

Dearest people who are interested in my work,

Please allow me to clarify something before assumptions begin arranging themselves. Do not worry, my work awaits you.

The reason things look the way they do, has nothing to do with a lack of effort. It is not because I ignored the grid out of spite. White space and I are on speaking terms. I have not mistaken Comic Sans for a serious design choice. I have not declared war on visual hierarchy. Colour and I exchange polite conversation. This is not the result of carelessness.

My laptop did not surrender after years of loyal hesitation. It did not crash. At least not officially. It did not lose the file or quietly erase an afternoon's work while I wasn't looking. It has simply reached an age where every click is met with careful consideration. Exporting a document is less of a command and more of a polite request. No mysterious corruption has befallen my hard drive. Nothing catastrophic has happened.

The reason behind the graphic design choices you will see here, is not dramatic. This file is simply the work of someone who is not a graphic designer. I don't know exactly when that became true and relevant, but it seems to explain an awful lot. Perhaps, there was a moment, years ago, when everyone else learnt to see invisible things. The weight of a line, the rhythm of empty space, the quiet confidence of a well-chosen typeface. I happened to have missed that. And so, the instincts that allow someone to know, without explanation, why moving something three pixels to the left somehow fixes everything, are not possessed by me.

I am someone who arrives from another branch of art and design. I carry different instincts into a discipline that politely refuses to pretend they are the same. I borrow its language. I imitate its grammar. Every now and then, I accidentally become fluent for a sentence or two, before slipping back into my own accent.

So I compensate, so I try. I zoom in, I zoom out. I trust my eyes, then immediately stop trusting them. I have watched tutorials. I have studied layouts. I have admired work I could neither explain nor reproduce. I have nudged objects, convinced that meaning might reveal itself through persistence alone. I have mistaken instinct for coincidence and coincidence for instinct. I have arranged words into shapes, colours into conversations, and empty space into something I could only hope looked intentional. I have assumed that eventually, I would become the kind of person who simply understands how to make a document look good.

I kept believing there would be a moment when I would look at a page and simply know what belongs where, why one choice breathes while another suffocates, why changes can change everything without changing anything at all. I hoped (and secretly expected) that one day spacing would reveal itself naturally, colours would stop arguing with one another, and fonts would introduce themselves with confidence instead of uncertainty. That day has remained remarkably patient.

My laptop, meanwhile, has grown old with me. It considers every instruction before agreeing to it, and carefully thinks before it acts. It negotiates every step. It treats each decision as a philosophical question rather than a practical task. Every export is a gift. Neither of us was built for this. And yet, we continue. Because somewhere between limitation and ambition, there exists a place where things still get made. Slower than intended. Less elegantly than imagined. More earnestly than expertly. We both hesitate. We think. We make progress slowly. Perhaps that is why we have stayed together. There is something comforting about creating without the expectation of mastery. We know that every finished piece is less of a demonstration of expertise than evidence of persistence.

And thus, if what you see appears slightly improvised, strangely proportioned, or held together by equal parts determination, if it carries the unmistakable feeling of someone trying to solve a visual problem with optimism instead of instinct, you are correct. Somewhere (long before this document was created), somehow (despite every need and every attempt to adapt), I have remained consistently and entirely without this specific skill. I am a fine artist instead.

Honestly, I would rather struggle than ignore the making. Therefore, AI and I have agreed to keep our distance. Possibly against hope and expectation, my laptop and I continue to make things. I think we should accept, agree, and bless that, for landscapes in a portrait world should be cherished.

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Change, accumulation and uncertainty are not subjects in my work. Working across different media, I am interested in forms and processes that emerge through movement, relation and time. I am drawn to what resists fixed states, and to the ways boundaries continuously dissolve and reappear.

Paying attention to what is normalized, overlooked or taken for granted, reveals how we depend on, shape and understand ourselves, one another, and the environments. My practice focusses on forms of attention that make space for complexity and difference, and invite us to imagine and observe (other ways of living and relating).

