

# CERAMICS

SOUTHERN AFRICA

R70.00  
ISSUE: 10/2017 - SUMMER  
ISSN 2412-5199



# POTTERY

**NEED IT - WE GOT IT**

**CERAMICS - TOOLS - PAINTS - CRAFTING MATERIAL - WHEELS - KILNS**



## CONCEPT UNDERGLAZE PAINT

**SINGLE LAYER - TRANSLUCENT**

**DOUBLE LAYER - OPAQUE**

**ALLOW TO DRY and glaze fire immediately**

**NO hardening on firing required**

**PAINT AND FIRE WITHOUT GLAZE FOR A SATIN FINISH**

**CAN BE FIRED BETWEEN 06 (1000°C) - 6 (1222°C)**

## INTENSE GLAZE RANGE

**CAN BE FIRED BETWEEN 06 (1000°C) - 6 (1222°C)**

**AMAZING VAST COLOUR RANGE**



**KAMEL POTTERIES**

**Duncan®**  
SOUTH AFRICAN AGENT

We make it easy to



experience creativity.

**Kamel Potteries**

34 Ashfield Ave

Springfield Park

Durban

031 - 579 1011

[www.kamelpotteries.com](http://www.kamelpotteries.com)



9



19



21



29



33



13

## CONTENTS

Ceramics Southern Africa Magazine  
Volume 10/2017 SUMMER  
ISBN number: ISSN 2412-5199

### EXPOSURE

7 Latest work by various Artists/Ceramists

### FEATURES

9 Florals, Fish & Feminism - the work of Lynette Morris-Hale - Daryl Houghton

13 A Review of Socio-Political Expression in Contemporary South African Ceramics Part 1 - Ann Marais

### EXHIBITIONS

19 A Collaboration of Dreams - Cathy Brennan

21 2017 Gauteng Regional Exhibition - John Shirley

### COLLECTIONS

25 Letsopa: An Inspiring African Ceramics Gallery - Sian Tiley-Nel

### CRITICAL OPINION

29 Of Teahouses and Tea Bowls - Steve Shapiro

### BOOK REVIEW

32 Urban Potters: Makers in the City Katie Treggiden

### INTERVIEW

33 Richard Pullen - Rika Nortjé

### INSPIRATION

37 A Late Starter - Colin Cameron

### TEACHING STUDIOS

39 Information regarding teaching studios

Editor : Lydia Holmes  
ceramicssa.magazine@gmail.com  
P O Box 15915 Emerald Hill 6011  
+27(0)413661759 +27(0)835649430  
fax +27(0)413661759

Publisher: Ceramics Southern Africa  
Tel.: +27 (0)74 703 4399  
E-mail: ceramicssa@icon.co.za  
Website: www.ceramicssa.org  
P O Box 2900, North Riding 2162

Design: Sue Calf  
Tel: +27 (0)11 802 1795  
sue.gh@iafrica.com

Printed by: Creative Art, Duplicating and  
Reproduction (Pty) Ltd  
Tel: (041) 484 2251  
E-mail: info@cadar.co.za  
www.cadar.co.za

*Back Cover: Doreen Hemp; Beulah Vermaak; Colleen Lehmkuhl; Ralph Johnson*  
*Front Cover: Lynette Morris-Hale*  
*Content page: 9 Lynette Morris-Hale; 13 Evette Weyers; 19 Cathy Brennan;*  
*21 Glenda Fick; 29 Andrew Walford; 33 Richard Pullen.*

# CERAMICS

SOUTHERN AFRICA  
A MAGAZINE OF CERAMICS IN SOUTHERN AFRICA

Please note the following due dates for all articles, reviews, book reviews, advertisements as well as exposure page photographs for 2018

**15 January 2018**

**15 April 2018**

**15 July 2018**

**15 October 2018**

## In the next issue



### The 2018 Corobrik National Ceramics Biennale

Award Judge revealed  
Date, venue and entry information  
Add on Exhibitions  
*All you need to know to take part*

## CERAMICS SA

ceramics southern africa 

### CERAMICS SA National office

Tel.: +27 (0)74 703 4399  
E-mail: ceramicssa@icon.co.za  
Website: www.ceramicssa.org  
P O Box 2900, North Riding 2162

### EASTERN CAPE Ceramics SA Eastern Cape

Tel.: +27 (0)83 564 9430 (Lydia Holmes) or  
+27 (0)83 326 2842 (Donvé Branch)  
E-mail: ceramics.easterncape@gmail.com  
P O Box 15915, Emerald Hill 6011

### GAUTENG Ceramics SA Gauteng

Tel.: +27 (0)74 703 4399  
E-mail: ceramicssa@icon.co.za  
P O Box 2900, North Riding 2162

### KZN-NATAL Ceramics SA KZN

Tel. +27 (0)31 266 0543  
E-mail: morrishale@telkomsa.net  
16 Dorsetshire Road, Westville 3630

### WESTERN CAPE Ceramics SA Cape

+27 (0)21 6716139  
E-mail: ralphjinclay@telkomsa.net  
13 Chesham Road, Claremont 7708



### POTTERS' ASSOCIATION OF NAMIBIA

P.O. Box 29108, Mail Centre, Windhoek, Namibia  
Tel.+264 81 692 0962  
e-mail: pan@iway.na  
Website: www.pan.iway.na

## SUBSCRIPTIONS

Subscriptions to Ceramics Southern Africa Magazine

Subscriptions for one year (four issues) R260

Please contact Ceramicssa.magazine@gmail.com

Or subscribe through the website: www.ceramicssa.org

## FROM THE EDITOR



Ceramics Southern Africa is published quarterly by  
Ceramics Southern Africa,  
P O Box 2900, North Riding 2162, Johannesburg, South Africa.

Contributions to the Ceramics Magazine

### Editorial requirements

This information is intended as a guide for contributors. Please do not hesitate to contact the editor should you require any further information.

Articles may include profiles on ceramists (self or others), reviews of ceramic exhibitions and books, upcoming events, critical reports and commentary, research papers and technical innovations. In fact, we welcome any subject of interest to ceramists, potters and sculptors, galleries and collectors, educational institutions and their students.

The average length of articles is 500-2200 words. Longer articles are welcome, they might be broken up over two issues if space is not available, or stand over to the next issue.

Please submit by email to [ceramicssa.magazine@gmail.com](mailto:ceramicssa.magazine@gmail.com) or [lydia@rgholmes.co.za](mailto:lydia@rgholmes.co.za) in an attached Word document, NOT Pdf format, nor within the body of an email.

Your own writing style is a preference and minimal editing will take place, mostly in cases of spelling and grammar. At times, articles may be edited to meet layout requirements. Where possible, the author will be contacted prior to going to print should the Editor deem it necessary.

A two or three sentence statement about the writer must be included. Please include the name of the photographer/s.

### Guidelines for Images

The files must be high resolution JPG (300dpi) or in the region of 600kb to 3 mgb.

Digital files may be sent in small batches (under 3 meg) to [ceramicssa.magazine@gmail.com](mailto:ceramicssa.magazine@gmail.com), [lydia@rgholmes.co.za](mailto:lydia@rgholmes.co.za) or via [Dropbox.com](https://www.dropbox.com) (invite: [lydia@rgholmes.co.za](mailto:lydia@rgholmes.co.za)) or a similar transfer method.

All images must be accompanied by a text document which lists the following for each image: name of the artist, title of the piece, date, materials and techniques, dimensions and the photographer's name. All images must also be labelled with the name of the article or person concerned, i.e. Peter Black.jpeg.

Please note: The quality of your images is of high importance and may determine whether or not your article is published.

If possible, seek the help of a professional photographer.

### Guidelines (if taking your own images):

A good image is in focus, with proper exposure, a full depth of field and a full range of contrast (light to dark tones). Do not set work against a busy background.

Earth tones, white, grey or black make a good neutral background.

Do not use lighting which will result in hard shadows or will reflect off the vessel.

Do leave a generous space around the object if at all possible.

Tight cropping is not recommended. Make sure the WHOLE subject is in the photograph.

Choose your images carefully. At the most ten images per article. We will ask for more if required.

Please do not send Tiff images.

If you are contributing to the CSA Exposure page, 2 images would suffice. Some of these images will be deep etched (cut out) and need to be against a contrasting background with little or no shadows. Please supply a name, and details regarding the work (new work) or where it is on display. No images without these descriptive details will be published.

The editor retains the right to include or postpone the publication of any contribution.

### EDITORIAL

*Ten issues down the line and our magazine has many private subscribers both here and abroad. Subscriptions are available on the website, should you know anyone who would be interested in receiving our magazine, or perhaps sign up a friend or colleague for a gift subscription. We are also working towards an online magazine and once this has been achieved I am convinced that we will gain many more subscribers.*

*We have managed to source articles from different quarters and different viewpoints. This magazine features the work of Lynette Morris-Hale, a prolific maker from Kwazulu- Natal. Lynette has served as Chairman of that region for some time, taught from her own studio and produced her meaningful and thought provoking work for quite some time. Lynette is now retiring from the committee and the area. We wish her well in her new life.*

*Ann Marais has contributed a wonderful commentary on the Socio-Political expression of a number of ceramic artists. We are indeed grateful to Ann for allowing us to publish this article in our magazine. It is the first of a three part series and the rest will follow in the next two issues. Critical articles like these are important to promote dialogue amongst artists and to remain critical of the meaning of one's own work in the ceramic field.*

*We have included an article on another collection of ceramics, this time at the University of Pretoria. Please keep us informed of private or public collections which need mentioning in the magazine. These all form an important part of our ceramic history. High lighting these collections not only keep us in touch with our own history, but also the history of others. There are many private collections in South Africa which need mentioning, but this can only happen with the input of our members.*

*I wish you all a pleasant, restful holiday, perhaps a break from the clay and some lazy days in the sun. May everyone come back in 2018 to their studios with great inspiration and vigour for the year ahead. Next year is our 2018 Corobrik Ceramics Southern Africa Biennale in Cape Town. Strength to creativity!*

Opinions expressed are those of the contributors and do not necessarily represent the opinion of the editorial staff of Ceramics Southern Africa.



