



**DEEP DIVE:  
JUDY  
ONOFRIO**

 **SIOUX CITY  
art center**

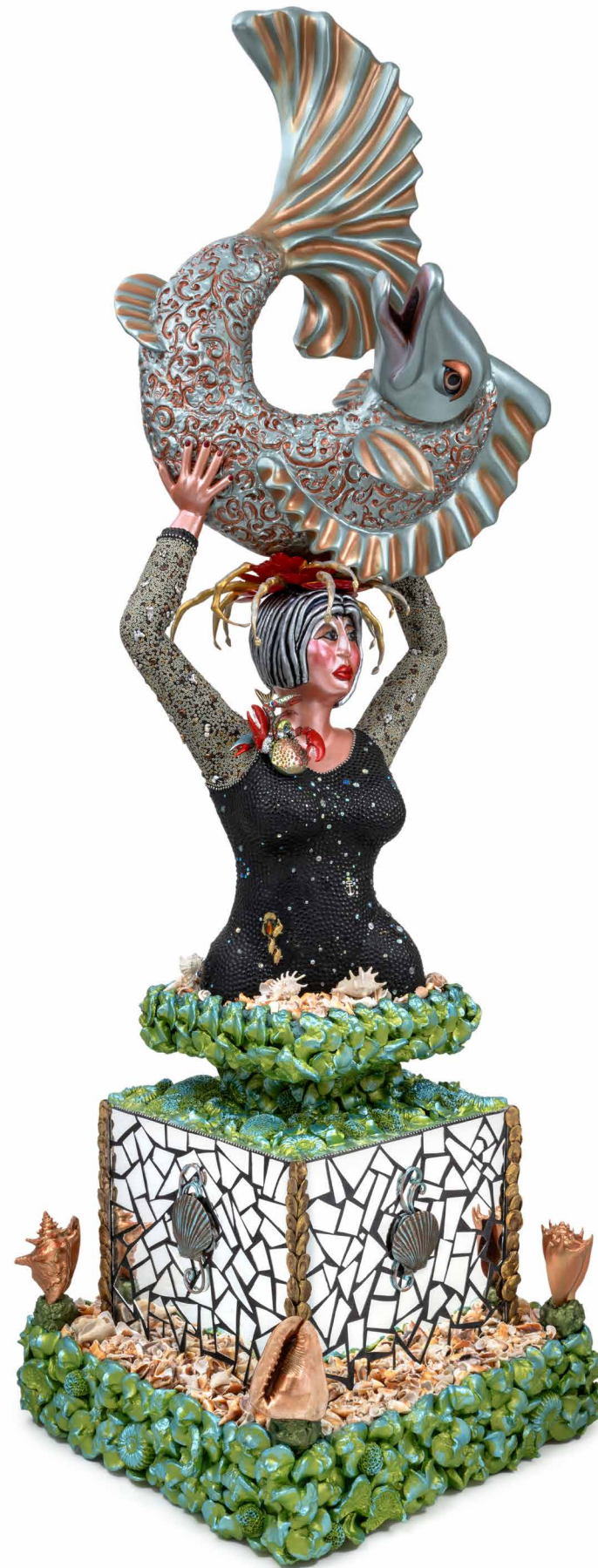
225 Nebraska Street  
Sioux City, Iowa 51101  
[siouxcityartcenter.org](http://siouxcityartcenter.org)

**MMAM**  
MINNESOTA MARINE  
ART MUSEUM

800 Riverview Drive  
Winona, Minnesota 55987  
[mmam.org](http://mmam.org)

Cover:  
*Feast*, 2020  
Bone, wood, carved wood objects,  
metallic acrylic paint  
33" x 50" x 11"

Right:  
*Holding Up*, 2024  
Carved wood, metallic paints,  
castings, fiberglass, wood, glass,  
nail head beads, steel, sculpture  
epoxy, wood epoxy, ball chain,  
aluminum, found jewelry, foam  
XX" x XX" x XX"



