

Undulation (Dream), soil, cement and steel. 3m Lx 1.5m H x 1m W

Kyrenia, Cyprus, March 2025

In my sculptural practice, I have found myself increasingly drawn to the materiality of earth—gathering soil from various locations, embedding it into my work, and using it as a foundation for contemplation on impermanence, and loss. This autobiographical engagement with ground and soil has culminated in *Undulation (Dream)*, a large scale rock form depicting a recumbent female form. The work stretches three meters in length sculpture and serves as both a physical and metaphorical reckoning with the transient nature of existence.

In creating *Undulation (Dream)*, I sought to construct a placeholder—a physical manifestation of the desire to hold onto what inevitably slips away while acknowledging the layers of history and time evident in the landscape.

Virginia Burrus's chapter *Life In Ruins*, in her book *Earthquakes and Gardens* has informed my thinking about this work.¹ Her meditation on "ruination and resurgence, grief and consolation" resonates with the underlying tensions in *Undulation (Dream)*. Like Burrus's conception of ruins as providing "traces of previous histories," this sculpture functions as a response to this landscape² and as a repository of personal memory and experiences.

Lewis Hyde's *A Primer for Forgetting* explores the equal importance of remembering and forgetting and how parts of our memories and selves are reassembled while others fade away. I hope to achieve this in the sculpture through recognizable details in the work, while allowing other parts of the form to take on more amorphic and wave-like structures. I see this relationship of form and formlessness as embodying the inevitable entropic processes of erosion and disintegration. The research question at the heart of this work is- how can the creation of a weighty large scale sculpture serve as a means through which to grapple with the sense of inevitable change, loss and impermanence.

The melancholic response to ruins that Burrus identifies through Michael Ann Holly's work manifests in *Undulation (Dream)* through its paradoxical embodiment of presence and absence. The sculpture's form anchors it in physical space, yet its wave-like elements suggest dissolution and return to formlessness. This aligns, for me, with Hyde's understanding that forgetting is not merely loss but a necessary counterpart to remembering—each defining and informing the other.

Undulation (Dream) ultimately serves as a meditation on the cyclical nature of existence—the understanding that all forms eventually return to formlessness and the dual processes of individual and collective remembering and forgetting.

¹ This book is a reflection on St. Jerome's hagiography, titled *Vita Sancti Hilarionis (Life of St. Hilarion)*- it is a vivid narrative written in the early 390's and describes St. Hilarion's devotion and constant search for solitude.

² St. Hilarion's castle in Kyrenia - a multifaceted layering of ruins and construction is evidence of complex layers of geological, religious, architectural and political histories. I visited this site as a place of reflection and contemplation.