Through my art, I seek to create spaces that cultivate more attentive, loving and equitable ways of being with one another. In those spaces, tenderness, curiosity and plurality can be experienced as generative forces (instead of contradictions). Observation and imagination meet. Tenderness and curiosity are not opposed to criticality, and other possibilities can be sensed, rehearsed and brought a little closer to each other.

Noticing how beings (e.g. bodies, materials, environments and time) continuously affect one another, is part of my process. Formed in craft and charged by conceptual inquiry, my work engages with sensory knowledge, pleasure and interdependence. I create as a way of remaining with complexity, rather than resolving it.

Glass holds light, light carries vibration. Both tell me that not everything can be reduced to certainty or separation.

Kunst- en Cultuurprijs Hoorn 2026:
Holding Paradoxes

Glass

30 x 21 x 21 centimetres

2026



Photograph by Daniël Drommel

Klein Bottle

Ceramics

40 x 30 x 30 centimetres

2025



Photograph by Jaap Stierner

Sketch

Glass

50 x 30 centimetres

2024

€ 2400

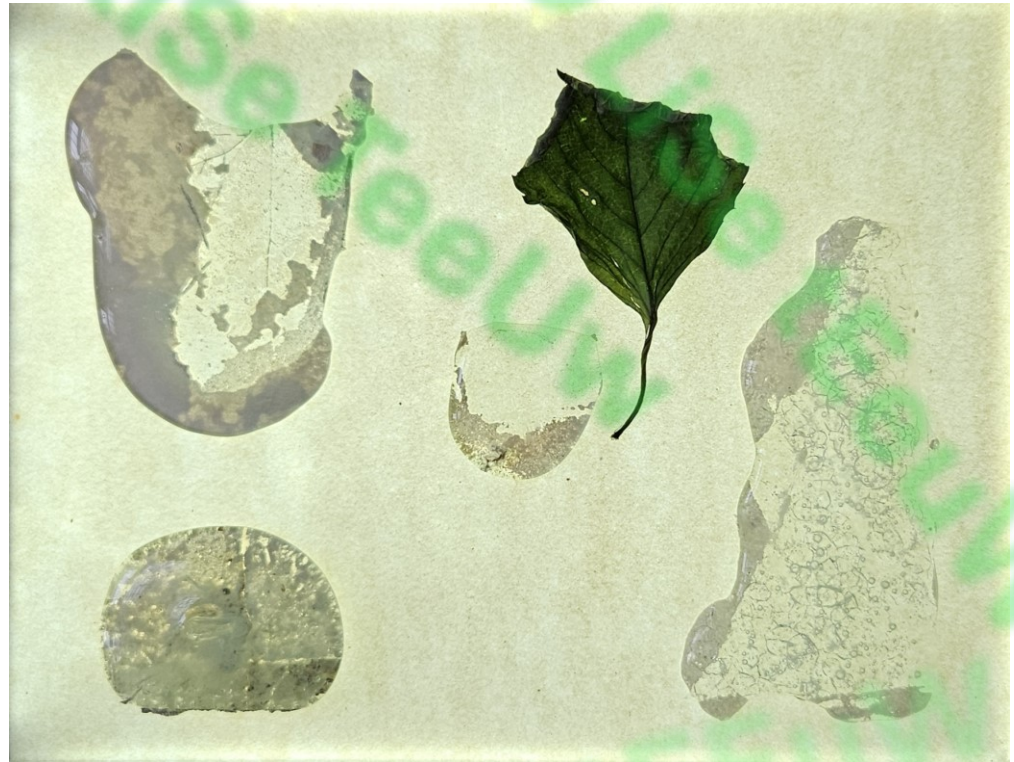


Photograph by Daniël Drommel

Freezing autumn

Glass

2024



Just another love story

Soft pastels on paper

60 x 50 centimetres

2024

€ 800



Tactile landscape

Glass on plaster

30 x 30 centimetres

2025

€ 800



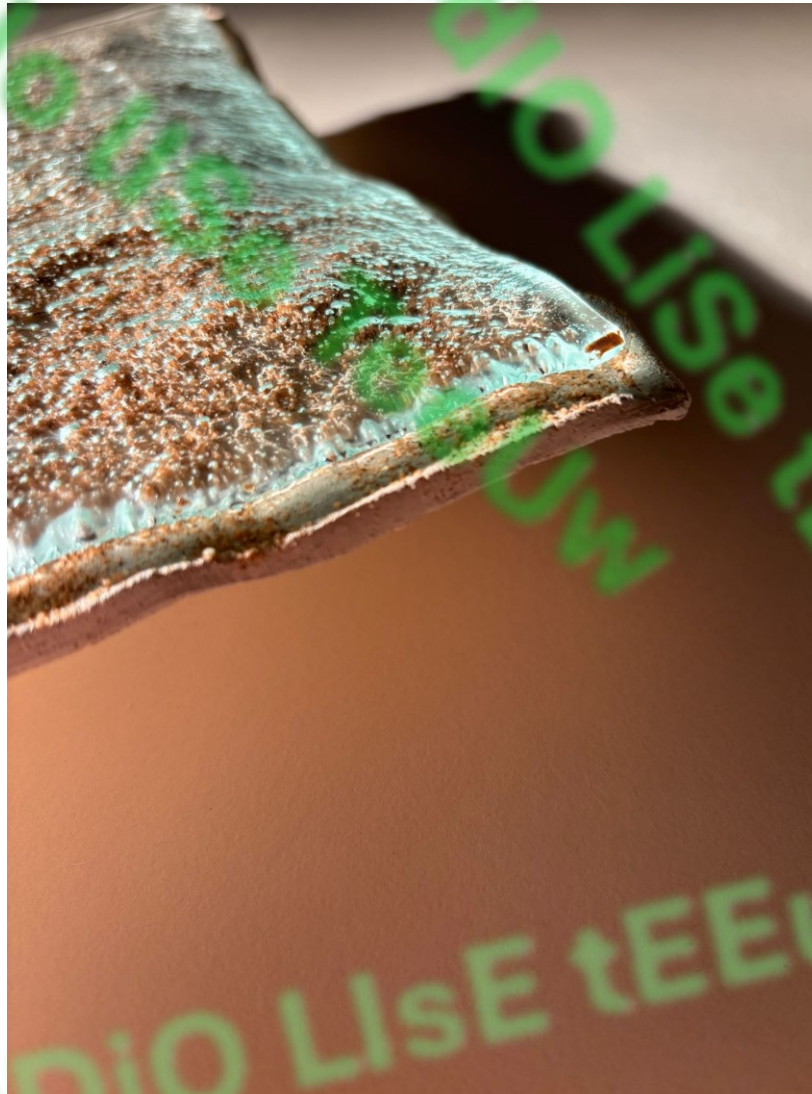
Sand and ice

Glass and ceramics

30 x 19 centimetres

2024

€ 1800



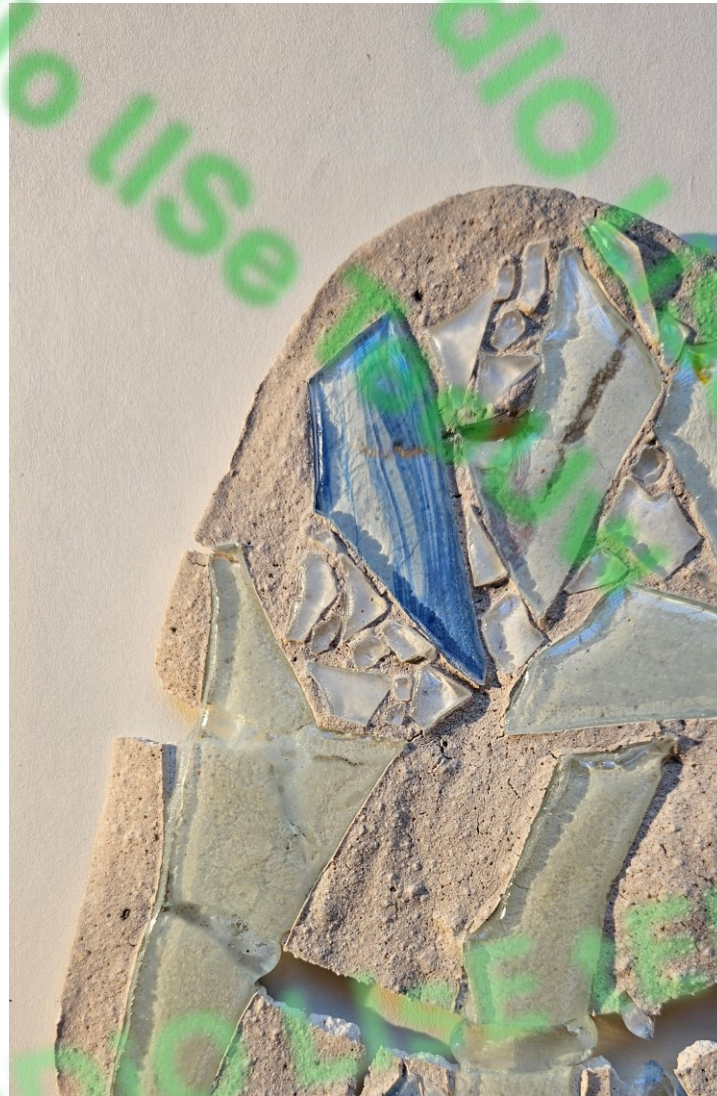
Bridges

Glass on plaster

30 x 20 centimetres

2025

€ 1200



Light catcher

Leaded stained glass

50 x 30 centimetres

2025



Clouds and waves

