

OBJECT RELATION

Small scale object and ceramic assemblages

The process of making small-scale clay figurines in relation to objects, is like relating a story. They are invented to fictionalize encounters between bodies and objects.

Inspired by Rodin's sculpture, I had been exploring fragmented bodies and forms in painting; telling stories about bodies through body form and expression, as well as my own texts. I had already begun working on assemblages when I discovered Rodin's assemblage works.

The interplay of mismatching scales, the larger objects dominating female figures, created for me, a pastiche of consumer society: we make things (objects) but we do not rule them. Indeed they often control our lives, our obsessions and our emotions. Things say a great deal about us, and our culture.

Creating relationships between a subject and an object, in this way, relates or telling a story about the body. I am suspicious of subjectivity, and though in some way these bodies have the potential to tell personal stories, they are intended to express a general condition – something we all might experience. The bodies whole or partial, are placed driftwood plinths, ceramic shards, stones, or juxtaposed with binoculars, buckets books, wood and cups, creating potential dialogue between and playfully giving them different relation-ships.

Materially these small sculptures are a long way from Rodin's beautiful, toned bodies. They are playful experiments. Stoneware is wonderful malleable material to sculpt with, and they are often rough caricatures made from rough sketches that leap out of the clay after an initial idea, often exploring gendered bodies, and historical understanding of female roles: mother, carer, supporter, slave.