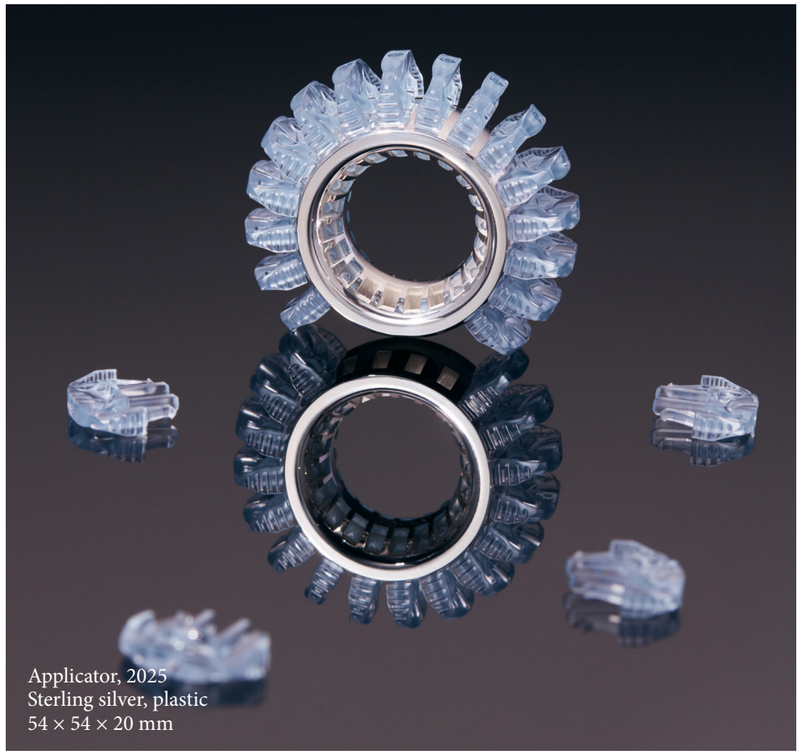


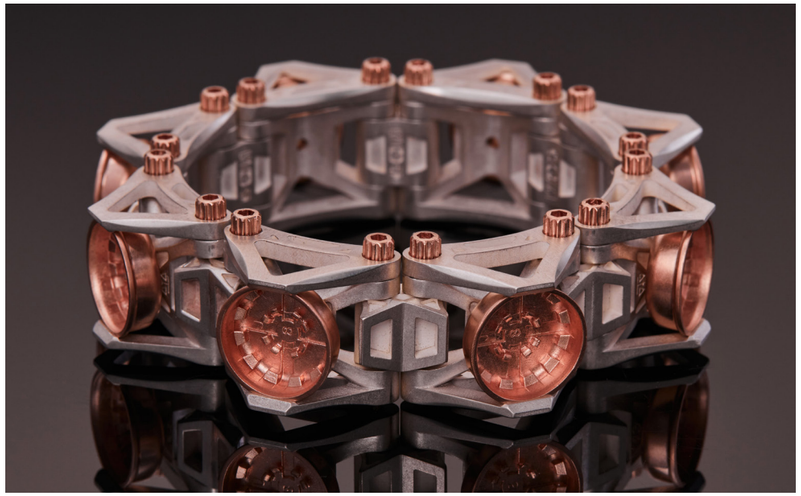
Bolus, 2025
14K pink gold, sterling silver, glass
185 × 185 × 23.2 mm



Applicator, 2025
Sterling silver, plastic
54 × 54 × 20 mm



Infuse, 2025
14K pink gold, sterling silver, glass
84 × 28 × 22.8 mm



ÜBERLEBENSBEGLEITER

Nécessaires for the luxury of life. Pithing at the concept of value, *Überlebensbegleiter* explores adornment through the lens of disability and durable medical hardware.

The three works are the first installment of the series, made specifically for Munich Jewellery Week. Pulling from the intravenous and industrial revolutions of the 1800s and my personal experience as a type 1 diabetic for twenty-three years, the exhibits merge values of the nineteenth and twenty-first centuries to form mechanical relics of medical necessities.

Each work is designed to be cathartically assembled and disassembled by the wearer, a burden of maintenance in pursuit of self-augmentation. Pieces explore a parallel world of medicine, highlighting waste as badges, illuminating private strife as proud emblems of self-care.

