

Domestic Element

The way we decorate our homes directly relates to our image as individuals and as members of our communities. Each room theoretically represents our conscious and subconscious. Thus the home is a space that allows imagination to take root. These ideas then lay the conceptual groundwork for my studio practice.

I alternate between drawing on paper and into the computer, where I design, produce, and “place” narrative patterns. These patterns have a historical reference, contemporary message and a subversive twist. I often merge digital technology with hand-produced objects by placing them within the context of an identifiable domestic space, such as living room vignette. This is, in essence, a quest to explore the boundaries between fine art, craft and design.

My work has recently shifted towards exploring a history of aspirationally inspired design, and the culture of authentic production. This persistent paradigm has undergone a radical transformation with the implication of digital technology both in the industrial and fine art worlds. The digital world allows for a (relatively) cost effective limited run of mechanically produced objects: industry can experiment with variety, while fine artists can explore mechanical production. Craft seems to be in a precarious position, whether to embrace these technologies as a new form of making or to shun them for their simulated hand.

The most interesting result of this discourse is the role that truth plays; truth in imagery, in that which is made, and the means by which it comes to life. The choices we make in decorating our spaces reveal our background and ethnicities. This aesthetic history impacts our views on the world; inspiring the way we position ourselves, both personally and politically, within our environment. In my work I attempt to reflect these historical relationships.