

PORTFOLIO

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ARTIST STATEMENT

In my creative work and studies, I like to merge my passions for design, art, and craftsmanship with my profound interest in learning and teaching. Central to my artistic journey is this dual pursuit, which motivates me to continually explore new techniques and styles while critically examining my own work. Rather than focusing solely on my personal artistic identity, I am interested in the broader questions: What am I learning? How can I share these experiences with others?

Working three-dimensionally with diverse materials and techniques offers me a rich field for creative exploration. Each material has its own set of rules and constraints, yet simultaneously offers boundless opportunities for creative expression and inspiration.

Among these materials I am particularly drawn to ceramics. Its intimate connection with the artist's hands gives it a unique charm and versatility, offering seemingly endless possibilities for manipulation and expression. While I often gravitate towards crafting utilitarian objects, I am equally intrigued by exploring the interplay between art and function, where boundaries become fluid.

I constantly seek clarity, both in my personal life and creative aspirations. This pursuit is reflected in my approach to work and my aesthetic preferences, prioritizing cohesion, and precision in my projects. However, I acknowledge that the journey towards clarity can be challenging. In embracing this process, I infuse my work with a sense of playfulness to counterbalance the demands of perfectionism. This delicate balance, between structure and spontaneity allows my creative voice to unfold.

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1 FOREIGN BODY

Description

2022 student project

A foreign entity taking root on the human form, an unwelcome intruder infiltrating every aspect until boundaries blur. Where does self begin and foreign end? Friend or foe? Simultaneously alien and familiar, it belongs and doesn't.

From delving into the carnal and natural, an object emerged that embodies these questions and contradictions in its interaction with the body. Its bulging, wrinkled surface, carefully crafted from fabrics and stockings, is sewn onto a shapeless, bulky form.



1 FOREIGN BODY



2 CERAMIC COURSES



Description
2024 course development
and teaching

During an internship at KeramikWerk Winterthur, a friend and I developed two ceramics courses that we continue to offer today. The program includes an evening course for adults, held over four sessions, in which participants create their own aperitif tableware set. Additionally, we run a holiday workshop for children, where they craft a personalized bowl to hold their treasures.

Both courses introduce basic techniques in working with pottery clay and ceramic glazes, while also encouraging creative exploration of the form and function of handmade vessels.



3 CERAMIC COLLECTION



Description

2019 - 2024 free work



This collection offers insight into my artistic exploration with ceramics, my preferred medium. Despite some years of experience, I'm continuously intrigued by its versatile nature and the challenges it presents.

My preferred method involves hand-building with stoneware clay, a process that I find both satisfying and meditative. Lately, I've been exploring the creation of plaster molds for casting porcelain, expanding the horizons of my craft.

I'm drawn to crafting functional pieces such as tableware, appreciating their clear purpose. However, I also enjoy blurring the lines between functionality and artistic expression. This approach leads me to develop a distinct formal language, which I like to punctuate with occasional touches of playfulness.



3 CERAMIC COLLECTION





3 CERAMIC COLLECTION



3 CERAMIC COLLECTION







Description
2022 student project

Introducing „KEI“ – a seat crafted to provide a cozy spot for relaxation, reading, and work.

My aim for the design was to blend elegance with a welcoming feel, creating a piece that exudes warmth and practicality. Alongside comfortable seating, it was important to me to integrate space for a cup of coffee or a book, out of my own experiences with seats alike.

Throughout the design process, I worked extensively with cardboard models to perfect the shape and size of the seat. CAD software allowed me to play with the exact proportions and fine-tune every detail, while a precise cutting plan ensured accuracy in crafting the wooden elements.

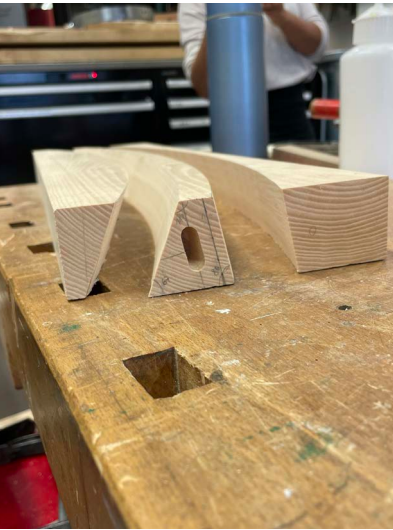


Crafted from ash wood with a durable wax oil finish, the frame provides sturdy support, while the birch plywood seat and backrest offer comfort and style with a sleek black finish.



