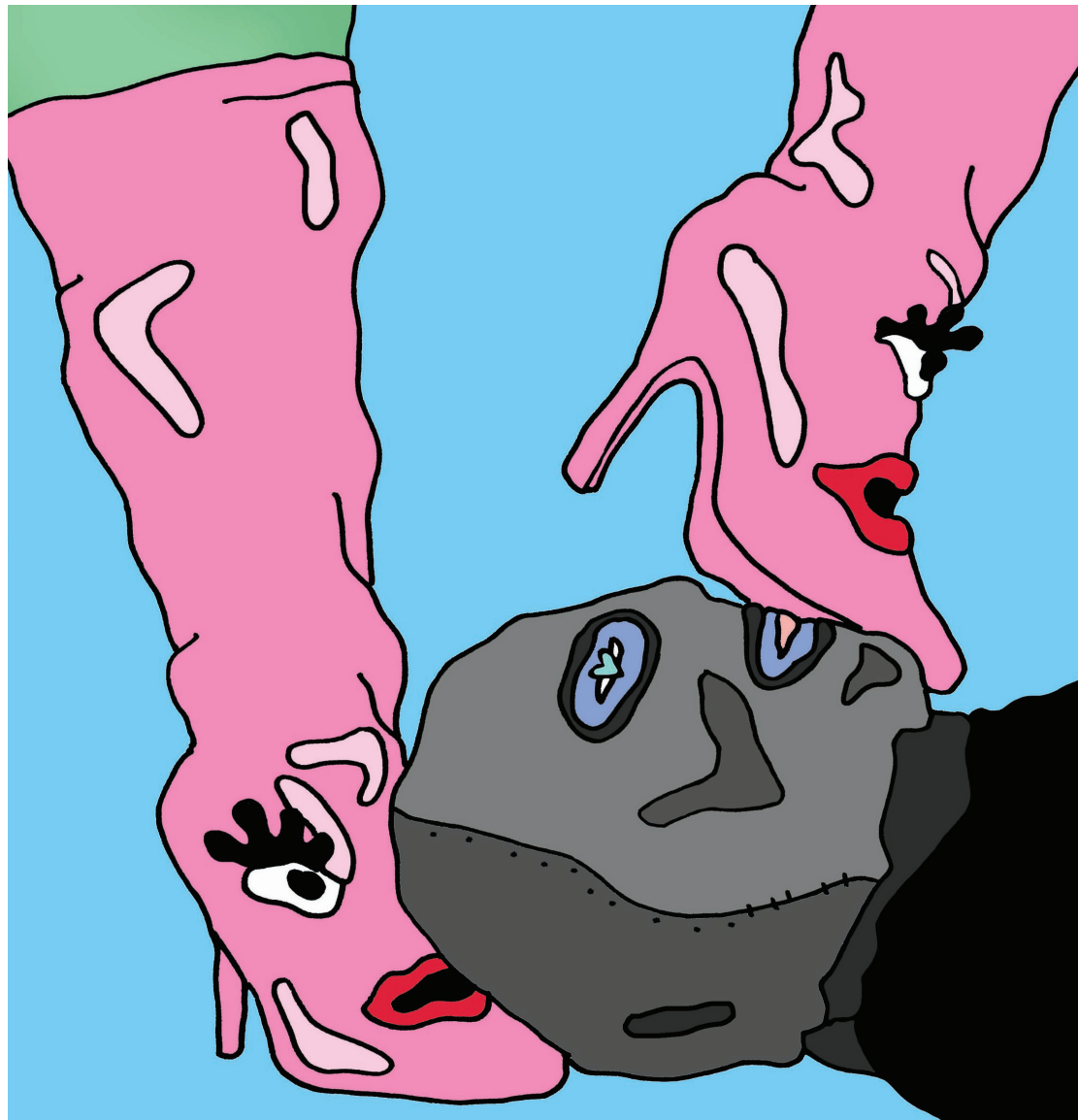
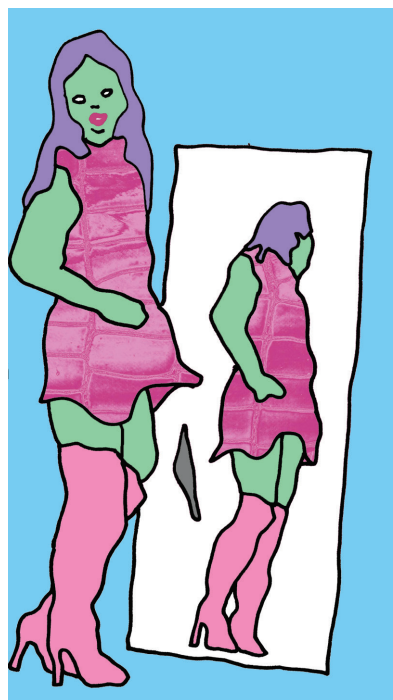
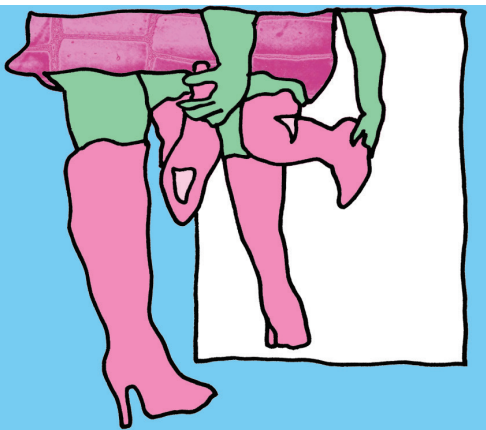