## DEEP DIVE: JUDY ONOFRIO

SIoux CITY  
ART  
CENTER

SEPTEMBER 21, 2023 —  
FEBRUARY 11, 2024

MINNESOTA  
MARINE  
ART  
MUSEUM

JUNE 29, 2024 —  
JANUARY 5, 2025

*Sanctuary*, 2023  
Metallic paint, glass knobs, fiberglass,  
glass nails heads, shells, bone, cow teeth  
48" x 36" x 78"



## DEEP GRATITUDE

It is with deep gratitude and great joy that we bring you this collection of work from Judy Onofrio in only the way Judy might be able to do. As magnetic as both she and her artwork are, what started out as a single exhibition project turned into a collaboration between the Sioux City Art Center (Sioux City, Iowa) and the Minnesota Marine Art Museum (Winona, Minnesota), rekindling past relationships and sparking new ones.

While located on two different bodies of water, the Missouri and Mississippi rivers respectively, both institutions not only share an important watershed, but both have an established commitment to serving their communities and establishing themselves as regional destinations through the visual arts.

Having spent decades leaning into the power of making art to build connections and spark wonder, we are, first and foremost, grateful to Judy Onofrio for opening up her studio and sharing her community of makers, gallerists, studio assistants and community organizers, including Tyler Forland, Chris Delisle, Sherry Leedy, and Mary Beth Magyar. From the Sioux City Art Center, this project would never have been made possible without the curatorial brilliance of Christopher Atkins, Curator, and the tireless professionalism of Shannon Sargent, Exhibitions/Collections Coordinator. At the Minnesota Marine Art Museum, a great deal of work went into sharing this body of work by Jon Swanson, Curator of Collections and Exhibitions, and Dave Casey, Director of Engagement, and our heartfelt attempts to make the work connect to audiences of all ages and abilities by Heather Casper, Curator of Learning and Community Impact, and Julie Heukeshoven, Programs Manager.

Like a surprising and seamless Judy Onofrio assemblage, the success of a project like *Deep Dive*, which has united our communities and our museums, reminds us that every expectation can be exceeded and that our dreams can become reality.

We hope you enjoy.

**Scott Pollock**  
Executive Director  
Minnesota Marine Art Museum

**Todd Behrens**  
Director  
Sioux City Art Center

# NOTHING ENDURES BUT CHANGE

CHRISTOPHER ATKINS

## All is flux, nothing stays still.

— Heraclitus

Judy Onofrio's studio, located above her garage, is a massive space. It's connected to her home via a small hallway that also serves as an office. In the studio, there are dozens of new and old tools, and depending on when you visit, you'll see a few artworks in various stages of completion, as well as finished artworks that are ready to be photographed. It's an active space where conversations and creative things are happening all the time. Then, against the walls, there are the shelves, boxes, bins, and tall stacks of drawers with hand-written labels. Pull out a drawer and inside you'll see hundreds of carefully arranged pieces. You wouldn't be mistaken for calling this storage collection an artwork in and of itself. Judy is a finder and a keeper of things; like a natural history museum collection, each piece had a previous life or a previous owner, it is a fragment of another object, or is part of an animal that no longer exists. This is where Judy's work begins. Art is Judy's life work and it's her refuge. She is always working. When she's composing and painting new sculptures in the studio, she's also updating and restoring older pieces.

### Bones Coral Ribs

The origin for this exhibition, like so many others, started with a conversation. I've known Judy for a long time; first as a colleague and mentor, then as a friend and inspiration. I've always appreciated her sense of humor, especially when she wields her decades of experiences and shares candid opinions about life and art. When

it was on view at the Sioux City Art Center, *Deep Dive* was the first opportunity for Iowa audiences to see and appreciate Judy's work. I was thrilled to share the evolution of her floor- and wall-mounted sculptures, and through them, what concepts are most important to her. This exhibition represents more than 20 years of Judy's work and career, including brand new pieces and some spectacular pieces that have not been on view for a long time. There is a huge diversity of materials and creative modes at play in *Deep Dive*, but it is by no means a retrospective for such a prolific artist. Instead, the exhibition encapsulates some of the strongest creative consistencies and disruptions in Judy's work.

Transformation is a conceptual thread that connects many, if not all, of Judy's work. Change, as the saying goes, is the one constant in life. People, animals, and matter are constantly changing and experiencing evolutionary pressures. But how much do we see and appreciate those changes as they occur at the micro and macro level? How do we manage change? Or is it easier for us to simply succumb to its unrelenting power?

