

## **Artist statement – Doro Brübach**

In my artistic work, I mainly use ceramics as my preferred material. Always regarding the technical challenges of this material, I test its limits either in installations, performances or in sculptures.

I see my work mainly as material tests. The material, all my tests are about is ceramics.

Ceramics – so fired clay – is a very alterable material with many different characteristics, depending on how much water it contains. At first, the clay is a very soft, flexible, easily treatable, changeable and intuitive material. However, once it gets dry it becomes very fragile, porous and sensitive. Then you fire the dry clay and it becomes ceramics. In that stage, the material is solid, rigid, unmovable, stiff and unchangeable.

When I first started with ceramics, my intention was to build sculptures, which do not adapt to the apparently unavoidable characteristics of the material. I wanted to create sculptures which are still movable and changeable in their shape even after firing.

Then I saw a piece of the Dutch artist Cecil Kemperink in an exhibition. This piece was only made of fired ceramic rings entwined into another in a kind of pattern. The sculpture was still movable and adjustable to the way the artist wanted to present it in an exhibition. It was the perfect answer to my question.

With this in mind, I also started to build ceramic rings to try my own movable sculptures. Unlike all the other artists working with ceramic rings, I roll my rings by hand, do not glaze them and only glaze-fire them once, so they all look differently. During my journey, I developed several installations, performances, videos and 3D animations, testing the strength of single rings or rings in chains. The result was a large ceramic sculpture that looked like a gigantic cloth made of rings.

Nevertheless, I was not satisfied with the outcome. I wanted more. I wanted my ceramic sculptures not only to be movable but also to be able to adapt to any space.

Thus, I picked an item I found during my ring research: A ring that was open on one side, like a C-shape. With this, I could react to any space. I could build modular sculptures in whatever shape I wanted, using the same pattern as I did with the entwined rings.

The only problem with this was the limitation of the shape by the pattern. Some shapes did not work because they were not compatible with the pattern. Therefore, I started working with closed, but this time single, rings again to build more space-related sculptures.

However, this only worked for, more or less, two-dimensional sculptures, laying on the floor. To achieve my goal of large, space related ceramic sculptures I worked with a new, but also modular component: octagonal sticks – still unglazed and only fired once.

By piling up these sticks in a regular pattern, I was finally able to adapt to any space I wanted. Again, I used performances, different installations, photos and videos to find out the limits of this new shape of ceramic component.

Even though these sticks now allow me to build space-related installations, the stability of the ceramic sticks still limits the high of these installations. At a certain point, the lowest sticks start breaking what endangers the stability of the whole construction. Right now, I am looking for a way to produce more stable ceramic sticks to build installations in whatever high is needed for the specific space.