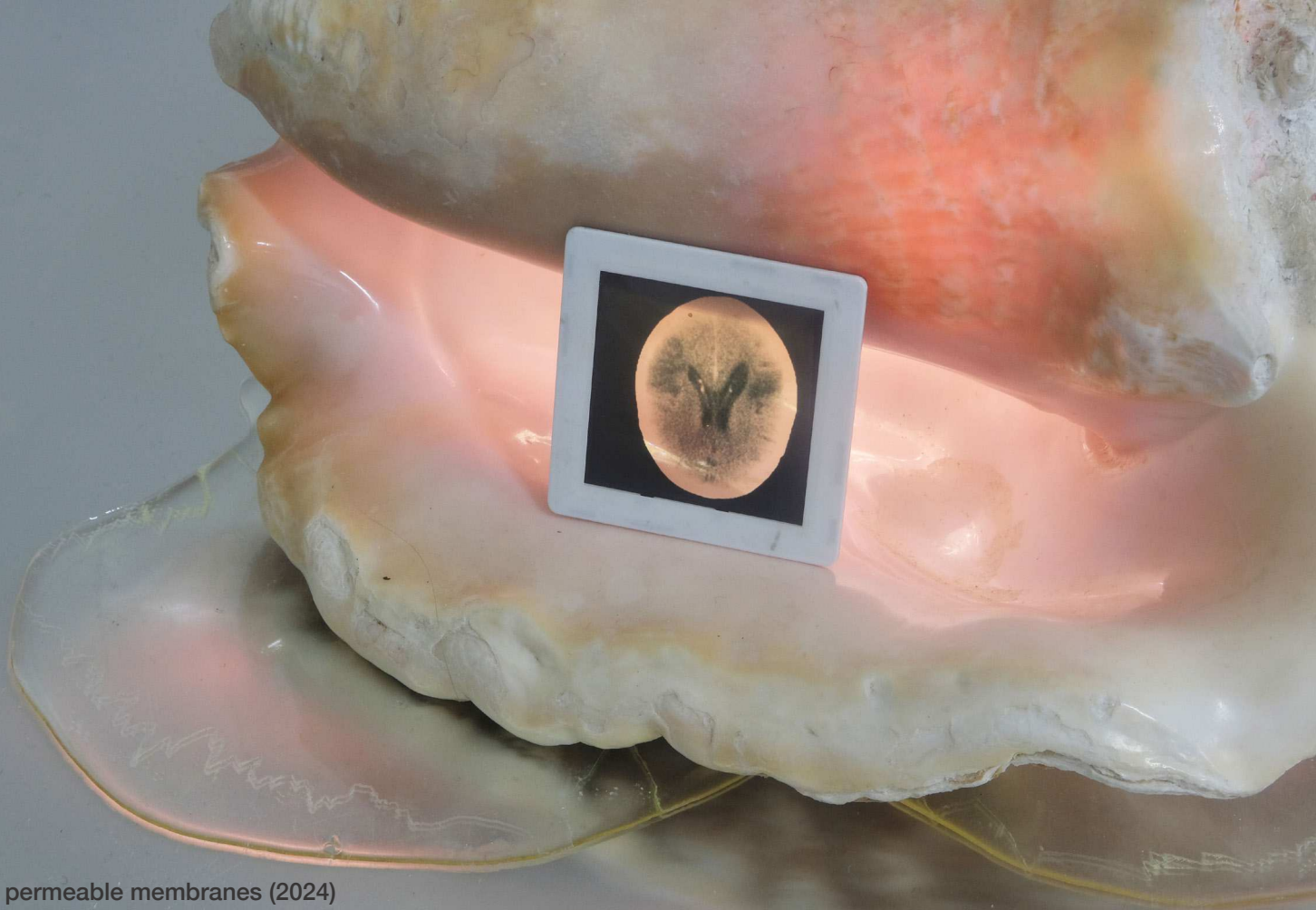
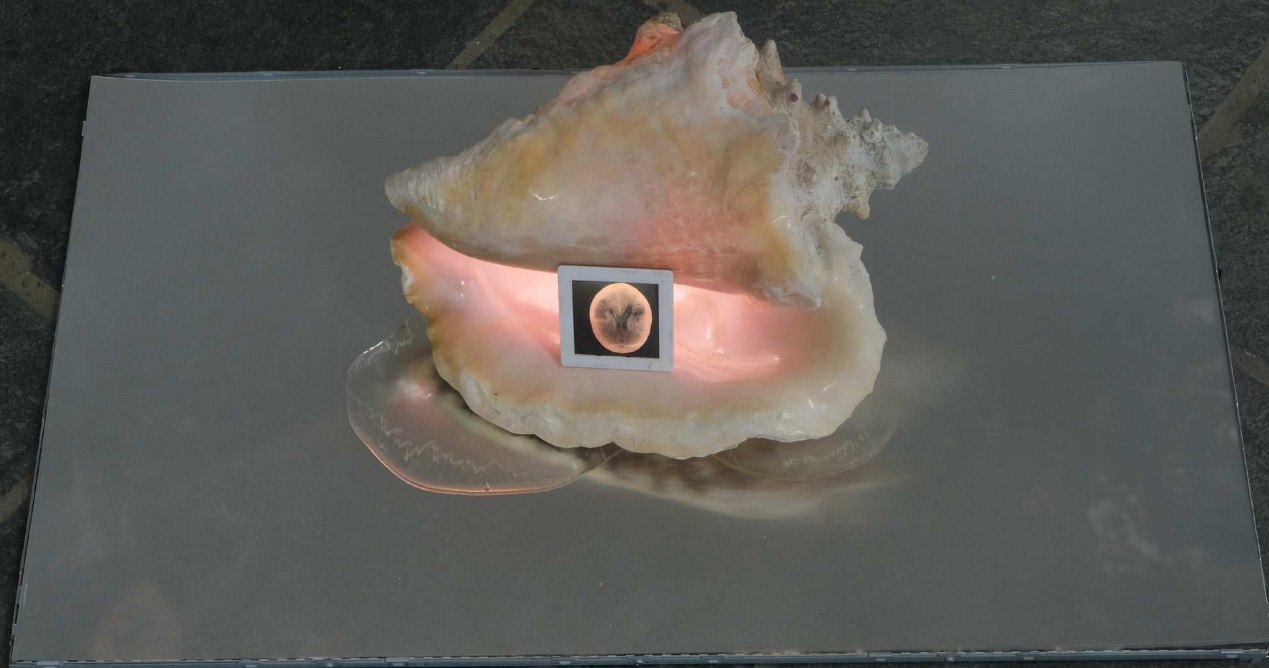




