

## Finding the Art in Craft - *BoheMia*

My work attempts to repair or at least acknowledge a dispute between the terms 'Craft' and 'Art'. With my duo presentation of ceramic vessels and etching prints, I am driven purely by the grandeur of method, indulging in numerous processes of fine art, including thrown ceramics, glaze making, intaglio printmaking and paper making. My work explores a value for tactility and materialism in art, with an interest into optical perception, an experimentation with functionality and a criticism of hobbyism.

*Ceramic vases are piled into spires on a plinth, glazed in a buttery, speckle white, its hand-touch obvious from the undulating surface and pooling of colour. Though functional, the wares are stacked and sealed at their lips, slipping slightly into themselves between curves and necks and foot rings. Bands of the wheel spiral their bodies, as they stand in a herd, much to their survival. Sliced, dried, cracked and burned. They lean from exhaustion.*

*The etchings are printed onto hand recycled paper, a page compressed from drawing scraps and discarded studies. Figures and faces are entwined and fused by fabric and skin, swirling freely off their anatomy and across the speckled pages. Their fabric accentuates the relationship of physical production, the idea of object and body or the body as object.*

In their relationship, the two collections reflect the distorting and transformative quality of process and their delicate, time absorbing stages of production. I want my work to be seen as a performance piece with a physical history and timeline. The plates were cut and filed, bathed and washed, eaten and dissolved, scratched and rolled. The ceramics were ground, wedged, spun, poured, cracked, fired, painted and fired again. In the same way that "Modernism used art to call attention to art"<sup>1</sup>, I hope to use craft to call attention to craft and accredit the technical effort over the conceptual.

---

<sup>1</sup> (Clement Greenberg *The Collected Essays and Criticism. Volume 4. Modernism with a Vengeance, 1957-69*)