

# Craft 2024 : Collected

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

This month the focus is on contemporary craft, including ceramics, glassware, fibre, and fine metals with work from established professionals and DMU Design Craft second year students. Exhibitions and events run from **3<sup>rd</sup> - 20<sup>th</sup> June 2024**

Find out more [@lcbdepot](https://www.instagram.com/lcbdepot) or at [lcbdepot.co.uk/event/craft2024](https://lcbdepot.co.uk/event/craft2024)



## ***31 Spirits of the Okiyome お清め***

Raisa Watkiss

Porcelain slipware [purified Shinto blessed salt, mango, and Jasmin dust. ]

We meet in Dreams, 31 Spirits of the Okiyome お清め Let us break bread and commune with the spirits. A decade has passed since the first relic, gave birth to the aesthetic agency of loss, spirits, spirituality and compulsive ritualistic practice. Combining her need for ritualisation through OCD and crippling anxiety, to catalogue her mental illness. To imagine vessels capable of containing every voice and demon that inhabits her mind.

The predisposed agency of this relic is to protect the subject/viewer from the spirits which inhabit it to ensure those spirits do not follow the subject/viewer home. It is the cornerstone the most important relic it is protection, and high spiritual.

## Artist Bio

Raisa Watkiss

BA Hons First the CASS London

MA Dist. DE Montfort University

Winner of the annual writing prize CASS London

Winner of the 2023 UK National Graduate Award London

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 to meaning that we turn our gaze. Can meaning be expunged? Or is its very nature coaxially incumbent on notions of the idea-centric practice?

The subject/viewer is confronting mental illness. Nostalgia, as something to hold or destroy, is a method of communication; it is not necessarily the concept. It is a discussion about a vehicle through which a dialogue is Opened. Some may think it will trigger thoughts of memory loss and mental health; others may see it as social change. However, the disquieting mind and the struggle are there to see. With the erosion of nostalgia and the cluttered mind searching for relevance, an answer even is engagement and seeking attention to start such dialogues is essential. My struggle with lucidity was brought upon by crippling mental anxiety is represented by the work, chaotic and often void of the physical.

The fascination of the disintegration of art, the abstraction and liberation of the idea, the idea of post-aesthetic value. The object continues to be a less relevant piece in the decision-making process. The idea, the collection of ideas, and the journey will remain at the forefront of my process. Moreover, continue exploring contradictions between the use of obsolete technology and the development of the contemporary dialogue in exploring mental distress. Mark Fisher spoke to us of 'hauntology', Jacques Derrida's position; Fisher explores a fretful philosophical spectre in the ghosts of futures not fulfilled (Fisher, M (2014)). Fishers' writing explores coherent speculations of

Vestiges of half-remembered fragments lost to the spirits of a future unfulfilled. Does this speak to us culturally?

As we awake in a distant present in a land where there is no such word as ordinary, art mimics dreamscape, psychotropic landscapes, and psychotropic-induced landscapes. The location is specific to the need; no requirement to fantasise concerning the location of choice. Once achieved, the secondary announcement of a weapon of choice. Once the where and how are achieved, the fantasy remains fantasy or the act is accomplished and cannot mix; it must be hermetic and comprehensive. We have been here before when we were modern. There is no longer anything to visit, only to revisit the shape of things to come, which is the shape of what has already been. We were invited into the past, but ill crunchie out and retreat in the future. The future, a future, the future predestined, unsoiled, unstable. Let us search for newness, bigness, yesterday's tomorrow.

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