

Artist Spotlight

Memory, Absence, Transformation



How did your relationship to memory and grief shape the direction of your work?

When I lost my mother, I was left with many things unsaid. Moments I wished I had held longer, gestures I could no longer return to. The forms I build, the folds, the void became a way to hold memory without needing to define it. It is a form of expression. In many ways, my work is not about grief itself, but about what remains, and how we learn to live with it.

The idea that “imperfections hold power” is central to your practice - how does it inform both your work and your approach to teaching?

Through my own healing, I began to see that the parts I wanted to smooth out were actually the most meaningful. The cracks, the unevenness, the moments that didn't go as planned. They give the piece its breath, its honesty. When I teach, I hold the same space for others. I remind them that they don't need to control everything. Their hands already know what to do.

Material, Touch, Presence

“If the work can hold even a brief moment of stillness for someone, that is enough.”

Why do you choose materials like plaster and acrylic, and what do they allow you to express that other mediums cannot?

They respond to touch in a very immediate way. Plaster allows me to build, to press, to hold movement as it happens. Acrylic, in its restraint, supports rather than competes. Together, they let me work beyond image. They allow the work to carry weight, tension, and stillness.



Arkateori and The Practice of Healing



What is Arkateori, and how has it changed your own journey as an artist?

Arkateori is both a practice and a space, where art becomes a way of returning to oneself. It was founded during a period of grief, when creating was no longer about outcome, but about holding what could not be expressed otherwise. Over time, it grew into a platform that brings people into the same encounter.

How does your role as a trauma-informed Somatic-Art coach influence your creative process?

I no longer begin with outcome, but with awareness of the body, of sensation, of what is present beneath the surface. The process becomes less about control, and more about listening. Each gesture is felt rather than forced. It has taught me that creation is not separate from the body. The work carries what the body remembers.

Between Painting and Sculpture

How would you describe your artistic universe in a few words?

Grounded, Minimal, Poetic, Evocative.



Your works exist between painting and sculpture - how do you navigate this in-between space?

I don't see the space between painting and sculpture as something to resolve, but something to remain within. My work begins with feeling rather than form. Colour is quiet, almost secondary. What leads is texture. How it rises, folds, holds light, and creates depth. That is where messages lives. By allowing the surface to move beyond flatness, the work becomes something you don't just see, but sense. It exists in between where painting softens into structure, and sculpture becomes intimate.

