Throughout my life, I have always given personal significance and meaning to simple everyday objects. Stones, twigs, and toys have no objective value, but were constantly given importance through my belief they were special. While these objects may vary, my history with them transforms them into sacred objects capable of containing and communicating emotion. Within my studio practice of creating forms and surfaces, I find that I am constantly migrating between my past and my present, my fears and my acceptance of things as they are. This connection with the past, offers reassurance and the support of a confidant. Through meditative form and autobiographical surface I seek to be a maker of objects and a cartographer of personal experience.

I resonate with forms of innocence; emerging terminal buds, eggs, nests, and pupae. I find these objects convey ideas of birth, rest, and sustainability. Just as I have always associated meaning with specific objects, I also imbue my ethos onto the internal space and external skin of my ceramic forms. This act of spiritual and emotive infusion becomes a ritual in my process, where the structure and incising of forms becomes representative of my search for meaning. In effect, I am calling my work to bear witness in a journey towards personal integration. My forms are rooted in shapes commonly found in the natural world, fossils, sea-life, and seeds. Surface design includes a patterned layering of organic shapes, drawn lines, and mapped surfaces. The method of creating dense marks and raised textured areas speaks to a language of response to specific issues/associations and sentimental release. These forms serve as living relics that establish and record personal points of landing throughout my history.

In my attempt to secure affirmation, I employ cartographic models from life, memory, and imagination. Just as a migratory flight includes visits to familiar trees and host plants, I too, am one who retraces roads and maps of home. Through drawn and layered cartography, I am provided with an avenue of return and reference for the past. The personal geographies I create help to isolate and ensure structure in areas where I fear conflict or discord. This act of artistic orienteering between form and surface is built not only on doubt, but rooted in a celebration and love for the haunts of the familiar.