Every artist is an alchemist who has the almost impossible task of turning raw materials and ideas into form. Judy's sculptures are fascinatingly intricate aggregations of big and small pieces that have gone through a process of change. And this focus on change is something that she has emphasized through the conflation of materials at her disposal. For example, each of the bones in *Crown and Hold* were salvaged, excavated, or given to her. She then imbues these skeletal

ruins with a new life that evokes their origin while creating new associations with the human body and religious iconography.

### Femur Ends Cervical Vertebrae Jewels Mosaic

Vanitas paintings, popular from the mid-16th to the 17th century, spoke to the fragility and transience of life. These highly detailed still-lives often included common markers of time, such as skulls and urns, and sometimes fresh fish, ripe fruit, and blooming flowers. When you look at pieces such as *Feast* and *Abundance*, you can see how Judy brings the vanitas genre into the 21st century. She has always celebrated life's pleasures, including the tastes and smells of delicious food and the joy of being alive. But look at how she's brought together beautiful oranges, grapes, pomegranates, and even crabs, lobster, and trout. What a meal all these ingredients could be. Yet, while all of these are at the peak of freshness, it won't take long for them to rot. The spine and other bones are memento mori that are carefully woven into this three-dimensional composition; one thing dies so another can live.

There is an infinity of details in Judy's sculptures. Look closely and you'll see how meticulously and carefully she assembles her work. *Hydrangea* is an important transitional piece in her career and it's a powerfully succinct example of how she has combined the formal languages of bones, wood, paint, and even glass, yet the pieces that make up this fascinating

sculpture are seamlessly joined. It's as if it has always existed. The earliest piece in the exhibition, *Mermaid on a Sofa*, is made with the mosaic and collage technique she mastered in the 1990–2000s. Like a lot of collage artists, her process is all there on the surface. Look at how she uses bright colored grout to hold a galaxy of mirrored shards, beads, and ceramic pieces on the surface of the mermaid's dress. *Mermaid* is emblematic of how Judy uses a multitude of smaller components to create new patterns and textures. The mosaics we are used to, such as stained glass or ceramic tiles, cohere thousands of individual pieces to create a surface texture or pattern, as you'd see in a floor or wall decoration. The magic of mosaics is how thousands of individual components shift from having their individual presence, to being anonymous in the service of the larger design, then back again.

### Plywood Rock Metal Jawbones

Judy began her career as a ceramicist, then her work exploded in scale and complexity. In pieces such as *Vessel* and *Chalice*, she's returned to those formative modes of making. Like a lot of contemporary craft artists, she is playing with the utilitarian function of these containers. Instead of clay, she's used bones to create space. Each piece looks like a container but instead of holding liquids or food, these are containers of a more primal sort; their circular forms seem to spin and whirl, becoming holders for invisible forces and powers.

For some artists, COVID lockdowns made it difficult to continue working in the studio and showing their work. Judy got busy. The focused and uninterrupted time in the studio created new opportunities for her. Suddenly there was time to start projects that had been lingering and push her work in new directions. She took this time to take a long look into her past, while pushing her work into some new and somewhat familiar territory. Judy's father was a Vice Admiral in the US Navy so her family moved frequently amongst bases along the east coast. Some of her happiest and most formative moments happened on and near the ocean. *Sanctuary* was inspired by those early memories. Even though it's the newest work in the show (it was finished a few days before it arrived in Sioux City) *Sanctuary* has travelled the furthest in time because it connects with some of Judy's earliest memories. Memories are fertile ground; there are always past experiences to draw on and extract meaning. The more personal the better. But, like mosaics, memories are fragmented. They're put together from bits and pieces to create a semblance of what we have experienced.