Acrylics on wood

70 x 60 centimetres

2026

€ 3800



No limits

Mixed media

2025

Collaboration with Jaap Stiemer



Bark and resin

Glass and ceramics

30 x 12 x 12 centimetres

2025



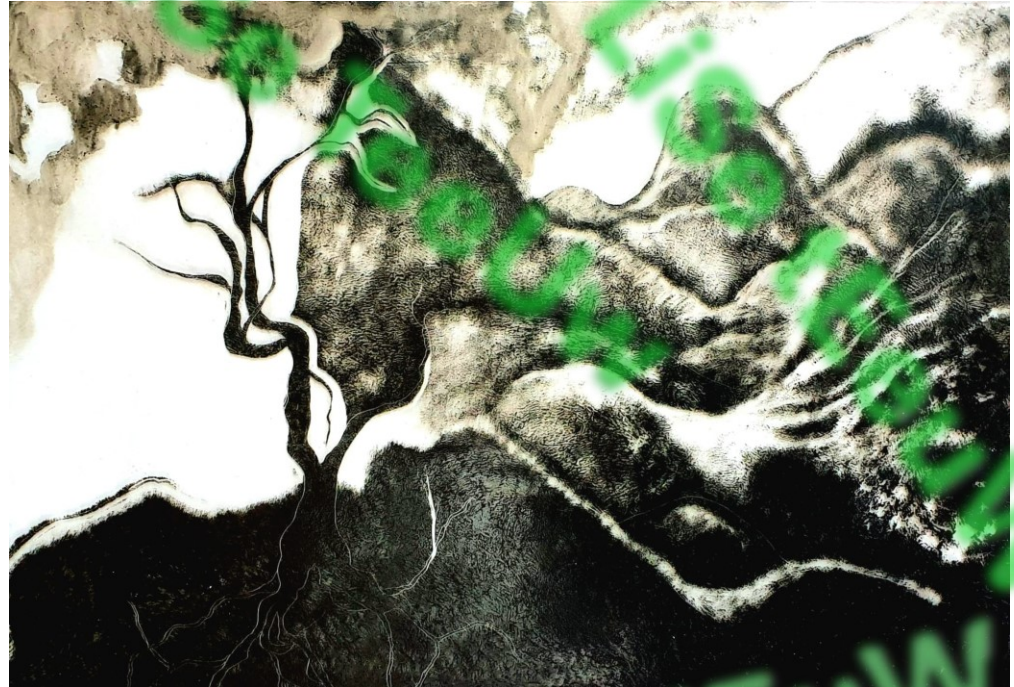
Landscape

Stained glass

60 x 35 centimetres

2023

€ 1900



Rhizome

Stained glass

38 x 23 centimetres

2022

€ 1700



Sour and bitter

Stained glass
26 x 26 centimetres
2022
€ 1100



Map

Glass

30 x 20 centimetres

2021



A coming together

Stained glass
10 x 10 centimetres
2021



Scales

Glass

17 x 12 centimetres

2021



Blue

Glass

17 x 14 x 5 centimetres

2022

€ 2200



Twelve miles offshore

Glass

45 x 28 x 2 centimetres

2023



Photograph by Rodrigo Munnecom

Banana 1

Glass

17 x 6 x 4 centimetres

2018



Charred

Glass in wood

40 x 37 x 25 centimetres

2022

€ 22.000