Manufacturers and suppliers of a wide range of stoneware and earthenware clays for throwing, slab building and casting in buff, terracotta and white.

**NDEBELE CC.**

Telephone 082 808-9166 / 082 885-1103

Email: [ndebelemining@gmail.com](mailto:ndebelemining@gmail.com)

# GLAZECOR<sub>cc</sub>

GLAZE & FRIT MANUFACTURERS



## Glazes

## PRODUCT RANGE

For all applications and temperatures, constantly being developed- how can we meet your needs?

## Clays

Throwing clay in White and Terra Cotta from fine to textured with coarse grog  
Porcelain throwing clay and casting slip  
Casting slip in White and Terra Cotta  
Clay bodies blended to customers formulations

## Underglazes

Liquid underglazes with over 100 colours to choose from  
Powder underglazes

## Stains

A broad range of colours for every application

## Raw Material

Just about everything to make your own glazes, clay bodies, moulds....

## Kiln Furniture

Kiln shelves & Props, Element wire, Temperature controllers, Compensating cables and Thermocouples, Pyrometric cones, Insulation Bricks, Fibre Blanket....

## Miscellaneous

Pottery Tools, Engobes, Relief Glazes, Onglazes, Glass Enamels, Lustres...  
New and second hand equipment...



No need is too small or great.  
Contact us today for friendly  
and professional advice...

194 Immelman Road, Wadeville, Germiston  
Tel: 011-827-0280/1/2/3  
Email: [jpryde@vodamail.co.za](mailto:jpryde@vodamail.co.za)

Let Glazecor Be Your Partner In Business

# EXPOSURE

Send your images for the Exposure page to [ceramicssa.magazine@gmail.com](mailto:ceramicssa.magazine@gmail.com). Add a short description of your work, size and where it is on display or whether it is simply new work.

1. Ann Rimbault, Porcelain bowls
2. Charmaine Haines, Abstract Portrait Vessel
3. Donve Branch, Bottle Form
4. Martin Swart, Porcelain jug with cobalt/iron glaze
5. Rose Hobson, Nautilus Porcelain Vessels



1.



3.



2.



4.



5.





6.



10.

- 6. Claire Waters - Highly Commended award @ the Gauteng Regional Exhibition
- 7. Lookout Sibanda - Award for Best use of Underglaze at the CSA Eastern Cape Regional Exhibition.
- 8. Lisa Walker, Tutti Frutti, Earthenware
- 9. Lelane Souverijn, Your turn to jump & Under the grid of the Fortunate
- 10. Blanca Whitehead, Award for Excellence @ the CSA Eastern Cape Regional Exhibition
- 11. Lynnley Watson



7.



8.



9.



11.

Article by Daryl Houghton  
Photographs by the artist

# FLORALS, FISH and FEMINISM – the work of Lynette Morris-Hale: artist, teacher, organiser



Tall, eternally slim, softly spoken, with a broad smile and a ready laugh . . . but underneath this exterior is an air of quiet determination. This is Lynette Morris Hale, who has been such an important driving force in the world of ceramics here in the province of KwaZulu-Natal for so many years. Currently the chairperson of the local branch of Ceramics SA, Morris-Hale is now making plans to move on to the Cape and she is going to be greatly missed by the local community of ceramists who have responded so positively to her inspiring leadership. As artist, teacher and organiser

she has made a huge contribution and has done much to raise the profile of ceramics in the province. Under her direction the membership of the CSA branch has increased and at least three, if not four, workshops have been held with regularity each year. As far as workshops go, it was she who began to arrange for presenters from outside the province to come and conduct workshops. This has meant that local ceramists were now being exposed to experts not only from other provinces, but from overseas as well. In line with national decisions Morris-Hale, together with her committee, has also successfully set up mentorships for a number of emerging talents.

Born on a farm in the Willowmore district of the Great Karoo in 1952, Morris-Hale received her schooling in Port Elizabeth. She went on to study for her National Art Teaching Diploma at the local Technikon Art School, majoring in Painting. Her final year of study saw her at the Technikon in Pretoria where she took a somewhat unsatisfying course in ceramics. Married and living for a period in Canada she began to teach painting at an adult education centre. While working here she was approached to teach ceramics as well and so began her real involvement with the world of clay, and ceramics was set to become an ever-increasing passion for her. On her return to South Africa she accepted a post to teach art at New Forest High School in Durban. As luck would have it, the previous incumbent in the post had applied for the school to be granted a kiln and it had duly arrived. This meant that Morris-Hale now had a kiln, giving her the opportunity to not only deepen her own knowledge of ceramics, but to share that knowledge with her pupils. Over the years ceramics became a strong component of the art course on offer at the school and students under her tutelage produced highly original work of outstanding quality.

## Breaking the rules

When she eventually left her teaching post after 23 years to give herself more time to devote to her own work, she also began to acquire adult students and gradually her large double garage was functioning as a fully-fledged teaching studio. However, this did not mean that Morris-Hale neglected her own ceramic endeavours. Since she had never received any meaningful formal training in ceramics, being essentially self-taught, she has never been afraid to break rules and has allowed a playful, almost Dadaist, spirit to characterize much of her work. She has always preferred to hand build her works, using coiling and slabbing techniques, and she has generally favoured a dry, matt finish. Morris-Hale explores to the full the plasticity of clay and surfaces are often scarred, scored and imprinted, lending many of her pieces an earthy quality. Into this mix she has, over the years, explored the use of transfer printing decals onto her work, a process that has given her ceramics an interesting contemporary edge and has moved her pieces into a zone beyond that of more conventional studio products.

Morris-Hale has, in general, eschewed the making of functional ware to rather make statements in clay that have meaning and relate to her own concerns around contemporary issues. As a result, her work has always been highly original and seemingly stands on its own without displaying any obvious outside influences. Her first solo exhibition was held in 2009 at the Artisan Gallery in Durban. Entitled 'Targeted', it dealt, somewhat controversially, with the issue of the white South African woman living in a changing, often violent, society. The works on show were sculptural and many of the female figures on show were treated in a way that related them to rag dolls, with all the vulnerability that that particular form implies. Some hung on the walls, other were placed in small boats, one bore a target on her dress front, another held a handgun, while yet another held her hand over her heart. However, all referred to ". . . experiences and concepts that deal with issues that affect women in general and my life as a white South African." <sup>1</sup>. Feminist issues and the female figures continued to interest the artist



and a series of rotund figures came into being. For the artist these figures represented woman-as-vessel in a number of guises such as woman as sex object, as fertility goddess, as matron, as harlot. Lavishly decorated with floral decal prints and having the moulded face of a doll these figures extended the feminist metaphor in interesting and intriguing ways. One of this series, 'Ceramic Sculpture – Fertility Goddess' was acquired for the Corobrik Collection in 2012.

#### **A touch of Rococo**

A commission to create a fish platter was to take Morris-Hale into a whole new direction and a long series of fish emerged. Once again, the work was not functional, for although it employed the form of a platter, the large fish it bore was sculptural and projected outwards in high relief. Morris-Hale has had a lifelong love of the sea and this new series allowed her to incorporate this love into her work. The fish were never repetitive but each was individually treated with differing patterns, textures and colours. The platters themselves were decorated with shell forms, tiny roses and swirling embossed patterns. Simultaneously Morris-Hale began to create small dome shaped teapots that made a feminine statement through the use of pastel shades, embossed floral patterns and curlicue handles. Yet these potentially delicate works retained a robust quality in their ragged, unfinished edges and endearingly clunky forms. Again, these pieces link to the feminist thread that runs through so much of Morris-Hale's work and, in an almost humorous way, they conjure up that vanishing world of ladies' afternoon tea parties. The exuberant and frivolous decoration of these teapots seemed also to recall, in a new way, the Rococo era of the eighteenth century when the making of finely decorated porcelain was at its height.

The Rococo period in fact was to come to provide the inspiration for the series of vessels that Morris-Hale chose to show in 2009 in a four-person exhibition at the prestigious Irma Stern Museum in Cape Town. Showing with her on this occasion were ceramists Catherine Brennon, Lisa Ringwood and Sarah Walters. Overt allusions to the Rococo period were made by the artist through her use of shell forms, cherubs and decals depicting flowers, as well as sentimental

vignettes of fêtes galante. Yet the extreme fragility of Rococo porcelain is missing here and in reference to these particular works the artist had this to say: "My surfaces are bumpy, with slip and glazes running freely – I am doing Rococo with little control and much control"<sup>2</sup>. It is this willingness to co-opt chance effects as well as to play with issues and ideas that gives much of Morris-Hale's work its special quality.

More recently Morris-Hale has returned to the sea as a source of inspiration producing a series of vessels that are decorated with incised images of fish and applied decals of sailing ships. The images of the sailing ship refer back to the artist's colonial ancestors who came by sea to settle in a new country. Colours are muted and the surfaces of these vessels have been given a weathered quality that suggest that they could have been dredged up from the seabed. One of these pieces received the Premier Award on the KZN Regional exhibition in 2016. Over the years Morris-Hale has received many awards on the KZN Regional Exhibitions as well as, in 2004, a Highly Commended on the CSA National Exhibition.