### Oyster Shells Teeth Real Femurs

It could be said that all matter is moving towards entropy, the inevitable and sometimes beautiful decline into chaos and disorder. Stars will die, mountains erode, and try as we might, gravity will do what it's going to do to our bodies. Memories, especially as we get older, are fragile but we expect more of them because

they provide us with a narrative that gives structure to our lives. While we rely on memories to connect us to the earliest stage of our life, they are rarely accurate. That's because we are essentially rewriting our history instead of recovering it. Nevertheless, what's important to us, and what the works in the exhibition offer, is that we need access some semblance of our early lives to serve as a foundation for who we are, no matter how much these memories have been transformed in the process. If that foundation seems a little shaky, well, that's because we're human.

**Christopher Atkins**  
Curator, Sioux City Art Center

*Big Fish, 2023*  
Bone, wood, metallic acrylic paint  
27" x 27" x 12"



## ETERNAL OPTIMIST

SHERRY LEEDY

Judy Onofrio is an eternal optimist. Her generosity of spirit and authentic creative impulse is evident in everything she does. Onofrio invented herself as an artist and in the process enriched the cultural life of Minnesota and beyond. Her art education was a result of her insatiable curiosity and independent spirit. When she and her family settled in Rochester, MN, she attempted to enroll in a ceramic class at the Art Center. Instead, the staff hired her on the spot to teach the class and invited her to serve as Acting Director in 1972. She was also the founding Director of the Minnesota Crafts Council and established the highly regarded children's Total Arts Day Camp at the Rochester Art Center.

As Judy Onofrio forged a creative path for herself and others, she sought out art at every opportunity; artists were her friends, mentors and collaborators. She and her late husband Burton, an internationally recognized neurosurgeon, were known for their extraordinary hospitality and his renowned homemade pies. Their generosity and enthusiasm are legendary and their home and her studio became the meeting place for everyone involved in the arts in Minnesota.

The 1970's were a remarkable time to be an artist in the United States. The women's rights movement and the crafts movement of that era were ushering in a seismic shift. In ceramics, West Coast artists such as Viola Frey, Bob Arneson, Stephen De Stabler, and Peter Voulkos were breaking new ground and making sculpture, not functional pottery. The timing was right and change was in the air. A frequent visitor to San Francisco,

Onofrio was keenly aware of these breakthrough developments. The Upper Midwest had a strong male dominated ceramic community and Onofrio was embraced by it for her early body of work. By 1978, the material of clay itself became a limitation, as Onofrio's ideas evolved and demanded a material that could be built to a larger scale.

Onofrio's family life and her life in the studio seemed to move organically back and forth. Bread making in the kitchen led to ceramic buns in the studio, while explorations of corncribs in the Midwest landscape led to large-scale installations, made of wood lath and porcelain, built inside art galleries. This in turn led to energetic wall constructions of painted, layered wood that twisted and thrust into space. These constructions evolved to self-contained wall shields, which were painted and burned until the paint bubbled up and transformed the skin of the surface. Many of the shields were split down the middle, some holding a crutch like form, the first of many references to physical challenges in Onofrio's work and life.

Artists who work with clay are often in love with fire and Onofrio was no exception. In the mid-1980's she designed and constructed multi-story architectural scale structures of lumber and tar on the grounds of museums and universities. These structures were made to burn down and gunpowder fuses lined them and waited for a match to strike. During live public performances, these fire-sculptures flamed up at the first spark and rhythmically burned in a predetermined pattern, creating a visual brilliance in the night sky. The

local fire department was on edge and the crowd cheered.

Onofrio has always been an avid garage sale fanatic, junk store picker, and outsider art collector. In 1989, Onofrio, while recovering from back surgery, she put this adept skill and her inventory of vintage jewelry to profound use. She began to create dimensional brooches that held a vast array of eye-catching components and American pop culture imagery. Made from Bakelite, shell, Lucite, copper enamel work and her own woodcarving, Onofrio's brooches created playful stories such as Abe Lincoln and the three monkeys of See No Evil fame or Paul Bunyan with Babe the Blue Ox. They were all at home on Onofrio's brooches, which may now be found in museum collections around the world.

It was not long before Onofrio's sculpture began to explode in scale, complexity and sophistication into her fully mature work. Her large freestanding and wall-mounted sculptural tableaus of animals and figures became encrusted with all manner of encyclopedic collections of objects and materials. Appropriately named, Judyland, Onofrio's exhibition of these works at the Minneapolis Institute of Art, in 1993, broke all attendance records. The exhibition was held over for two additional months due to popular demand.

