

Sketches for Bladr, 2025



The ceiling of Bladt – Research material for the sound piece, coming from my room above Bladr

The exhibition space is visually split—its white walls set against a ceiling that reveals the building's material fabric—while sound from the room above seeps through, forging an aural connection between these layers. The sound would either literally come from the room above and then also incorporate the floor/ceiling division into its sound or be placed on the ceiling with small speakers.



Trials for foil application and translucency/foil type from the inside of Bladr



Trials for foil application and translucency/foil type from the outside of Bladr

I will work with the large shop window of bladr, applying a double-sided printed foil. The motif—a piece of furniture I once owned in that upstairs room—will be printed in such a way that from the street you imagine the object standing inside, while from within the space you imagine it standing outside. The window thus becomes an optical hinge, collapsing interior and exterior and echoing the double status of the rooms themselves: private and public, lived and displayed.

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Selected Works

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Peek-A-Boo, 2023

exhibition view, *Peek-A-Boo*, exposures on RC paper, screws,
dimensions variable, Galerie Kras, Vienna, 2023



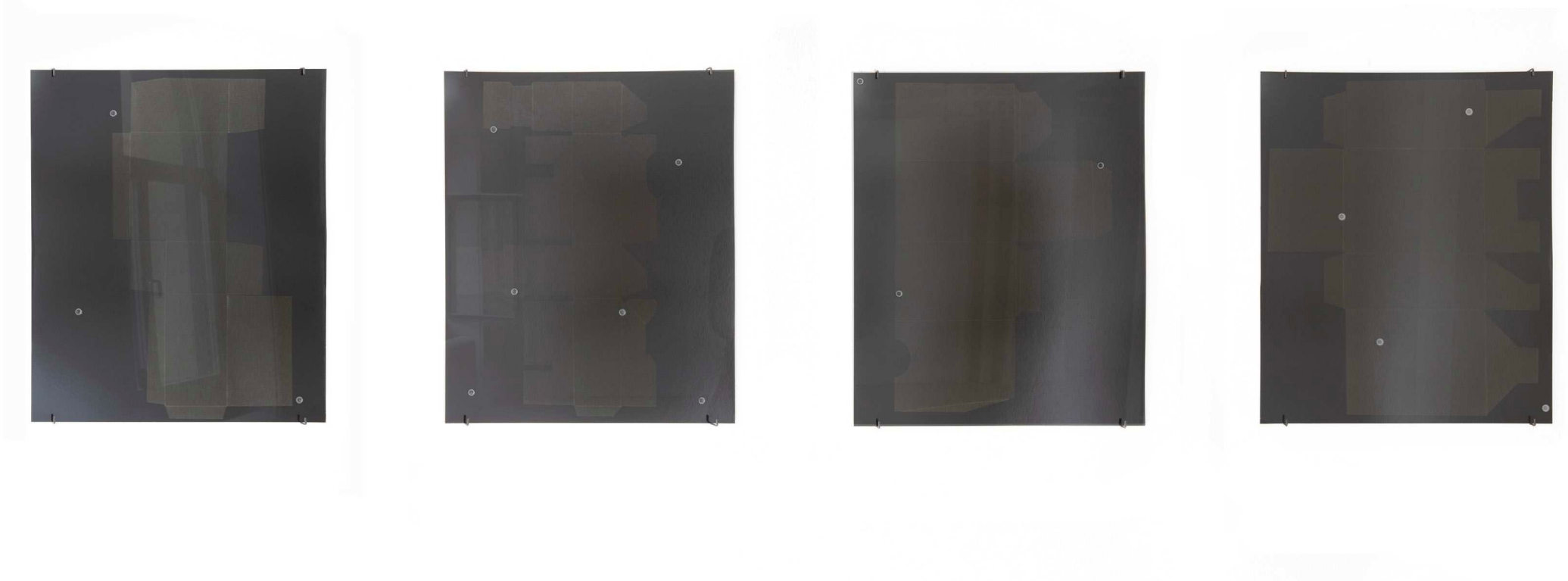
The Longer I Wait, 2023



exhibition view, 9 x 2.7, light installation, 2023

Up to 2.7 seconds is the time span the human brain can still process as a mere moment – the now. In my recording process, the camera records 16 individual images during that time, 61 centimeters of light-sensitive material slide through the apparatus in a horizontal movement. I translate this process into the light installation 9 x 2.7 by lighting up the resulting image sequences for 2.7 seconds and showing them time and again, following an obscure pattern.