#### **An inspiring teacher**

Throughout the years when she was producing a major body of work that was making an impact both regionally as well as nationally, Morris-Hale maintained a busy teaching schedule in her home studio. She acknowledges that her students inspire her and she enjoys the stimulus they provide. Obviously she is an inspiring teacher herself, so much so, that her one student Kyle Pierpoint has been prompted to write in a recent issue of *Ceramics Southern Africa* as follows: "I must acknowledge Lynette as one of the best teachers and persons you can ever meet, and my ceramic journey would never have occurred without her at the helm"<sup>3</sup>. Pierpoint, who originally came to Morris-Hale as a schoolboy, has continued to attend classes with Morris-Hale and has gone on to garner many awards on succes-



## FEATURE Profile

sive Regional Exhibitions and has had two acceptances on the CSA National Exhibition.

As if this was not enough, Morris-Hale took over as Chairperson of the KZN Regional CSA Committee in 2008, a position she has held ever since. Under her strong leadership she has encouraged greater professionalism among members and the annual Regional exhibition has become an important event on the Durban arts calendar, attracting a large crowd to the opening night. She has tirelessly promoted ceramics in this province and beyond, always submitting work to the national exhibition herself, and encouraging members to do so as well. Now, with her three children settled in the UK and making their own way, Lynette has decided to put her Durban home on the market with the aim of moving to the Cape and finding a new home closer to the sea. She will leave a huge handprint in the clay world of KwaZulu-Natal but her legacy will live on in countless ways.

### **A last word.**

A letter Lynette wrote at some stage to Maggie Matthews, a fellow ceramist and friend, gives us an insight into her innermost thought processes as a serious artist who continues to question the nature of creativity.

*Dear Maggie*

*These thoughts have been plaguing me for years and now even more so as I pack up these vessels for Cape Town. What is the point of it all? Hours making something that someone might like? What vanity! But as that thought goes around in my head I always come back to the same answer. It's the process that has engaged, enlightened and delighted me. I also challenge myself - a process I enjoy.*

*So, I am often reconnecting with myself to check what my motivations are when I create and yes there is a piece of me that is delighted when my work is sometimes appreciated/understood. I realise I cannot stop creating because this sacred process gives me such pleasure. Pleasure - is that a selfish emotion? Then I ask God why he endowed us with this emotion? I am thinking I will use the word joy instead of pleasure. Creating gives me such joy. So if my work is never shown it would not really bother me as I have gained so much in the making.*

*Lots of love*

*Lynette*<sup>4</sup>

**Daryl Houghton** first came to know Lynette Morris-Hale many years ago as a colleague when they both worked for the KZN Education Department and he served as the Provincial Subject Adviser for Art. Over the years they have maintained close contact and it was Lynette as chairperson who, in her drive to increase membership, initially encouraged him to join and become involved in Ceramics Southern Africa at a regional level.



### NOTES

1. Morris-Hale, L. Artist Statement: 'Targeted' solo exhibition held at Artisan Gallery, Durban 2009.
2. Cruise, W. Four Women – Four Journeys in Clay. Ceramics Southern Africa 01/2015-Spring p.22
3. Pierpoint, K., Kyle Pierpoint on a Journey with the Mad Hatter. Ceramics Southern Africa 09/2017-Spring p.38
4. Morris-Hale, L. Letter to Maggie Matthews. No date.

celebrating  
**50**  
YEARS



SARCD A

*Showcasing the latest in local & international  
gift, toy, décor & design trends*

**SARCD A INTERNATIONAL**

**8 - 11 March 2018**

**SARCD A CHRISTMAS**

**23 - 26 August 2018**

**Gallagher Convention Centre, Midrand**

Sarcda is a world-class retail, gift, toy decor & design trade-show that attracts quality buyers from hotel chains, curio & gift shops, interior decorators/designers, toy & baby stores, supermarkets, pharmacies, fashion accessory & apparel buyers, florist & garden centres & retail stores.

Proudly positioned as the largest and only trade exhibition in the Southern Hemisphere, Sarcda shows are THE SHOWS not to be missed!

Strictly Trade Only

TO REGISTER AS A TRADE BUYER / EXHIBITOR AT THE SHOW VISIT [WWW.SARCD A.CO.ZA](http://WWW.SARCD A.CO.ZA)

 [www.sarcda.co.za](http://www.sarcda.co.za)

 [sarcdatradeexhibitions](https://www.instagram.com/sarcdatradeexhibitions)

 [facebook.com/sarcda](https://www.facebook.com/sarcda)

# A Review of Socio-Political Expression in Contemporary South African Ceramic Figuration in the Works of Fifteen Artists

Article by Ann Marais

Photographs by various artists



"Nzinga" Warrior Woman Series 2008, Michelle Legg

The postmodern era in art that opened up a free-for-all in art expression, and acceptance of all forms of cultural, historical and artistic territories to be raided has been of great benefit to the ceramic artists discussed in this review. This era of freedom and enlightenment has freed ceramics from the age-old prejudice of clay as a medium only fit for utilitarian ware and as an intermediate material in the production of the noble art of bronze casting. Clay has now been accepted, reluctantly in some quarters, into the hallowed halls of the Fine Arts. They are free to explore diverse cultural, social, political and philosophical issues and concerns through the medium of clay that reflect the multicultural South African landscape. South Africa's matrix of traditions, histories, beliefs and cultures, both social and political, provide rich pickings for their creative engagement.

Their focus for the most part centres around South African issues with regard to our unique geographical placement that influences the content of their works in subjects such as land ownership, land rights, land use, the natural environment and socio-political forces that have, and do, influence the question of identity past and present in South Africa's multi-cultural society.

A common denominator with nearly all of them is that they use, or used, clay as their major medium in the works discussed (with minor use of other media such as text, drawing, found objects etc.) except for one artist who was primarily a painter, in their creative expression, for the purpose of articulating their conceptual and philosophical enquires. They bring a fine arts approach to their manipulation of clay materials that is often unconventional in terms of orthodox ceramic practices i.e. so-called blemishes in utilitarian ceramic ware such as body cracks, glaze flaws or rough surfaces that are often deliberately utilized as elements to enhance the narrative content in their conceptual works.

The focus of this review is devoted in large measure to two main themes: in addition, some minor issues are discussed. Two major themes discussed are the question of gender politics with regards to women's rights and, secondly, environmental concerns particularly with regard to pollution, animal rights and the question of the patriarchal, Cartesian belief in man's superiority over all creatures on the earth, that underpin patterns of thought and social practices pertaining to animals. Other socio-political issues that emerged are complex and often interwoven with historical, cultural, economic and political sensitivities such as traditional systems of cultural governance, the impact and consequences of Colonisation, as well as the phenomenon of migration in South Africa.

Some of the artists do not necessarily concern themselves directly with any one particular socio-political issue but rather give expression to a broader, more general view of the quotidian facets of society, both within South Africa and beyond. Myth and legend feature importantly in the work of some; magic realism flavours the oeuvre of another. There are references to other art forms such as painting, literature and the theatre in some works. A question of identity is an important subject for some of the artists in terms of local and transnational locus. The significance of the human presence on earth and our harmonious (or lack of!) interaction with all other creatures is a complex issue tackled by three artists. Freedom to speak is evident by the diversity of conceptual engagement by the artists in this review. The range of subjects is broad, topics often overlap, making for a complex web of critical issues that highlight some of the challenges and difficulties facing society in South Africa to-day.

## Gender politics

Gender politics, specifically women's rights, is an issue that gives impetus to individual creative responses from many of the artists. Two recent, revealing reports on the status of women highlighted the inequalities and abuses still prevalent across the social spectrum in 2015 in South Africa. Firstly, in March 2015, a Johannesburg newspaper (The Financial Times) article reported that of 400 companies listed on the Johannesburg Stock Exchange only 5% of CEO/MD positions are held by women.<sup>i</sup> Secondly, on International Women's Day 8 March 2015, it was reported by UN Secretary General, Bang Ki-Moon that the shocking trend in the use of rape of women as a weapon of war was rising, particularly in Nigeria, as well as countries in the Middle East and Central Asia.<sup>ii</sup> These two reports highlighted the continuing discrimination of women in society in two important areas, namely, economic disadvantage and physical abuse, although discrimination and abuse occur on many levels both emotional and psychological, in cultural practices in rural and urban societies. In Western societies girls and boys are generally separated in early childhood by gender-specific practices: girls are taught nurturing roles with dolls: boys are given cars, trains, guns etc. In traditional rural societies, social systems are founded on patriarchal control: women manage the domestic chores: men make the economic decisions and 'own' the household goods, which includes the women whom they buy with a bride price, *lobola*. In this way, some women are bought and sold like commodities, as is the case with cattle.

