

CLAY WALK

Anna Sørensen

Opening: 30.5 2014, 5-8 pm

Duration: 30.5 – 21.6 2014

Anna Sørensen's exhibition of ceramic works at Galleri Tom Christoffersen shows new work combined with works from the recently completed *Clay Walk* in Holstebro Museum of Art. The new 'bottles' are shaped based on two of Asger Jorn's ceramic works from Sorring in 1953, while the vases from the exhibition in Holstebro is inspired by two older models from 1890 and 1920 from Kählers ceramic workshop in Næstved. In the catalogue, critic and associate professor Ann Lumbye Sørensen writes:

"The shapes are slender, elongated, and lightly arched (...) the surface changing between the smooth, the sensuously tactile created by scratching, and the appliquéd clay details that make sudden breaks with the other structures. She paints using an engobe consisting of coloured clay made in varying consistencies and applied by brush. The special feature of slip is the fact that the final colour will not be visible until after firing, which works almost as an alchemic process outside the artist's control."

Anna Sørensen works with randomness and the intuitive in her practice as part of productive steps towards the final work. For the bigger picture and an attempt to place the works in the history of art, it goes:

"Clusters or fluid conglomerations of amorphous, organic forms alternate with geometric wedge- or circular shapes as the main motifs spreading across the surface of the vase. The constructivist and expressionist idioms thrive side by side (...) But the pair of opposites – with roots back in the early 20th century and the Russian avant-garde and the European Modernism, respectively – render dynamism and tension to the plane in a balancing act between the two principles of form – the constructivist, concept-based, and the organic and anthropomorphic."

The ceramic vases on *Clay Walk* is presented on elongated low podiums and encourages a continuation of the performative processes they are created of; repetition, change, action - the viewer is invited around, in front of and behind the works and are thus in play in both a visual and bodily dialogue.