

An abstract artwork on a light, textured background. It features several dark, gestural lines that intersect to form various geometric shapes. A prominent line runs vertically on the left side. Another line runs horizontally across the middle. A third line runs diagonally from the bottom left towards the center. In the bottom right corner, there is a solid black, irregular shape. A triangular area in the lower center is filled with fine, parallel hatching lines.

tania rollond  
a flickering moment ...







An abstract drawing on a light-colored, textured paper. A dark, thick, horizontal line, possibly made with charcoal or a dry brush, stretches across the middle of the page. To the left of this line, there are several thin, dark, irregular lines that seem to be scratches or light pencil marks. Below the dark line, there is a geometric shape, possibly a kite or a diamond, divided into two sections: the top section is a reddish-brown color, and the bottom section is a blue-grey color. A thin, dark line extends from the right side of this shape, ending in a small, simple circle.

## a flickering moment ...

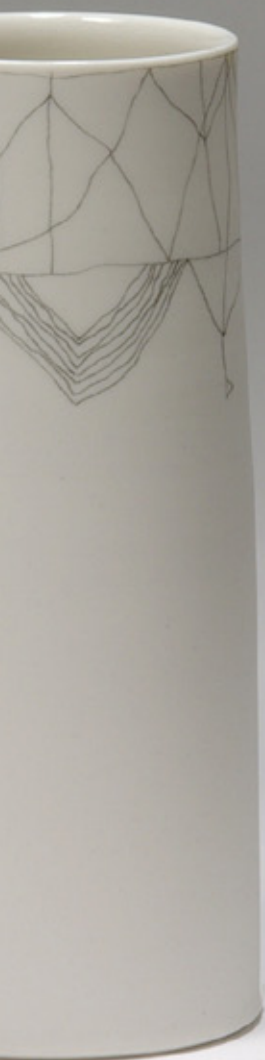
Drawings are markings in, and of, time. The small time of my day (the moment of observation captured, or the hours spent making many small pencil marks), fitting within the larger timescale of my lifetime... Which is only the slightest flicker compared to the possible lifespan of a ceramic object. A scratched line or a brushstroke on clay are marks that both fix an instant, and outlive the centuries - the pot is a messenger across time.

My marks grow out of tiny observations, of insignificant moments in a small town backyard. What mystery do I notice in the flickering light of the moment? How might my drawing knit this instant into my small lifetime of observing and translating with mind and hand? What will the viewer, see? Can we share a flickering moment of recognition?