partially permeable membranes (2024)
display part, polarizer film, photography, sea shell, film slide
40 x 67 x 41 cm





Installation View



Eye Mouth Eye (2024)
Display structure, photographym text
120 x 80 x 3 cm



ear, tongue, mouth, wings (2024)
Silicone putty earplug, mussel, display part
30 x 4 x 3 cm



Liquid Crystal (2022)

Display structures, photograph, water, contact lenses, vinyl, tape, balloon, thread
49 x 160 x 90 cm



detail; Liquid Crystal (2023)



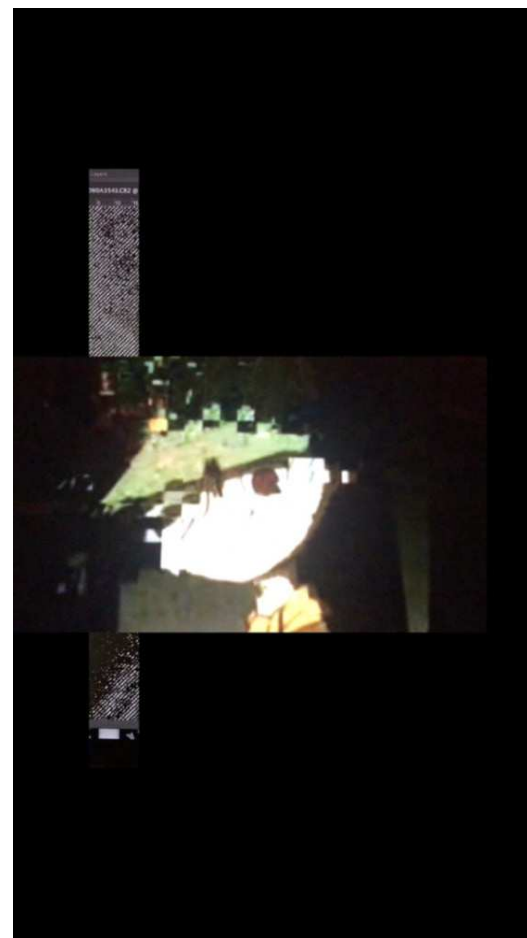
all.the.time (2023)

Wallpaper, Monitor, HD video, 5,20 min, colour

link to video:

