

In my work, I explore navigation within complex systems of forces and power relations. 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 endurance, and instability emerges as a vital material logic.

In the studio, I construct precarious systems from ceramics, metal, stretch fabric, wheels, delicate paper drawings, 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, continuously navigating grounds without ever finding them.