

Slow Light Surfaces An exhibition by Colleen DaRosa

Northern Rivers Community Gallery

23 August to 17 October 2021

For this exhibition Colleen DaRosa has created several new works in encaustic and selected works from her previous series *Light Blooms* (encaustic), *Light Pools* (layered handtorn paper) and *Slow Light Neon* (layered hand—cut paper) to demonstrate the play of light on surfaces.

She is also excited to launch a new range of ceramics:

Clay by DaRosa

These ceramic works experiment with the possibilities for light that are offered by form, texture and glazed surfaces.

Colleen is particularly fascinated with the impact of slow light on an object ... the way the ambient light is constantly changing its effect on a work. The slow light proposition is also an antidote to the 'fast' light dominating our attention.

She hopes that the viewer will experience the contemplative *slow burn* impact of light through attentive observation. Of course this dynamic is only enlivened by being present with the works in-situ.

The mayor or Ballina Shire will formally acknowledge the traditional custodians of the land when the exhibition goes in the gallery or online. I would also like to pay my respects to the Bundjalung Nation and to elders past and present.



May I also acknowledge the skilled guidance provided by Kat Shapiro Wood in assisting me to 'make friends' with clay. Gratitude also to Tali Cohen Flantz for her support at Keramika Studios.

Colleen DaRosa
Image supplied by artist



Pink Lake (2020)

encaustic on board 1200mm x 900mm



Celestial (2020)

encaustic on board 560mm x 560mm framed in oak



Light Excavation (2021)

encaustic on board 730mm x 630mm framed in oak



Light Lines in Hot Pink (2019)

encaustic on board 320mm x 320mm timber frame



Light Lines in Licorice (2019)

encaustic on board 320mm x 320mm timber frame



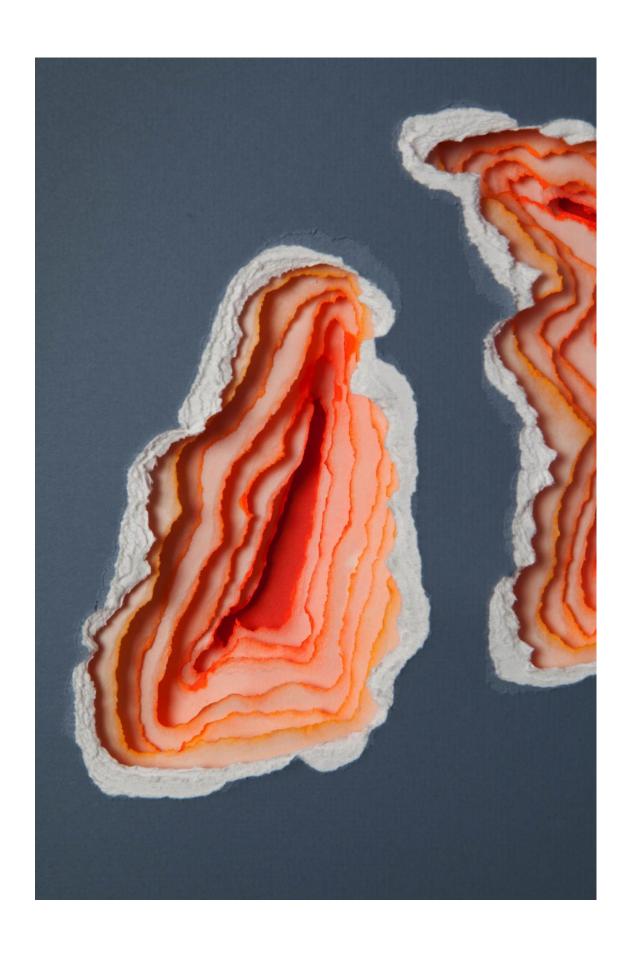
Solas (2019)

encaustic on board 530mm x 530mm framed in oak



Skeina (2019)

torn layered paper and mixed media 590mm x 590mm x 6mm framed in oak and perspex



Skeina detail



Saraa (2019)

