

Statement 2:

ARTIST STATEMENT

For over a decade, I have been engaged with an ongoing body of work that investigates relationships between labor, gender, duality, time and culture. My personal connections to place and community--connections that constantly develop, shift and are often transient and fleeting--inform the results. I embrace traditionally "domestic" and gender-specific techniques in my creative practice, including crochet and blacksmithing. As working processes, these universal means of cultural production bear the mark of history and connect me to generations of makers.

The core of my studio practice lies in the engagement with *labor-as-medium* as the basis for making work. This involves intensive and repetitive fabrication methods that influence creative experience through their meditative and transcendental aspects. Calculations, kitchen sink science, botanical and utilitarian references, and blatant handmade-ness give substance to every piece. These, along with thinking-through-making sensibilities and attention to detail, come together to reference the possibility of function and stand as evidence to how ideas, process and material resolve to join in countless ways.

My latest pieces focus on complex constructed surfaces and explore the use of natural materials, pigments, pulps and plasters with flax, silk and recycled materials. When the variables of process and material shift, then density, weight, drape and tension have different potential and take on different meanings. The inherent properties of these new materials have resilience that metal--my predominant material of choice for 15 years--lacks. I work with found objects, refabricating, reforming and refinishing them, and then use them as building blocks. I want to explore making my own found objects using cast and hand constructed materials to work in multiples and investigate ideas about simultaneous occurrence and mimicry, tessellation and mutation. Material explorations in combination with new construction processes will open up a larger range of scale and form, along with a number of other formal issues. Starting with forms and details from my own recent work, reiterations of structures through drawing, projection, scanning, torch, plasma and laser cutting, routing, and simply hand cutting new materials will lead to a new body of ideas.

I have long been able to make much with little because of my dedication to the marriage of ideas with the processes of the hand. This is an expression of my politics; the results reflect my personal sense of wonder, darkness and intrigue that make up my world. I am not looking to speed up my creative process, but rather to expand my vocabulary and skill-set for creative expression as a reflection of my relationship to my culture/sub-culture/other culture. Uninterrupted work time is essential to this goal.