BOLUS *(Left)*

Modular bracelet of architectural pieces, which suspend and support functional molded gold Novolog insulin vial caps. Tapped gold bolts hold the faceplate in tension, loosening to remove caps and unscrew to resize or remove the bracelet.

APPLICATOR *(Center)*

Ruff-like ring of twenty blue insulin insertion-site butterfly clips. Snapping in place or sliding out to create different shapes, the sterling silver shank is the sum of its parts.

INFUSE *(Right)*

Pillbox ring of Victorian and Modern aesthetic. Six arms act as a grapple—the pressing of a vial cap locks both pieces together to the fused gold and sterling shank. Following the formal language of a bottle opener, the pulling of the ring disassembles the embellishment to reveal a vial of insulin.

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Nüll

Nüll is the first collection for my brand and design firm Gleichgewicht. Conceived through the blending of anchor chains and binary code, Nüll links offer an ever-expanding set of auxiliary attachments, taking conventional charm and tennis bracelets to a new space. The modular closure system allows bracelets to combine into chokers and chains, enabling a variety of length and segment configurations to be achieved. Nüll rings are void of stones—their graphic statements achieved through incised lines and metal facets.

Developing work for production in a home studio has necessitated a frugal eye for design. Focusing on what tools are accessible and what methods are most efficient to consistently produce high jewelery results with a work force of one. Nüll is free of sourced findings, using instead unique designs cast from wax and hand finished or fabricated into their final form.

The signature jump links (**Bottom center**) seek to over-engineer the right result for their application. Initially specced as a two-piece riveted assembly, the links paid homage to traditional cold connections with industrial counterparts but were laborious and time-consuming. While this riveted assembly remains an optional upgrade, an updated twisted link has since been designed, allowing the connector to be cast in one piece and simply twisted closed. The design uses an inner curve and seam joinery to make the connector pull itself shut under load, only deforming in cases of hazardous force.

This same thought process applies to the positive load mechanical closure system (+LMCS), a hidden integrated clasp, designed to disappear while allowing spacers and changes to interface effortlessly. All parts are available in a range of alloys and easily repaired or melted down and replaced.

