

Forms for raku by Sophie Lankovsky

I enjoy the spontaneity of a raku firing. It is quick and produces stunning results. My personal preference is to fire sculptural work, rather than functional pieces.

Astatically it offers the possibility of naked clay next to glazed surfaces, which when reduced are colour on black.

Using terra sigillata gives the bare clay a lovely shine similar to burnishing, even on textured areas.

My bird forms come alive when fired in this way and resemble those which I frequently observe in the trees around the garden.

I always use a clay body made for the purpose of raku firing, just to make sure that thermal shock does not get the upper hand. My forming techniques are mostly slab-work, which is textured using natural objects found in nature. I am also interested in how the finished piece sits in the hand, so one can have a pleasant tactile experience.







