

Through my work I interrogate what it means to have a body. I view the body as a home for where the soul resides; a space in which we inhabit to perceive the human experience. Using the human body as a material, I am trying to understand and measure the spaces in which we inhabit. I am interested in where the body ends world begins. Is the space between my limbs considered my body because my body defines the space? How does adding my body to a space change its dimensionality.

I often compare my body to other objects in hopes to heighten the awareness of my personal space. By observing the body, I have begun viewing the proportions of objects in a new light. Most objects are made for, or with consideration of the proportions of a body. A cup that fits the hand perfectly, a doorway whose width and height ensure that we can enter, or even a chair with its rungs spaced to avoid strain in the knees.

With a background in dance, I have always viewed space a partner that is activated through movement. Movement is a sixth sense, a way in which we kinesthetically experience life. The dancer's body is used to focus movement and attention outwardly in space, or inwardly into themselves. This embodiment allows the dancer and art object serve a similar function, both interacting directly with the space of the performing area; thus giving that space a sense of materiality in the work.

In my most recent work, lampworked glass is an extension of the body used to articulate the physical transgressions of the bodies boundaries of space. By creating a tangible form that represents the negative spaces, I am highlighting how the body is used as a tool of measurement for how we have built our world.