A creative response to this gender discrimination endured by rural women in Zululand was expressed by ceramic artist, Michelle Legg in a series of works entitled 'Warrior Woman Series' 2008–14 in which she attempted to articulate their underlying strength and resilience in a



"Dolos Kleios" 2007, Nicolene Swanepoel



Left: "Claybody 3" 2002, Wilma Cruise  
 Above "Sex Pot" 2011, Lynette Morris-Hale  
 Right "Venus" Series 2011, Lynette Morris-Hale



collection of ceramic vessels festooned with large, aggressive looking spikes called *amasumpa* around the body of the vessel. She made these pots in reference to pot making as the provenance of women in traditional rural societies. Legg's *amasumpa* are symbols of the fortitude of these rural women, burdened by the often harshness of rural life (no running water or electricity) under the yoke of male domination. She states 'the large, oversized *amasumpa* have morphed into spikes, aggressively protecting their soft, often voluptuous body/form. Their strength is often perceived as hostility, as attack, while their true nature is one of striving for equality in a world that continually side lines women to the shadows, labelling them as weak, as property, as worth less than men in every way.'<sup>iii</sup>

Artist and gender activist, Nicolene Swanepoel, challenged the traditional cultural practice of all matters pertaining to cattle as the preserve of men in South Africa with her series of 'Dolos Kleios'<sup>iv</sup> in 2007. In this country young boys tended the cattle on the land during the course of which they made, and still make presumably, *kleiosse* (clay oxen). In the past, Voortrekker boys made 'oxen' from the clay mouldings of the feet bones (*dolos*) of the cattle which hauled the 'wagons', that were fashioned from small jawbones of animals. As a young girl growing up in a rural farming community, her fascination with the bones of cattle lying in the veldt left a deep impression upon Swanepoel. As a mature artist, this memory found artistic expression in the creation of her own 'Dolos Kleios', not just as memento mori of her childhood memories but as an assertion of her right to equal status as men through the symbol of cattle in making these clay creatures. She stated '...as a woman creating these traditionally man-made objects, I refute the patriarchal dominance of our South African culture.'<sup>v</sup>

Ceramic sculptor and multimedia artist, Wilma Cruise's creative practice is never one of direct confrontation but rather one of an exploratory, intellectual, sometimes metaphysical enquiry into issues of fundamental import in human affairs. On her group exhibition 'Earthworks/Claybodies' in 2003, she explored the issue of a female/mother role in a private-public interface of circumstances, involving the traditional Zulu practice of initiation performed by young men, and the common labour practice in South African households whereby domestic workers are often tasked with a surrogate mother role of raising children. In a reversal of roles, Cruise adopted her domestic worker's son, Themba Mahlangu, as a ward. When time came for his initiation rite of passage, Cruise in her role as 'Mother', found this raised within her a conundrum of philosophical as well as practical issues. Initiation practices can be dangerous, even fatal, and in her desire to protect him, she encouraged a refusal of this course of action for her ward. In so doing, she experienced the psychological dynamics of the 'mother' role: the power influence of the 'mother' who nurtures, sustains and gives emotional security to the male child versus the prevailing patriarchal social customs that denies this authority through the all-male ritual of initiation. This process that makes him a man, removes the mother influence and shifts his perspective to a role as a man of independent authority. This process of rupture of the status quo vis à vis the child's maternal authority to that of an independent adult is expressed by Cruise as a condition of 'in-between-ness'.<sup>vi</sup>

In this exhibition the figure of Themba Mahlangu was not specified. There were only allusions which may represent him in the figures. They were mute. They

conveyed a psychological state, 'a silence, an existential pause, as if hovering on the edge of the world'<sup>vii</sup> rather than an individual. Facial features were not particularised. Arms were cut off, bodies leaned forward as if under duress. They evoked a patent vulnerability, as if burdened by some unseen force. A powerful symbol on one figure was where the feet were strapped down whereby he was rendered immobile, leading to conjecture. Were these straps indicative of unpleasant, deliberate entrapment in the initiation process? Was he in a state of psychological turmoil through the transformation of his persona? Or was this a subliminal sign of the desire of the 'Mother' (Cruise) to hold onto her connectedness/power with her son/ward? There was no answer. Cruise is never didactic. She prefers open-ended enquiry.

The issue of women's rights is articulated by self-confessed feminist and ceramic artist, Lynette Morris-Hale, in a Western cultural context (i.e. figures are dressed in Western style clothing which are patterned with decorative motifs such as roses) in a series of vessels entitled 'My Queen of Hearts' with individual vessels named 'Sex Pot', 'Hot Pot', and 'Spice Pot', that parody female sexuality. These female vessels have been transmogrified into baby doll figures, one of whom holds up her breasts whilst looking up invitingly. The vulnerability of her wide eyes and slightly open mouth is softly provocative, implying a sense of pliability and compliance in offering herself. The artist states that women are taught 'to subjugate themselves in order to be loved by the patriarchs'.<sup>viii</sup>

The theme of womanhood was further explored in her 'Venus' Series, a collection of round-bellied vessels as maternal symbols of women as containers. They carried on their 'heads' more vessels as visual metaphors for women as home makers. The coquettish prettiness of colourful, decorative motifs (mostly flowers e.g. roses) bedecking the vessels belie the ironic subtext of these vessel figures. The faces are serious (no sexual innuendos here) with the implication that the burdens women carry as mothers of a nation and nurturers of future generations, are no lightweights.<sup>ix</sup>

A powerful comment on the submissiveness of a woman as wife/homemaker was articulated in a trio of sculptures by Wilma Cruise entitled 'John's wife (Yellow, Blue, White)' exhibited in 1995. In these sculptures this social phenomenon is concentrated on the wife shown in various submissive postures such as the Blue figure who is seen on all fours on the floor. The White figure sits with her head bowed and legs parted as if ready and available... There is the notion of resignation in this slumped figure, heightened by the fact that her legs have been raised onto blocks making access easier, for what purpose is not made plain. Although the figures are mute, their postures and attitudes of helplessness and vulnerability are palpably disturbing.

Political activist and artist, Gael Iris Rosslee, has approached the issue of women's rights from a different perspective. Her artworks



"John's Wife (White)" 1995, Wilma Cruise

focus on the male as perpetrator and not the female as victim. Apart from the use of rape as a weapon of war as referred to earlier, the incidents of rape are so high in South Africa that it can be regarded as a form of low-grade gender war. Rape Crisis Cape Town Trust reports that South Africa has amongst the highest reportage of rape in the world in civil society.<sup>x</sup> Police crime statistics for 2015 (latest police reports on this crime available at time of writing) show 56,680 sexual offenses were reported. However, it is thought that a large number are not reported for various reasons and that the figures could be as high as 482,000 in 2015.<sup>xi</sup>

Rosslee's creative response is based on her research into the psyche of the male rapist and the patriarchal systems of control and cultural practices in South Africa that confer a superior status on men over women. This prevalence of male domination often includes an act of rape as an outcome in cases where the male may feel it is an appropriate course of action to assert his authority. Rosslee's research revealed the many factors, both public and private, that can be attributed to the violence perpetrated upon women by men. South Africa has a history of violence. The apartheid system brutalized and denigrated a large section of the population. Young men conscripted into the army for national service under this system were trained to fight the 'terrorists'. Conversely, the 'liberation forces' were trained to fight them. A climate of killing was thus legitimised and the characteristics of aggressive masculinity was inculcated across the male population where weakness, equated with women, was despised.

In a post-1994 democratic South Africa, some previously advantaged males have begun to feel increasingly insecure economically as job legislation, such as BEE legislation, has side-lined them in order to redress past demographic imbalances so that employment access is given to those deemed previously disadvantaged. In addition, the residue of past discriminatory apartheid policies that impoverished the majority people have not yet been sufficiently overcome and thus there are high levels of unemployment amongst these sectors, all of which lead to anger, fear and frustration. The consequences of these insecurities can lead to tension and anxiety in a man who feels inadequate in his traditional role as breadwinner, especially if the woman/women in his circle do have jobs, thus emasculating his position

further. An outcome of this male insecurity can and does lead to violence and abuse of the females around him.

Rosslee concluded, through studies of contemporary psychoanalytical theory,<sup>xii</sup> 'that this rage against women may be linked to internal conflict of contempt and fear of women whilst at the same time, there is a residue of need in support, affection, intimacy and protection of the powerful 'mother figure'. She found that women who may demonstrate power or strength or independence threaten the male status quo as 'top dog'. She states "The woman who is no longer his possession to be used as an object for his gratification, challenges his male authority, which society instructs him to defend. These feelings are expressed as contempt and then violence against her, to bring her 'back into line'"<sup>xiii</sup>. "These theoretical studies by Rosslee resulted in an exhibition at the Goodman Gallery, Johannesburg in 2002, entitled 'Killing the (M)other'. Included was a hard-hitting collection of ceramics entitled 'Facing the Vagina', one of which was a truncated form with cut off legs and abstracted pelvic form that had been modified to include a distorted mouth at the vagina junction. In another work, a large fishing hook loops between the legs from behind, resulting in an aggressive 'castrating object'.<sup>xiv</sup> The expressive use of a smoked, charred surface on the sculptures seems to add another layer to the notion of violence.<sup>xv</sup>

Wilma Cruise has explored this notion of vulnerability of the male psyche that manifests as violence in a representation that is not directly confrontational. She works through oblique



"Facing the Vagina – The Hook" 2002, Gail Iris Rosslee (Neke)

"Homo Erectus" 1999 - 2000, Wilma Cruise

anatomical signs in a figure that may be construed as a profile of an abusive male. An example is her sculpture 'Homo erectus' in the series 'Rap Rack' in 2000. In an article on Cruise, Jacki McInnes interrogates Cruise's representation of this....

she seems intent on sculpting the quintessential virile man with muscular thighs, taught torso and erect penis, and yet, it is as if the figure's virility dissolves as the eye travels upwards. Cruise has truncated the upper limbs so brutally that she creates the appearance of the atrophied shoulders and pectorals of a wretched amputee. She then contrasts this debility with a grotesquely thick neck and disproportionately small head – features commonly associated with mindless thuggish-ness. The work seems to make the point that vulnerability very often manifests through aggression.