Judyland was the first large-scale reveal of what was to become Onofrio's signature work, her tour de force visual seduction, the embellished sculptural figurative tableaus that presented the feminine, magic, and the circus. The studio was

alive with activity. Onofrio's years of curating, collecting, and sorting materials, from antique lamp parts to vintage ceramic Japanese lusterware, combined with her mastery of form and scale allowed her to imagine and create new figurative sculpture that was hers alone.

Wall mounted sculptural reliefs such as *In the Blink of an Eye* told stories of abundance, humor, empathy, strength and beauty. Freestanding sculpture grew to architectural scale with life-sized figures of strong, athletic women center stage, as in *Ring of Fire*. Onofrio's work, always about human vulnerability, optimism and triumph of the human spirit, drew the viewer in through her masterful use of composition and expert showmanship. Her female protagonists were strong and confident in their precarious acrobatics, overcoming physical limitations in death-defying feats.

In over five decades as an artist, the expansive range of materials and methods that Onofrio has used to create her work are legendary. Her mastery of materials began with her love of collecting and sorting. She is a serious collector of so many things and in such large quantities. Who else on the planet has large flat file drawers full of hundreds of bones, sorted by type and size, or so many kilos of mother-of-pearl buttons, stored under the bed, that the floor is in danger of collapse? Pearls and beads of every color, antique and rare, fill more drawers. Bins in the studio hold antlers, horns, teeth, and large bones from cattle bone-yards, perfectly cleaned, sorted and organized. Wood from vines has

been stripped, cleaned, organized and stacked. Everything has been worked over. These are no ordinary collections. These are materials in waiting.

In 2008, when Onofrio was undergoing treatment for cancer, it became clear to her that the animal bones she had been collecting for years had an important new role to play in her work. She had always downplayed her physical limitations, using the narrative of invincible women as a metaphor of triumph over vulnerability.

Confronted by a new serious health threat, Onofrio returned to the studio where her assistant, Jeremy Kilkus, covered the floor with bones and she began again.

The work shifted, from the colorful narratives of the past two decades, to sculpture, often monumental in scale, painted creamy white and made entirely of bone. Onofrio stripped away all the seduction of embellishment and enticement of color and hot-wired a direct connection between life, death, and karma in works such as *Connection*. Beautiful and acrobatic, ribs and jawbones swirled and pirouetted into complicated forms that soared and defied gravity. Craftsmanship was masterful and construction techniques invisible. Always a master of material and form, animal bone became the ultimate conduit for Onofrio's expression. It was material and meaning at the same time.

Deeply personal, Onofrio saw this work as a celebration of life and healing. As with all of Onofrio's series,

more is more and the exhibition *Unearth*, at the Rochester Art Center, in 2016, revealed a mature, modern master at the top of her game who was creating some of the most profound work of her career.

When the Covid-19 pandemic was declared in 2020, the isolation, fear and stress of the time had an impact on almost everyone. For Onofrio, she did what she often does when confronted with a serious problem, she looked for a positive change. She could create another reality, another world, in her studio. She knew that she could begin a new body of work by drawing on her memories of growing up near the ocean and the excitement of never knowing what would come in with the tide.

Judy Onofrio grew up on the eastern coast of the United States, the daughter of a decorated Vice Admiral, John Tyree Jr., an aide to both President Franklin D. Roosevelt and President Harry S. Truman. The family moved every two years, but always within reach of the ocean, which was the only constant in her early life. Her memories of growing up in Virginia Beach are of the sound and rhythm of the water, and of the beach as her childhood playground. After the tourists left, even as a young child, she was free to explore, walking the beach, collecting shells, seaweed, rock, coral, and old bottle glass, an activity that still influences her artwork today. As fishermen would pull in their nets, she would follow, to see what they caught. You never knew what would turn up.

