

My creative practice is an intersection of material studies through the lense of clay, ceramic history, ideals around beauty and the grotesque, the abject, the uncanny, cultural norms, memory, illustrated cartoons, fabric, the domestic, skin, organs, bodily functions, erotogenic zones, excess, blobs, and humor.

The ceramic forms I bring into being are grounded in our bodily reality while hovering in a strange blobby uncanniness. I am not concerned with literal human representation but instead the reimagining of what a life form can be. I utilize flesh-like elements that can be relatable to the human body. The ambiguity of the forms allow for interpretations to float between organ or body, or even both.

Each piece is imbued with a sense of autonomy; capable of communicating with one another. The spatial relationship between forms becomes paramount to understanding a larger narrative. They appear to be stuck in time, in between actions, suspended in a tension of static movement. Where is this blob coming from? Where is it going?

I want viewers to be aware of their bodies when encountering my work. To ask themselves; what are standards for what the body should look like? Where can a body inhabit space? What goes into a body and what comes out? Who controls what parts of a figure can and cannot be seen? These questions that I am asking are not clearly answered by the forms. Rather, the forms that I create raise more questions.