

I do not work with matter.
I work with what passes through it.

My work begins with a direct, almost physical relationship with the world —
earth, metal, weight, and resistance.
But very quickly, a question imposed itself:
is matter an end in itself... or simply a passage?

Since then, my work has not changed as much as it has deepened.
What interests me is no longer the thing in itself,
but the forces that pass through it.

The visible, in my work, is never autonomous.
It is always traversed by what escapes it —
by an invisible dimension that destabilizes form
and prevents it from settling into a fixed meaning.

Light does not intervene here as a simple element of illumination,
but as an active structural force.
It reorganizes the internal relationships of the work,
transforms its perception,
and introduces a constant tension between density and disappearance,
between weight and elevation.

The forms that emerge are never final.
They exist within a continuous process of transformation —
in a state of becoming rather than completion.

In this sense, the work does not present itself as an image,
but as a field of experience.
It does not invite the viewer to look,
but to enter —
to engage in a perceptual process
where meaning is not given, but constructed.

The work is completed in this encounter.