

I'm interested in making work that uses elements from nature and human-made objects to generate abstracted forms. My process starts with bringing interests outside of clay and figuring out how I can introduce them in sculptural form. These pieces also act as sound catchers, responding to environmental sound that trigger the resonant frequencies within forms. The beauty about soundwaves is that they are just as malleable as the clay, they can be altered to the point of becoming unrecognizable sounds. Each piece is an experiment with how the form affects what can be heard. I find combining ceramic and sound art satisfying because it allows people to project their own references, world views or opinions onto each piece. While working, the clay becomes a direct extension of your thoughts and feelings. you can directly influence forms and colors the clay takes on, but clay still operates with its own rules. That collaboration defines the artist's work, requiring improvisation and compromise. Repetition allows for minor changes or grand re-imaginings of past works - connecting the past with the present. This introduces the excitement of the unknown. From raw greenware to finished glazed pieces, you're never able to pin down, or completely control a finalized version of what you had envisioned.