Photograph by Rodrigo Munnecom

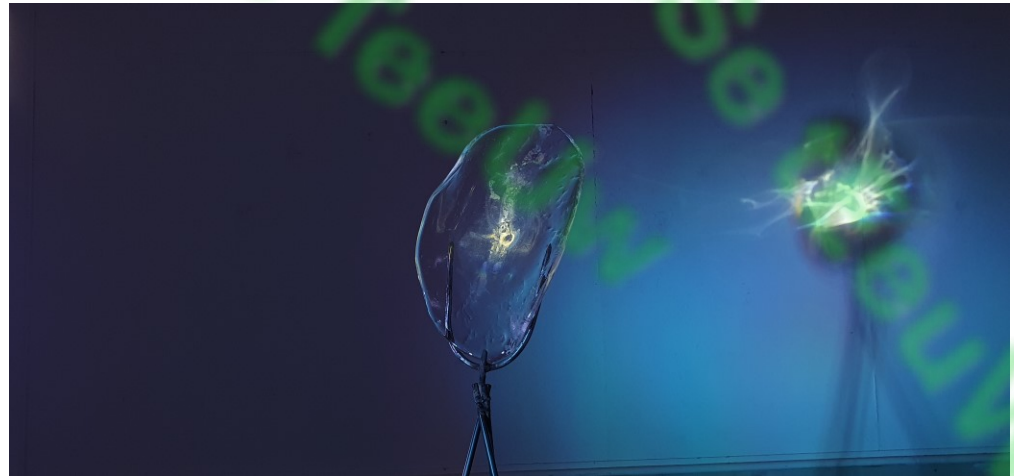
Bed of reflections

Glass on metal

170 x 60 x 60 centimetres

2021

€ 16.000



Insect

Leaded stained glass

40 x 30 x 25 centimetres

2023



Sextant

Leaded stained glass

40 x 30 x 20 centimetres

2019

€ 4200



Collaging connections

Glass and paper
2021



Tiny memories

Collage with paper

60 x 50 centimetres

2019



Untitled composition

Collage
15 x 10 cm
2018



Colours and pathways

Acrylics on paper
70 x 50 centimetres
2018



Siren

Acrylics on canvas

60 x 50 centimetres

2020

€ 2100



At the table

Oil on canvas

30 x 30 centimetres

2020



Expression in colour

Acrylics on paper
60 x 50 centimetres
2021



Looking for a abyssal plains

Acrylics on paper
60 x 50 centimetres
2022



Exploring features

Photograph
2017



Report of an experiment

Ink on paper