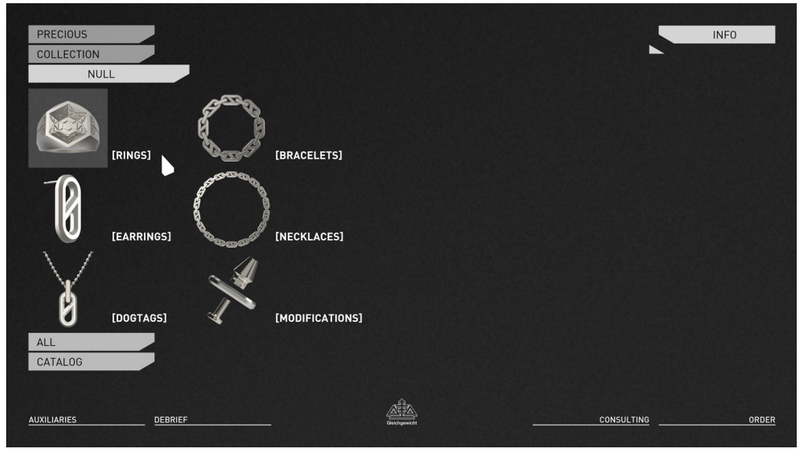


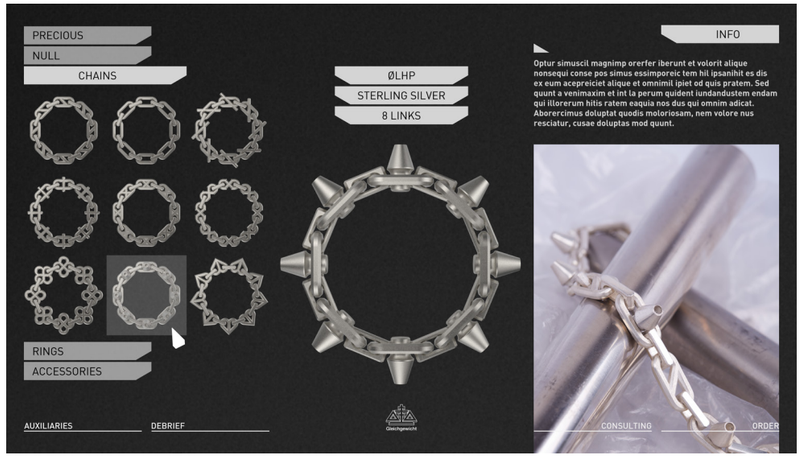




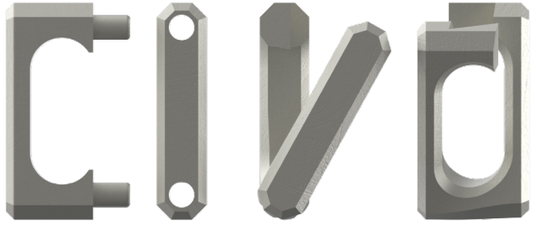


Null links
Sterling silver
Assorted sizes & assemblies





To support Nüll and subsequent collections, web design is in progress for Gleich.jewelry—set to include live renderings and customization options for clients to explore brand ethos while building a unique piece of their own.



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Gleichgewicht



[Peridotklemme], 2024
Peridot, 14K yellow gold, sterling silver
31.5 × 24 × 13.5 mm



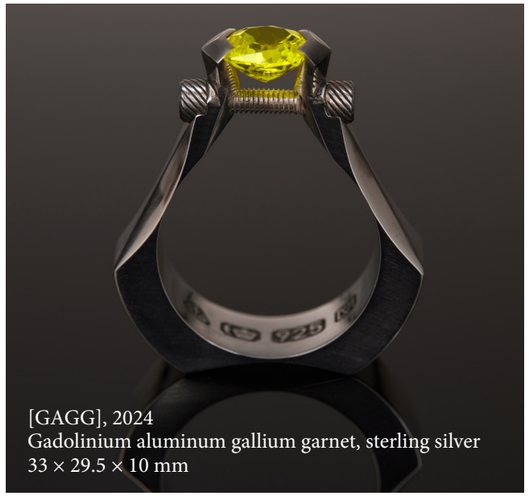
[Metallstein], 2024
24K gold, 14K yellow gold, sterling silver
31.5 × 24 × 13.5 mm



[Fleisch], 2024
14K yellow gold, sterling silver
26 × 26 × 10 mm



[Amethyst-Doppelklemmer], 2025
Amethyst, 14K yellow gold, sterling silver
28.5 × 24 × 12 mm



[GAGG], 2024
Gadolinium aluminum gallium garnet, sterling silver
33 × 29.5 × 10 mm

[HARDWEAR]

The second production series for my brand and design firm, Gleichgewicht, [Hardwear] highlights the use of stones—a direct response to my first series, *Null*, which explored empty links and the absence of stones through facets in metal.

With [Hardwear], I examine the adaptability of a design, pulling from customizers and giving users the power to be their own stone setter. *[Metallstein]* (**Center**) transforms into *[Peridotklemme]* (**Top left**) with a simple swap of one 14k gold screw for another and the 24k gold emerald-cut simulacrum for an emerald-cut peridot. *[Amethyst-Doppelklemmer]* (**Bottom left**), further explores the form, rounding the bracket and utilizing two 14k gold set screws. *[Fleisch]* (**Right**) pushes the methodology to limitless modifications with different inner engravings, surface textures, and plate forms swapped on the fly by the wearer. Easily serviced customization, using timeless recycled materials and a platform that can empower the wearer through tactile activation. Evolving sentiments into an active expression, mood rings for those who know themselves.

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Gleichgewicht



STURM + DRANG

Commissioned as an exploration of an existing Gleichgewicht *[Handpranger]* design, with a focus upon scalable production and defining an accessory language for the client's brand going forward.

The HYACYN cuff debuted at Paris and New York Fashion Weeks S/S 26. It features a sterling silver hinge and M4 screw closure. Constructed with a 3.25mm countersunk hinge and filled with a flush rivet that has been filed and sanded to be invisible. A retaining ring then affixes a sterling silver flathead screw to the through hole of the top/male side assembly, while the bottom/female is tapped to close flush.

