

## PERSONAL STATEMENT

*How do we capture the essence of material?*

*Can we listen to its structure?*

*Will objects tell us the history of their own making?*

*Through limitations can we know true usefulness?*

*There's something about a monoprint that compels me. There's the same something about pinching a coil of clay. Exact indentations, movement made still. There's plasticity in building, transformation, and preservation of touch.*

*I employ simple methods of making; coils in clay, stencils with ink. It doesn't always have to be so complicated. Inhale expand, exhale return. Pay attention; what is already here? My artmaking practice is a devotional inquiry into fundamentals.*

My first degree was in geology, mapping landscapes, reverse engineering what time and pressure had done. My second degree was in ceramics, transforming mud into rocks. The nature of materials and the forces that shape them (weather, time, human intention) are the unifying themes of my research and practice. Working in clay has shaped how I approach monoprinting, intaglio, and serigraphy. My current research explores monoprinting on handmade paper, often incorporating textiles as physical components, inky ghosts or deep embossments. Fabric so cleverly shows us its warp and its weft. I am not wedded to a particular material or method, but all printmaking leads me to papermaking. A desire to know the sheets as more than just substrates, taking ownership of the fiber, weight, form and color that best serve a final piece.

Equal and intertwined with my artistic practice is a commitment to teaching; I am deeply grateful for the joy art making brings me and feel a commitment to share the source of this joy with others. I aspire to continue teaching in a range of circumstances, at the university level, community centers, workshops for total beginners, as all of these settings enable different access points into the arts. I am also a certified yoga instructor, and since our body is the tool through which we access material I value incorporating mindful movement and safe body mechanics into the studio classroom to promote longevity. No matter the medium, my teaching philosophy is to attune to each individual in the room and facilitate their personal growth and expression.

A scholarship from the Arizona Artist Guild will aid in my pursuit of a graduate degree at Arizona State University. Your support will facilitate my growth as an artist and educator at this time, and ripple to support future artists in Arizona. Thank you for your consideration!