

## Cover Artwork

# Lessons of the African Black Rhinoceros

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<https://doi.org/10.15273/hpj.v1i1.10666>

### Artist Statement

Clay is a vernacular. In this medium, my inclination to abstract expression answers only to the boundaries of the natural laws of science in the processes of clay-form and glaze. Injustice is often the centrepiece, layered by multiple and intended meanings for the observer to find.

The African Black Rhinoceros informs the process and production of three artforms representing our past, present and future. Through its tenacity as a species to continue to exist amidst extreme anthropogenic pressures, its transition is as symbolic as the innovative measures of its conservation.

In three hammocks, porcelain clay-forms of *equal* dimensions were suspended *unequally* from the light resulting in unique artforms. This process is shown in the image to the right.

### Past, White

Ghosts of the Past

Cone 6, White Porcelain, Plainsman Polar Ice (Canada)

### Present, Black

Change and Human Transition

Cone 6, Black Porcelain, SiO<sub>2</sub> Black Ice (Spain)

### Future, Bright Blue

Hope for the Uncertain

Cone 6, Blue Porcelain, SiO<sub>2</sub> Upsala Blue (Spain)



### Author Biography



Lynette A. Peters is a PhD student in Health and mother of five. Supervised by Dr. Alice Aiken, Lynette’s dissertation work will include the topics of creative avocations and Canadian Military Veteran health and well-being. Personal and entrepreneurial pursuits in the ceramic arts led her to establish Cerberus Pottery, an avocational studio designated for active and retired military members and First Responders.

Lynette obtained graduate degree at the University of Windsor in Applied Human Kinetics and undergraduate degree in Biology from Queen’s University in Kingston, Ontario.