Starry Night, 2024



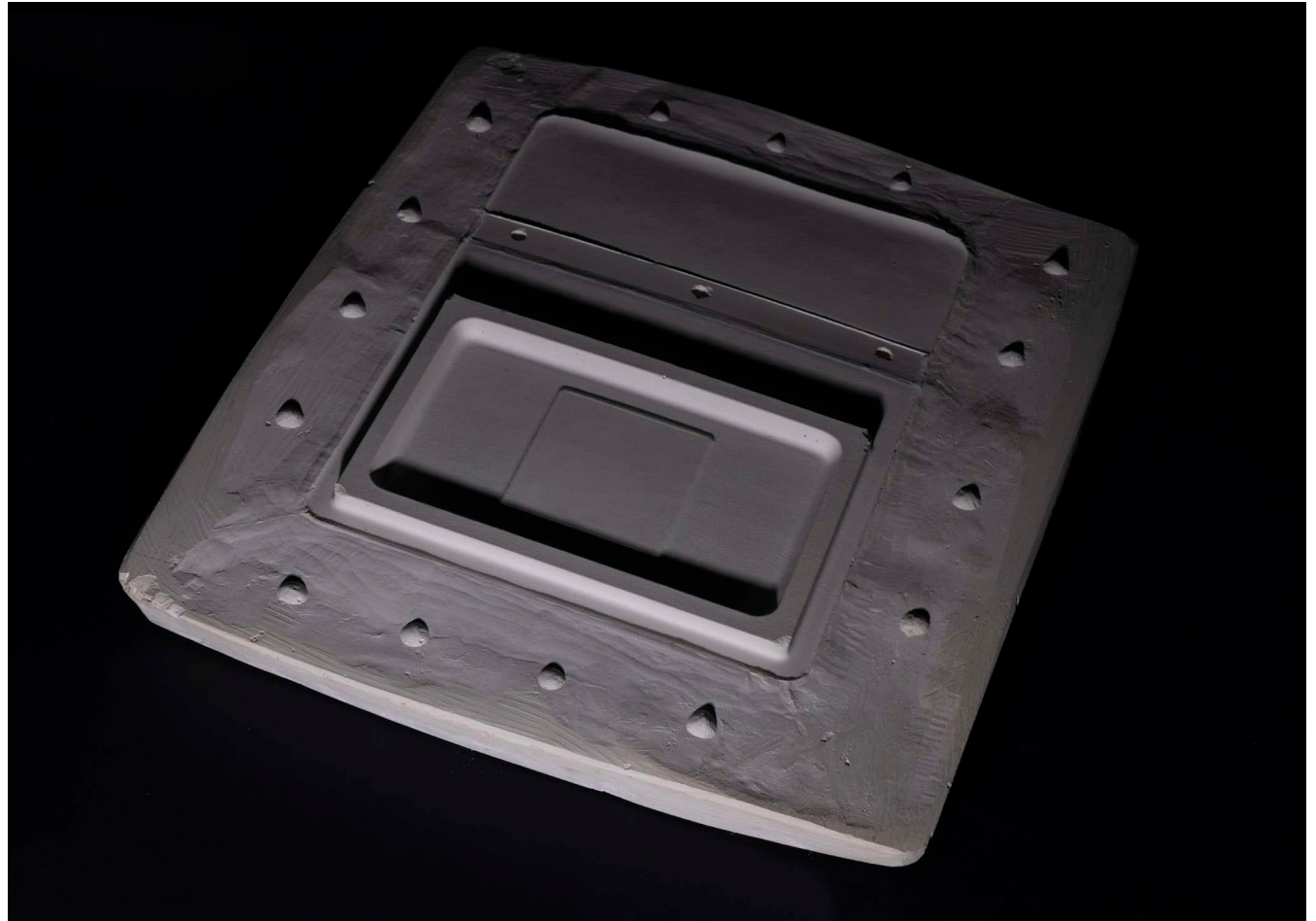
exhibition view, *Starry Night*, 2024, photograms on baryta, glassplates, furniture gliders, 50x60cm, Gallery Q, Copenhagen

Starry Night flattens rectangular boxes against the photographic surface. The boxes hold nothing; the image contains no physical space. Space emerges in the act of looking – mentally folding the floorplan-like objects, speculating on what they might have held. Like ghosts, they are telling stories of something that once was, now only the shapes vary, while the content remains unchanged. The glass plate finally leaves a physical gap preserving the tension of absence, reflecting the gaze.

