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Without Engines

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Without Engines draws from Pablo Neruda’s poem Keeping Quiet—
building off of its tacit notions of interdependency, unfamiliarity and
stillness. My materials take up these themes, combining soft, malleable
and fragile, with objects that are solid and hard. I think of the relationship
between the clay and the rocks I use as blankets, comfort objects or
protective armours that reflect a kind of symbiosis. The sculptures began
as a form of private language, but once finished with metallic glaze, they
became more alien in nature. They weave between a sense of necessity
for support and a sense of care and reciprocity; the rocks hold up the thin
layer of clay, while in turn the clay covers the rocks.