I always have projects in the works. Some are in the conceptual stage; others are in active development. At present, I am most interested in the medium that you are looking to try?

Can you share anything about your other upcoming projects, or any experiments in working with glass?

Every location, man-made or natural, provides a unique environment and inspiration for creativity. I am fortunate to be able to create works that look like part of our natural environment. I think that is because I have learned over many years what the glass wants to do and how it wants to fall. I respond to the way the glass forms and falls naturally.

The spontaneous nature of working with glass is something that I love about the medium. As the glass is blown, there is room for the unexpected. Even the smallest piece of the design that is based on a larger concept can change the overall outcome. How do you ensure the final artworks fit your initial vision?

Given the spontaneous and ever-changing nature of working in glass, how do you regard the role of the team in your studio? Can you share the process from which the concepts and forms are taken to the hotshop for exploration and experimentation.

Inspiration can come from anywhere. I can find it in a Van Gogh painting, an historic train bridge, a great section of a tree trunk, or even the stains on the window of a car. No idea is too small or too big to be considered.

At the heart of my practice is an exploration of the relationship between the invisible forces of nature and the visible forms of art. I work closely with my team to make sense of these forces and record them as three-dimensional art. How do you relate to the team in terms of sharing the vision and the responsibilities?

I have exhibited artwork all over the world. My team is extraordinarily skilled in handling the intricate logistics of an international exhibition that demands attention to the details of each work. How do you engage with the global nature of your work?

Given the beautiful yet fragile nature of glass, what have been some of the most challenging aspects of your work? How do you protect the artwork? The ever-changing conditions due to the pandemic posed the greatest issues for everyone involved. I am thrilled we were able to overcome these obstacles. This exhibition is a special invitation for people to gather again around a shared experience of art.

At their core, all my exhibitions are studies in light, space, and form. I get inspired by each unique environment, and I design the artworks to play and discover. In these situations, I act like a film director or architect, guiding my team as my artistic vision evolves in response to the way the glass forms and falls naturally.

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I am interested in the spontaneity and irreverence of each work, in the jump from the first idea to the final one. I am interested in the process of discovery, of arrangements and rearrangements, of the unexpected event that becomes a part of the design. How do you manage the process from the initial inspiration to the final outcome?

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