



Lantana, 2022, found objects, wood, LED lamp

The work in the photo is part of the larger installation Lantana created during a two-month residency at PADA studios, referring to the plant within this installation. My most personal work to date, it was created within a space of mourning, and explores the elements necessary to make a space into a home. The work is created in an in-between space behind a mausoleum.

After recently experiencing the passing of both of my parents, witnessing the sale of my parental home, and ending my long-term relationship, – I asked myself: what does home still mean to me? How can I bring home with me wherever I am?

The bed in the picture serves as a place of rest, inviting the visitor to look at the starry sky. Another part of the installation centers around a small, broken flower, which I took care of and tried to preserve. This piece is the perfect embodiment of my budding artistic turn, where I align the developments in my personal life with those in my art practice. Departing from my architectural background, this work explores my desire to make more personal and associative work.



When does a mere architectural form become imbued with meaning? And vice versa, when is meaning lost and only the architectural form remains? This tipping point, where the highest tension within an object is found, is the focal point of my practice. Most of my work is inspired by buildings that are not yet, or not any longer, signifying their cultural or typological reasons for being built. They find themselves in a moment that is overlooked by the rush and restlessness of the passers-by. Often, they go completely unnoticed. By simply being present and unused, these objects are silent witnesses to time, movement and meaning. My work often presents itself as indefinite and unfinished, offering snapshots of a search for something more meaningful, captured in time.

The concept of -the ritual- is becoming an important theme in my practice. I use architectural elements in my work, which suggest they have been used for a particular type of liturgy. Think of a baptismal font without water with a hole in the floor next to it, which you cannot directly understand, but you begin to make connections to existing religious design. They are silent witnesses of rituals that are no longer attached to a certain kind of truth, but still cause

humbleness because you feel, for some people, this is important. I am familiar with rituals from my religious background, coming from a family of preachers, but felt no connection to the religious content. I think a lot of people recognize that. Yet I feel that we as society lack rituals, liturgy and community in daily life.

You could see my works at PADA as abandoned holy places that invite artists and audiences to give space to doubt and not-knowing together. The unfinished encouraged an open dialogue for artists amongst each other, but also for passers-by.







