

Tina Byrne 拜伦 婷娜

"We're babysitting the kilns because they're run with gas and they need tweaking and monitoring on a regular basis. And I was on the shift from four to eight in the morning with Sara. And about five, in the dead of night, when it was pitch dark in the studio – apart from the few bulbs that exist in that space – this little girl appeared into us, who is normally there during the day, wandering around doing I really don't know what. But there she was, at five o'clock in the morning, half asleep, eyes half closed, really, I think, looking for company. She smiled and she giggled and she sidled up to us and played with my phone for a little while, and sat down and put her hands around a welcome cup of hot water, tea really. She wouldn't drink it, she wouldn't take a biscuit, but it was lovely and warm and toasty for her hands. So she sat quietly for about fifteen minutes and then proceeded to put her head on her arms and fall asleep on the table for about an hour. It was both sweet and disarming as to why this girl was wandering around at about five in the morning in this eerie factory. And, after that, Sara and I started to really feel the cold at about six and we had a game of badminton at the end of the studio. The little girl woke up and came down and joined us. So we had a good laugh and a good giggle and at about seven she tottered off and went about her day. That was that – it was a brief visit".

- Extract from interview with Eleanor Flegg, 21 September 2011







Statement for Bricks in the Rain

What an adventure! I had the chance to spend five weeks in China making work. It was nearly too good to be true. What an opportunity, spending this amount of time in the studio with 12 ceramic artists from Ireland. It will never be repeated and could never have happened at home, with work and family commitments. It was a very rewarding experience as we shared the journey with the highs and lows of working and traveling together.

I took the time to continue my exploration of organic form, which can be viewed from several different perspectives, as they have no specific base. Some of the work in China was finished with calligraphy ink and this along with form has followed through to this phase of the project with a group of black forms.

China was such a visual feast and I took so many photographs, of the architecture, food, warriors, people and markets. Often we return from trips and the photos stay on the computer, only to be looked at once in a blue moon. I wanted to give life to the images and share the richness of the experience, so have manipulated them to make decals and created a series of 'Postcards from China'. The opportunity to explore image on ceramic for the exhibition has opened up a new way of working for me, which I have really enjoyed!

Opposite page: Postcards from China

This page: Untitled

Photography: Rory Moore

