

My visual sources include insects, flowers, fruit, plants, shells and an ongoing interest in the human body. I initially started using animal anatomy because of difficulties encountered in trying to voice personal expression through traditional figurative sculpture. I want my pieces to address sexual relationships, how we express our own unique identities and respond to each other. The gestures, textures and surfaces of the pieces all serve to draw the viewer in, while at the same time warning against the dangers of seduction. Over the past several years, my work has evolved into a simpler exploration of surface and shape, particularly exploring gravity, volume and negative space within a sculptural, organic, vessel form.

I build up my surfaces from layers of slips, stains, glazes, terra sigillata, acrylic, oil paint and encaustic. Most of the pieces are built of paperclay, which I work with because of its repair ability and building strength properties. I often work with paperclay as liquid slurry, spreading it over balloons or other flexible armatures. Many pieces are simply coiled or pinched into shape.

Most important to me is that my pieces not be read in only one light, (beautiful or ugly, male or female, etc.) but as embracing all of these contradictions in which we exist.