

gwendolyn yoppolo

## Artist Statement

As I embody immaterial forms through attentive touch in clay, my body speaks in gestures and spaces. Its words are vessels whose form is a lens inflecting my inner world for others to experience sensually, thus reflecting to them their own human existence. Creating objects that relate to the hand of the user preserves a human scale in time, space, and relationship. A human scale implies living in a state of immediacy, with touch that allows for response, with action that allows for reflection, and with relationship that allows for reciprocity. With sensitivity to the wisdom of my body, I translate inner forms into an emptiness that will contain, or offer, or filter, or extend.

Gazing into a vessel's space, form is eclipsed by void and the wall of the pot becomes a boundary that at once delimits the inside from the outside and also serves as a skin that connects them both. The duplicity and unity of space and boundary enables a coherence based on a non-rational form of logic. This (in)coherence is able to contain metaphors for my sometimes paradoxical experiences, as in solitude and relatedness; concealment and exposure; hunger and repletion; or constriction and expansion.

Making domestic objects offers an abstract language with which to communicate an aspect of lived truth. The messages of form are visceral, speaking directly into the lives and bodies of others. The forms I make are holding environments for our moments of reverie and nourishment; they are made to increase human intimacy. The metaphoric power of vessels as containers for lived experience occupies my work, as my focus is on the intangibles of life: emotions, memories, dreams, and ideas. The emptiness within these forms is more than a physical receptacle. It is a hesitancy, a receptivity, a potentiality: the airy absorbency of a cotton ball, the silence between words, the sleep between days. Within the negative spaces lies an absence that is also a presence.