

I live in an off-grid cabin near the ocean in Roque Bluffs, Maine. My studio is the woods when the weather is fair, and in the cabin when it isn't. I make my forms on a kick wheel nestled in a hollow in the woods, draw where I please, usually in front of a small camp fire, and fire the work in a gas fired kiln, to which I have attached a bread oven. This arrangement allows me to be in very close contact with all of the natural rhythms coursing around us all. The ocean is about 300 yards away, and I often pack up my tools and a few pieces and draw on a very small island named "Despair". Across a channel is the island "Hope". Seals, a family of eagles, my girlfriend Jenna, and our two dogs are constant companions whether I am working on our land or at the water. There are very few people where I live, and we are almost always alone. The woods where I work are lush with moss, cedar, spruce and maple trees, and countless birds. A pair of foxes keeps a close eye on our flock of hens, safe in their Fort Knox-like coop.

I have been making black and white pieces since 2003. I am getting better as I get deeper into this technique of sgraffito, and probably would stop if I weren't. I am starting to see my sculptural background seep in, as well as a renewed interest in altering the thrown form. My work is narrative, specifically illustrated, sometimes spiritual, often funny, and understandable. I make pots about the times in which we live, and the challenges of living in a time in which we are divorced from the natural world around us. I make my work to be appreciated by those who know a lot or a little about porcelain or art, and make it with the hopes that some of these pots will survive longer than me or the culture in which we live, and will still be as pertinent and relevant then as now.