

In my work, I explore navigation within complex systems of forces and power dynamics. I engage with the body as a site of perpetual struggle, where internal frictions and divergent forces continuously shape structures, movements, and collapses.

Working across video, sculpture, drawing, and kinetic assemblage, my practice unfolds through what I call "self-sabotaging machines"—fragile, restless systems that resist stability, endure imbalance, and navigate uncertain terrains without ever settling. Within this research on different modes of movement, I try to find a form of agency in a state of entanglement, turbulence, and frustration.

At the core of this inquiry is the figure of the crocodile, a recurring presence in my work. The crocodile appears as a fragmented superorganism: a crawling body negotiating unstable thresholds within and beyond itself. Multiplying and splitting, it resembles a sleeve endlessly stretching without reaching the hand, extending and mutating in an effort to widen the space between struggle and collapse. Through its constant mutations, it embodies a resistance to fixed identity, refusing rigid form or singular meaning.

Underlying these explorations is a deeper engagement with autoimmunity as an existential, psychological, and philosophical dynamic. Autoimmunity, in my work, is neither a metaphor nor a pathology—it is a mode of navigation, a mode of being: an endless internal struggle between parts of the same body; an agon-y-stic network exhausted by its own excess, resisting collapse by proliferating within the very conditions of collapse. I approach this paradox as a framework for action, where self-negation becomes a strategy for expansion, and instability emerges as a vital material logic.

In the studio, I construct precarious systems from ceramics, metal, stretch fabric, wheels, paper drawings, mechanics and electronics. These systems, as embodiments of the crocodilian body, are inherently conflicted: ceramic organs crack and shake, fabrics strain, metals bend, wheels stutter under uneven loads, and motors spin at offset angles. Movement plays a central role in my investigations, unfolding as a slow, crawling progression through struggle—propelled by nuanced turbulence. I treat these material frictions as generative conditions for sculptural thinking and making.

This logic-illogic dynamic drives my investigations in the studio, where I give space to intuition and an imagination unbound by physical laws. From within this dynamic, my sculptures emerge as living entities suspended between disintegration and survival, in a constant movement and search.