

I use the language of accumulation, fossilization, core samples, and the void to explore how time visually manifests itself in the physical world and how we as humans experience, perceive and record its passage in our bodies and the internal landscape of our minds. I seek to describe the formless. I want to give shape to things that exist peripherally, in the liminal interstice between moments of tactility and absence. I want to balance the thinness of a singular, present moment with the immensity of all time, past and future. Physics, psychology, and philosophy surrounding the nebulous mechanics of time and the push and pull of the non-linear chronology of memory continually inform how I think about my work. I look to the ordered stratifications found in the geologic landscape, which is the record of time and memory of the earth, for the visual language to describe this complex expanse of human experience of and within a fleeting moment to the infinite.

Clay itself is a material manifestation of geologic time and I use it for its ability to record, document, reveal, and transform. Using handbuilding, casting, and slip dipping techniques, I seek to create pieces that balance the familiar and the abstract, the formal and the metaphor. Sculptural accumulations of porcelain folds suggest cloth as a surrogate to the body – a thread to the mundanity of folding laundry and the extravagancies of touch. Frozen moments of fluid glaze halt temperature and time, offering a physical manifestation of a singular and collective memory. Voids of fossilized textiles become stratified core samples of moments of chance and happenstance, those indescribable things beyond expression, without an objective, absolute form, but everyone knows. Through the work, I become an archeologist of memory and an architect of a time.