**tania rollond**









## diamantine beginnings



**darkness recurs** 2013  
stoneware, inlaid slip  
23 x 12 x 12 cm



**sharper notes** 2013  
porcelain, ceramic pencil and stains  
10 x 12 x 12 cm



**static and silence** 2013  
porcelain, ceramic pencil and stains  
18.5 x 8 x 8 cm



**dawn song** 2013  
porcelain, ceramic pencil and stains  
16 x 14.5 x 14.5 cm



**sounding the night** 2013  
stoneware, inlaid slip  
16 x 8 x 8 cm



**reflect and dissolve** 2013  
porcelain, ceramic stains  
10 x 10.5 x 10.5 cm

**rivers** (detail) 2013  
pencil, ink and acrylic on black paper  
32 x 25 cm













## summer rhythms



**slow shadows, warm night** 2013  
stoneware, inlaid slip  
24 x 9.5 x 9.5 cm



**in radiant moments** 2014  
porcelain, ceramic stains  
19 x 15.5 x 15.5 cm



**drifting, horizon blue** 2013  
porcelain, ceramic pencil and stains  
11 x 11 x 11 cm

**intersection** (detail) 2013  
pencil and gouache on black paper  
35.5 x 27 cm











## broken enclosures



**binding figments** 2014  
porcelain, ceramic pencil and stains  
8.5 x 15 x 15 cm



**memory, silver pink** 2014  
porcelain, ceramic stains  
13 x 14 x 14 cm



**summer invention  
(geranium and olive)** 2014  
porcelain, ceramic pencil and stains  
21 x 15.5 x 15.5 cm



**intuitive thread** 2014  
porcelain, ceramic pencil and stains  
23 x 15 x 15 cm



**sharp thought, midday** 2014  
porcelain, ceramic stains  
7.5 x 8.5 x 8.5cm



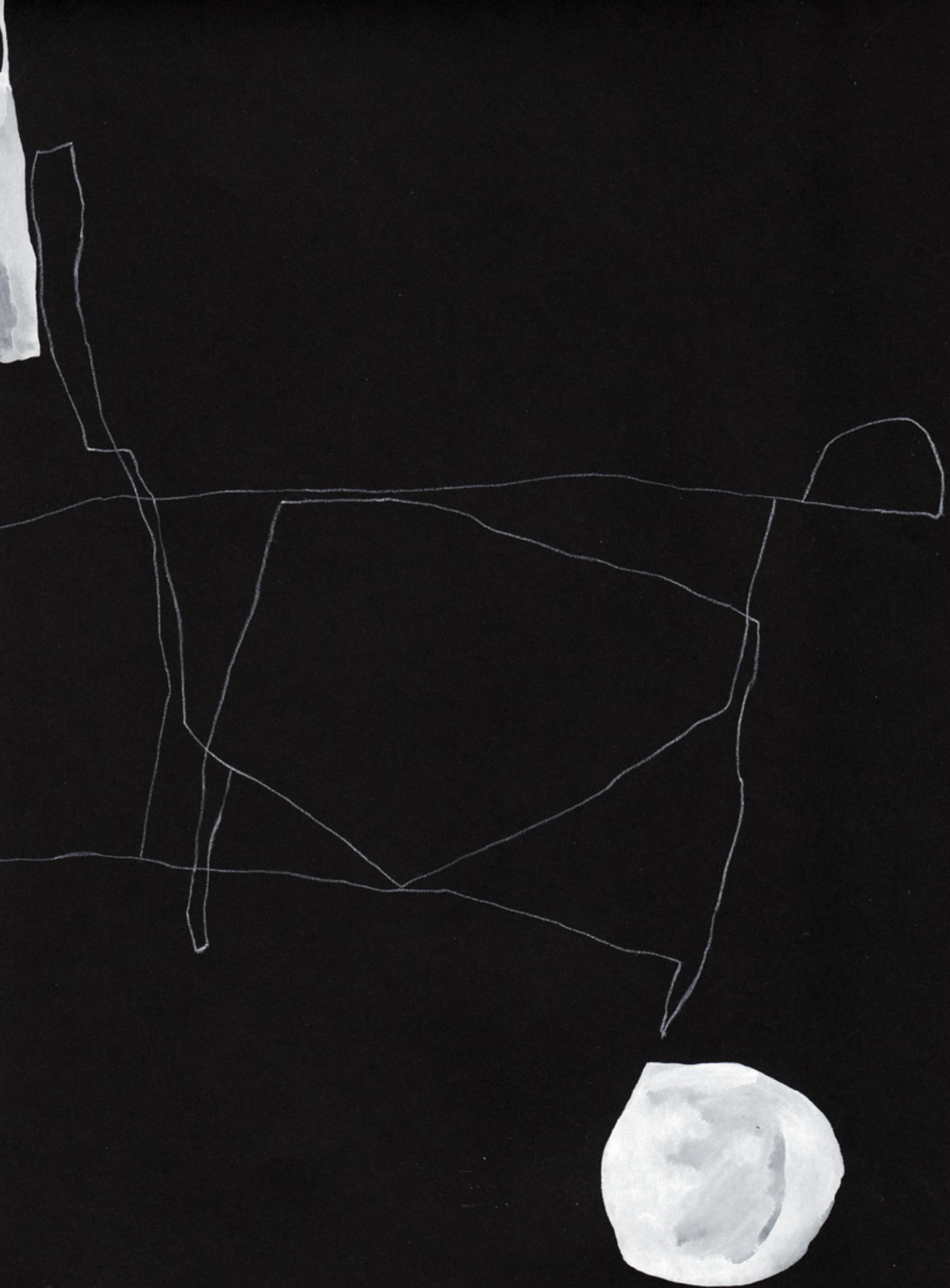
**the sum of its parts** 2013  
stoneware, inlaid slip  
13 x 12.5 x 12.5 cm

