LANALHUE LAKE LAND BOUND TO OTHER IN ADIALOGUE OF CREATING

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SEARCHING THROUGH THE LAND

I have always felt that huge curiosity for land, the composition of its soil, its possibilities of defining from materiality to reach completion in visual discourse. For that infinitude that the material offered in both physical appearance and chemical, visual, tactile, added to the variables in cooking temperatures, I felt a duty to go into his study to master this as material and as a creative space.

That need to delve into the soul of the earth is going to drive me to venture in the search for new paths, initiating a process of research with the common ground and readily available in the yard of my house. Although the results achieved looked unpromising. I continued to find some ceramic committed interest because she was right there in this house. Was initially very reluctant to surrender their secrets, but slowly

I was learning to understand its own language and she became more docile. Making an approach to discover in this land many of his great qualities.

Almost without realizing it, this research work was extended in time and space. Opening infinite paths to these varied materials offered by nature.

This concern with the use of simple and readily available materials to incorporate in making ceramic has led me to research materials collected in different places of my country, both north of the center and south, and mountains to sea.

I've tried many land and its mixture with different sands, noting the wealth of color and texture that offer these after being subjected to different types of cooking temperatures.

This research project Lanalhue lake land together with others in a creating dialogue begins to structure early this year 2014.

CLAYS SOIL OF THE LAKE LANALHUE

First part of the project:

The experience that I expose here begins its process of development in a rural zone of the eighth region of my country, lakeshore Lanalhue (in aboriginal language means "Lost Soul"). The place is located 670 kilometers south of the capital Santiago de Chile.

This project, in its first part, covers an investigation of different lands and sands around Lanalhue lake, emphasizing the development of compounds for use in direct modeling and cooking in the paper kiln built on the site.

Obtaining the raw material and processing (photos #1, #2):

Work begins with the search, extraction and selection of harvested land subsoil a wide sector of the environment of this lake, lands that are subject to an initial screening to remove impurities such as stones and plants, and some of these also to a washing process for careful selection of their granulometry. Then mixed with water each in the process of elaboration of the paste, for subsequent realization of samples across plates and small works. After leaving a dry, ready for firing.

This research work is expanding and opening the way to other materials offered by nature as are

the sands, which are incorporated as a degreaser and texturing mixed with land in different proportions. Among the selected sands participates one black color and the other yellow color, both collected in the vicinity of the lake shore.
With this mixture of earth and sand, subjected to screening and subsequent mixing, are made new samples and forms of small work are made by hand.

Experiences made with earth and sand lake Lanalhue

Raw materials used:
-Clay land I, II, III extracted from the shore of the lake,
-Red clay earth extracted from hillside,
-Black sand selected from the shore of the lake,
-Yellow sand selected from the shore of the lake.

1. clay soil (I) 50% + black sand 50%
2. clay soil (I) 50% + yellow sand 50%
3. clay soil (I) 100%
4. clay soil (I) 50% + red soil hill 50%
5. red soil of the hill washed* 100%
6. red soil of the hill 100%
7. brown soil hill washed* 100%
8. clayey soil washed* 100%
9. clay soil 90% + black sand 10%
10. clay soil (I) 90% + yellow sand 10%
11. clay soil (II) 100%
13. clay soil (III) 100%

*NOTE: washed lands #5, #7 and #8, subject to removal of their coarse particles by decantation. Also used as paint in some samples.
All these experiences, from samples in plates and small work modeled, are subjected to cooking in a kiln paper**. Achieving this type of baking at a low temperature, visual and tactile specificities of great variety and richness.
**KILN PAPER (picture #3).
The construction and use kiln paper is carried out especially for the experiment performed in this opportunity lakeshore Lanalhue, south of my country.
Construction stages of this kiln paper:
It starts with the location of bricks arranged circularly on the floor and then horizontally supported in these large wire rack. On the grid, are located plates and small work to carry cooking interspersed with fuel (wood). Then, plates, works and logs are wrapped with a thin metal mesh to form a cone and installing at its upper end chimney. Finally all this by sealing cone is covered with a series of layers of paper smeared in mud. After the kiln immediately start burning occurs.
Potters place Aboriginal communities were invited to participate in the construction of this kiln for their great interest to know about this type of simple cooking.
The ashes of the burning of the logs are sieved and subsequently used as a flux applied to the surface of the works (1260℃.).

Second part of the project:

The project, in its first part covers research lands and sands around the lake subjected to kiln baking paper, in its second part includes new clay and degreasing materials in the study, now under electric kiln cooking in different temperatures. Always focused on continuous experience to give emphasis on the preparation of pastes for use in direct modeling.
In this research pastes include new experiences, now using a national white clay acquired in

commerce, mixed with red grog prepared in the studio - workshop and its mixture with sand collected on the coast of the Pacific Ocean, south of Chile.
New plates and small works, with different percentages of clay and more grog and clay more sand, are cooked in electric kiln with experiences previously developed materials Lanalhue lake. Each sample is subjected to temperatures of 900℃., 1060℃., 1150℃., 1220℃. and 1270℃.

Experiences with national white clay, sands of chilean Pacific Ocean and red grog:

AB. white clay 100 %
A1. white clay 90% + sand Pacific Ocean 10%
A2. white clay 80% + sand Pacific Ocean 20%
A3. white clay 70% + sand Pacific Ocean 30%
A4. white clay 60% + sand Pacific Ocean 40%
B1. clay red white 90% + grog 10%
B2. clay red white 80% + grog 20%
B3. clay red white 70% + grog 30%
B4. clay red white 60% + grog 40%

All these simple and easily obtainable materials studied through initial tests individually and then mixed in different proportions to each other, yielding interesting results were after cooking. Finally watching great wealth of visual and tactile variants in the materiality each one of the pastes.
Glazes are absent, only very occasionally used some simple fluxes as ash from burning in the kiln paper. Applying this partially on the surface of some of the works (1260℃.).

