

## IRENE NORDLI

b. 1967, Norway

Irene Nordli forms clay into convulsive vessels, complex assemblages freighted with wrinkling folds and amorphous ribbons of matter that cause them to sag, stretch, and falter. There is something akin to an oracle's divination at work in her practice, offering up the entrails of our cultural detritus for inspection and interpretation. Exquisitely produced, her intricate sculptures turn the body inside out, inviting viewers to contemplate the unformed and reviled: intestinal coils and slabs of clay modeled as if they were composed of the interior membranes of the body.

Nordli's porcelain vases and closed ceramic forms are mottled with an array of copper-rich flambé glazes; their pristine exterior surfaces, stained with shades of oxblood, reveal hollow cavities and viscera. Red sang-de-boeuf glazes pool against bone-white porcelain. The flecks of crimson appear to flay the objects, producing a hybrid image somewhere between ceremonial vase and modern body horror. As such, they offer a grisly foil to the minimalist simplicity of mid-century design.

Nordli holds a degree from the National College of Art and Design in Bergen and has also been a professor at KHIO in Oslo, Norway. Her work has been exhibited internationally with solo and group presentations at venues such as Officine Saffi (Italy), Clay Museum of Ceramic Art (Denmark), Bernardaud Foundation (France), Gustavsbergs Konsthall (Sweden), Suzhou Jinji Lake Art Museum (China), and the Grand Palais (France). She has also been exhibited widely throughout Norway at locations such as the Royal Castle in Oslo, Kunsthall Grenland, The National Museum in Oslo, KODE in Bergen, and Format Oslo. Nordli has also completed a number of large scale commissions at various locations in Norway.