<https://www.dropbox.com/s/2484e5p3r5ckdfw/Untitled.mov?dl=0>

all.the.time is a video essay that explore notions of time in the digital media. In the video seemingly disparate markers of time like glitches, pulses, time lines and breathing overlaps and suggest new associations between them.



stills from video



___(dizzy)*~ (2022)
installation view



since the (2021) privacy film, texts, 18 x 185 cm
I'm still wearing his jacket (2022) vinyl, 121 x 71 cm
Broomstick (2022) bronze, sulfur, 117 x 2 cm

___(dizzy)*~ (2022) Installation view



since the (2021)
black aluminium frames, privacy film, texts*
18 cm x 185 cm x 2 cm

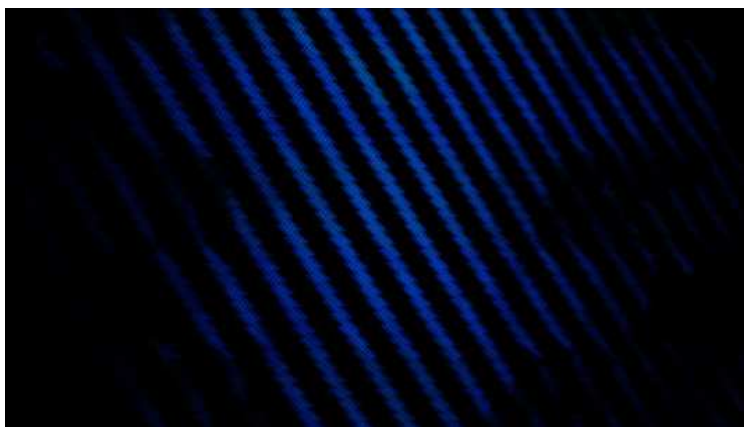
Installation View

A collection of words cut outs from newspaper relating to time; since the - last month - could end at - over night - for the first time, hidden behind a layer of privacy film that hides and makes visible the content depending on ones movement in the space.



At the edge of Perception (2021)
 HD Video, 16:9, colour, stereo, 7.51 min loop

Installation View



stills from video

<https://vimeo.com/454908674>
 password: eop



COMFORT 7/32/00 (2018)

Performance Lecture

Blue Drink, Mirror Laptop, Magnifying Thumb, HD Monitor

17.00 min

A performative lecture bringing together notes, sound recordings and video clips. These materials address entropy, how architecture affects the body, and the often-surreal intersections between biological and technological rhythms in the city.

<https://vimeo.com/268354878>

password: 1111

Still from performance

ISCP, New York



Lies and Diet Coke (2020)
Edition 200, Pages 40, Offset

Front Page + excerpts from writing

Lies and Diet Coke is a collection of notes and poems written over the period of one year. It relates to failures in representation, the night time and how technology affects notions of distance and proximity.

The woman in the camera shop holds up lenses in the light, she closes one eye, twists and turn them individually before she puts them back into the box. She explains that in dark environments, two kinds of camera lens fungus can appear.

The first type of fungus feed on the leftover petroleum that is used to lubricate the focus and aperture. The spores germinate and produce a web like etching on the glass which makes the lens cloudy.

This second type of fungus grows in environments with low levels of oxygen, where it secretes a liquid acid that slowly eats away the lens protective layer and makes it opaque to the point where the lens is unable to project any image at all.

~

The city at night becomes strangely inaccessible, as if it loses its potential and becomes for a few hours, just a film set. I was thinking about this when I saw all of the lights turned on at Bond Street, all the rotating objects, mannequins and screens in the window displays, but also how the city offices on Wood Street is lit at night, like lights in a miniature film set. There are different myths about the lit offices, some say it's not affordable to turn them off, others say that it's away to remind everyone that they exist, that it's a symbol of their power.

~

I call you on FaceTime. Your image appears on my new retina screen, dream like and detailed. Your skin is smooth, beard perfectly trimmed. You smile, and slowly, almost like in slow motion, you pick up your Goldman Sachs cup and take a sip of black coffee.

Although we both sit under incandescent light bulbs your picture appears red and mine green. We don't look directly into the camera, at each other, we look nervously around, as if we are distracted by something else, each other's images.



picnic, Flat Time House, London (2024)

With readings by Kelly Lloyd, Agata Madejska, Jazbo Gross, Serra Tansel, Naomi Credé, Hadas Auerbach, Elisabeth Molin.

picnic started from my interest in bringing artists together who use text as part of their practice, to create a space for practising, listening and experimenting with words. Of particular interest is how texts can embody spaces and how voice can be a way to take up space.

