



*I am an artist;
it's not what I do, but simply who I am
and always have been my entire life.*

As I was growing and developing my talent, most of my time was spent with a wide range of media in two dimensional art.

Then . . . I touched clay.

I molded, I pinched, threw, manipulated, wedged, pressed, paddled, assembled . . . clay.

I loved the feel of it. The simplicity. Clay drew me in and has yet to let me go! I embraced the joy and therapy of "playing in clay." As I fell deeper and deeper into the "mud" I began experimenting with different clay bodies and combining wheel thrown and handbuilt pieces. My work has often been described as animated or looking as if it could walk away. I attribute the "life" in my pieces to my ability to keep it fun, playfully loose.

I also began experimenting with a variety of firing techniques, including Raku. I was drawn to Raku by the aesthetics of its color, spontaneity and immediacy of the firing process. These aesthetics grew from the spirit of the Japanese tea ceremonies, which date back to the 16th century, and have been further shaped by post-firing reduction techniques pioneered by American artists over the past few decades.

East meets West.

As an artist, I cannot help but be influenced by the history and traditions of clay. I have neither studied nor traveled extensively in the Pacific Rim area, but the influence is still present. I also have my life's experiences to guide me, and the visual world around me for inspiration.

My work, similar to the history of Raku techniques, will continue to evolve and change.

Shari Sikora

