

Sabbia Gallery is pleased to present the very beautiful solo exhibition ANGLES OF LIGHT by internationally recognised master ceramicist Greg Daly.

Daly's constant inspiration over the years is the abundantly picturesque landscape around his studio in Cowra, NSW. As an avid photographer he is constantly amazed by the way light changes through the day, altering the landscape as it passes.

Daly, in this exhibition, returns to his love and passion for lustre with a new body of work, which explores the intimate relationship lustre has with light.



sabbia gallery



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Tuesday to Friday 11am to 6pm, Saturday 11am to 4pm

Cover image: *Light Rain*, 2010, soda vapour fired stoneware, 20 h x 25cm d.
Above images: Landscapes, Cowra NSW, 2010. All photos courtesy of the artist.



GREG DALY . ANGLES OF LIGHT



8 September - 2 October 2010

sabbia gallery . sydney



Light and lustre have a synergy that creates colour and movement. The angle of the light striking the lustre surface will change colour and the intensity as you move around the work. The full natural light spectrum will be different to an artificial light and the brightness of light will affect the colour and tone of the lustre glazed surface.

There are many images within the landscape that I see each day, walking from home to the studio and back - light through mist, rain, clouds, sunrise, sunset, dust, heat and the moment as the sun goes down, that after glow that changes for just a moment the land and sky. This is what has inspired me to return to exploring lustre glazes once again after 20 years.

Greg began exploring lustre as a student in the mid 70's, developing a resinate lustre. He then went on to develop lustre glazes and pigment lustres which he used until the late 90's. His new lustre work encompasses a technique called lustre glaze, where copper, silver and bismuth are mixed with the glaze, resulting in a rainbow of colours and light on the surface.

Lustre is created by developing a very thin layer of metal on top of the glaze which light reflects light breaking it into a myriad of colours. The underlying colour is all-important for the final surface result. The viewer only has to move a centimetre or two and the surface flares into colour or is subdued. Intensity of light, natural or artificial and the viewing angle all contribute to the viewing experience.