# in someone else's shoes

Solskin Brask  
2020-2021



*in someone else's shoes*

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As a child I watched many people come through my mother's home. Loud voices, big characters and interesting shoes. My brother and I use to put on my mother's shoes and stomp around in them at adult parties. As a child I may have conflated power and confidence with wearing impressive shoes. Today I have a collection of camp shoes and many people have expressed exasperation with me because I own "no practical shoes." Despite many of my shoes causing me great physical pain to wear, I will pull on big neon pink heels and step out into the world; rain, snow or harassment won't stop me.

*in someone else's shoes* was conceived in early August of 2020. This project is an exploration into how a shoe can transform appearance and create a visual coding of an individual's identity. How can one capture the essence of an emotional state into an object? And if this object is worn on our body what complicated state of intimacy is created between us and our shoes? What happens when aesthetics is taken beyond form and function?

From August 2020 to December 2021 I found used and battered shoes of all shapes, styles and sizes, created plaster casts of them, and using clay slip-casting, created ceramic forms from these shoes. In a push to further connect the shoe to the physicality of the body this series of work includes several shoe-human hybrid ceramic forms. I have combined several different slip casted clay-forms to create large ceramic objects that attempt to reflect people's relationships with their shoes. Each collaged ceramic sculptural piece speaks to revealing unique aesthetic value of the individual wearer in the form of clay. The individualizing of an iconic shoe form and reimagining the footwear's stylization makes the viewers confront pre-existing notions of how much shoes impact our daily lives and aesthetic choices.

Many of these ceramic human-shoe hybrid sculptures have faces and busts superimposed with shoe straps and stiletto heels to make a Frankenstein form that interconnects both footwear and the human form on the same level of importance. That one influences another is highly implied. Many of the forms balance precariously (physically and metaphorically). This balancing act reflects the larger questions of how much influence self-expression and aesthetic value has on the choices we make as adults and the choices made for us children.

These ceramic shoes are the physical embodiment of a catalyst for conversation around how memory and object can transform and take on new meaning and a shift an object's identity beyond its initial function. How much of the history and memories within those old battered shoes remains in these new ceramic shoes a mystery. As clay is land and land holds memory, these ceramic shoes have within them broken components of the histories and stories from the original shoes. The transformational element of slip-casted clay



lends itself to add to the conversation of individual taste and how a person can create their own visual language from repetitive forms.

Along with these sculptural forms *in someone else's shoes* series includes several rugs and a seating area enveloped in large pillows in the shape of footwear. Returning to the material aspect of footwear this work familiarizes the viewer to the labor and materiality of textiles within cobbling (shoe-making). Having the strong comparison of textiles and clay being so different in their nature and yet both channeled into creating a shoe (however unpractical), the viewer is asked to note the irony of ceramic footwear that has failed its purpose of being able to be worn, and is now purely a clay and glass object. These shoe pillows, so physically large play off the the same edge of irony, unwearable in a different manner.

The hand-made rugs for the series are placed primarily on the wall, each illustrating the imagined manner a person(s) would be induced to acquire or pine for a pair of shoes. The act of "wiping ones shoes off" before entering a home is unattainable because the rugs in question are on the wall. The rugs in unison with the ceramic shoes, create an environment that is the functional antithesis of the presented objects. Both objects are set next to one another with no other purpose than to reflect the lack of functionally and induce an emotional reaction from the viewer. How when an object's main practical purpose is removed, such as a shoe, what intangible elements remain?

*in someone else's shoes* is an opportunity for viewers to reimagine the power of footwear and its influence on crafting our identities. Through the reimagined forms of abstracted body and shoe. This series of work is a visual journey that provides space for examining how when wearable objects become unwearable what stories and lasting theories of the objects remain.



Image 1 (Top) & Image 2 (Bottom)





Image 3 (Top), Image 4 (Bottom)





Image 5 (Top Left), Image 6 (Top Right) & Image 7 (Bottom)





Image 8 (Top Left), Image 9 (Top Right) & Image 10 (Bottom)





Image 11 (Top), Image 12 (Middle) & Image 13 (Bottom)







Image 14 (Above) & Image 15 (Bottom)





Image 16 (Top Left), Image 17 (Top Right), Image 18 (Bottom Left) & Image 19 (Bottom Right), Image 20 (Lower Bottom Right)





Image 21 (Top), Image 22 (Bottom Left) & Image 23 (Bottom Right)





Image 24 (Top Left), Image 25 (Top Right) , Image 26 (Bottom Left) & Image 27 (Bottom Right)





Image 28 (Above), Image 29 (Bottom Left) & Image 30 (Bottom Right)





