

In my work I explore a sensibility of perception, with its contemplation, its spiritual and immaterial qualities, sourced in the experience, and appearance of nature.

Light and mysteriousness, distance and foreignness.

The sculptures are modulated surfaces of clay, which surround the interior, invisible, volumes, and as such they offer the plastic and colourful grounds for another colour flowing around the volumes like hazy atmospheres. In an exhibition they remain as the traces of the attempt to investigate appearance of light and colour in the spatial and the three-dimensional, which reveals the interrelation between objects and their immediate, and temporary, impression.

Mountains in the dusk.

The wall-pieces also concern the trace. Traces of clay or paint rest in the field of the net or on paper, just as the sculptures are strewn across the exhibition space. These traces relate the daylight and the colour's own light caught in their surfaces. I lay before the viewer scenic movements of varying tempi and densities.

Clouds in the sky.

In a daydream I imagine something which brings about a gentle and soft movement in my heart, a relaxed ease, together with a mood of excitement, evolving from the capabilities of seeing, thinking and memory.

Edinburgh, in March 1996, Nicola Schrudde