PRESENTATION OF RESEARCH

This research is conducted with two methods (photos #4, #5, #6):
One such method is through developing sampler plates are arranged by type of material and cooking temperatures, this being one of the easiest ways to observe and make comparisons between one another results.
With all this previous experience, is now made a new sampler of polished plates with burnishing system. Is smoothed the sample even wet for to polish and burnishing being as it loses moisture to leave the surface shiny. Then the samples are subjected to 900° C. Cooking this burnished outside apparent waterproofing material, a greater enhancement in the color of the clay itself is achieved.
The other method is through small assemblies of works where the research material is presented in such a way that the display of all that variety in the quality of the material will contribute to the enrichment of visuality in plastic work. Pottery, with its various alternatives plasticity, texture and color move to the universe of creation, to achieve their articulation and significance in the artistic expression.

Some conclusions drawn from the research:

From experience with clay soils Lanalhue lake worked in direct manual modeling method, observed some very good plasticity and other some difficulty in handling wet. However, all these works shed modeled optimal results after cooking.
From experience with sand and clay mixtures with different materials, the sands of the lake used resulted quite refractory and excellent for use at temperatures above 1260℃.
Experience with sand Pacific Ocean south of Chile, this was a very different behavior to the above and that above 1150° C. initiated a transformation process and then merging, achieving the variety of cooking temperatures visual effects very interesting.

CREATIVE PROPOSAL (photos #5, #6, #7).

Each of these pastes investigated and used by modeling small works, culminating in the assembly of a work where all that wealth of natural colors and textures achieved remain embodied in the

matter.
I feel that the baked clay content is latent, is a material that opens endless creatives possibilities and plenty of dialogue. Emerges tackles interest in establishing the link between matter and artwork, revealing the very face of clay in it.
In search of expressive environment becomes an important part in the personal creative work. The work incorporates and takes over the space that surrounds it.
Infinite surprises have emerged in this research project, some good, some very good. The amount of land and water (mud), air and fire and then presents us full of alternatives that lead to exploration areas and amazing achievements for the benefit of creation. In this generation of different search instances always find that the simplest materials are containers of greater riches, and noted that the research world is like an endless chain, a part is linked to another and then another, and another, never ends.
It is an eternal search and discover...

SOME PICTURES OF EXPERIENCE

1. Collection of clay material in the lakeside Lanalhue.
2. Clay soil mix and water in the process of developing paste.
3. The kiln role in the initial stage of preheating smoke.
4. Signs variety of pastes investigated:
   -plates burnished baked at 900℃.
   -full cooking experience at 1220℃.
5. Two groups of small works made using pasta A2 and 1. Each piece cooked to different T .
6. Pieces of work made with each of the materials investigated and baked at the same temperature (1270℃.).
7. Assemblies of work. All that visual and tactile richness achieved since materiality and transferred to the universe of creation.

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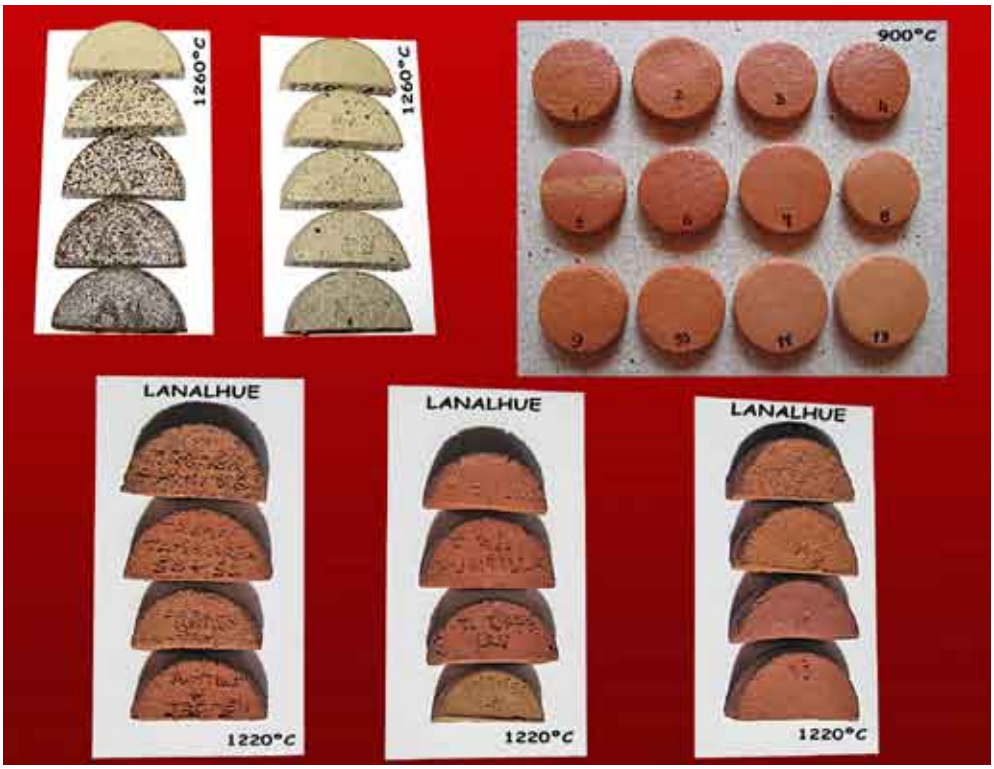

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