

HOLLY HUNT ART

ABOUT

Lonney White was born in Montana in 1982, where he pursued an interest in painting and sculpture, which evolved to include installation, furniture, lighting, and interior design. While attending the University of Montana he established the Gold Dust Gallery and worked as an independent artist. White moved to Chicago in 2008 and received a bachelor's degree in fine art at The School of the Art Institute of Chicago. While in Chicago, White redesigned and built out an 8,000 square foot glass-making factory in 2015 into his primary home, studio, and showroom. White currently splits his time between his Chicago studio and his Hamptons studio, where he along with Michael del Piero, own Hamptons Good Design, an interior design firm, showroom, and gallery that specializes in collectible design, art, primitive antiques, and specialty objects and furniture. White is an international artist, showing works in the United States, Paris, Moscow, London, Hong Kong, The British Virgin Islands, and Vancouver

Lonney White's investigations into the properties of natural materials compliment his equally organic work method. White invents a unique aesthetic vocabulary through his interests in depth, composition, texture, and the use of light. While fundamentally abstract, White's work references natural phenomena such as metamorphic rock, atmospheric formations and fossilized skeletons. White accepts the nature of his chosen materials, letting the material guide his production. As White mentions, *"This process allows for a continual discovery that is always surprising. It excites me not knowing what to expect; the materials have a kind of honesty. Intuition, composition, and scale are the limit of my control."*

Beyond material investigations, White's wax encaustics emerge from the postmodern assault on the picture plane; distinct varieties of wax melt, converge and combine in textured formations. What was once three-dimensional attempts to become two-dimensional yet remains lost in a dual state of ascension and descent, and White's love of interior architecture pushes him to integrate this work into the environment, questioning its status as an image-object.