4 KEI

Process



5 TONGUE DRUMS



Description

2023 student project

At the core of this project was the exploration of the interplay between materials, design, and our perception of sound. Through this exploration, I gained valuable insights into vibration, resonance, and sound manipulation, while also developing my personal language of form and sound.

Tongue drums, categorized as idiophones, produce sound by striking an incised tongue within the material, with the drum body serving as a resonance chamber. Depending on the size of the incision, the thickness of the material and the dimension of the resonance chamber, the vibration and thus the pitch changes. While conventionally these instruments are made of metal or wood, I was interested in the potential of crafting tongue drums from clay.

The result was a set of eight drums, made from earthenware clay which proved to have the best sound characteristics. Despite their individuality in shape and sound, they harmonize effortlessly when played together, offering a cohesive musical experience.



5 TONGUE DRUMS







6 TONIOASIS

Description
2023 student project

Tonoasis was an Installation within one of the inner courtyards at ZHdK. Over the course of several weeks three fellow students and I collaborated to bring this project to life.

Our aim with the installation was to emphasize the courtyard in the often loud and hectic Toni-Areal as a place of calm. To achieve this, we designed a walk-in water basin accompanied by ambient lighting. The soft glow and organic forms of the illuminated objects were intended to create a counterpoint to the stark, utilitarian architecture of the university and offer a peaceful escape.

