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GMO

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My work revolves around various interactions that occur when disparate media occupy the same space. This interplay begins in the making of the individual pieces. Whether it is ceramics, sculpture, or painting, I first consider the basic materials involved and their physical attributes. Then, I either accentuate these elements by building them up or bring them to some kind of breaking point by increasing the stress upon them. It is in this process of forming that I make decisions on how the work will interact within the space it occupies. Moving between the media's materiality and the space the works occupy creates dialogs that open onto a broad range of cultural issues.

The physical materiality of clay and paint excites me because there has been an extreme effort in industry, in society, and in myself for control and perfection. This exertion distances, removes, or eliminates the self from the materiality of objects, forming a virtual world of disembodied phenomena. A device, a screen is how we now interact with one another or with the materials that comprise the real world. It seems ironic that touch is now becoming a major component of new electronic devices because there is so little sensory information gained from our most basic and most vital way of being alive in a tactile world.

Working in media with a plastic nature allows me to connect in a more intimate manner than I would by using computers or industrial processes. This physical connection is what I want viewers to experience. My installations emphasize the intransigent physicality of objects in a manner that invites heightened perceptions and greater visual acuity, for example, seeing the contrast between the smoothness of the cement floor and the smoothness of the ceramic ; the clash between cold, perfectly made industrial objects with the wonky, organic contours of the ceramics; the deconstruction of painting by the use of paint on a common wood pallet; and the play between how paint is contained on a panel and the glaze in the nook and crannies of the ceramics. There is an immersion that occurs that is similar to the environments created by Ann Hamilton and Ólafur Eliasson, in which space activates a viewer's capacity to see and to feel. By placing the ceramics on the floor as well on industrially made racks stacked to make pedestals, I create an environment that requires viewers to not only physically maneuver through the congestion but also entices them to slow down to visually navigate the possible dialogs between and among various objects in the space.

Light and space artists like Robert Irwin created spaces that were ethereal, contemplative environments. The space that I am forming is more like the physical space that we experience every day. It is a space of congestion, of visual overload. It has more in common with personal inactions at group events, like art openings. The large number of ceramic objects and the way I have grouped them, by means of physical attributes, reflects these common occurrences. By overloading the space with paintings, sculpture, and ceramics , I challenge the normative conventions of how space is occupied, shared, or allotted, both in an art context, and in the larger social world. This jamming calls into question conventional hierarchies and asserts the importance of individuality, an attribute both celebrated by society and a cause of many of its conflicts.