Ceramic artist Dianne Heesom-Green's powerful sculpture 'Rage Against Silence' is a commentary on the silence that often surrounds physical abuse of women. Most abuse takes place in a domestic milieu in South Africa and is often committed by male relatives or close friends and, although suspected by family members, is not reported for a variety of reasons, such as family members are ashamed where rape is a taboo subject, or the rapist is their breadwinner. Heesom-Green says this abuse takes place at all levels in society and, as society does not condone abuse there is a reluctance, an

embarrassment to speak out. Her sculpture, a strong, stocky woman with mouth widely stretched open as she 'rages against the silence' is a powerful visual image that exhorts society to speak out, shout out the truth.<sup>xvi</sup>

The subject of male violence is approached by ceramic artist, Ann Marais in a more universal context; on the proclivity for violence in some men that seems inherent in a testosterone-fuelled, male psyche. In spite of some advances made in women's rights over the past century, we still live in a male-dominated world. A world where men orchestrate wars, cause people to be starved, slaughtered and made homeless. In order to gain power, wealth and status, violence is often used as a strategy to secure ego-driven, political, economic or private goals. A 3-part figurative work, entitled 'Facades of Power' by Marais alludes to the underlying propensity for violence that pervades much of political, economic and social life. The three figures suggest major areas in which male aggression is seen stereotypically as a characteristic element of social interaction: a man in military fatigues references the millions of lives caught up in the violence of military conflict; a figure in business attire (shirt and conservative tie) represents big business – the backroom boys who finance warmongering or political shenanigans by repressive political elites and fight boardroom





question of the viability of social systems that lay down hierarchical absolutes in a world where, in *reality*, organic structure and chaos co-exist that allow for equilibrium of the world as it exists, not as man wills it.

Artist Julie Lovelace challenges a major tenet of patriarchal control that affects some of the most profound beliefs of Western culture i.e. Christianity, with a work entitled 'I am no Superwoman' from the exhibition 'Deconstructing Dogma – an exhibition of transgressive Christian iconography in South African art'. Lovelace's sculpture is "a kitsch statuette of the Virgin in garish colours balanced atop a silver ball looking decorative rather than purposeful. She functions as a commentary on countless heroic statues and images of the Virgin Mary positioned on a globe (representing the world) and victoriously trampling the serpent of 'original sin'."<sup>xvii</sup> This contentious work questions the Christian dogma of the Virgin as pure and virginal thus providing the church hierarchy with a role model as a tool to 'keep women in check'. Christianity's all-powerful worship of man as in the figure of Christ, focuses the attention of the faithful on him in his act of dying on the cross. Professor Karen Von Veh, in her doctoral thesis, quotes the artist, Majak Bredell, who expresses a notion of how different the gender equation might be if the image of a woman giving birth rather than a man dying on the cross was the pre-eminent Christian image.<sup>xviii</sup>

The strength and fortitude of ordinary women are celebrated by ceramic artist, Lynnley Watson. Feminist leanings are expressed in positive recognition of their valuable contribution to daily life as in the figure of domestic worker, Adelaide Nyeke, and the Port Elizabeth flower seller, Cynthia. They could be read in Watson's ceramic sculptures as solid, dependable, comforting 'mother' figures. Sisterhood unity is portrayed in the work 'Ubuntu' where two, robust ladies of substance stand, back-to-back, each ready to support and defend the other. This self-same female confidence exudes from the half woman/half chicken figure 'Chickenlady' Watson created in a series of works expressing a type of personal

battles that can, and do, affect the lives of workers and ordinary citizens. The third figure 'street creed' alludes to political riots on the streets as well as common aggression shown at public events by some men such as at football matches. All three figures exhibit attitudes of defiance, arrogance and barely contained aggression behind the facades of 'favourite soldier admired for his bravery', 'smooth businessman, cool as a cucumber with his hands in his pockets and a calculating stare, ruthless and ever alert to 'a good deal' and 'man in the street, kitted out in cool leather jacket, with arms tensed and poised, ready for any confrontation/action', premeditated or otherwise.

However, with a work entitled 'Naked Man', Marais posits a less overt feminist stance: a seemingly more charitable attitude towards the male figure in exploring the hidden, less overtly aggressive characteristic of the 'kingpin'. His body exhibits the shapelessness of middle age. There is a weakness in his flabby torso. He has no arms, he is helpless, no longer the 'leader of the pack': his penis is small, shrunken – he is emasculated by the expectations and burdens of a patriarchal society that demands male 'superiority' as a birthright. As he looks up towards the heavens, perhaps in resignation, it raises the



Top Left: "Rage Against Silence", Dianne Heesom-Green  
 Left: "Facades of Power" 2012, Ann Marais  
 Above: "Naked Man" 2012, Ann Marais

response to other mythical figures such as in 'unicorns and goat/man Pan. Both these mythical beasts are lithe, athletic, muscular, and abound with phallic and patriarchal associations.'<sup>xix</sup> With generous breasts deliberately flaunted, head held high and palms upturned in a gesture of easy self-confidence, she struts her stuff. Chickenlady's unbridled sensuality is a provocative riposte to Pan's mythical fecundity.

A celebratory note on women is echoed in the oeuvre of ceramic sculptor and multi-media artist, Evette Weyers. She quotes the Kenyan Nobel Laureate, Wangari Maathai, (the Tree Lady), as one of her heroines. In her recently published book 'Wat Die Hart Van Vol Is', Weyers headlines a chapter on 'African Women' with an image of her ceramic sculpture of Wangari Maathai. This is a full-bodied, 'earth mother' type figure with many arms raised that issue from her body, standing in front of a vibrant red, many-branched Baobab tree. Maathai is celebrated here as the woman who, in creating a Green Belt Movement, inspired many rural women to plant more than 40,000 trees in Kenya. The lower part of her body is represented as the trunk of a tree from which roots spread out.

Weyers lists other African heroines she admires that include singer and political activist, Miriam Makeba or Mama Africa: the writer, Olive Schreiner and the little heroine, Rageltjie de Beer from the much-loved Afrikaans story of the sister who saved the life of her young brother by placing him in an anthill, covered in her clothes. Naked herself, she froze to death next to the anthill where she died in the night in the snow. Weyers' connection to the sisterhood inspired a sculpture of the only rock drawing of an eland female shaman she came across in her travels in nature. On a religious theme, she has sculpted different Buddhas, one of which is portrayed as a woman, an initiate, indicated by her white painted face. This shows the cross fertilization (a common phenomenon in her work) in Weyers' creative thinking where she connects the oriental figure of the Buddha with the Xhosa tradition of a white painted face commonly used in initiation rituals. A further, philosophical connection could be linked with artist, Julie Lovelace's Virgin/Madonna sculpture ('I am no Superwoman') in the context of due acknowledgment of woman-as-icon, in contrast to the ubiquitous male symbol of religious devotion.

PART 2 will be continued in issue 11 of *Ceramics Southern African magazine* and will include 'The Environment': 'Geo-politics in the South African landscape': 'Contemporary Migration'

PART 3 will be continued in issue 12 and will include 'Inwardly personal outwardly expressive'



- i. [www.financialmail.co.za/coverstory/2014/08/28-women-in-business-slippy-top-floor](http://www.financialmail.co.za/coverstory/2014/08/28-women-in-business-slippy-top-floor) (accessed 5 March 2015)
- ii. NYC march marks International Women's Day highlighting rape as war weapon in Syria and Iraq [www.news.com/article/3fb5fb-ba1135447019c95db8a9395d5bea/nyc-march-m](http://www.news.com/article/3fb5fb-ba1135447019c95db8a9395d5bea/nyc-march-m) (accessed 5 March, 2025)
- iii. Legg, M. 'Michelle Legg Work from 1998 – 2007'. Text supplied from artist to author, 2014
- iv. Swanepoel, N. 'Dolos Kleios'. Text supplied from artist to author 2014. Dolos n. A small object of potency. An animal thing. An ancestral object, an object of magic, ritual, spirit, and imagination. A plaything, an erotic object, an object of desire. A large object that protects against stormy water. (S Afr. Du. Dol driven insane, and L os bone).
- v. Ibid.
- vii. Professor Schmahmann, B. 'Initiating in between-ness: Wilma Cruise's claybody sculptures'. Catalogue essay 'Earthworks/Claybodies', Novel Promotions, Johannesburg, 2003, 16
- vii. Cruise, W. 'Why No Arms? WILMA CRUISE on WILMA CRUISE'. Design Art, 139
- viii. Morris-Hale, L. Text supplied from artist to author. July, 2014, 1
- ix. Ibid.; 2
- x. Rape Crisis Cape Town Trust. 'Rape in South Africa prevalence'. 18th February, 2015, 1 file:///C:/Users/Ann/AppData/Local/Temp/Low/ZQQOOS-DT.htm
- xi. Ibid.; 1
- xii. Rosslee (Neke) G.I. " 'Killing the (M)other' A Theory". Text supplied from the artist to the author, 1
- xiii. Ibid.; 2
- xiv. Smith, K. Artthrob/Review Archive. Issue No. 53, January, 2002, 1
- xv. Ibid.; 1
- xvi. Heesom-Green, D. Text supplied by artist to the author in 2014
- xvii. Professor Von Veh, K. 'Deconstructing dogma'. Catalogue. 4 Colour Print, Johannesburg, 2013, 16
- xviii. Ibid. Bredell, M. Artist's statement in Majak Bredell (2009: 10) 2 exhibitions, 9-11
- xix. Gers. W. 'Journey of a South African soul'. Ceramics Technical, No. 13, 2001, 54



Clockwise from top right: "Cynthia", "Ubuntu" & "Chickenlady," Lynnley Watson.  
"Initiate", Evette Weyers.  
"I am no Superwoman", Julie Lovelace.

