

I am an interdisciplinary artist, filmmaker and researcher.

I work with video, installation, text and sound, with ideas and shapes morphing through media and space. **With a background in sculpture, recently my focus has been on experimental video with speculative and documentary elements rooted in emblematic places, human-made landscapes and western material cultures. My recent work allies experimental video with documentary video and installation, aiming for immersion, periodical upset and plasticity.**

Reflections around the the enmeshment of humans, environment and technologies, material histories and attached obsessions and imaginaries have led me to develop a critical experimental work in which the boundary between reality and fiction, subject and object is challenged and often erased.

I am looking for environments, landscapes, objects or agencies that have a particular intensity within them - emerging from an alignment of historical facts, thought paradigms and materials they mark and crystallize a moment in time and thought. these hyperobjects i try to pry open, and track their agencies and testimonies into speculative futures and new sensorial possibilities. Recently, I've engaged with DNA in labs, with AI and ergot fungi, with open pit mines and botanical gardens as both spaces where what most call knowledge is produced, yet where epiphany and apophany lie together closely.

In my films, sculptures, and installations, viewers meet a range of agents—human, non-human, and inter-subjective—entangled with natural processes and shape-shifting historical forces. My projects use context-specific and methodologically eclectic approaches to track the inertias of modernity (as an interconnected process of capitalism, coloniality, industrialism, liberalism, the mechanistic worldview and the Enlightenment), through contemporary crises and into speculative futures. Often, sites show up in my works that I deem emblematic for these processes, and which I attempt to deconstruct from within - laboratories, collections, spaces of knowledge production or extractive architectures. I am working towards a recognition of the non-computable, non-automatable, non-quantifiable, and favor emergent, weird, aphasic or unreadable states as poetic hinges of my works.

My working process starts with extensive research that moves about historical, philosophical, scientific and fictional texts circling around the topic at hand; I start with looking at its historical forms, visiting emblematic sites, dealing with local myths and global issues, drafting storyboards and writing and editing scripts, which then distill into design of set, props and costumes. While building this research compost, the heterogeneity of elements I find along the way is something I try to not gloss over or homogenize, subsequently sidestepping traditional or monolithic form, since I believe that ambiguity is a good sign for accuracy.

By examining pivotal moments in scientific inquiry into biology and ecology, materialized in narrative tropes, artifacts, built environments and landscapes I seek not only to explore alternative ways of being and perceiving that could have developed from the historical past, but also propose the present as yet another fork in time which implies agency in the making of possible futures.