





## Elaine Riordan

The emphasis of my current body of work has developed from years of investigations into scale, form, texture and how these elements related to my experience of space as contained and enhanced by architectural structure. I work with porcelain paper clay as it is the form of expression that best encapsulates my concepts. These sculptural pieces that I make unify my concerns for space, its containment/release and they also represent my personal response to life, travel, cities, art, and ceramics.

This new work seeks to explore the dichotomies of positive /negative space, large/small scale, strength/weakness, soft/sharp, inside/outside, presence/absence. It also reminds me of my own experience of Richard Serra's Torced Arc in the Guggenheim Bilbao a number of years back. Then I was mindful of my physical movement about a sculptural work of art that felt architectural and yet was housed in a gallery space. Now with these pieces I sense the same experience.

There is a certain ambiguity of scale with these sculptures. Such an ambiguity can lead to a disruption in the perception of the spectator as to the space occupied by the sculpture, themselves and the architecture surrounding them. Ultimately what results are ceramic sculptures that act as spaces that have the power to transport us, the viewer, visually or mentally to experience space, thereby facilitating the exchange between architecture and ceramic art.

Opposite page: 'Brooklyn Series V'

This page left: 'Brooklyn Series IV'

Detail 'Brooklyn Series IV, VI'