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I often find myself drawn toward objects that most would consider mundane. I am compelled to reevaluate subject matter that I have previously conditioned myself to disregard, reinvestigate what I believe to know about the objects, and reignite my imagination to consider their new potential based on unexpected findings. Manufactured shipping boxes; discarded, crumpled newspapers; imprints in snow or mud; where others see garbage if they don't ignore it altogether, I see temporarily captured moments of human interaction and emotion. These objects tell a surprisingly personal history that often contradicts their intended or interpreted function.

Recently, I have been exploring perceptions of repurposed cardboard boxes and reimagining realistic and formally exaggerated variations of them in clay. The three distinct categories present within this body of work (trompe l'oeil cardboard boxes, abstracted cardboard boxes, and fragmented wall pieces) are an embodiment of my analytical approach to observing cardboard with a fresh perspective. Trompe l'oeil boxes provide a controlled variable for comparison. Abstracted cardboard boxes utilize unexpected characteristics of cardboard—as well as recognizable traits of clay—to challenge preconceived notions of how a cardboard box looks and functions. Wall pieces that partially resemble torn scraps of cardboard questions what remains of objects incapable of serving their intended function, while also discussing cardboard and clay materiality. A one-dimensional perspective of cardboard boxes presents them as utilitarian vessels, manufactured without ostentations appeal, designed to protect objects we cherish, and meant to ultimately be discarded without contemplation. Through unbiased observation, formally and conceptually multifaceted layers emerge from behind initial perceptions of the box.

Overall, the work not only challenges expectations of formal characteristics, individual identity, and functionality of cardboard boxes as vessels, but as a material. I dispute the notion of quality with assigning value to cardboard waste and ceramic 'faults' with warping, cracking, and bubbling glaze. I ask the viewer to reconsider the world around them and explore the qualities and underlying histories of their surroundings beyond initial impressions. After unbiased analysis of materiality, an object created merely as a means to an end is capable of altering perceptions in enchanting ways.