Glass, with its history and myriad of cultural and emotional connotations is central to my artistic practice. Through juxtaposing glass with other materials, and by working with glass in unconventional ways, I strive to create an unclear material temporality that plays with material expectations and conventions. Aesthetically, my work references folk art, cartography and European mythology to create a sense of familiarity and nostalgia. This visual familiarity is at odds with the materials I use to execute the works. It is this non-alignment between material and aesthetics that I utilize to investigate and reinterpret our relationship to geography, nature, home and non-human kind.

Complimenting the sculptural work, the jewellery likewise explores material history and material preconception. Jewellery is amongst the oldest man-made objects and early evidence of humanity's capacity for thinking symbolically and abstractly. This ascribing of meaning into material is for me one of the greatest mysteries of our kind and something that I try to grasp a deeper understanding of through formal making. Utilizing pâte-de-verre glass fusing as well as flame working I am creating structures that are then covered and adorned with silicone, thread and glass beads. In these ornamental gestures, some of the oldest and newest material commodities meet to create unique pieces of adornment. Especially of interest are Brooches, which I view as I kind of autonomous body sculpture.

I am especially interested in glass as a versatile material to express resilience and perseverance in a precarious present. I have gradually developed methods of working with glass outside of the context of standard hot-glass facilities. For example, stuffing glass shards inside silicone or reworking automotive glass into organic forms. Working and training as a scientific glassblower in the Bavarian forest glassmaking region, I have been able to push further to blend my experimental glass processes with traditional craft.

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