The assembly cut away (**Bottom right**) shows a means by which to serviceably attach the screw closure with a simple collar. All details were designed with efficient milling processes in mind, while samples were lost wax cast and further fabricated to estimate production costs in accordance with a range of materials and methods.



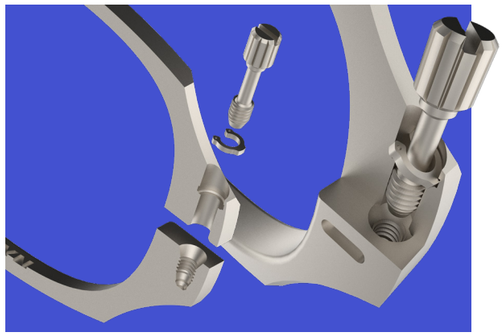
Sturm + Drang Cuff, 2025
Sterling silver
85 × 64 × 9 mm

[Handpranger] used a similar platform with adaptability in mind, while applying a more punishing pillory-style jam nut closure. This created one part, with rotational symmetry, which could be modified with engravings for a more adaptive customization-oriented experience.






[Handpranger], 2025
Sterling silver
75 × 55 × 7.2 mm



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Gleichgewicht

SLED



SLED Box Cutter, 2026
Digital rendering + PLA, steel, brass, automotive paint
117 x 61 x 26 mm

SLED Box Cutter

SLED is a tool designed for industrial and commercial users that cuts with precision through a range of material thicknesses and densities. Designed with comfort in mind, SLED is made from aluminum with bio-based thermoplastic elastomer details for better grip, preventing repetitive strain injuries. Control, durability, and ease of use allows SLED to seamlessly become a foundational tool and an active companion for all cutting needs.

For Pratt's MID ID Tech course we were required to design handles for randomly selected tools. Working on an ergonomic box cutter, the design originates with the Stanley, re-imagined with positional grips that do not depend on muscular exertion, but the stable neuro-skeletal mechanisms of the hand. Rapidly prototyped in plastic, the prototype is a functional design with real world production in mind.

SLED is designed to be die-cast at scale in aluminum, allowing for sustainability and opportunity to offer anodized finishes. Rubber-over-metal insert modeling allows for a sure grip and further customization.





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Vinyl Blades

In MSCHF's *Vinyl Blades*, I took real chop saws and bonded a cut positive of a direct metal master for each record in the production run. The record bears a unique master of "Out of Time" by The Weekend, featuring spoken words by Jim Carrey, to coincide with the release of the album *Dawn FM*.

Vinyl Blade, 2022
Saw blade, DMM, Pigment
30 x 30 x 1 cm



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Personal contribution includes design, engineering, sourcing +





Birkinstocks, 2021
Hermes birkin bag, cork, rubber, vermeil, gold foil, silk
Assorted sizes







Birkinstocks

First contracted by MSCHF as a designer for this project, I was later hired to be the project manager of *Birkinstocks* for which I produced luxury vermeil buckles to pair with Clemence, Ostrich, and Alligator *Birkinstocks* made out of Hermès Birkin Bags.

Patterned off of Birkenstocks, bags were cut apart and chemically bonded to cork soles, before the vermeil buckles were stapled and logos and insignia were foil stamped.

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Satan Shoes, 2021
AirMax 97, wool, bronze, ink, blood
Assorted sizes







Satan Shoes

Having initially worked with MSCHF on *Jesus Shoes* as a contractor in 2019, I led the *Satan Shoes* project in 2021, working on design, fabrication, and client management with Lil Nas X to coincide with the release of his video for "Montero" in which the shoes were featured.

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Zweihander (РПГ-7 БВ-213 / RPG-7), 2022
РПГ-7 БВ-213, steel, brass, leather, thread
181.3 × 49.5 × 2.4 cm



Bastard Sword (Remington 870 Magnum), 2022
Remington 870 Magnum, steel, leather cordage
120.7 × 22.6 × 2.2 cm



Arming Sword (Colt M4 Carbine 5.56), 2022
Colt M4 Carbine 5.56, steel, leather
87.5 × 14 × 2 cm



Dirk 1 (Mossberg 590 Shockwave SPX), 2022
Mossberg 590 Shockwave SPX, brass, leather cordage
60.5 × 11.3 × 2.4 cm

GUNS2SWORDS

Firearms decommissioned into swords. A gun buy-back program melting down firearms and using them to produce a series of blades. Initially a MSCHF release, later adapted into four designs for installation and commission for *No More Tears, I'm Lovin It* at Galerie Perrotin.

