

*Clay is a solid sea of accumulated life of compressed time.*

Cecilia Ordoñez

Since the 70s Cecilia Ordoñez, a disciple of Beatriz Daza, has been devoted to ceramics. Her work has been exhibited in different parts of the world, and she was also a founder of the ceramics degree program at Universidad Nacional.

The pieces exhibited in Rojo Galería originate in her first encounter, many years ago, with the underwater world, which fascinated her. At that time, her large size work was sculptural in nature. Volumes were comprised of thick surfaces that opened up to space, welcoming it, while revealing its finely crafted surface. Given the characteristics of her work and despite the allure the sea exerted on her, she believed it was unthinkable to capture the slight movement, the ethereal undulations of the aquatic world through ceramics.

The constant research, distinctive of her work, enticed her in recent years to experiment with porcelain, fine clay, slightly unstable and very malleable, with which she discovered another language. After many years and a long experimentation period, she succeeded in the materialization of the constant flow, the lightness of water and marine animals.

When molding these forms, she does not initiate from a sketch or a predetermined idea. It is the experience, the impulse of the moment when she faces a little ball of clay, which gives rise to these peculiar aquatic forms. By “pinching”, as she puts it, adding and removing clay, she fashions these delicate, swelling creatures that owe their color to the mix of materials such as crushed glass, manganese and cobalt. Devoting long hours to this tactile encounter with clay, Cecilia Ordoñez turns the flow of the sea into solid clay, uniting the ancestral memory of land and water, driven by the experience of an instant where compressed times coexist.

Marta Rodríguez