Del Harrow said that a good bowl should be "larger on the inside than the outside". My work is an ongoing exploration of this impossibility: that a tactile physical form might contain an expansive interior, might create a generous space for the imagination to be at work, and to think those thoughts both intimate and immense.

I'm interested in objects not only with interior spaces, but also the spaces between these objects. Still lives, diagrams, molecules, tilings, and aggregations in relation to themselves and each other all demonstrate possibilities of arrangement both inchoate and organized, formal and narrative, abstract and personal.

My vocabulary of materials has been selected over time for their individual properties and for the ways they may perform as parts of a larger system: aluminum for its lightness and sheen, clay for its mutability of form and color, wood for its warmth and flexibility. Each alone warrants long aesthetic attention; taken together they allow for a kind of material syntax, a conversation between materials as well as objects.

I work through a combination of old media and new: forming clay directly by hand, or in tandem with digital modeling and computer controlled machines. This way of working demands a continuous movement between the abstract and the concrete, the immediately human and the obviously technological, but reveals also unexpected harmonies within the juxtaposition: the necessary reliance on tool and material, clay in hand, or code in computer.