# CERAMIC art London 2018

The International Contemporary  
Ceramics Event of the Year

Friday 23 - Sunday 25 March 2018



## Central Saint Martins

1 Granary Square  
King's Cross  
London N1C 4AA  
[ceramicartlondon.com](http://ceramicartlondon.com)

ual: central  
saint martins

CERAMIC  
REVIEW



Image: Barry Siedman

# A COLLABORATION OF DREAMS

Article by Cathy Brennon

Photographs by Johann Kruger and Lawrance Brennon



A few years ago, when visiting the Rust-en-Vrede Gallery in Durbanville, I came across a fascinating painting entitled 'Girl in a gilded cage'. It was of a young girl with her eyes closed and a birdcage covering her head and shoulders. A variety of colourful birds were perched or fluttering about on the outside of the cage and the whole picture had a wonderful dreamy, serene feeling to it. The girl's face inside the cage was monochromatic whereas her dress beyond the cage consisted of bright orange nasturtiums, in sharp contrast to the deep teal colour of the background. The whole atmosphere seemed to be charged with the feeling that somehow I was witnessing both the internal and external world of the girl. I was totally captivated by this image. I discovered the artist to be Elise Macdonald, and remarked to my husband that this was exactly the kind of work I would love to exhibit my Dream Boxes alongside. The image of the painting stayed in my mind for a long time afterwards.

Several years later I walked into Lembu Gallery in Hermanus, which markets my Dream Boxes, and came across yet another dream-like painting by Elise Macdonald. I was enchanted by the scene she had created of a girl flying over a golden tapestry-like series of fields. Above her was a parrot, watching over her. Beneath her a monochromatic figure of a girl (same one?) lying on her back in the field, looked up into the sky at the flying girl. On the grass next to her there was an empty, broken birdcage. The fields were golden yellow and green with shadows from the dark purple clouds portending a storm. The painting was entitled 'Flying Dream'. I told Lembu owner, Ian Macdonald, about my idea of having an exhibition with Elise Macdonald and was very excited to find out that she is his sister and had recently moved to live in Hermanus.

The rest, as they say, is history! In time Elise and I met and chatted about our ideas. Although she paints realistically, the scenes she depicts stem from her imagination. Her paintings often feature women or little girls, along with brightly coloured birds, and lush flowers. The images are often playful and aim to delight and intrigue. To quote Elise 'I enjoy merging fantasy and reality. I begin a painting with a vague image or idea of what it will be and then allow it to find itself. I paint slowly, layer upon layer, making adjustments and changes throughout the process. I prefer to not explain in words the 'deeper meaning' of a painting. Although I have my own interpretation, I think it's more interesting for the viewer to invent his or her own story. Sometimes it remains a mystery, even to me.' This painting process is very slow and so we had to allow 6 or 7 months in order for her to complete the works. Gallery owners Ian Macdonald and Ed Bredenkamp, decided that we should have a joint exhibition at their Forty x 40 Gallery off Harbour road during the FynArts Festival. We appropriately named the exhibition 'Dream Space' and that was when the real fun began!

As a ceramic artist I make what I call Dream Boxes. These are ceramic boxes which have lids that open up to a hidden space in which items of special significance can be kept. Usually the contents have little monetary value but are of sentimental value to the owner and are likely to be things such as a significant letter, a lock of a child's hair or perhaps a special stone. I refer to this space as 'a private space for your dreams'. The boxes are made in a variety of forms and sometimes glazed – I have made many hundred over the years and each one is different. The box is my 'canvas' on which I express an idea that I have in mind for a specific person or situation.



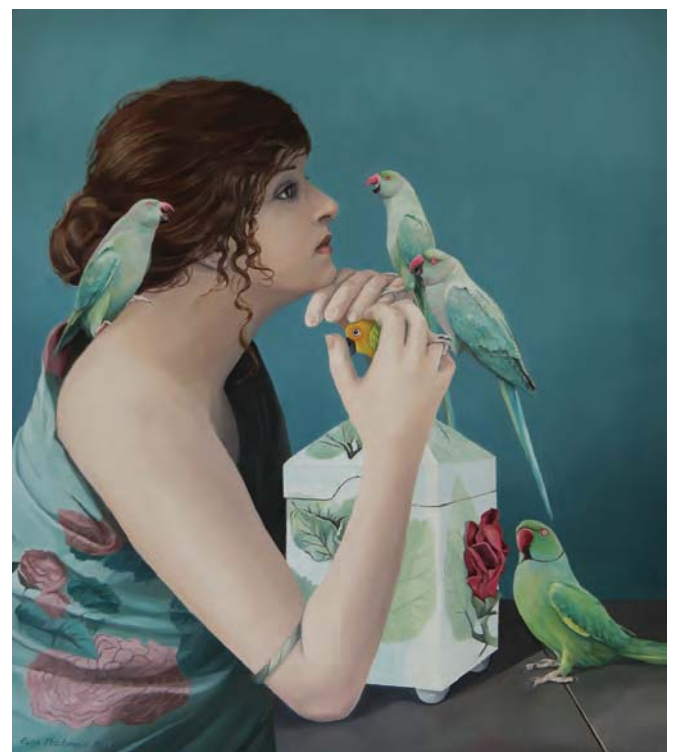


For this 'Dream Space' exhibition I wanted to make Dream Boxes in direct response to Elise's paintings. I had access to some of her prints that were also to be exhibited and, while she started her new paintings, I endeavoured to include specific birds and flowers that were in these prints into my boxes. This started an interesting conversation between the art works. Elise and I met up in each other's studios from time to time, but as visitors to each other rather than as collaborators. The aim of the meetings was not to copy one another but rather to find and develop a shared vision, despite our different mediums. We both wanted to dig deeper to identify the mood and character of what was being expressed in the works and use this to stimulate new creativity in our own works. We hoped the paintings would complement and enhance the dream boxes and vice versa without ever slavishly mimicking each other. On one occasion Elise took photos of some of the Dream Boxes that I had made in response to her prints. She then boldly incorporated images of them into her painting. Something extraordinary started happening. I used colours I had never used before and the newly invented birds on my Dream Boxes started to fly off in her paintings. Neither of us had ever collaborated with another artist before and had no expectation of it being such a stimulating and rewarding experience. For me, this collaboration rekindled my interest in the fantasy world of Surrealism and pushed me into a new creative space – I felt I had been given permission to play again. Although the exhibition is upon us right now, many new ideas have come to me as a result of this exercise that will emerge in my work in the months to come. I am sure Elise echoes this. I truly wish I had more time to develop some of these ideas further without other commitments getting in the way.

This collaboration has been a very exciting process but perhaps, more importantly, a new friendship has been forged from an entirely different place to the usual. I would encourage other artists to seek out the

work of artists whose work you admire and relates in some way to your own. You may be conveying a similar message but using an entirely different medium to express the ideas behind it. The rewards that come from this kind of interaction may well come as a surprise to you. It has been heart-warming to be involved in this exhibition with Elise, and I hope to do this again someday.

**Catherine Brennon** holds a B.Tech Ceramics degree (2003) and works as a full time artist in Hermanus, Western Cape. She is a regular exhibitor at Ceramics SA National and Regional exhibitions, and her work can be found at several galleries throughout South Africa. [www.overbergstudio.co.za](http://www.overbergstudio.co.za)



Review by John Shirley

Photographs by Lalage Hunter, Anneke du Toit and various artists



The Gauteng regional exhibition is anticipated annually with great interest. This year the exhibition, hosted by Ceramics Southern Africa and sponsored by G&W Mineral Resources, was no exception. After a few last-minute venue changes it opened on Sunday morning the 8th October at MuseuMAfrica. The opening address was by celebrated South African artist and educator, Gordon Froud. In his speech he acknowledged the venue and how good it was to see it surviving in these difficult economic times and he also spoke of the material in which we all love to play. He recalled his days as a youngster loving nothing more than playing in the mud and squelching clay into shapes. Some of us have not outgrown this as we transfer the shapes we have formed through heat and alchemy into ceramics.

And what wonderful ceramics there were on this show, ranging from the enormous installation of Glenda Fick's, 'Marking Time,' comprising 101 pinch pots using porcelain and basalt clays. What an accomplishment this work was which commented for me on so many things including development, continuation and history. The title of the work 'Marking Time' really says it all. This piece was truly deserving of the Ndebele Mineral and Mining Premier Award. Each pot was shown to full effect in the professional way the work was presented.

Other award winners were Charleen Brunke with two beautifully made and sensitively decorated pieces. One a teapot, 'Tabitha, translated as Dorcas', in the form of a gazelle was extraordinary in its concept and execution. The other, a thrown cylinder, was decorated inside and out with a mix of painting and scraffito. She was a worthy recipient of the Melanie Robinson Award.

Lalage Hunter's work speaks of volume, form, and integration. Her sculptural vessel forms are strong and vibrant and are well complemented by glazes which enhance them. Lalage was awarded the Glazecor Award for this bold work.

Speaking of boldness I must mention Margot Rudolph's wonderful piece. Hand-built and vibrating with colour this piece could not be ignored. It has been a pleasure



This page from clockwise from the top:  
All award winners; Ndebele Mineral & Mining Premier Award winner Glenda Fick; Melanie Robinson Award winner Charleen Brunke.  
Opposite page clockwise from the top:  
A view of the gallery; EVE Award winner Margot Rudolph; Nic Sithole's vessels; Glazecor Award winner Lalage Hunter



to watch Margot's work develop over the years and the bold colour juxtaposed with sensitive piercing make this piece worthy of the EVE (Effective Visual Expression) Award.

Louretta Marais' work received the Ultrafurn Award. The piece was coiled and the surface decorated with geometric shapes in subtle colour which resulted in a work that celebrated form, strength and subtlety.

This year the Van Tuyl Kilns New Signatures Award was presented to Jennifer Wakefield. Jennifer's work is very much in the arena of ceramic design. Her geometric forms have simple additions made to the surface which are robust and simultaneously quietly understated.

