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Earth, Fire, Air, and Water.

I'm driven by materials and the challenge of different processes. I make work which combines and contrasts them. For example, making a heavy object look like it's propped up with a fragile form. I often think about the hierarchy of materials and why one is seen as more significant. I've transitioned from using architectural materials, known for 'proper' sculpture, like metal, glass and stone. Now I use paper, card and tape. I consider only using more irreversible options when the work will have a long-term home. This allows a more sustainable but also playful approach to making. My interest in materiality began with clay, using this malleable substance to create sculptures that ranged from handheld to as tall as myself. Experimenting with the Japanese art of Raku and seeing the surface of the ceramics crackle as a result of heat. I revisited Raku recently with Charles Ogilvie using his London garden pond to cool ceramics fired in our homemade kiln.

I learnt to weld whilst living in Kyoto, Japan. I'd tried it once before but was very much a beginner and the language barriers meant an added challenge. I also poured bronze as part of a lost wax bronze casting project. We were given detailed instructions in Japanese and then turning to us two British students we were told "ganbatte" which translates as good luck. It was a baptism of fire so to speak. I then learnt how to TIG on a residency at Benson Sedgwick Engineering. It was fun to have some of the men coming to ask me if I would quickly TIG something up for them towards the end. In such a male dominated world, I felt this was a great testament to the way I was brought up alongside my three brothers. In my house I was taught that as a woman I could do whatever I set my mind to.

Stone was the next material I found that kept coming up within my work. Both the use of real stone and imitating it. My first studio was shared with a stone carver and I learnt so many skills. For example being able to polish metal is a similar process to stone, as is knowing how to make anything square and level. It's interesting when working with something both physically difficult to pick up and manoeuvre. It's also sobering to realise you are working with a material that is geologically so old. So layered and often with unexpected details inside waiting to be uncovered.

Neon and glass are two of my favourite materials. Neon becomes a way of containing and controlling the shape of light. Like stone it uses gas, a substance that is millions of years old. I enjoy combining it with unusual materials like stone or submerging it into water. Water comes up again and again. I experiment with containing it, submerging into it, projecting onto it or reflecting into it.