**when speculations align** 2014  
porcelain, ceramic pencil and stains  
18 x 18 x 18cm











## in the absence of certainty



**rose coloured thinking** 2013  
porcelain, ceramic stains  
26 x 10.5 x 10.5 cm



**endings and beginnings** 2013  
porcelain, ceramic pencil and stains  
17 x 10.5 x 10.5 cm



**small breath (dissolve)** 2013  
stoneware, inlaid slip  
13 x 13.5 x 13.5 cm



**intricate possibilities** 2013  
porcelain, ceramic pencil and stains  
22 x 12 x 12 cm

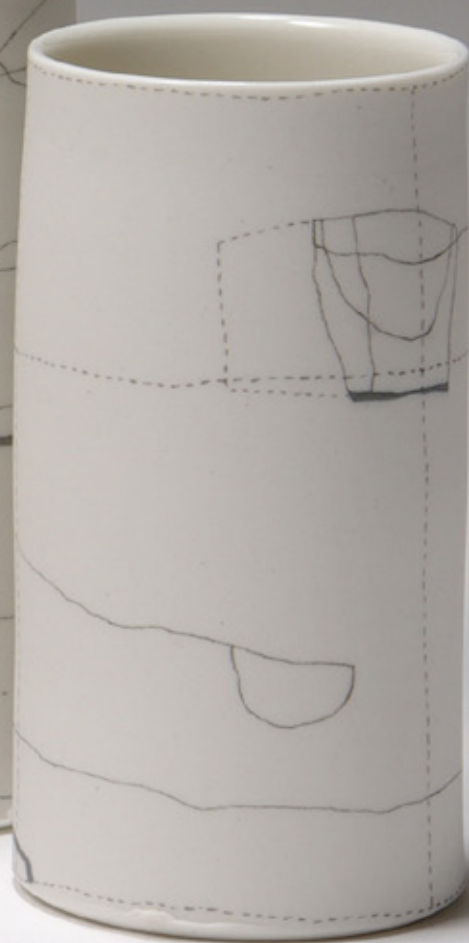


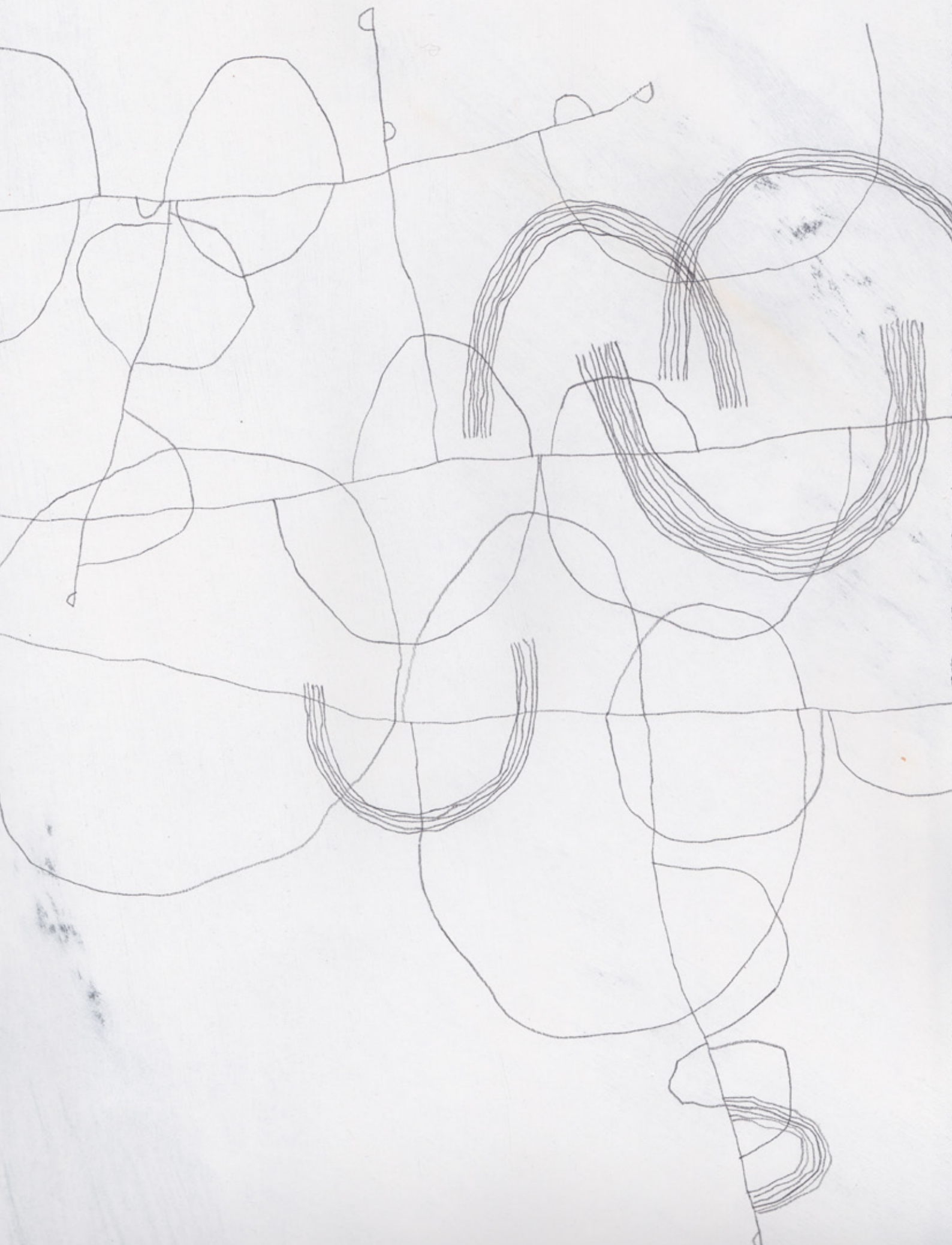
**counting minutes** 2013  
stoneware, inlaid slip  
11 x 11.5 x 11.5 cm