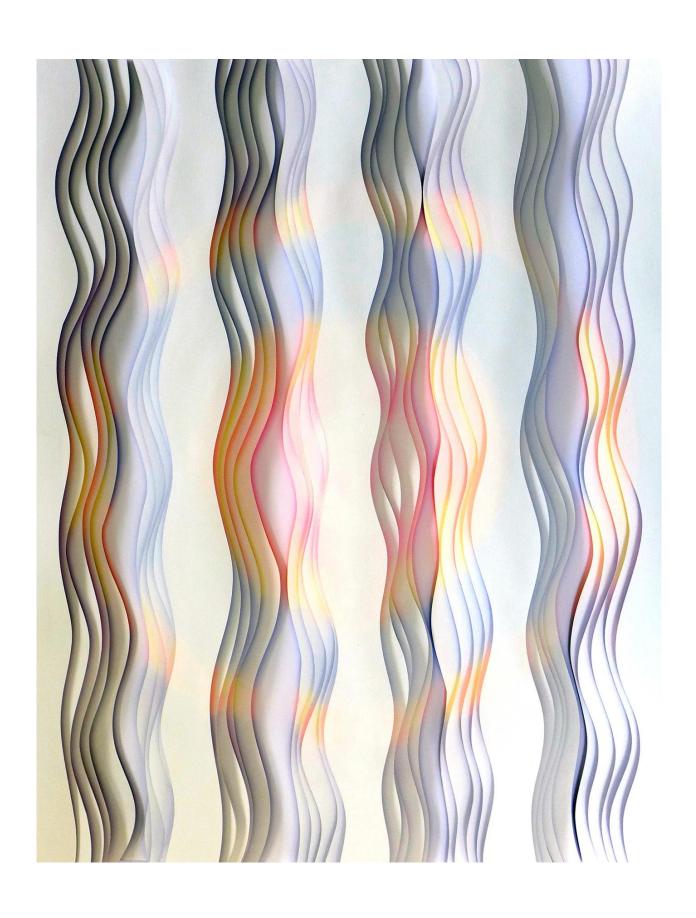
torn layered paper mixed media 780mm x 780mm x 6mm framed in oak and perspex

NFS



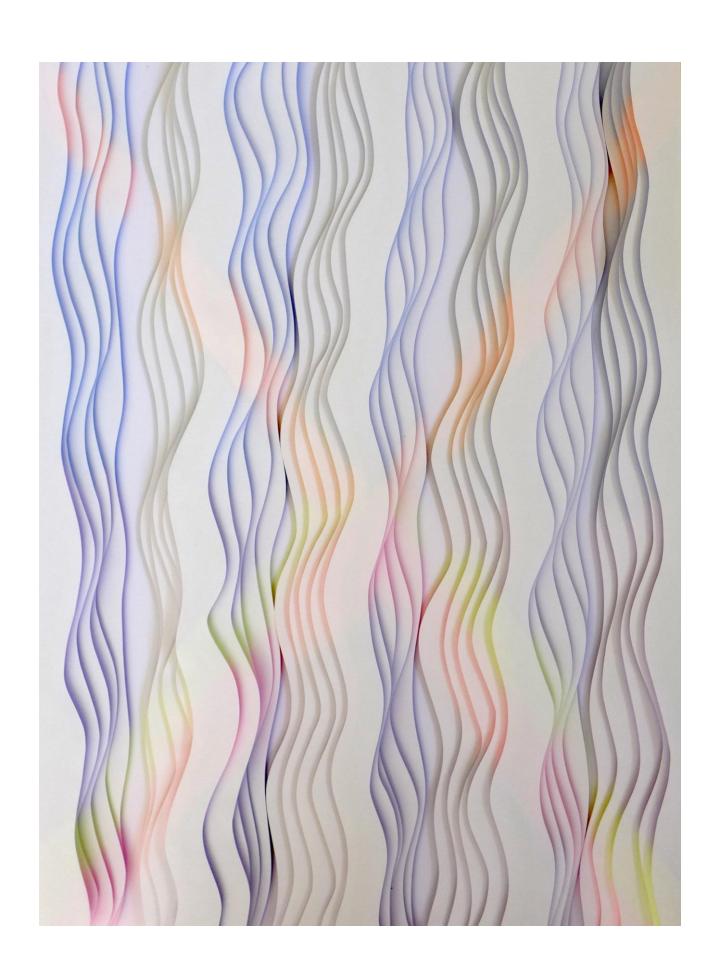
Hillier (2019)

torn layered paper mixed media 430mm x 430mm x 6mm framed in oak and perspex



Slow Light Circ (2019)

polymer paint hand-cut rag paper 780mm x 560mm x 6mm framed in timber and perspex



