Artist Statement

Craft Materials are often taken as a given. When making something like a gold ring, silver cup, or porcelain bowl, we support an ancient material tradition that we often do not question.

I work predominantly in metal, stone, ceramics, and enamel, often within the traditions of silversmithing, goldsmithing, and jewelry making. I am intrigued by the relationship of materials to ways of making in the Craft sphere. The connection between my materials and the location I inhabit is of great importance to me as well. Both in using found objects and materials, and understanding the ramifications that the manufactured materials I use have on the world. Much of my work focuses on ideas of longevity and permanence in Craft tradition. I view Craft less as something that can be contemporary than as a connection between the far past, present, and far future. The interaction between human intent, living nature, and natural forces fascinates me.

The forms my work takes vary wildly, and are informed by tradition, design, and the materials or objects with which I work. I often use elements of Craft tradition to support my ideas, such as the intimacy of functional objects, or the three body interaction of jewelry. Other times my work explores relationships between the natural world and human production, outside of any strong artistic tradition.

I don’t view human impositions on natural space as inherently negative. Instead I explore these relationships with curiosity as to how we affect our world and visa versa. There is no escape from nature, no resistance to it, as we are it.
Thesis Problem Statement

Due to their longevity, craft objects cannot be viewed as fully contemporary things, and must be looked at as interventions into the future.

Thesis Statement

Craft materials, being first utilized for functional purposes, began with the intent of longevity. As they were refined and perfected, this longevity became a state of near permanence. This perfection allows craftspeople to take already ancient material, change it in mere moments, and produce a form that can last centuries, if not longer. This permanence, along with the intimate interaction of most Craft, allows us to indirectly participate in very personal actions, such as wearing jewelry or drinking from a cup.

The works I have created for my thesis are less functional in relation to human contact as in relation to time. I use materials that are durable, but still change, such as bronze, copper, or silver. Often, the surfaces of my pieces are left porous with a filed or sandblasted finish in order to enhance patination. I also create objects with strong and shifting physical features, such as high texture that will wear away over time, or wires sticking off of my forms that will bend and twist. My work also references locations close to me, both in terms of selected materials, as well as how the work interacts with the natural environment. When I have completed casting or fabricating my pieces, I release them into nature, either burying them or throwing them into bodies of water. Using a mix of traditional and modern techniques, I create functional objects and jewelry that simultaneously relate to time and location.

While my works exist in conversation with both performance and installation art, the focus on a contained physical object pushes my work further into the traditions of craft, intentional and otherwise. I consider my works to be traveling objects, living pieces that interact with and are influenced by their environment, while remaining separate entities. This is how I see craft objects functioning in the world: existing well past the time of their creation, affecting the far future, and constantly becoming.
Thank you!
Questions?