

ARTIST STATEMENT

Throughout my artistic research, I typically work in parallel themes. In one aspect, I work as a craftsman or maker of functional objects who explores principles of design, color, and engagement of space. I have always had an interest in studying many forms of the utilitarian object and the role it can play as canvas for conceptual expression. I add my own designs based on reference to historical forms while working to add a contemporary edge. It is an ongoing experimentation and my continued research of historic and modern vessel-making feeds this theme. Currently, I have been working through organic forms in blown glass that strive to achieve a reference to Op Art characteristics by adding contrasting colors and unique focal points. I develop vessels that, by nature, are cold and sterile, while at the same time trying to bring them to interest through the details that are meant to be inspected.

In keeping with the affinity I feel for the heritage of crafts, I continue my exploration of vessel-making from many different time periods and cultures. The process of glass blowing is one filled with an array of emotional and physical endurance. More times than not, I find myself disappointed when the development of the piece is over and the act of making is complete. When I am in the process of hot glass making, I find I am at the peak of a stimulation that is less concerned with the outcome and more about reveling in the moment.

Within a secondary focus, I use conceptual approaches to discuss the many nuances of different voices to convey an array of subject matter. In some regards, I am seeking answers to questions I pose; in others, I am relaying a conversation that is passing through me. I have many views on social, political, and personal platforms and their interactions with all the incredibly different people in which I observe or come in contact. As a sort of social anthropologist I find everything from great humor and exhilaration, to anxiety and depression during my interactions and observations. Discussing the many subjects or anecdotes of those moments that stand out to me is personal documentation - a snap shot of time through sociological observation. Regardless, I have a strong appreciation for the well-made object and a high regard for craftsmanship in creativity is a priority.

My research into my conceptual work typically comes from a consumption and review of current periodicals and events, in addition to engaging conversations I have with my students. Students are such a wonderful source for insight and ideas. The discussions we have are lively and generate great brainstorming for topics to express.

I have always been a material-driven maker and as an artist, I define myself more as a fabricator. My interest in mixed materials comes from a fascination with tactile content and sometimes results in a linear process that is similar to manufacturing. In addition, I am attracted to surfaces of beauty and the grotesque, although occasionally they are the same and the lines separating them are not well defined. I find a kinship with materials such as glass, precious metals, steel, acrylics, and wood, to name a few, but my involvement with them comes from an interest in how they contrast and complement each other.