate what happens in her everyday life and what goes on around her.

In *El artista de la vida moderna*, Gómez verses on the art world. A character - who is a metaphor for the artist - walks a tightrope, showing how hard it is to make a living from art. Ruth Gómez explains: "The artist ceases to be a painter of modern life due to the imposed need for contemporaneity, even though the commitment to and involvement in his time seem to be counterproductive to it. His work is required to have a conceptual ground that gives it depth and greater interest but that makes it more obtuse to the spectator, who is asked not only to have a sensitive eye but also the capacity to enjoy it".

In *El asesino de su persona*, Gómez analyses occupational monotony as one of the problems in modern life. The main character's job is to make holes in doughnuts. Sad and dejected, he returns home, affording a brief respite before going back the next day to perform his absurd, repetitive and boring task that completely cancels out his personality. The character's emptiness forces the spectator to reflect on his own life and, to a certain extent, to see himself reflected in this state of affairs.

In *Te sobrealimentas*, Ruth Gómez offers a reflection on the meaning of food in the contemporary society of developed nations, where it has ceased to be a need and become the root of a pathological and obsessive process to achieve a slim figure. This video sets up a contrast between two women, one with a supposedly ideal weight and the other who is overweight, in order to ironically ridicule this serious situation.

*Ruth, Made in Musac* contains all of the hallmark elements of the artist's earlier creations. In it, the image of Ruth Gómez is multiplied and shown in a state of turmoil in an attempt to rise above herself. It is an autobiographical display in which the artist metaphorically exhibits the fears and different moods she experienced during the year she was a recipient of the I MUSAC Grants, thus resulting in the presentation of herself as a product. "This time, the product that I'm selling is myself, so that my spectator "selves" await in uncertainty for the video to end, for the verdict".