

Spirit to Matter: Alchemy in the Making

LCB Depot's exhibition & events programme highlights work from different creative practices every month.

This month the focus is on art including 2D, 3D, film and performance with work from our commissioned artist respondents to the open call. Exhibitions and events run from **28th October – 22nd November 2024**

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The 31 spirits of the Okiyome お清め -We meet in dreams-

Raisa Watkiss

The 31 spirits of the Okiyome お清め -We meet in dreams-

Exploring whereby ceramic relic objects become the continuum of actions arranged

by Number, synthesised into one coherent body of knowledge. Only recently have I

been able to locate a codex that satisfies my conceptual understanding for presentation purposes.

The key unlocks the duality of the relic (purpose and content). The objective is to

explore spirituality, loss, site specificity, anxiety, OCD, and suicide. Firstly, choosing a Japanese Shinto ritual allowed the narrative an expansive element but a means to codify the work. Okiyome means ritual of purification in Japanese, the ritual of breaking bread to commune with the spirits, especially in the funeral ritual, whereby they are remembered. Salt (blessed in Shinto shrines) is placed at the entrance to protect the viewer from wandering spirits. Secondly, the kiln space is occupied by spirits; there are neither benevolent nor antagonists in nature, only that their presence is real. To communicate with the spirits, I engaged a pagan witch to bless the kilns to make an offering to them to please them and my work. Thus, my relics are offered up to the spirits which occupy them and are transformed into shrine objects; the nature of the spirits is to dictate the outcome. Thirdly each relic contains incinerated ash (my sketchbooks, pagan altar offerings, and apple and rose trees that belonged to my father). The building blocks of each relic contain language "Explicit" or codified knowledge that can be transmitted in formal, systematic language or "tacit" knowledge having a personal quality, making it hard to formalise and communicate. Finally, Within the slip, objects, moments, thoughts, and blood are

entered, fired and glazed with glazes I have created, and thus the alchemy is work.

The key is represented by a specific box (1879-manufactured Canal Street South

Wigston purchased by a relative). This object is nostalgic, a shrine within the shine.

Fifteen years of the process are inside the box (glaze recipes, imagery and discourse, experiments, notes, and disclosure of each relic). Relic No.30 purified

blessed salt, mango, and Jasmin dust. The predisposed agency of this relic is to

protect the subject/viewer from the spirits which inhabit the displayed 29 relics to

ensure those spirits do not follow the subject/viewer home. It is the cornerstone the

most important relic it is protection, high spiritual.

The work resonates with the demons that occupy the mind. Forgetfulness is brought

on by anxiety that searches for cultural understanding, awareness of self, and place

in the conflicting cultural dystopia of the postmodern condition. How do notions of

spirituality within the object communicate to the subject/viewer? Moreover, how does

the artist/maker connect with this.? Hollins informs us, 'for this reason; most people

will like traditional art and loath modern art because modern art tries to remove the

sense of order and organisation that your intelligence imposes over that you see'

(Hollins, C. 2013).



Whispered Dreams of the Nostalgic Viewer [The viewer expels their dreams to be saved for another day]

Raisa Watkiss

Whispered Dreams of the Nostalgic Viewer

[The viewer expels their dreams to be saved for another day]

In a land betwixt/between, bereft, alone, left behind, space, perilous space, adrift. We become distorted, ambiguous, and frigid within a moment of transitional passage, ritualistic/mystic status of not yet arrived consumed by void the vicious elemental state of change from one state to another. As heteroglossia transitions into the polyphonic, an underlying fugue of collective dystopia, the nostalgia is reborn into tomorrow. [I, I am the lunatic, I am the one who consistently fails to end my life, I journey into liminal space, I am the incarcerated within, I am the one who searches for meaning within transitional plains of consciousness.]

It asks us to consider the tenet within the liminality a void/limbo of disjointed consciousness, voices of forgetfulness/anxiety of progression into a new action stage. Whereby my crippling anxiety and OCD are fundamentally neurotically incapable of adaption. Thus, leaving me perpetually mute, to create action, rigid within the void of occupation of my lunacy, never achieving the post-liminal. Here, we could propose notions of laws of excluded/included middle whereby to each statement of anxiety, there is no

middle ground between being true or false: 'Either I am the lunatic, or it is not the case that I'm a lunatic. The liminal occupies the middle ground, and the transitional journey taken is the only ground of relevance. Thus,

By latibulating intrusive thoughts, we each share a corner of the mind attempting to exorcise the other, futile, futile due to proximity, futile due to co-habitation. In this lay's co-dependence of self, of lunacy, of life without life, life as existence, not life lived. Whilst the cluttered mind searches for deliverance, the attempts to escape the daily grind of intuitiveness are the marathon run by the lunatic, all-consuming, natural, yet unreal. Juxtaposed is the mind filled with ideas, which fill the crevices between reality and madness to the point of, well to the point, neurotic episodes.

Artist Bio

It's always tricky because as the maker you have multiple layers in your concept and motivation to make work. The trick is, I guess, to prioritise what needs to be communicated. For clarity, it can be important to hold back on some elements. There remains a constant need to interpret my Mental ill health which has been a trigger for life's experiences, anxiety, loss, and a mind that on one hand feels cluttered to another of intrusive thoughts which have led to two failed suicide attempts. Thus, the motivation to visualize what in a majority is invisible and to present it in a format which satisfies conceptual understanding where the idea remains a catalyst for exploration.

In a land far, far away in a distant present set in a yesterday that will never become tomorrow, beyond conceptual reality, a reality that wavers reality that grows within a belief, the belief of disjointed, belief of errors, the belief of the erroneous, the effervescent, florescent nature that we trust, trust is misjudged as belief, as wholeness. Misjudged, misinterpreted lies in here cocooned what a yesterday foretold the remnants of meaning. It is too meaningful that we turn our gaze. Can meaning be expunged? Or is its very nature coaxially incumbent on notions of the idea-centric practice?

Winner of the 2024 UK National Graduate Award London.

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