Image 31 (Top) & Image 32 (Bottom)



## IMAGE LIST

- Image 1 Image from in *someone else's shoes* show at Cape Breton Centre of Craft & Design gallery space, features reading & relaxation area made up of shoe pillows and ceramic forms on plinths.
- Image 2 Image from in *someone else's shoes* show at Cape Breton Centre of Craft & Design gallery space, image features *big red shoe*, 126"x39"x132", Textile Pillow 2020, *zebra print sandal* 68"x32"x36" Textile Pillow 2020, *groovy flower converse*, 66"x29"x34" Textile Pillow 2021 and various hand made pillows and rugs on rotation for added seating comfort.
- Image 3 Image from in *someone else's shoes* show at Cape Breton Centre of Craft & Design gallery space, image features *rainy season put your boots on*, showcased in centre image.
- Image 4 Image from in *someone else's shoes* show at Cape Breton Centre of Craft & Design gallery space, image features *stilettos through my head*, showcased as a functional ceramic vase
- Image 5 *trapped supporting two heels*, 22.5"x12x13" Ceramic 2020 (close-up)
- Image 6 *luxury & flexible boots ad*, 14"x11" Mixed Media Inkjet Print 2021
- Image 7 *pink cornflake boots*, 13"x4.5"x11" (each) Ceramic 2020, *trapped supporting two heels*, 22.5"x12x13" Ceramic 2020, *bronze red heel sandals*, 8"x4"x5" (each) Ceramic 2021
- Image 8 *a weighty butterfly wedge sandal*, 10.5"x9.5"x13" Ceramic 2021
- Image 9 *kids zoomer sneakers*, 7"x3.5"x4" (each) Ceramic 2020, *kids rainbow wellies*, 5.5"x3.5"x6.5" (each) Ceramic 2021
- Image 10 *childhood shoe's support*, 14"x8.5"x12" Ceramic 2021
- Image 11 *sneaker and love heart stiletto balance*, 28.5"x13"x15" Ceramic 2021 (straight on front)
- Image 12 *sneaker and love heart stiletto balance*, 28.5"x13"x15" Ceramic 2021 (straight on back)
- Image 13 *strawberry boots*, 13"x4.5"x11" (each) Ceramic 2021, *sneaker and love heart stiletto balance*, 28.5"x13"x15" Ceramic 2021, *jaguar flats scoop*, 12.5"x11.5"x13" Ceramic 2021
- Image 14 *we respect all types of work boots in this space*, 28"x18.5"x21" Ceramic 2021 (straight on)
- Image 15 *we respect all types of work boots in this space*, 28"x18.5"x21" Ceramic 2021 (close up)
- Image 16 *olive butterfly baby shoes*, 4.5"x3.5"x4" (each) Ceramic 2020
- Image 17 *sky and cloud Mary Janes*, 10"x5"x5.5" (each) Ceramic 2021
- Image 18 *Dalmatian spots and pink crocks*, 8.5"x8"x8x5" Ceramic 2021 Angle 1 (straight on close-up)
- Image 19 *Dalmatian spots and pink crocks*, 8.5"x8"x8x5" Ceramic 2021 Angle 2 (back angled left)
- Image 20 *Dalmatian spots and pink crocks*, 8.5"x8"x8x5" Ceramic 2021 Angle 3 (front angled left)
- Image 21 *blue crystal boots*, 13"x4.5"x11" (each) Ceramic 2021, *red shoe shoulder*, 8.5"x7"x7.5" Ceramic 2020, *checkered wedge-heels*, 9"x4.5"x10" (each) Ceramic 2020
- Image 22 *red shoe shoulder*, 8.5"x7"x7.5" Ceramic 2020 Angle 1 (straight on)
- Image 23 *red shoe shoulder*, 8.5"x7"x7.5" Ceramic 2020 Angle 2 (right side close-up)
- Image 24 *tied together by a red Mary Jane shoe*, 30"x18"x22" Ceramic 2021 Angle 1 (side close-up)
- Image 25 *tied together by a red Mary Jane shoe*, 30"x18"x22" Ceramic 2021 Angle 2 (angled right)
- Image 26 *tied together by a red Mary Jane shoe*, 30"x18"x22" Ceramic 2021 Angle 3 (baby-head loafer close-up)
- Image 27 *tied together by a red Mary Jane shoe*, 30"x18"x22" Ceramic 2021 Angle 4 (angled slight left)
- Image 28 *oh the weight of bright pink and spider web shoes*, 20"x15"x24" Ceramic 2021 Angle 1 (straight on)
- Image 29 *oh the weight of bright pink and spider web shoes*, 20"x15"x24" Ceramic 2021 Angle 2 (angled slight left)
- Image 30 *oh the weight of bright pink and spider web shoes*, 20"x15"x24" Ceramic 2021 Angle 3 (left side)
- Image 31 *I don't wear these shoes for you Rug*, 32"x20" Acrylic Yarn and Canvas 2020
- Image 32 *runner and their runners Rug*, 42"x24" Acrylic Yarn and Canvas 2021

all photos credited to Corey Katz and flower bouquets by KoKo Mod Floral Design

