

1.BLOB

My work represents how I experience the world in all its chaotic beauty, limitless grandeur and poetic charm. In contrast to the BOX format that we generally see in architecture, with its horizontals, verticals and angular spaces, the BLOB is amorphous, round, playful and unpredictable. Unsurprisingly, the West has long rejected this so-called formlessness: does it not represent the antithesis of our culture's desire to control and rationalise our environment?

BLOB is indeed organic, revealing a process of infinite and relentless growth of the minuscule into the monumental. It is a splash, a gigantic raindrop, a cosmic egg: a pulse of energy that destabilises every dimension and provides new life.

To choose a world in a permanent BLOB is to choose a world of innovation, of boundless, provocative imaginings - unpredictable and unstoppable.

For me, BLOB is all about a freedom that flows outwards; admittedly a puzzling freedom, and that's what makes it so attractive to an artist. It represents the desire to be sucked into another world, explore other dimensions and therefore step outside of quotidian reality.

My BLOBs spread out, reflecting my passion to bend the linear sensibilities of the old architectural order into more rounded and fluid forms: into a sort of rhizomatic swarming chaos. This is in line with my desire to contribute to the story of sculpture - and that includes a wish to reinvent its most elementary forms.

2. PLANTS

When I encountered water eroded Gonsi rocks during a walk in the Yuyuan Garden in Shanghai, I was confronted with wildly asymmetrical and chaotic natural forms that had been appropriated as art objects. A few years later, I visited the Meissen vase collection in the Victoria and Albert Museum in London and again found myself contemplating beauty that had been highly manipulated. This led to the introduction of plant motifs into my BLOBS, culminating in the *Plant Mutation Project*. I effaced the natural colours from leaves, stems and fruit, as though they had been subjected to radiation and genetic manipulation, thereby playing God in a virtual future where the goal is ultimate control over humanity and nature.

The still lifes were no longer innocent: yellow strawberries hanging heavy from a strange plant encased in a white exoskeleton are covered by sickly blue petals. Is this regression to the vegetal and animal hybrid confined to plants and trees or can we as humans expect a similar regression in the not so distant future?

Whatever the answers may be, *Plant Mutation Project* poses the sort of bewildering questions that we generally like to avoid. Our preconceptions are challenged when the natural landscapes that we have always perceived as our familiar habitat are shown here—much to our consternation—in all their unnaturalness.

The “garden of the future”, complemented by experiments with genetically manipulated products, merges visual poetry with ethical questions. The potential for my surreal strawberry and coral creatures to become reality one day may also strike the viewer as alarming, to say the least.

3. HUMANS

As though a novel form of BLOB sculpture, human organs, bones and muscles seem to be the perfect objects for giving primary form to a new alphabet for drawing the human beings of the future.

The collaboration of art, technology and science has proved particularly useful when it comes to depicting the human body. Human anatomy remains the paradigm for those who seek an imaginative response to incisive questions about our prejudices and our position as a species, both from the standpoint of our cosmic magnificence and at the cellular level.

By using BLOB sculptures both as endoskeleton and exoskeleton, this human appeared to me to be an extremely problematic being, inhabiting an intermediate zone between outside and inside, human and animal, physical form and mythical tale. Allowing the imagination to meddle with larynx and brain did bring a transhumanist belief one step closer, but mutations on these border regions of being human indicate that the artist would like a patent on this new anthropogenesis.

In my search for a reconciliation between humans and machines, I created cyborg warrior busts that combine elements of courtly knights and heroes with manga characters, thus bridging the gap between past and future, ancient geometric shapes and contemporary Transformers.

4. SKIN

What started out as static surfaces were eventually covered with skin, hide or shell. The smooth exteriors of the polished BLOB sculptures were disguised under a corrupt material. The bellies and breasts appear to be moving, breathing, chaotic beneath their alien substance.

Cosmic spiderwebs stretch out in every direction as they possess a space that is barely containable. Fragile yet impregnable, flowing yet bone-hard, they span both microscopically small and monumentally huge planes.

The viewer may be reminded of the fleshy textures of Francis Bacon, or recognise a tribute to Eadweard James Muybridge, who pioneered moving images with his zoopraxiscope.

These mutations of skin and hide, man-made fossils—from within or outside of known evolutionary processes, whether intentional or the fruits of blind chance—demonstrate their viability in an array of universes. Unabashedly radiating garish colours, they ask about the meaning of their existence: are they, as they seem, part of a dystopian landscape, taking first breaths in the silence following a cosmic storm? Or are they the pulpy beginnings of a new technological era?

5. MASKS

Considering that the human species is undergoing a period of unprecedented evolutionary development, I ask myself how human faces will change, turn into humanoid masks, into new inter-faces that integrate our capabilities of upgrading cognition and expanding existential opportunities.

As an artist, I am aware of both the promise inherent in a new technological era and the age-old philosophical and existential problem of just being human, of being no more than an inchoate and even unwanted child of Gaia. However, a transhumanist dream haunts me: how can I remodel the most iconic elements of a human, in particular the head, in line with the latest paradigms of evolutionary science?

The lines and colours of the masks also resemble primary life forms, such as insects and crustaceans, and refer to the phases we have gone through to become human beings. They remind us that we are nothing more than mutants in a world in constant flux. Perhaps the masks tell us that we are ourselves hybrid beings, somewhere between human and animal, with different types of evolutionarily formed brains that are constantly in conflict with each other. Somewhere in and through these masks, classical representation explodes, and this makes the world behind the mask at least as interesting as what is around it.

