

Casey Wehrman

Through sculpture and drawing, I investigate interior spaces. Blending both referential and abstracted icons, I bounce between these modes through drawings and wool-covered sculptures with a focus on their materiality. I am weaving through dissecting the interiors of domestic spaces while simultaneously approaching the human body's internal systems and organs.

The dialogue between both bodies of work overlaps through their emphasis on material. Within both series, the materials used vary from one work to another, and each media is specifically chosen for its individual characteristics. The materials I use are common or easy to obtain and can be identified as their original source once inspected closely. Within my drawings, I use materials like carpet tiles and cardboard, while in my sculptures, I use stocking material and fabric scraps. I employ the tactility of these objects to engage the viewer sensually through their soft, plush textures or the slick, oozing surfaces. Revealing the fiber structure that is built into the nylon offers a new level of formal exploration. Viewers may feel familiar with the presence of hosiery, thus creating a point of entry for the audience to consider these new configurations.

Moving to speak further about the sculptures, I am engaging ideas surrounding the human body by creating large-scale mimics of internal organs. These viscera are loosely referential, not representing specific bodily systems; this is integral to making this work more approachable compared to a lifelike rendering of the forms. Where we see a form that expands and sticks out across the wall's surface, it is not instantly recognized as a definitive bodily object. This asks the viewer to get closer and deeply inspect it, creating intimate moments between the object and the audience. The shapes are soft, clot-like, bulbous, and sometimes brightly colored. These objects address our bodies' scale and capture the audience's curiosity to investigate these amorphous structures.

With the drawing series, I have deeply explored ink and experimental substrates as my media. Experimentations with surface treatment and material are one of the driving forces of this body. I draw with white and black ink, using varying marks and gestures. Some drawings are rendered frantically in ink, while others are very controlled and carry a feeling of vibration. Using new tools—such as a bottle with a small needle tip—to treat the lines differently, I offer a variety of rendering styles. You can see an example of this through the free, temporal nature of the drips versus the controlled but quivering lines from a needle on an uneven surface. Dripping ink, splatters, and ink washes reveal the artist's hand and carry a feeling of time, to speak of memories that become lost as time passes, and the nostalgia for those moments. I play with perspective, warping, and recognizability through the interiors we look into.