

Artist Statement

Growing up, I was fortunate to see both sets of grandparents frequently, and I remember both homes were cluttered with collections of different kinds—all purposefully arranged for accessibility of experience and function within the home. The idea of collecting objects and displaying them feels familiar to me, leading me to cultivate an aesthetic centered around clutter and maximalism. The pots I have been creating this semester are meant to hold, enhance, and display a collection of living things, functionally—these living things being members of the genus *Philodendron*.

These pieces are meant to be demonstrative of time and process: the foliage growing as it spends more time in a space, the ritual nature of tending, and the natural white/yellow patina of soluble salts and minerals through the terracotta's porous walls. While the occasional few leaves may die back, plants (often) do not age, unlike mammals, making them an excellent long-term sculptural feature.

I associate these works with that of Naturalism, in which nature is the standard of truth and beauty. With these tenants of Naturalism in mind, I recognize plants as ‘art objects’ meant to engage and communicate with my planters. With the juxtaposition of these two art objects, my work addresses the contrast and harmony between the smooth *Philodendron* leaves and the rough terracotta surface.

Through my work, I hope to invoke a feeling of familiarity through the idea of collecting and clutter. Clutter is the process of subconscious curation of experiences within a space, and for me, experiences are the art itself.