

Your work is always site-specific, which means that every time you refer to a different environment, situation and even gallery space. I would like to know whether you have any given strategies, or even rituals you use in the phase of observation of the new place?

Every time I go somewhere new, I start with walking around my object. This can be called circumambulating. By going around it I try to get a feeling of the surroundings and I try to make them my own. Usually while I am walking around, something draws my immediate attention and I'll work with that. In the case of Zlin it was the man on the terrace.

This not knowing of what I will encounter at a new location and therefore not working with a preconceived concept or an idea about a place is my main starting point.

Walking around and observing and then concentrating on something is my ritual.

There are a few things that I bring with me: drawing paper, ink, my camera and wire for my big wire figures (if I make an installation in a gallery space). These tools are always the same. It can also be called a ritual. The materials I use form a structure for a new content over and over again.

With the topic of observation comes my next question. Your work contains a certain type of mindfulness which could be understood also in a more spiritual way. Is this the way you perceive reality also in your everyday life?

My work is directly related to my everyday life. I draw my inspiration from the day-to-day life around me, therefore also my own experiences. Although I am not into one religion or a mindfulness practitioner, I am deeply inspired by certain aspects of Zen Buddhism. The way I work and live relates to rituals, and religious ideas. The immediacy and directness and duality versus non-duality that I experience in Zen, relate to my way of looking and experiencing life. I use this also in my work.

I feel that my life and my work is my own space to investigate this and I choose to share this with others.

Part of your installations are always big wire creatures and also less ostentatious drawn figures. Whom or what do they represent?

The figures come directly from my unconscious. They are a direct expression of how I feel and think. For me they are the storytellers of the work, the guides so to say. They show things that I can't explain, can't grasp and I let them be what they want to be. Sometimes I don't like them when I draw them. I'd rather change them, or paint over it. But I never do that.

The wire sculptures represent a more physical presence of my subconscious. They always have the same form, but their content, soul, relates to the space I produce them in and is therefore always different when I make them.

How did you enjoy your stay in Zlin and what impression made the city on you?

Zlin had a strange impact on me. At first I came there in 2011 to visit the gallery Kabinet T. I didn't feel I could relate so much to the City of Zlin easily. I am an emotional artist, I mean,

my work is emotional, intuitive, I am not a planner, not very functionalistic, not formal. So I was a bit opposed by what the architecture of Zlin showed me.

But at the same time I felt inspired to work there. The structure of the buildings and the city made me also strangely calm. The only place where I have felt like that was in Japan. I love Japan and its culture. There I felt the same duality, structure versus space. Openness versus closed.

These dualistic feelings can be very inspiring to work with. I can relate to this personally.

I experienced that in Zlin, the strong planning of the city, the strong history and at the same time, the fragility of time passing by, lost culture. The buildings are very present and standing strong, but they carry fragility in them. Maybe the glass windows, maybe the past history and perhaps the new form and function Zlin is trying to find for them.

What kind of central topics occurred during your work in Zlin?

I think I have talked about this in your question above, Topics like, impermanence, fragility, endurance, and beauty.