

Neither mass, nor kernel, dimension or volume; there is hardly any surface to these sculptures. It is through the medium of space that Shelagh Cluett has chosen to express her art- an otherwise essentially graphic art, equally at home in the more traditional medium of canvas, yet gaining entirely through its transliteration to three dimensions. Shelagh thus treats space as a material, according it equal importance with all the other materials that she uses. And if you had to define this art, one would say it is about drawing in space. there again it is not really a question of whether drawing in space is sculpture, for the ground rules of sculpture are being defined here by the artists and them alone, in a constant process of expansion and renewal rather than that a rigid set of rules is predetermining exactly the artists directions.

All art finds its ideal medium. One notices that the metallic rods forming the framework of these sculptures, convey ideally the gestural tension of Cluett's inspiration- while inserts of tar, wax, latex or clay, provide a welcome bulking out of the skeletal structure, throwing a new light on the form, imposing a single overall identity ; proof of a richly poetic inspiration. One notices too that in spite of the fact that these sculptures are always higher than they are wide, that nowhere is there the least reference either to the human figure or to the totem - those two noted stumbling blocks of 20th century sculpture.

Here we have gracefully placed, on the oblique, from wall to floor, a whole resolutely abstract in all its parts, drawn by the artist from the depths of her inspiration, and expressed with remarkable decisiveness and clarity.

D.F.