

Jessica Smith

I use the humble sprig press-mold to make stoneware gummy bears. These forms are then configured into a tessellating composite. Mold-making is my effort to celebrate systems of mass-production while recognizing the tender reality that each cast offers slight fluctuations. Ultimately, there is an erosion of the original mold because a mold breaks down the more it is used. These sculptural forms speak toward obsessive compulsion and the comfort of smallness. Movement, chance, and rhythm are concerns explored during the fabrication state. Ceramics is a material that effectively captures and responds to an environment. Strong air circulation in the studio can result in my sculptures drying with a torque to them. Likewise, all parts and pieces must exist in the equally same hydrated, humid state or else cracking will develop. Permanence is only achieved in the kiln firing as the sculpture finally becomes static matter.