[EN]   After having experienced significant amount of time working with glass, I felt like the rosewood seed form has called me again. Having made this form in many other materials before, I wanted to see if I could make something that looks as close to the real thing as possible in glass.

When we started making the first few, I saw the potential in it. And then, we made more and I thought "Well, what if we try a different color or different kind of texture?" or just to try to get a certain kind of quality. We all got a bit excited after seeing the outcome, and so we made many seeds. And then I thought, "Oh, maybe I can combine them together?" There is a particular form... a necklace, an amulet that people attach animistic belief to in Southeast Asia. It's a kind of charm that you wear or put in your house as a symbol for protection and brings good fortune. In Thailand, I saw amulets made specifically out of rosewood seeds. That stuck in my mind for a long time, long before I came at Cirva.

In Cambodia —and Southeast Asia in general— rosewood is a very old kind of tree. It takes at least fifty or more years before they are ready to be harvested. Ancient luxury woods of this type are very valuable and are in high demand all over the world. In Cambodia, there are two contrasting forces in nature —some are domesticated plant, like the rubber plant and palm oil, and another is the wild nature plant like the rosewood and other varieties of indigenous trees— and they have been in battle for the last 40 years, basically since we have come out of the Civil War. For a variety of reasons, the wild forest has been rapidly losing its rosewood trees, and much of it is converted to agricultural land. And one of the crops is the rubber plant.

In my sculpture, these two things together become a circular kind of idea, being the wild nature versus the domesticated, a notion of two kinds of nature in a work.