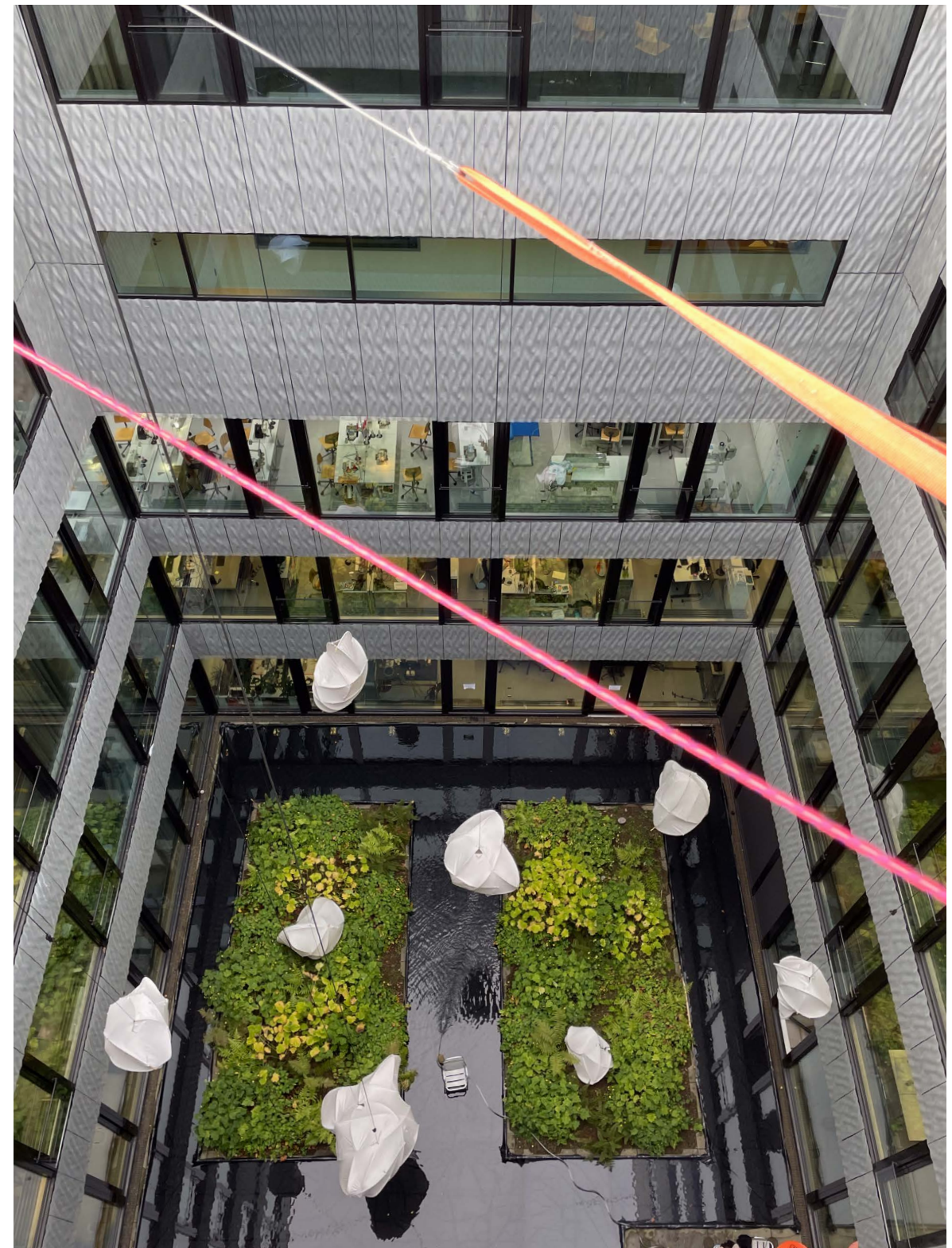


6 TONIOOASIS

Process

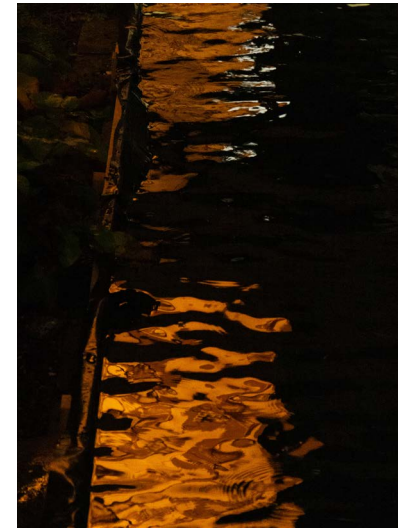
After some experimentation, we opted to build the light fixtures from flexible split bamboo sticks. Gradually, the large organic shapes took form as we pasted large sheets of torn paper onto them. Each of the eight light fixtures was equipped with three to four 100-watt bulbs. Two lights were placed within the green areas of the courtyard, while the remainder was suspended from 20 meters high on wire cables and hung into the courtyard.

For the water basin, we utilized wooden slats to build a structure, framing the entire courtyard and its flower beds. This framework was then lined with floor liner and black plastic sheeting, which were welded together to form a watertight basin.





Final Result



Replacing the stone floor with water dramatically changed the atmosphere of the courtyard. In the midst of the bustling university, the courtyard took on the form of a serene oasis. The interplay of light reflections and the gentle ripples of the water mesmerised visitors and gave them a sense of tranquility as they wandered through the installation.





7 VESSEL LANDSCAPES

Description
2024 student project

Over the course of a semester, I experimented with intaglio printing techniques in the printmaking workshop at ZHdK. The starting point was my fascination with vessels, their shapes, silhouettes, and how they relate to one another in space.

I worked with a copper plate, etching it in several stages to create different shades of grey and varying depths. This process led to layered compositions that revealed new, unexpected forms. In this series, my focus was less on the individual objects and more on their interplay: on the spaces in between, areas of density, and transparency.



7 VESSEL LANDSCAPES



8 SATURDAY AFTERNOON



Description
2022 free work

In my free time, I enjoy photography. Through the lens of my camera, I'm able to capture scenes and details that escape my everyday sight. To me it's a refreshing outlet for creative expression, quite different from the hands-on work I'm used to. Instead of physically creating something, I'm more so capturing beauty, interesting shapes, and colors within the frame of a picture.

These photos were taken at the Salvation Army thrift store in my hometown on a quiet, sunny Saturday afternoon. I wanted to capture the unique atmosphere of the place, where people often stumble upon unexpected finds.





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