One great adventure that Onofrio recalls is of a time when she

discovered a hole in a sand dune. She climbed down through the sand and dropped into an old beach club that had been abandoned years before. It had been covered over by sand with each passing hurricane. Light filtered in through holes in the ceiling and she found herself surrounded by beautiful, decaying wall murals of tropical scenes. Discarded furniture, posters and playbills from musical performances, long forgotten, remained for her to discover in a buried fantasy revealed. The magical quality of that experience and other visual memories can be seen in much of her figurative work — memories that remain with her today and inform her current studio practice.

The theme of enchantment and magic run throughout Onofrio's oeuvre often with a cast of characters, mermaids, octopus and big catches that would be at home in the water. When she began this new body of work and started to revisit the memory beach of her youth, themes of abundance and beauty took center stage. In the past, she used collected objects to provide a kind of energy in the studio, a charge. In her newest work, she creates her own objects and uses them to populate her sculpture with her personal explosion of color, rhythm, texture and image.

Since 2020, Onofrio's wall works, such as *Feast*, overflow with complicated compositions. Made up of beautifully painted sexy peaches, cherries and pomegranates, curly animal horn, sculpted fish and lobster, Syroco plastic swirls, and gilded backbone, these artworks add up to a baroque celebration of life.

Other works such as *Booty, Enjoy the Moment*, and *Passing Through*, from 2021, all feature individual sea creatures — portraits of octopus, crab, or fish (all with human glass eyes) — but it is only with the re-introduction of our heroine, in the form of a woman in a canoe, that these animals become companions, as they do in Onofrio's most recent monumental sculpture, *Sanctuary*, 2023.

*Sanctuary* is a tour de force. At over eight feet tall, the sculpture is built around an organic central core animated by a collection of sturdy wooden tree/vines that form the axis. This organic core anchors and shelters all of the forms that swirl around it. Figures carved from basswood transform into a three-dimensional moment of stop-action, each held like a glimpse of a dream. A woman in a canoe leans forward holding a stringer of fish, as the canoe, with an animated fish at the bow, navigates through a supporting cast of characters and vegetation. A tangle of wide-eyed, heavy-lidded fish (some with teeth) swim below, while birds fly above and flowers bloom everywhere.

In *Sanctuary*, material astonishes and transforms as scores of cow teeth form coral reefs, jawbones join forces to swirl into a topknot of a flower, oyster shells, pearls and bone form an underwater garden. Antique beads, meticulously applied, cover the canoe and define the woman's clothing. Carved birds and fish travel below and above, as light moves through the sculpture reflected from surfaces layered with luminous color. *Sanctuary* is an island unto itself, at once swaying with rhythm and pattern,

alive with movement and surprise, and held still by the gaze of its cast. It's as if a moment can be held like a breath between now and then.

Judy Onofrio's originality and generosity are rare and treasured by those who know her. Her expertise, grit, attention to detail and clarifying vision make her a force of nature. She personifies pure authentic creative impulse and she is always ready for a new adventure. She courageously sets off from shore to explore new worlds even when others may not see a trace of land ahead.

**Sherry Leedy**  
Director, Sherry Leedy  
Contemporary Art

*Mermaid on a Sofa*, 2000  
Wood, sculptural epoxy, mirror,  
ceramic tile, metal, found objects  
79" x 95" x 22 1/2"



*Deep Dive* installation view,  
Sioux City Art Center



*Ring of Fire*, 2000  
Wood, sculptural epoxy, mirror,  
painted tin, sea shell, ceramic tile,  
metal, jewels, found objects



## SIoux CITY ART CENTER

Sioux City Art Center's mission is to enrich our region's quality of life by bringing the excitement of the visual arts to our community through education, exhibitions and permanent collection.

The Art Center will continue to serve as and enhance its position as a premier cultural attraction for the citizens of the Sioux City metro area. The Art Center will use its permanent collection to position itself as a major regional educational resource for educators, students, and the general public.

The Art Center will promote itself as a cultural tourist destination based on its reputation as presenting major traveling exhibitions, and a quality permanent collection featuring the best regional artists.

The Art Center will increase access to education and in turn the Art Center's permanent collection, by expanding the present facility with a new Learning Center.

*Deep Dive*, while it was on view at the Sioux City Art Center, was generously supported by the National Endowment for the Arts and the Iowa Arts Council, which exists within the Iowa Economic Development Authority.