**crossing over** (detail) 2013  
pencil and gouache on black paper  
35.5 x 27 cm











# inscribed between illusions



**walking this way** 2013  
porcelain, ceramic pencil and stains  
17 x 7 x 7 cm



**a fleeting fiction** 2013  
porcelain, ceramic pencil and stains  
12.5 x 6.5 x 6.5 cm



**building chance combinations** 2013  
porcelain, ceramic pencil and stains  
21.5 x 8.5 x 8.5 cm



**as sunlight dissolves** 2013  
porcelain, ceramic stains  
13 x 9 x 9 cm



**landscape of adjustments** 2013  
porcelain, ceramic stains  
15.5 x 7 x 7 cm



**drawing a deep breath** 2013  
stoneware, inlaid slip  
15.5 x 16.5 x 16.5 cm

**returning** (detail) 2013  
pencil and acrylic on black paper  
32 x 25 cm





## two colour sign



**feeling like rain** 2013  
porcelain, ceramic stains  
21 x 14 x 14 cm



**touching burnt earth** 2013  
stoneware, inlaid slip  
12.5 x 11 x 11 cm

## circling back



**along the spine** 2013  
porcelain, ceramic pencil and stains  
25.5 x 13.5 x 13.5 cm



**breathing dark air** 2013  
stoneware, inlaid slip  
21.5 x 12 x 12 cm



**fragmentary light** 2014  
porcelain, ceramic stains  
8.5 x 10 x 10 cm

## tania rollond



## technical notes

I work in Southern Ice porcelain for its whiteness; it provides a canvas that makes both line and colour rich, sharp and bright. This clay is perfect for wheel throwing the clean, crisp lines and sharply defined edges that I seek. I also enjoy the highly vitrified quality of porcelain – it feels and looks finished without glaze and I can create a surface with a soft sheen rather than shine. The drawings and paintings are all unique, and made with ceramic pencils, metal oxides and ceramic stains.


The black pieces are a new development in my work. They are wheel thrown, dried to leather hard, and then coated with black, vitrifying slip – which I scratch my drawing into. After firing this once, the grooves are filled with zircon to create the white lines, before a final high temperature firing.

## working process

My work begins with looking - I like to examine the objects that I come across in day-to-day life for minute details. Natural things like leaves, rocks, insects and plants, or man made objects discarded and worn by the natural elements and time. I look for patterns, colours and structures, random markings of erosion and decay; small details and fleeting impressions. They leave traces in my memory, and become layered and mixed over time. Through the process of remembering, drawing and redrawing, the details and patterns are abstracted, reconfigured, or elaborated into new forms and arrangements. I hope that this process transforms the 'everyday' just slightly, making the familiar a little bit new. Each drawing is a spontaneous journey, without erasure - I start anywhere and then find my way slowly, each line responding to the previous one. The bowl or bottle provides a framework, and a contained space where my exploration can take place.

Increasingly complicated drawings demand simple ceramic forms – blank, three-dimensional canvases, the thin walls perhaps suggesting paper. I enjoy the tension between the clean, geometric lines of the form and the complicated, gently distorted markings meandering over the surface; between abstract and human qualities, form and drawing. My drawings consider the three dimensionality of the form, visually flattening it, but also leading the eye over and around; a new and unexpected composition created with each rotation of the work. As I work, the form and drawing are interdependent, sometimes one leads or supports, sometimes the other.





a flickering moment ...

**sam.**  
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