

My art explores the overlap and interrelation between child play, adult play, desire and sensuality. Many of our toys were handed down from generation to generation. I strive to capture the appeal of those toys, Lincoln Logs, Lego's, and wooden blocks, which endured time and generation. In some way, my art is my play; and when I work, it is joyful and fun. At the same time, references to adult play intentionally inform the work. The adult audience is able to enjoy the work for its quality of design, suggested interactivity, and references to sensuality.

I work to engage the audience and to make them rekindle thoughts of child play. While I reference the act of child play, the adult audience is also able to make associations with my work: sensually as adult play. The distinction between the male parts and female parts is clear. The desire to touch the work also feeds this sensual desire to play as you caress the forms and fondle the nipple-like protrusions. The interaction between the parts and ability to pop them into and out of each other is enjoyable. This interaction recalls many fields where male and female are pertinent to understanding such as electrical or plumbing where the male part fits into the female part.

The *Collectibles* series confronts ideas of beauty in the surfaces and ornamentation of the toys. The concept behind the *Collectibles* is an approach at making toys that reference the drive to collect. These are not the toys that we played with as children, but the toys that no one ever played with because of their value. They are the response to the thousand dollar doll that sits on the shelf and never gets played with. The aesthetic value of these pieces moves beyond its value as a plaything. Beauty is important to this discussion as it informs the pieces and dictates the shelf on which they sit. A toy covered in rhinestones, for example, would never be played with, would never be touched, and would stay high on a shelf, valued for its visual power.

Toys allow us to interact with memories we do not interact with on a daily basis. It is at holidays or birthdays that we tend to mine the memories of our childhood. It is my intent to allow the viewer an instant so that they can explore the times in which they played, the times when stresses were few. My work embodies a toy-like quality, and beckons visual interaction. While the physical is not allowed, desire to interact, and visual interaction is certainly encouraged.

Like many of the memories of our childhood, the abstracted quality of these toys permits the viewer to create their own memory, to allow the toy to relate specifically to them. The nostalgia associated with play carries through to adulthood as we regularly wish for more free time, a vacation, a break. My toys provide just that, a temporary visual escape for the viewer in which they may reflect upon their memories and question how they played, why they played, and how they continue to play.