



ART

Trio

Colin Corkey



AS one who has had a life-long love of clay as a sculptural material, I am acutely aware of the intrinsic inspirational properties as it's being worked. Whenever an artist sets out to produce a painting or sculpture he or she is generally working to a prescribed brief, or at least has some notion or idea of what the outcome should be. Alternatively, ideas can emanate from the actual process which presents subject matter previously unforeseen.

The work featured here simply evolved during the building process, by rolling out slabs of clay, joining, cutting and reassembling in varied positions so that the structure continuously took on a fresh appearance until I was eventually satisfied with the overall image. Constructed in crank stoneware clay with a white stoneware slip applied to the surface, this group of three measures 42 cms. in height and was fired to 1300 degrees centigrade.

Some years ago I had the good fortune to spend an afternoon with the celebrated English sculptor Sandy

Brown who lives and works from her studio in North Devon. I've always admired her enormous outdoor ceramic installations – some even as high as 6 metres – and I was keen to learn something of the genesis of these intriguing forms. She revealed to me that her starting point would often entail a simple playful handling of small portions of clay, bending, shaping and pinching them, without reference to any outside influence and devoid of any descriptive or illustrative purpose. Once she had created a little 'maquette' type structure that met her satisfaction, this would then act as a starting point by translating it into one of her immense sculptures.

During the course of the afternoon Sandy made a phone call to arrange the purchase of a forklift truck in order that her huge vulnerable work could be manoeuvred with relative safety.

As yet none of my sculptures have required a forklift for shifting purposes.

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