**NATIONAL  
ENDOWMENT for the ARTS**  
arts.gov

**IOWA**  
economic development

## MINNESOTA MARINE ART MUSEUM

Minnesota Museum of Marine Art is committed to sparking wonder and creating a more compassionate and connected world for all by creating meaningful art experiences that explore our relationship with water.

Purpose-built in 2006 as a destination museum on a reclaimed industrial site on the shores of the Upper Mississippi River, the 30,000 square foot facility boasts six public galleries, four acres of restored gardens, an education center and dynamic event rental space. The museum centers our work in community and collaboration, stewards sustainability, equity and hospitality, operates with honesty, transparency and trust, is bold and brave, and always enterprising and outstanding.

*Deep Dive*, while it was on view at the Minnesota Marine Art Museum, was generously supported by the Carl and Verna Schmidt Foundation, Elizabeth Callender King Foundation, Merchants Bank, and by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts & cultural heritage fund.

**CARL AND VERNA SCHMIDT FOUNDATION**

**ELIZABETH CALLENDER KING FOUNDATION**

**Merchants  
Bank**

This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts & cultural heritage fund.

## LIST OF WORKS

*Acts of Audacious Daring*, 2006  
Carved wood, tin, wood, glass, beads, mirror, sculptural epoxy, syrococo, grout, paint, ball chain

*Abundance*, 2020  
Wood, bone, acrylic paint, casting resin

*Beach Memories*, 2023  
Bone, wood, metallic acrylic paint

*Big Fish*, 2023  
Bone, wood, metallic acrylic paint

*Big Secret*, 2006  
Foam, fiberglass, casting resin, acrylic paint, glass beads, glass eyes

*Bone Crib*, 2019  
Bone, casting resin, acrylic paint

*Bust*, 2011  
Bone and acrylic paint

*Catch and Release*, 2007  
Carved wood, glass, beads, sculptural epoxy, rope, resin, grout, glass marbles, paint

*Chalice*, 2019  
Bone, casting resin, steel, acrylic paint

*Connection*, 2015  
Bone, casting resin, acrylic paint

*Crown*, 2016  
Bone, casting resin, acrylic paint

*Deep Sea Adventure*, 2006  
Carved wood, glass, glass marbles, beads, grout, shell, pearl, wood, grout, sculptural epoxy, paint, tile

*Down Deep*, 2021  
Wood, found wood, cow teeth, seashell, casting resin, bone, barnacles, antler, wood glue, sculptural epoxy, acrylic paint

*Feast*, 2020  
Bone, wood, carved wood objects, metallic acrylic paint

*Flux*, 2010  
Wood, bone, polymer, acrylic paint

*Hold*, 2015  
Bone and acrylic paint

*Holding Up*, 2024  
Carved wood, metallic paints, castings, fiberglass, wood, glass, nail head beads, steel, sculpture epoxy, wood epoxy, ball chain, aluminum, found jewelry, foam

*Hydrangea*, 2009  
Bone, wood, mirror, human teeth, acrylic paint, resin

*In the Blink of An Eye*, 2004  
Carved wood, beads, stone, grout, paint, sculptural epoxy

*Material Remains*, 2018  
Bone, resin, mica, acrylic paint

*Mermaid on a Sofa*, 2000  
Wood, sculptural epoxy, mirror, ceramic tile, metal, found objects

*Octopus Garden*, 2023  
Bone, wood, metallic acrylic paint

*Ouch*, 2012  
Bone, jewels, acrylic paint

*Pure Cream*, 2021  
Bone, wood, acrylic paint

*Ring of Fire*, 2000  
Wood, sculptural epoxy, mirror, painted tin, sea shell, ceramic tile, metal, jewels, found objects

*Sanctuary* 2023  
Medium

*Scepter*, 2009  
Bone, wood, casting resin, acrylic paint

*Shift*, 2013  
Bone and acrylic paint

*Spin*, 2012  
Bone and acrylic paint

*Splash*, 2021  
Bone, wood, metallic acrylic paint

*Vessel*, 2011  
Bone and acrylic paint

*Voyage*, 2009  
Carved wood, glass beads, nail head beads, bone, paint, grout, glass, mirror