The process included the acquisition of donated and confiscated arms, which had to be broken down and made legally inoperable before organizing the pieces by alloy and melting them down. The first production run, including a broadsword carried by Grimes at the Met Gala, was cast in sand molds and work-hardened before the second run allowed a scale to laminate alloys together in the form of forged steel blades for installation at Perrotin.



Guns2Swords (Ithaca 37 DSPS), 2021
Ithaca 37 DSPS, leather
91 × 20 × 2.5 cm













As an independent metalsmith and consultant, I was initially contracted by MSCHF to establish *Guns2Swords'* proof of concept and to begin designing the first sword. Upon joining the art collective as a full-time producer, I was given the opportunity to foster this dream into reality. With cost and scale in mind, our best option was casting. But this wasn't the result I wanted—for either the materiality or the manifesto.

Two years later, in the lead-up to the collective's first solo exhibition, I was able to produce a second run of *Guns2Swords*, bringing a finer touch as well as range to the designs. The final forged works demonstrate the scale of the different donated gun metals—from a sawed-off shotgun to an RPG—designed to reference blades from historic collections—from a dirk to a zweihander. Fabricated in collaboration with master blacksmiths to create the unique material laminate—the veins a mark of a material past.

The project allowed a greater understanding of gun laws and the lack of U.S. regulation that inspired the initial concept. Artfully creating a lesser evil in an attempt to get guns out of the social environment. A throughline found in MSCHF projects like *Children's Crusade* and *Spot's Revenge*. Artistic totems of discussions America seems unwilling to have.

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Paparazzi Simulator, 2022
White marble, photogrammetry
177 × 76 × 62 cm

Spot's Revenge, 2022
Boston Dynamics Spot® robot, resin, stainless steel
170 × 165 × 132 cm



BTS in Battle Cabinet, 2022
Wood, Foam, CRT, Game Boys, Cartridges
187 x 67 x 53 cm

Chair Simulator Cabinet, 2022
Wood, electronics, LCD, Software
198 × 189 × 87 cm



Guns2Swords, 2022
Various donors
Various sizes

Eavesdropper 1, 2022
Microphone, electronics, gantry
104 × 170 × 15 cm

No More Tears, I'm Lovin It

As Lead Creative Project Manager at MSCHF, I was placed in charge of the collective's first solo show *No More Tears, I'm Lovin It* at Perrotin in Manhattan. To date, it remains the most attended art opening in the galerie's history, including all international locations. Over forty-seven unique works were created for the show, featuring novel IP and interactive components.

Installed works included many innovative technologies, such as house-made video games for use at the gallery and the utilization of G-splats and telemetry to programmatically produce a marble sculpture of Jennifer Lopez. Promoting the narrative of cultural ready-mades, projects like *Severed Spots* displayed the carcass and hand-dissected dots of a Damien Hirst print, while diffusers were made from the signature French brands Axe and Chanel, dispersing the smell of MSCHF throughout the gallery. Other installations built upon previous projects, such as the interactive automaton *Eavesdropper*—spawned from *Children's Crusade*, initially installed in a storefront on Manhattan's Bowery Street—and *Spot's Revenge* (**Slide one**), which memorialized a Boston Dynamics Spot® robot that was remotely disabled via an undisclosed backdoor after *Spot's Rampage*.

Works shown but not referenced include *Drink Me*, *Pawn Shop*, *BTS in Battle*, *Foot Locker*, and *This Foot Does Not Exist*. Though managed and worked on by me, they did not include substantive design or direction on my part.



Severed Spots, 2022
Flumequine, 2007 by Damien Hirst
32 × 32 × 4.5 cm



Chanel Diffuser, 2022
Scent diffuser, Chanel No5
13 × 8 × 6 cm



Axe Diffuser, 2022
Scent diffuser, Axe bodyspray
18.4 × 8 × 8 cm

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