

A Ceramic Journey

Well known Cairns based ceramist Lone White conducts viewers on a visual ceramic journey at Tablelands Regional Gallery, 16 Robert St. Atherton, from 11 May to 11 June 2012.

This retrospective exhibition of 40 artworks traces the development of Lone's works, focussing on special areas which have influenced her inspiration in terms of form and colour, during her 35 year residency in the Cairns region.

Although Lone spent her youth in Denmark, her works show little connection with what may be called the "Danish Ceramic Tradition". Lone's interest in ceramics commenced while she lived for six years in Papua New Guinea, before arriving in Cairns with her family in 1976. While living in Cairns, Lone also continued her love of travel and has frequently travelled throughout the Middle East, South East Asia, Japan and China visiting major museum collections with ceramics and exploring many places, studying ceramic forms and techniques,, which left firm memories..

These shapes and forms have been modified and adapted to reflect the artist's innovative concepts.

While studying ceramics at Cairns T.A.F.E, Lone also became entranced by glaze colours and effects. She undertook a specialised course in "stoneware Glazes" designed and conducted by Ian Currie then with the Kelvin Grove College in Brisbane. Lone keeps experimenting with glazes, in each stoneware firing she always includes a few test tiles with new mixes of her own glaze formulations based on both standard and experimental development.

Current concerns are to develop form to fully exploit a special effect – using crawling, chrome and matt glazes. Other recent works have been inspired by the tropical reef and rainforest using paper clay and matt glazes.

Thus the journey takes the viewer through colourful landscape of glazes – Crystalline, Shino, Bronze, gloss and matt glazes with forms reflecting surrounds and world travel



Tablelands Regional Gallery

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Shino Series

I first got “hooked” on Shino glazes while doing my studies in Glaze Theories through Kelvin Grove College. As I was studying I discovered that a clay type from Closey Brickworks on the tablelands was directly comparable to an analysis provided of the clay body used in Tajimi, Japan where Shino ware is very famous. As such the Shino forms on display are made from this specific Closey Brickworks clay with traces of the clay even mixed in the glazes.



The Crystalline Series

I have always been fascinated by the way the crystalline glaze develops during firings. The glaze is very unpredictable. While it is important to choose a suitable clay body and appropriate glazes the most significant part of the process is the firing cycle. The crystalline forms are fired in an oxidation firing, and when the top temperature is reached (between 1280- 1300 degrees C) the kiln is rapidly cooled down by opening the door of the kiln until it drops to approx 1100 degrees. To form large crystals in the glaze this is then left to soak (maintaining this temperature) with the door closed for 1-3 hours. Variation in the proportions and mixtures of the colouring oxides and carbonates in the glazes also influences the colours of the crystals developed. The clay used in this series is white stoneware clay and the forms are again inspired by my travels.





Crawling Glaze Series

While experimenting with over-fluxed glazes I fell in love with the crawling effect of a high magnesium carbonate glaze, which also makes the colourant cobalt carbonate purple when fired. Depending on the thickness of the glaze and the temperature to which it is fired, I have been able to achieve various effects on many different forms.









The Bronze Series

I have always loved visiting museums and looking at the old bronze and metalware and decided to try to make ceramic forms that also looked old and metallic. The bronze mug was inspired by the style of old Danish mugs and the emblem attached is the Coat of Arms (used since 1240) originating from my home town Viborg, in Denmark. The idea for the bronze bowl came from the Philippines where I once observed low fired burnished pottery. The black bean pod also uses the bronze glaze however, rather than an aged feel this was intended to provide a textual aspect to the outside of the





Chrome Glaze Series

While searching for a coloured glaze that would reflect the tone of the tropical rainforest I discovered amongst my previous test tiles a promising chrome glaze. I found that by varying the percentage of chrome oxide in the glaze and altering the firing cycles I was able to attain a range of hues from light to dark green. Using a special firing cycle I was also able to create a glittering effect on the glaze. Most of the works in this series have been made with paper clay (paper mixed in the clay), allowing me to make intricate forms that would have caused technical problems with normal clay.







Matt Glazed Series

Recently I have been intrigued by various sea forms of the Great Barrier Reef and the plants from the rainforest. All the forms in this series have been made with paper clay and glazed with a matt glaze using various oxides and carbonates to reflect this colourful sea and plant life.





The Spinusus Series

The inspiration for this series of works came from seeing some beautiful Buddhist bronze bells while visiting northern China in 1996. The bells had engraved patterns around spike points and it was the shade and light effect from these bells that intrigued me. The lids of some of these pots reflect roof styles of temples seen in Asia.

The spiky points (*spinusus*) with impressed patterns have been applied to various shapes, both wheel thrown and hand built. In order to make the forms look old, I have used black matt and semi matt blue-green glazes.



