

light works

2016
onwards

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Lamps as a last resort and the ultimate source of attraction:

Across my projects and collaborations, lamps have established themselves as a recurring subject since 2016. While I was initially interested in light as a placeholder or marker and delimiter of space (“of light” 2016), they became an indispensable and at the same time everyday piece of furniture (“Norman (Lamp)” 2017).

These first two works form the basis for integrating art as a utilitarian object into everyday life or the home, while simultaneously understanding lamps and the resulting artificial light within the historical context of industrialization and modernity. With their inherent utility or commodity value, they became objects of exchange or sale for me. (I’m also happy to take commissions.)

In the context of the research complex ‘Ziehen (Continuities (and Pessimism))’, the last two lamp series emerged, which are dedicated to psychological properties such as attraction but also fire as an inner process between will and instinct.



‘Ziehen (Kontinuitäten (und Pessimismus))’ 2023



Moth Meme

of light

2016 Folkwang Museum,
Essen, Kunstverein
Wilhelmshöhe,
Ettlingen

20 x 80 cm, Neon

The light of the neon sign reading “my space” on the exhibition wall spreads throughout the room and blends imperceptibly with other light. In doing so, it loses its original textual meaning, yet fulfills it.



light norman

2017 Kunstverein Wilhemshöhe, Ettlingen
Series, ca. 8 x 8 x 25 cm.
Screenprint on paper, carton, light

In a series of works, the name Norman has been interpreted as a pseudonym for socially learned norms and the prevailing “common sense.”

Two of my professors, one Austrian and one Swiss, both German-speaking, always followed their explanations with “Oder?” (engl. 'or') or “Nicht?” (engl. 'no'). In this colloquial form of confirmation, the norms can be sensed as truths.

Due to the curvature, only two letters of the name are legible at a time. In addition to the meaningless “RM,” this creates a cycle of constant negation with: MA-AN-NO-OR.



Norman Series

2017- various media and dimensions

light sun

2019 Hum Base (Stuttgart)

Series, each ca. 50 x 20 x 20 cm, digital print, carton, light,



The lamp is made of the photograph of another work. The light replaces the dim light in the picture of the sun from under the water.



untitled (what even if III)

2019 - digital print, object frame, 70 x 50 cm

The photo series in object frames refers to the inadequacies of the subject. It was created over several years and its title refers to the four abbreviations that can be formed with the „I“ :
woul-d, wi-ll, a-m, ha-ve.

They are POV images in ambiguous, ambivalent situations in the space between water and air. The print shows my left foot with “EN” tattooed on the big toe, followed by a verb in the French gerund: ‘en passant’ (in passing). It is also a reference to the ‘encore’ (French: further).

light shade

2022 -24 Künstlerhaus Stuttgart, series, each 30 x 20 x 40 cm,
former electronics shop, flame-lamps, folders
Sandberg Instituut,
(Amsterdam), Door
Open Space (Amsterdam)



The lamps take reference in press photographs of courts, where
defendants hide behind a folder. The hole is becoming an eye
through which the flickering light of artificial fire is shining.



light tear

2023 Forum Kunst und
Architektur, Essen
Photo: Timur Yüksel

ceramics, light/
pappmaché, light
each ca. 20 x 20 x 100 cm

The two lamps are each composed of individual, interlocking chain links that hang down from the light source. The varying weights of the materials used cause the links to be pulled downward with differing intensity by gravity, revealing subtle tensions within the structure of the chain.