The Ndebele Student Award was divided between three recipients, namely, Duma Mtimkulu, Emlée Myburgh and Jason Brits. Duma's piece was made in basalt clay with inserts of white clay. The work was strong and had a wonderful sense of design. Emlée's piece was a small bowl with intricately modelled fish moving through the surface of the subtly glazed pot. Jason had a piece beautifully thrown with marbled clay in a classic bottle shape. I shall watch out for all three of these names at future exhibitions.

A number of Highly Commended Certificates were presented and they went to Eunice Botes for her stunningly incised and painted vase, cast in delicately coloured clay and decorated with tulips in the round. Eunice's work is always superbly made and finished. Carolyn Heydenrych showed one of her exceptional teapots which, as usual, showed off her incredible skill not only in the making of the piece but in the decoration too. Peter Jaff showed a group of finely thrown stoneware bottles which was complemented by a subtle glaze fired in reduction, resulting in a grey background with subtle hints of peach bloom. Gaby Snyman is becoming a leading name with her constantly developing agate ware. Her beautifully thrown forms with inclusions ranging from soft to striking colour are a joy to behold. Claire Waters' pair of bottles, hand built and decorated with a combination of oxides and glaze as well as printing techniques, had a strong presence as well as being beautifully made.



Rounding off the Highly Commended works was the work of Maria Ziessler. Maria works in salt glazed stoneware and porcelain and although she employs a traditional firing method, the way in which she manipulates and alters each piece enhances them with an undeniable vitality and individuality.

Other work on the exhibition which stood out were the blue bowls of Dale Lambert which appear illuminated. Perfect form, perfectly realized. Nici Brockwell's whimsical painting on her work is a joy as is her use of colour. Nic Sithole's large coiled pieces, burnished and smoked have a strong presence and in complete opposition to these, I found Ashleigh Christellis's small bandage coiled pieces very appealing.

The Fellows of Ceramics Southern Africa were unfortunately not very well represented but two who stood out were Elsbeth Burkhalter's magnificent 'Weary Traveler'. The form has a softness which combined with the surface results in a stunning work, and Eugene Hon's piece 'Manufacture: Migration I' is a wonderful interpretation of the shard as vessel and the surface, which comments on migration and relocation, shows his skill with ballpoint pen drawings re-imagined as digital transfer, to full effect.

This exhibition would not be what it is without many hours of work behind the scenes and accolades go to Colleen Lehmkuhl and her amazing management team and to everyone who participated in the exhibition.

In closing, a final acknowledgement goes to Vivienne Oberholzer who set out the exhibition with such vision and consideration that I am sure each and every visitor will find it to be a richly rewarding experience to remain with them for some time.

**John Shirley** is a ceramic maker and educator. He has lectured at The University of Johannesburg since 2000 and also teaches in the informal sector. He works in porcelain and bone – china and has exhibited extensively both locally and internationally. He is a founder member and Fellow of Ceramics Southern Africa and was accepted as a member of The International Academy of Ceramics in 2009.



This page clockwise from the top:

Van Tuyl Kilns New Signature Award winner Jennifer Wakefield; Ndebele Student Award winner Jason Brits; Ultrafum Award winner Louretta Marais; Highly Commended Certificate winner Eunice Botes; Highly Commended Certificate winner Carolyn Heydenrych; Eugene Hönn; Highly Commended Certificate winner Maria Ziessler; Highly Commended Certificate winner Gaby Snyman  
Nici Brockwell





# Liebermann Pottery

+27 11 482-2215

1 Annet Road Cottesloe Johannesburg

email: [liebpott@iafrica.com](mailto:liebpott@iafrica.com)

[www.liebermannpottery.com](http://www.liebermannpottery.com)



An exciting array of Southern African potters and ceramic artists, both rural and urban, including Lisa Liebermann, are showcased at Liebermann Gallery. The Gallery is located in the historic Gas Works, close to the trendy Melville shopping area.

Liebermann Pottery in Johannesburg has an extensive range of traditional handmade cottage tableware, dinnerware and ceramic picture tiles, brilliantly-coloured contemporary garden planters and vases, with their distinctive Liebermann ambience. For the Bonsai enthusiast, the Liebermann Gallery has the largest selection of planters on the continent.

**Our Cape Town gallery is situated on an old Cape farm, on Kommetjie Main Road, near Kommetjie on the Cape Peninsula.**



# Letsopa - A new inspiring permanent African Ceramics Gallery



The Department of the University of Pretoria Arts is home to the University of Pretoria Museums located in the Old Arts Building, an iconic sandstone national monument on the Hatfield campus of the University of Pretoria. Letsopa, meaning “clay” in Sepedi is a recent addition to twelve of the newly revamped galleries of the university museums. Curated by Sian Tiley-Nel, this permanent exhibition which opened in September 2016, is dedicated to the African ceramic collections of the University of Pretoria with a rich focus and understanding of archaeological ceramics dating from the 13th century precolonial site of Mapungubwe (AD 1220- AD 1290), through to ethnographic and historical examples, as well as contemporary ceramics.

The Letsopa exhibition, a permanent museum gallery, brings both ancient and contemporary African ceramics to the broad attention of the public and celebrates the beauty of the art of Africa, by incorporating not just ceramic vessels, but an array of some never-before-seen clay figurines and clay spindle whorls used in the process of ancient textile production. Letsopa emphasizes the materiality of clay and as a metaphor for the traditional elements of, earth, fire, air and water. These are expanded with a contemporary installation, together with multi-media production elements.

Serving the University of Pretoria as the Chief Curator of the Mapungubwe collection, iconically recognised for its impressive African gold collection, has presented opportunities through the serendipity of her curatorial career spanning 17 years, not only as a researcher, but also as an archaeological conservator, author, and archivist with

Article by Sian Tiley-Nel, Chief Curator Mapungubwe Collection University of Pretoria Museums

a palatable passion for “all things heritage”. Inspired by earth, all things clay and the ‘anatomy’ of ancient ceramics, Letsopa celebrates the beauty of the ceramic form by showcasing a ceramic repertoire not seen elsewhere.

A total of over 82 ceramics represent many fine examples of archaeological clay forms such as vessels, figurines and spindle whorls. Each was purposefully selected to interpret, explore and present earth or earthenware themes for the concept of clay, whether it be by shape, texture of temper, surface colour hue or the singular fire cloud on the side of a vessel. The ceramics on exhibition are simple in design, but complex in their chemistry and capture the viewers’ attention to the different forms, shapes, sizes, materials, decorations, including the veritable connection between ancient and contemporary. The choice of clay, how to select it, form it and shape it, decorate it (or not) and the reminder of the female potter’s hands serve as both a constant of the past and the present.

The ceramics both in their physical form, and by means of photographic form are celebrated and showcased in more than 12 beautifully designed information panels. All the ceramics are valued for their cultural, artistic, historic and social meaning, but



*Nic Sithole*



*Mapungubwe curved jar*

their relevance, significance and re-interpretation has new importance in contemporary South Africa searching for its indigenous roots. The female potter is subtly threaded throughout the exhibition both intrinsically as the makers of ceramics, photographically and symbolically by the depiction of female clay figurines. Metaphorically, women are the shapers, shifters and custodians of their society. Letsopa celebrates the feminine.

In her peer review of the Letsopa exhibition, Avitha Sooful, the National President of the South African National Association for the Visual Arts, states that, "...curating of the Letsopa Clay exhibition in the African Ceramics gallery at the University of Pretoria stands as a celebration of civilization, its ceramics and a positive positioning of women in Africa. The determined effort of curating from a specific feminist position, pays further tribute to gender sensitivity as a national priority." She further maintains that, "as a museum, its main goals remain to stimulate and encourage an international and national interest and enthusiasm in its exhibitions. In its own way, the works in Letsopa represent some aspect of a new and fascinating growing art market and interest in South African ceramics in South Africa today with its inclusion of artists such as Nic Sithole".

The flowing curved displays, mimicking the roundness and form of the ceramic shapes, are punctuated with archival, historical and technical information to highlight the indigenous technology of ceramic making such as clay processes, types of ceramic fabrics and the chemistry of clay. Letsopa is in essence an art gallery celebrating clay and has no intention of reflecting the traditional or chronological archaeological narrative. Instead, the curatorial statement emphasizes the narrative as follows: Clay carries history, literally and figuratively. Over tens of thousands of years, rocks in the earth's crust weather, disintegrate, and are transported long distances to become clay. When combined with water, sedimentary clay has a plasticity that allows it to be worked with bare hands into a multitude of forms, in this case vessels, figurines and spindles.

When fired at relatively low temperatures, clay is transformed into ceramics — earthenware clay produces porous pottery with colours ranging from light brown to black. Whether raw or refined with temper inclusions of quartz and calcite, unfired or low fired, clay is a material with a history. In the hands of an artist, clay's associations with the four elements of nature: earth, water, fire, and air as well as of time, the natural and human landscape, inform and enrich the concepts that are conveyed. The scale of ceramics, both unusually large and diminutively small, the diversity of forms ranging from shallow bowls, deep bowls, beakers, recurved jars to spouted pots with the ancient juxtaposed against contemporary, presents an exhibition landscape of ceramics for audiences to contemplate, resonate, and to consider all that is clay in the art of Africa.

Avi Sooful (2017) goes on to say that, "Tiley-Nel infers a great understanding, status, and experience of South African ceramic art collections which comes from her broad experience in exhibition organising of such art making. The installed exhibition has a refreshing and very evocative response to South African history and cultural expertise. Apartheid had prevented a true response and appreciation for South African artifacts as cultural representations of its people and Tiley-Nel has curated this collection into a public space". Since completion of the exhibition in September 2016, more than 10 071 visitors have frequented the Letsopa exhibition over the past year.

