

I am an observer, an inquisitive searcher who tries to understand the subtlety of things in the world. My work is driven by a sense of curiosity, discovery, realization and learning through everyday life and ongoing studio practice.

My passion for ceramics is at core of my research. I am interested in investigating the tradition of ceramics, its complex history, and the inherent qualities of ceramic materials. I am exploring how the properties of clay and the ceramic process contribute to my sculptures physically, conceptually and emotionally.

Systems, order, randomness and chance are my base line of inquiry. I employ these opposite attitudes, logical thinking/reasoning and spontaneity of play/intuition, to create work that offers multiple interpretations and meanings. In my process I employ rules of precision, careful design and craftsmanship, while also striving to generate an atmosphere of casualness and playfulness. "To play" and "be playful" are, for me, serious activities.

I have been exploring diversity in materials by using porcelain, stoneware, earthenware, glazes, glass, metal, 100% wool felt, silk & cotton, wood, plastic/3d printed objects, Plexiglas, rendering foam, latex & acrylic paint, found furniture, etc. Each building element, derived from logic or chance, is assembled into geometric abstract compositions that recall the early stages of an architectural model or primordial architectonic structures. What I am interested in the ideation stage of models is their potentiality; it can be something and anything.

While I investigate sculptural relationships of volume, surface, balance and tension,

I contemplate the notions of natural balance, the unification of opposites and the interdependence of all things. What I look for is coincidences/bumps between the elements that create meaningful impact or relations, and I wait for the moment when the work appears to have become a self-contained unit of meaning that is open to multiple interpretations.