A3

2018



Recall

Charcoal on paper

A4

2020

€ 600



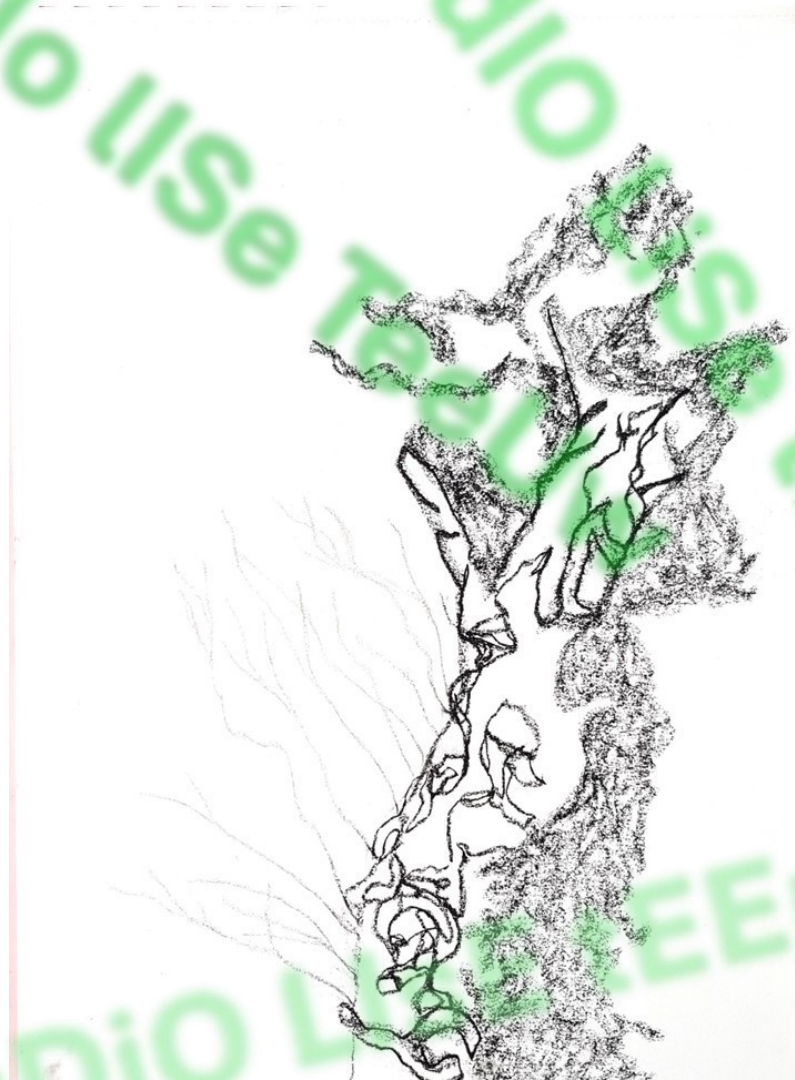
Seasonal

Charcoal on paper

A4

2019

€ 600



Portrait

Charcoal on paper

A3

2019

€ 500



Image of a thought

Pencil on paper

A5

2019

€ 400



Cv

2024-03: Twaalf mijl uit de kust: Het Buisman Gebouw, Hoorn

2023-07: Graduation Show: The Large Glass Department, Gerrit Rietveld Academie, Amsterdam

2022-04: House On Fire: het Glazen Huis, zone2source, Amstelpark, Amsterdam

2022-03: Uncut: Oceanic Imaginaries. Reflect Afloat (an exercise in water management): Stedelijk Museum Amsterdam

Reflect, afloat:
an exercise in water management

Silvered glass on cotton
2021



Contact information

I prefer to receive letters and postcards. You are also welcome to reach out digitally.

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