Slow Light Crux (2019)

polymer paint hand-cut rag paper 780mm x 560mm x 6mm framed in timber and perspex



Launch of

Clay by DaRosa





Torv (2021)

Stoneware 260mmH x 220mm W (approx.) (will not hold water)



Ziva I, II and III (2021)

Stoneware (345mm, 300mm and 290mm X75mm (approx.) (will not hold water)

\$180, \$165, \$160

OR \$395 for all 3





Calli I, II and III (2021)

Stoneware (will not hold water)



Calli I

Stoneware 230mm x 20mm (approx.) (will not hold water)



Kev and Calli series surface and colour detail



Calli II (2021)

stoneware 210mm x 140mm(approx.) (will not hold water)



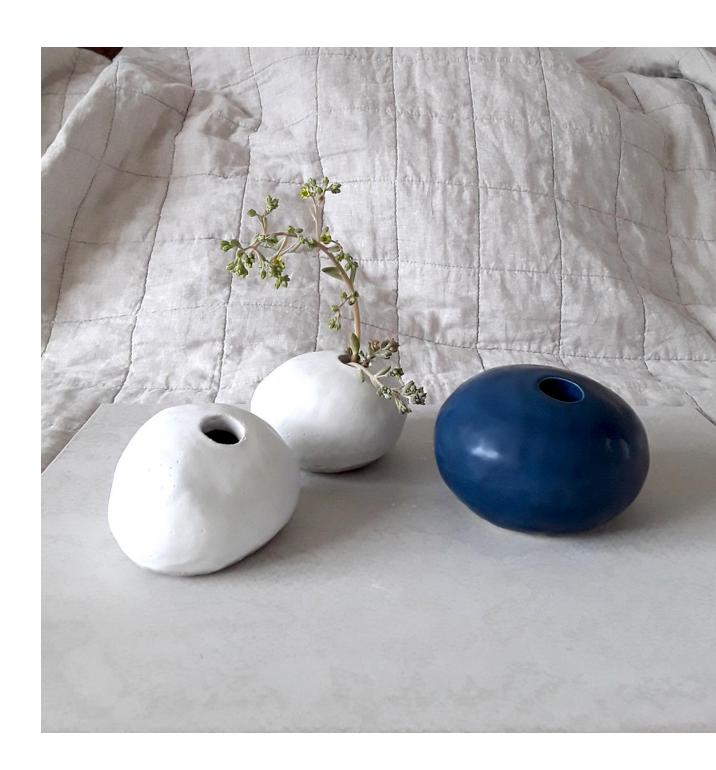
Calli III (2021)

stoneware 45mm x 105mm (approx.) ((will not hold water)



Lyra (2021)

stoneware 270mmx230mm (approx.) (will not hold water)





Kav (2021)

stoneware 90mm x 150mm (approx.) (will not hold water)



Kelsi II (2021)

stoneware 90mm x 150mm (approx.) (will not hold water)



Kep_2021

stoneware 90mm x 150mm (approx.) (will not hold water)



Snug (2021)

stoneware 100mm x 130mm (approx.)

SOLD



Vela 2021

2 pieces
Raku fired with Shirley Battrick
170mm x 150mm (approx.)
(will not hold water)

SOLD





Dela II (2021)

2 pieces
Raku fired with Shirley Battrick
140mm x 160mm (approx.)
(will not hold water)

SOLD



Dela I (2021)

Raku fired with Shirley Battrick 120mm x 180mm (approx.) (will not hold water)

NFS





Tott (2021)

bisque fired 180mm x 120mm (approx.)



Hasta (2021)

Raku fired

NFS



Smyk (2021)

stoneware 70mm x 125mm (approx,)

NFS



Lunal (2021)

Stoneware 40mm x 140mm (approx.)



Laava (2021)

Stoneware 140mm diameter (approx.)

NFS

The mayor or Ballina Shire will formally acknowledge the traditional owners of the land when the exhibition goes in the gallery or on-line.

I would also like to acknowledge the Bundjalung Nation and pay my respects the elders past and present.

Colleen DaRosa