

*I think my work is just a constant conversation about the distance between me, the maker and you, the viewer. I like to occupy the exhibition space as my studio, so the act of making and the moment of showing kind of collapse into each other. It's this performative gesture where the process itself becomes the work. I think of it as a "nomadic oeuvre"—it doesn't really sit still in one category; it's always evolving with the site and the time.*

*I've always been drawn to the tension between cinema and architecture. I build these "lens-based sculptures" that bridge the flicker of 16mm film with the heavy, physical presence of sculpture in bronze, asphalt, or concrete. I prefer using natural light so people can lose themselves in the exhibition space without fully fleeing the scene. It's about transporting you while keeping you grounded in the 'now.'*

*Lately, I've been leaning into abstraction as a filter. It gives me some distance, which I find intriguing—a way to question reality without being too direct about it. It creates that extra bit of space I need to get closer to the things I don't quite grasp but keep me wondering.*

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