Ceramics
Art + Perception

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#106

USD	$20
EUR	€18
CAD	$27
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GBP	£15

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Sailing the Unknown

Written by **Johanna DeMaine**

Opposite: **I've looked at clouds from both sides now.** Southern Ice Porcelain, Lustre, Gold, Sand Etched, Raised Enamel - 11.5x29x29cm
Above Left: **First sighting.** Southern Ice Porcelain, Sand Carved, Raised Enamel, Celadon - 16x14x18cm
Above Right: **Green Sailing**

25 April 2017 will be exactly 2 years since my companion, my mentor, my muse as well as my husband of 47 years, Ted DeMaine, passed away. For a long time I floundered as Ted was my greatest supporter, my rock. I am confident now that I am back into my creative zone. However, this time instead of the "Sailing the Sublime", I am "Sailing the Unknown".

This, combined with my forthcoming association with Kouraku Kiln, Arita and my creative partnership with Master Potter, Tatsuya Tsutsui, from Arita, sees me in a totally different world. I am now doing this without my soul mate and I am working and living between two very different cultures. This is a new era in my life and work and that sets the parameters for "Sailing the Unknown".

We are all at the centre of our own universe. This collection of work is a visual record of my universal journey at this time. The vessels are the sum of my fingers on the clay and the marks on the clay surface record my life and surroundings through the symbolism employed. My art is the sum of my hands and my heart expressed through many layers.

Many years ago I set out on the journey of emulating Matisse cut-outs as well as Chinese paper-cuts to express my marks on the fired clay surface and now also in the clay itself.

In order to realize my art form I have come to terms with hybrid or cross disciplinary practices using quasi industrial processes. I have married modern technologies with an ancient craft by incorporating the use of the computer, vinyl cutter and sandblaster to facilitate an experimental approach to my work through layering. I am now combining the printmaking techniques of screen printing, etching and computer generated decals with the traditional craft skills of ceramics. As well as this I have added overglaze as just another layer in the ceramic continuum.

The history of overglaze is inextricably linked to the development of decoration on a ceramic surface and the discovery of porcelain. I believe we have neglected the technique of overglaze decoration as a valid and enduring element of the whole ceramic process, despite it being an integral part of the character of Oriental and Islamic ceramics for the last 1000 years, through the marriage of form and surface.

Within my oeuvre it is my intent to address this imbalance. ■

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