

# Tricycle

A forum for creative processes



Sketch of structure from the trees (Astrid)



Leenas apple garden

We had planned to work outdoors in cooperation one week to create works that was related to the nature. The place chosen was the beautiful apple garden of Leena Juvonen. Due to heavy rain, we had to do most of the work inside in Leenas studio. To work on the sculptural aspects of the word shelter seemed to be very inspiring and interesting, especially in the surroundings of the garden. It opened up both for conceptual discussions and new experiences of different techniques.

## Shelter

The workshop Shelter took place in Helsinki in June 22.-26 and was arranged by the artist group Tricycle, grounded in Nordic Ceramic Symposium in Norway, Art/Works 2007. Founding members of the group are Astrid Heimer (N), Malene Pedersen (DK) and Leena Juvonen (SF). This workshop was the first meeting point for the group. The theme shelter was chosen and can be seen as possibility to discuss sculptural aspects as well as *room* for sharing experiences, knowledge and ideas. The aim of the group is to develop a network between Scandinavian artists who works with *paper clay*. As a sculpting material, paperclay makes it possible to have thin and light weight constructions without cracking. The plastisity within the material gives great possibilities in sculpturing / shaping-processes. The unfired paperclay is also much more strong than regular clay and could be handled/moved without problem. The works made during the workshop was ment for *visual discussions* and how to use the material paperclay in creative processes. The works was recycled after documentation of the event.



Leaves (structures)



**Movements in the trees (stammene)**

Material, shapes and structures from the trees was used in different contexts. For example, like making sketches of different structures of branches and to use those in new shapes, shown in Astrid's works. Another way is seen in Malene's large sculpture where she uses the branches as a structure to build the sculpture on top of/in connection with. In Lena's work, she uses the branches as a pattern (relief /picture) pressed into the clay and coloured with back stains. Her work is made from slabs pressed into a mould made from the back of a body.



**Malenes work ( a wooden structure covered with thin slabs, paperclay)**



**Astrids works (wire string (l)/paperclay (h))**



**Detail from Leenas work**



**Leena working with terra sigillata**



**Malene Pedersen**

To extend the workshop, a stationary large tent was used. Malene was there building one large sculpture built on a construction made from thick ropes connectet to one knob, that was hooked on a .. in the ceeling. This type of construction makes it also possible to work from upside down which change the way of working in space with the material clay. For Astrid this was a total new and important experience.



**Detail**

The strength of the green ware of paperclay is amazing. Specially were the structure (construction) of the shapes are well done. Malene, who has been working a lot with installations made from unfired paperclay, shared her experience in using wood glue to strengthen the ware even more. She covers the surface with several thin layers of wood glue, using a brush. With that type of surface the sculpture can even take some rain for a while, before getting dissolved.



**Malene's work, strengthen the sculpture with layers wood glue**



**Astrid's work - upside down**



**In the apple garden**

The two last days it stopped raining. As a conclusion we moved out our sculptural work to the garden and the environment it actually was meant for. The theme shelter can be interpreted in many ways for example inner and outer space. Leenas' two sculptures made as a shell from a body create a large negative inner space. When placed in the garden Leena *opened up* the earth by digging a hole in the lawn inside the negative space of the form. The black moist earth and the shape of it functioned as a nice contrast to her sculptures.



**Leena's works in connection to the earth**



**Malene's works**



**Malene's work in connection with a tree**



**Astrid's works hanging in the trees**



**Astrid**

Our intention for this first workshop was to discuss techniques and concepts and to make some kind of documentation of this collaboration. During the workshop we decided to continue the interaction between us by making new works as *visual comments*, grounded on each others peaces. Besides that we would give short comments, describing impressions and results. The meaning of that, is to *recycle* and share the techniques and deepen the understanding of contents, to make something own on the basic of the others work. We have so far shared the first results from that process.



**Astrid**

*Leena's comments on Astrid's work:*

*I see your work as a vision of dancing woman, skirt spinning up wild. Upper part of the sculpture remains me of something beautiful but uncomfortable part of dressing, being too tight corset or hair dressing or even crown. This wire makes me think and feel like it would be too narrow for the dancer. In your work I see my side of pleasing. Corset as a garment is for support or shape a body, to be beautiful and to be watched. Of course it is also provocative cloth with feminine power.*

*I like your way to combine metal wire and paper clay. Sharp wire makes a good contrast for the smooth clay surface. It divides the figure in too slices, like mind and body or sense and emotion. The form changes from exact upper shape to more organic movement when going down to the hem. The wire directs my attention being the same time delicate and threatening. The wire also makes the construction more moveable as a mobile, like it would be dancing in the air.*



**Furrow, Leena**

*I feel like open my own corset of outside needs and expectations to just breathe free. Practice of breathing means to me longing to make life more simple and natural. I have made open corsets as a landscape of body. Not just living visually beautiful life, but feeling the environment like wandering in landscape and having time to see values of little things.*



**Ocean, Leena**



**Shelter, Leena**

Malenes comments on Leenas work

*My first inspiration was the red colour, the sensuous about it, on the back which reminded me of a mountain, a mountain with a cave for hiding or protecting, or a nest perhaps. The shelter-idea is very strong in this work. The tree which is marking the spine is very delicate and poetic, but still gives an image of holding this body in a strong standing way. Yet it is empty, hollow like what was inside has left (the bird from the egg) or has not yet arrived. The black soil also gives a strong sensuous feeling, and a feeling of a hidden secret.*



Malene



Malene



Malene

I will plant my hands in the small  
garden  
I will grow green  
I know I know I know  
And the birds will lay eggs  
In the grooves of my inky fingers

Forugh Farrokhzad

*On the technical side the process of covering something was exiting to me, the idea of mummies/cocoons/cases. I decided on covering bodyparts or objects with plaster, then cast papermodels to be covered in bandages of porcelain. The papercasts where difficult, I have to change the recipe of the paper, it shrinks too much. But I like the long ritualistic process and the idea of the inner form burning away in the fire. My hollow objects are made of porcelain with kaolin-terrasigillata. They are to be fired (the pictures show unfired pieces)*



**Malene**



**Astrid**



**Malene**



**Astrid**

Astrid's comments to Malene's work

*Structure; dynamic lines, movement. The sensitivity (closeness) in the combination of clay and branches is beautiful. I see the clear strong expression from the aesthetics within the materials. The movements and lines give an impression of human being covering, (bending over)...beskytte. The way the thin slabs are built on to the structure, gives an extra rhythm to the whole piece.*

*In my visual comments I have so far been working with the same elements as in Malene's sculpture and it is still more of a technical new experience than new sculptural form. In my work I have changed the structure to be made from clay, not branches. I like this way of working, to start with lines and structures instead of a base and a wall, as I find myself always doing. In my further work I would like to use this working process to open up my forms. I want my work to function better in space, to start from inside with more clear structure and using more different directions. Before I have often been struggling with being stuck in the wall of the material clay. (the pictures show unfired pieces)*