Place holders, 2023–2025



Place Holders, 2025, fine art print, 50x70cm



Place Holders, 2025, fine art print, 90x70cm

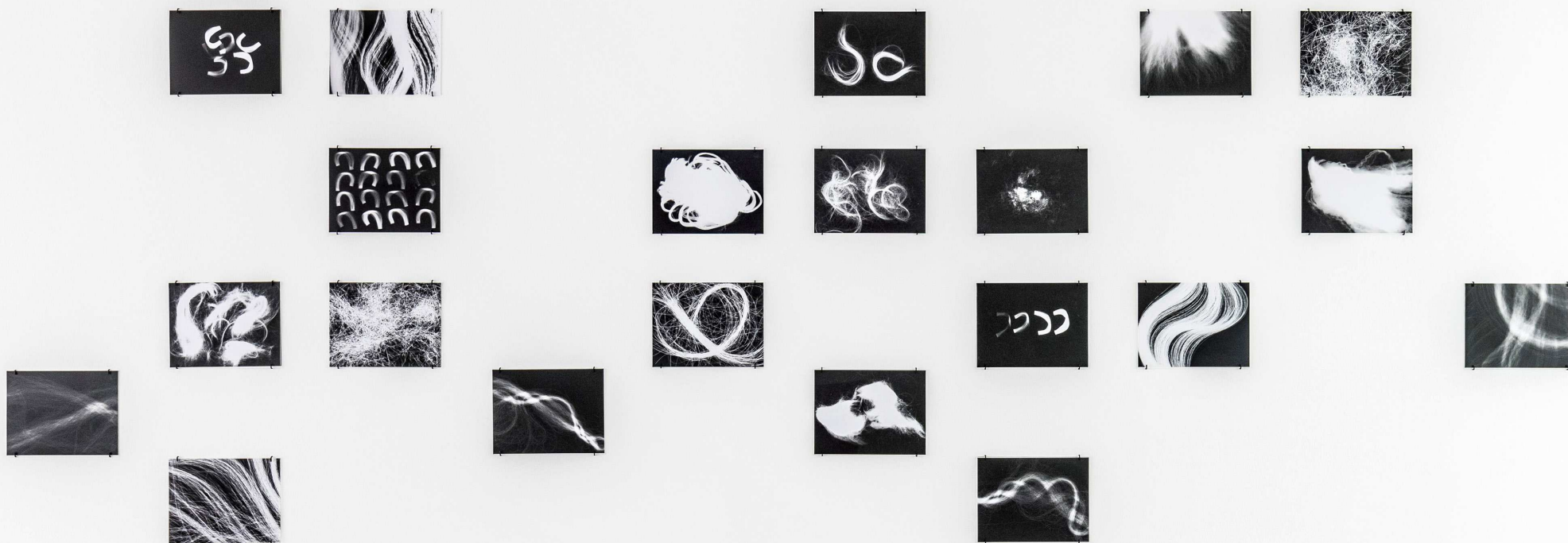
Place holders is a 24 image series of photographs of plaster molds, that capture the form and surface of the tools of the analogue photography dark-room. Both the photograph and the plaster mold are characterized by their relationship to reproduction and the absence of the original as well as the dematerialization of artistic processes as the vanishing of analogue photography continues and the digitalization of sculptural processes gains importance.

The Blond Project, 2020–2022

In my research driven project *Blond*, I approach hair as a carrier of meaning. Since ancient times hair has been subjected to a wide variety of attributions and stereotypes functioning as mechanisms of social exclusion. Blonde women occupy an ambivalent role both glorified as the untouchable, holy Mother Mary, and objectified as the promiscuous femme fatale or the naïve schoolgirl – all serving as an emptied projection screen, an image to be looked at. I was interested in creating imagery, that allows the portrayed figures not having to be identified, as well as researching hair as a material transcending the imagined boundaries of artificial and natural.

detail, *Materialwand Blond*, 2022







exhibition view, *Portraits*, photograms, exposures on RC paper, each 50x70cm, RLB Atelier Lienz, 2022

Pig, 2024

Pig consists of 14 bronze casts of the inside of piggy banks. In the early industrial age, keeping pigs served as an unemployment insurance for the working class—an act of resistance. Today, when money is everywhere yet cash is disappearing, such mechanisms of resistance are hard to identify. By creating piggy banks for my own practice, I aim to preserve that act of defiance for their material value allows them to be reintegrated into circulation, blurring the line between art and function.



installation view, *Pig*, bronze, dimension variable, 2024

[#] (working title), 2023



exhibition view, [#], glass plates, cardboard boxes, magnifying glasses, paper, photograms on baryta paper, 3D print, wrapping material, expoxy, steel, wire, skewers, pegboard shape, furniture gliders, text by Vinícius Maffei, dimensions variable, 2024

