



Annette Ody

Perhaps the other shoes after all?

"Room of One's Own", Virginia Woolf's Essay from 1929 still remains topical and sharply relevant. It has hitherto been women, moved by emancipatory ideas of freedom, who have noticed their own homelessness within their own homes and have rebelled against it. Both sexes now lay claim to places of refuge, private spaces, points of withdrawal. To be able to think, to be beneficially alone in one's own room. To want a room for oneself is more than just a rented spatial arrangement. Thus in her metaphor of "one's own room", Virginia Woolf wants not only four walls exclusively for herself, but more literally mental and material independence and thus a recognised place in a society's culture production. This is perhaps old hat in the "Sex and the City" single age. It is perfectly natural for modern people to live alone, and even to prefer it and enjoy it. For men and women. Camille Claudel was distinctly ahead of Virginia Woolf with her demand to create space, with her sculptures that literally penetrated and dominated space. Whether in the "Flute Player", whose body seems to sway to the music, this way and that, defying gravity, or in the "Implorer", whose outstretched hands seem to grasp at something that she really knows is actually lost for good.

"Perhaps the other shoes after all?" is the question Yvonne Brückner has her figure ask, in front of the mirror. She stands across from the corner of a room, a mirror image, which gives no answer, yet ultimately satisfies? The room as stage for a developing personality. Scenes from a one-man or one-women play.

Yvonne Brückner is familiar with the stage. She has long been in contact with puppeteers, has constructed stage sets and puppets, and has co-produced her first play after pictures by René Magritte

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with texts by Fernando Pessoa. This has all been expressed in her ceramics:

"The space is invented, the figure too". The space is incomplete, one wall is usually missing, usually the fourth one. A limited and yet unlimited space. A single room is of comprehensible size. The figure does not claim to correspond to nature. Sometimes it has no legs, but it nevertheless bends at the knee. The head just a scrap of paper. The joints are visible, the muscles, the sinews and the skin have been felt. It is part of the material world. Material like the surrounding space. Sometimes a thumb-sized figure in an oversized environment. Sometimes a figure that bursts out of the tiny surroundings. A social study that points beyond itself in a cardboard box. A rabbit warren in the street.

"Odd, absurd and yet an obvious shift. The forms of expression are infinite.

What I am interested in is the theatre of puppets and sculpture." Brückner's figures merge totally with their surroundings, their space. Surviving the moment alone, reconstructing it with complete concentration, they seem to be in search of their individuality. The focus of observation alternates. Is it the observer himself with his gaze or the figure merging into the wall of the room?

Brückner's sculptures show the archaic, the experience of space and

ILLUSTRATIONS -

- opposite page - "Looking around the wall"
- below - "Small dramatic scene 1"
- right - "Perhaps the other shoes after all...2"



Under the title of "The Other Room", she has made a group of works that has moved away from the public in the theatre, in contrast and made the intimacy of one's own room the location. The lowest number of walls that can describe an interior is two. The third element that demonstrates an inhabited or busy space in these pieces is the figure.

The familiar wall in "Wall. Looking Past" is not only a boundary but a silent projection screen for the mental freedom of a person who has become architecture because of all their interiority.

The piece "Perhaps the other shoes after all..." describes a place of temporary residence. A comparison with an exterior world – whatever its composition – that hides behind a tiny door.

feeling for orientation in one's surroundings. And she finds security in a state of flux and in surroundings like ruins.

Yvonne Brückner is a former student of the Ceramics Colleges in Landshut, and since 2004 she has been studying art ceramics at the University of Art and Design, Burg Giebichenstein in Halle. She says of her ceramics:

"All states of unfired ceramic support my aims when I am making my sculptures. The edges or ledges, everything that penetrates surrounding space, have been sawn or sharply cut, have been softly modelled or roughly broken off. The assembly seams and other making marks like fingerprints often remain visible and are frequently important design elements. On the other hand, they are visible evidence of a process that already belongs to the past. I find leftovers that I have saved particularly stimulating, perhaps excess material cut off a previous "Stage", which left to chance, has adhered to other scraps and particles under plastic sheeting. These forms with their edges rounded from having been touched so often may be used to signify a dress in which a figure with a tidy pageboy haircut is clad. By these minimal interventions, blurred figures are created which meet in a small dramatic scene in front of a closed curtain. I regard the sculptures as fragments. Their sense of incompleteness cause us to continue and complete them in time and space."

Annette Ody M.A. in art history and literature. She is a master craftswoman in ceramics and is principal of the State Ceramics Training Colleges in Landshut

Yvonne Brückner, b. in 1981 in Starnberg, training at the Fachschule für Keramik, Landshut. Study trip to Mexico, "Journey Tales – La Tierra viva", joint project with Elizabeth Ross, Morélia, MX. She spent one semester at Ohio University, Athens, OH.

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