



Nominated for her exhibition *Along a Spectrum* at Spike Island, Bristol, and her Hackney Windrush Art Commission in London, Ryan uses natural and fabricated forms to create sculptures and installations that explore notions of interconnectedness, displacement and fragmentation

Veronica Ryan

TATE ETC. *Where do you like to make, and think about, your work?*

VERONICA RYAN Ideas and thoughts about work continuously resonate in my mind. In this sense, the studio is in my head, wherever I happen to be.

ETC. *How much is your work the product of where it is made?*

VR Particular environments and facilities influence the directions that my work takes. When I spend time on residencies there is always an impact on some of my thinking and the way that I produce work. Essentially, my worldview determines my responses to given contexts.

ETC. *What materials do you like to use and why?*

VR I like to use a range of materials. For many years now, I have been collecting a variety of food containers and stacking them to make sculptural works. Fabrics, threads, pins, needles, feathers, flowers, dust, plastic bottles, vegetable nets and other found materials all find their way into my work. I enjoy modelling and casting in plaster and clay, and sometimes casting in aluminium and bronze. 'Using what you have' is very important, both literally and metaphorically.

ETC. *How does nature find a way in?*

VR Thinking about nature is part and parcel of my work. My interest in plants, for example, extends to a consideration of inherited matriarchal information about the healing properties of particular herbs and foods. Thinking about plates as food containers, and implements for ritual or ceremonial purposes, has also led to thinking about volcanic, tectonic plates. One day, I noticed the wind had blown some seed pods into a circular formation. They held my attention, as it looked as though someone had arranged them into these clusters.

ETC. *In what way does your work engage with the present moment?*

VR Some of the questions in my work linger and interact over an extended period of time, which is consistent with the way I think and make connections. The titles of my works – such as *Not a Singularity* 2020–1 and *Multiple Conversations* 2020 – refer to the interconnectedness of issues we are grappling with in the world today. These include spectrums of pathology in global politics, and the environmental and climate emergencies, and also themes of psychological associations around what is hidden and revealed in the present moment, and thinking about our extended self/selves in terms of our cosmologies.

Vernonica Ryan with her Hackney Windrush Art Commission, London, June 2022, photographed by Holly Falconer