

THE ARTIST'S STATEMENT

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STILL LOVERS (2001–04), IS A SERIES OF PHOTOGRAPHS THAT FOCUSES ON THE DOMESTIC LIVES OF MEN AND WOMEN WHO DEVOTE THEMSELVES TO LIFE-SIZE, ANATOMICALLY REALISTIC SEX DOLLS. THE PHOTOGRAPHS EXPLORE THE EMOTIONAL TIES BETWEEN HUMANS AND PERFECTLY FORMED SYNTHETIC WOMEN, FORCING US TO EVALUATE OUR OWN NOTIONS OF LOVE AND THE VALUE OF AN OBJECT THAT HAS THE POWER TO REPLACE A HUMAN BEING.

NEARLY TWENTY YEARS AFTER THESE PHOTOGRAPHS WERE FIRST PUBLISHED THE REAL DOLL FACTORY IS BUSIER THAN EVER TRYING TO MEET DEMAND, WITH THE UBIQUITY OF SEX DOLLS AND THEIR ADVANCEMENT INTO ROBOTICS; THEIR ACCEPTANCE AND POPULARITY RISING IN A WORLD WHERE INCEL MINDSET AND EXTENDED ISOLATION AS A RESULT OF THE GLOBAL PANDEMIC ARE ESCALATING.

STILL LOVERS SHED LIGHT ON A WAY OF LIFE THAT WAS CLOSETED AND MADE WHAT APPEARED DEVIANT MORE EMOTIONALLY ACCESSIBLE. NOW, MY INTERESTS ARE MORE INCLINED TOWARD WOMEN AND DOLLS AND THEIR GROWING SIMILARITIES. THE DOLLIFICATION OF WOMEN BY WAY OF ADVANCED INJECTION, SURGICAL ALTERATION AND CUSTOMIZATION AND A COMPULSION TOWARD UNIFORMITY OF FEATURES—WHAT LOOKS GOOD ON THE DOLL LOOKS GOOD ON THE WOMAN—AND VICE-VERSA. IN A RELATIVELY SHORT PERIOD OF TIME WHAT WAS ONCE CONSIDERED RADICAL—THE DE-AGING OF FACE AND BODY BY DECADES, MARRYING A HOLOGRAM, VISITING A DOLL BROTHEL ON THE WAY TO WORK—BARELY REGISTERS AS UNUSUAL AS MEDICAL, TECHNOLOGICAL, AND SOCIETAL NORMS CHANGE.