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S.O.S.

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Abstract

There are two major bodies of work I generate: one is based on three-dimensional clothing construction, and the other is allegorical figurative work. Both bodies of work display their own poetry. Working with materials such as: Forton MG resin, fibers, bronze, found objects, etc., I feel that possessing knowledge in as many mediums as possible is necessary so that one can achieve a “vision” that is a basis for communication. It is my desire to start a dialogue about women’s issues, cultural change, and contemporary miasma. S.O.S. addresses a variety of related issues: bearing witness to our current times, social upheaval, the pandemic, and climate change. Our lives have been changed forever by the last six years as a country and as very divided people. The two figures are in black and white to denote racial and ethnic separations in our culture. They are constructed using body casts in Forton MG: a fiberglass reinforced, non-toxic water-based resin. The figures are also covered in Morse Code, meaning S O S, or ---...--- in opposing colors. They are seated on a conversation chair, an item of furniture made popular in the 19th century. The chair was designed for discreet conversation between two parties, many times for chaste conversation between the amorous. The installation also contains a large number of sewn, silk organza surgical masks beaded with the shape of a medical cross. The masks are laid out in black and white in the pattern of Morse Code. It is my hope to question these changing times, look at them for myself and to highlight, in a visual setting, how our current lives can be discussed through the symbolic.

Keywords: Sculpture, Politics, Social change