Funded in part by the National Lottery Distribution Trust Fund (NLDTF) with years of planning by the Department of UP Arts, Letsopa is also the culmination of an archaeological ceramics conservation project peer reviewed by Loretta Hogan, Head of the Ceramics Conservation Department at the British Museum and includes aspects of research from Sian Tiley-Nel's Master's thesis investigating the technology of Mapungubwe ceramics. Letsopa includes two large LED screens with an educational

## COLLECTIONS

video on the conservation of archaeological ceramics and a short documentary of contemporary ceramic making through the eyes of Mamelodi-based ceramicist, Nic Sithole. Both videos directed and produced by the curator support the interpretative multi-media aspect and complement the design approach of 10 display cases with mounted ceramics, as well as display panels for two-dimensional information.

Letsopa was designed by Balthi du Plessis, the renowned exhibition designer, who's museological, conservation and curatorial considerations were paramount beyond the interior aesthetics of museum installation within a sandstone national monument. His aim was to achieve a modern, attractive and pleasant exhibition, allowing the beauty of the African ceramics to speak for themselves. The positioning of ten custom-made glass display cases, in front of the lead-paned windows, allow for the ceramics to be subtly viewed in silhouette against the background of the historical space, in order to make visitors continually aware of the historical environment, despite modern appearances. All bespoke panels and display cases adhere to international ergonomic standards for information and are presented mostly in a wavy ribbon. The soft curved flow of the panels was also intentionally used to mimic the shapes and forms of the ceramics, and it was decided not to feature any sharp, square or stark geometric angles in keeping with the natural shapes of the beautiful, recurved, globular and bellied ceramics on public display. A subtle nuance of the feminine form as well.

The original undulated glass window panes already prevent some direct sunlight into the display cases, but additional natural light cotton fabric screens ensure light defused properly as a conservation measure. From a practical point of view, all the panels and display cases are movable: display cases are on castors for regular cleaning or other purposes if necessary. Specialized Perspex stands were designed individually to support and hold each ceramic and are unique to this exhibition.

The green footprint of the project has also been considered in

Letsopa's construction in terms of using energy saving LED lighting options and a natural fibre carpet. An important aspect about lighting the exhibition was to minimise over exposure to restored ceramics. High light levels and natural sunlight would cause irreversible damage to some of the reconstructed archaeological ceramics. Cost effective artificial lighting in the exhibition comprised of energy saving LED lights and LED strips, which results in a 700% reduction in electricity used for the exhibition. For example, the Rebtex sisal tile carpet (supplied by Limaro) was selected as the best flooring option for the exhibition, which is 100% sustainable and 100% biodegradable. The Letsopa sisal carpet was manufactured from a factory in Seshego in Polokwane, as it was considered the "Greenest Choice" and supports local sisal fibre production, which is an important income contributor to rural communities in Limpopo.

In essence, the Letsopa exhibition exposes the audience to the materiality of clay, as well as indigenous knowledge systems inherent in the making of ceramics and includes both visual ceramics, multi-media components, as well as publications attached to the reading of the exhibition. Letsopa is complimented by two catalogues, one on African ceramics (Tiley-Nel & De Kamper 2016) and the other dedicated to Letsopa Mapungubwe ceramics (Tiley-Nel, 2017), these collectively bring to light the unexpected wealth and public interest of the African ceramic collections at the University of Pretoria.

According to Avitha Sooful, who is also a Fine Arts Lecturer in the Department of Visual Arts at the University of Pretoria, "The exhibition connects a past civilization and its ceramic history with contemporary ceramic art practices in South Africa. The curating of this show introduces new thoughts, opinions, aesthetics and ideas about our history in the represented artifacts. Tiley-Nel's ability to combine awareness and a sense of shape, a sense of the object, and a sense of the audience to which one communicates should not go un-noticed."





#### Further reading

Heydendrych, C. & Tiley-Nel, S. Mapungubwe Ceramics. National Ceramics Magazine (99): 21-23.

Laidler, P.W. 1938. South African native ceramics: their characteristics and classification. Transactions of the Royal Society of South Africa, (26): 93-172.

Lawton, A.C. 1967. Bantu pottery of Southern Africa: Annals of The South African Museum, Vol. 49 (1), Cape Town.

Schofield, J.F. 1948. Primitive Pottery: An Introduction to the South African Ceramics, Prehistoric and Protohistoric. Cape Town: South African Archaeological Society.

Sooful, A. 2017. Peer review of Letsopa Clay African Ceramics Gallery. Unpublished dated 31.08.2017.

Tiley-Nel, S L. 2017. Letsopa Clay: Mapungubwe. African ceramics gallery. Exhibition catalogue. Department of UP Arts, University of Pretoria: Pretoria.

Tiley-Nel, S L. & De Kamper, G. C. 2016. South African Ceramics: Museum Ceramic Collections of the University of Pretoria. Exhibition catalogue. Department of UP Arts, University of Pretoria: Pretoria.

Tiley-Nel, S. 2014. A technological study and manufacture of ceramic vessels from K2 and Mapungubwe Hill, South Africa. MA Dissertation. Pretoria: University of Pretoria. DOI: 10.13140/RG.2.2.32588.72326.

Tiley-Nel, S. 2011. Sermons in Stones, Poetry in Potsherds: The history of the Mapungubwe collection at the University of Pretoria. Tiley-Nel, S. (ed.), Mapungubwe Remembered. Johannesburg: Chris Van Rensburg Publishing PTY (Ltd): 173-192.

Admission	Free of charge
Hours	Open Monday to Friday 08:00 -16:00
Contact	012 420 2178/5450
Email	museums@up.ac.za
Website	www.up.ac.za/up-arts
Location	University of Pretoria Hatfield Campus, Old Arts Building
GPS Coordinates	25°45'14.9"S 28°13'48.7"E

# Of Teahouses and Tea Bowls

Article and photographs by Steve Shapiro



*Why a "teahouse"? The only significant response to any tricky but worthwhile "Why?" is to ignore the question and get on with it. But the exercise of playing with the words will keep me from less worthy pursuits, and talking about it will bring me to tea bowls and their surprising contribution to the universal potter's craft, and I think to that smidgen of meaning which is left of civilization.*

Allow me to approach this, perhaps worthy matter in a bit of a roundabout way. It comes from a long-standing passion for haiku poetry and like tea bowls it can be seen to reek of exotic self-indulgence. About fifty years ago I came to tea bowls via haiku and, if it was not just escapism, an almost mysterious fascination with Japanese culture in general. I'm not sure if we need this foreign enthusiasm, given that when it comes to intellectual and aesthetic requirements, there is a compelling argument that we will find all we "need" in our own inheritance...that is if there were defining boundaries and if Jung's essential archetypal unities did not apply or even manifest as an evolutionary imperative.

Poetry is something that happens to you: it is not something that you – wondrous creature that you are – proclaim and direct. And that too is true of an essential grasp of the potter's craft as exemplified or symbolised by the humble yunomi (the Japanese word for a handle-less beverage cup).

A couple of years ago I was selling my preferred, every-day, functional pottery at the Christmas Potter's Market in Rondebosch when a friend of a friend approached wearing a shining zealous countenance (his eyes were particular-

ly glaring) and, with little diplomacy or decorum demanded of me "why do you think haiku is poetry?" It seems that our mutual friend had suggested to him this course of action. Happily, I was too busy with more pressing matters otherwise I might have been tempted to indulge in this futile exercise. If you are not "into haiku" it is most unlikely that you will ever be "into" it. And your pooh-pooh dismissal may well be pretty convincing. It is often that way with seemingly irrational cultural infections. Tea bowls, for example.

I belong to a small group of potters who still call themselves "potters" and who work with clay, albeit, alas, increasingly impurely as the degeneracy of the modern world demands, and in what the swelling legions of "ceramists" (displaying the limits of their sensitivity) deridingly dismiss as the "boring, muddy" and aesthetically reactionary provenance of the "Leach/Cardew Anglo-Oriental tradition". This ridiculed collective is, at a push, the home of the "tea house" and, with much more certainty, of the "tea bowl." Small beverage bowls are just that: they are a more-or-less universal reaction to evolutionary need and primitive technology. You don't have to be "oriental."

I am still mildly surprised how few "ceramists" have read Leach's, seminal, humble but quietly profound literary matrix for just about every development of the modern Western application of clay craft ("art" if you like) – including all the dubious "sculptural" expressions of ceramicism.

Leach was a true modern alchemist. His pioneering was a record of immense struggle, disappointment and hope which has been the inspiration directly or indirectly to most of the modern, functional craft artisans. (Okay, let's call them "artist craftsmen/women" who had found a hint of the gloriously ineffable in their making and/or appreciating of an historic, but continuing passion for functional expression).

Michael Cardew discovered a happy marriage between his traditional British/Eastern pedigree and the African influences of much of his later work environment. "Ethnic" to a small degree without the effusive and unconvincing panegyric which, obsequiously, and often unjustifiably, venerates anything which is "African" by people whose cultural ethnicity is decidedly "Eurocentric." South African potter (she calls herself a "potter") Lesley- Ann Hoets has, for many years, achieved something similar with her hand-built pots of convincing, even if not entirely functional presence. The native South American and African influences are bowed to but not slavishly. And she is not beyond a simple tea bowl.

The mediaeval alchemists of any note were, it has been convincingly suggested, not really expecting nuggets of gold to fall out of their retorts: something captivating was happening in the chemical transformation they were observing. Something which seemed to gel with sense of value they were glimpsing "through a glass darkly" and for which there was then no language. They offered little maxims like "noster aurum non aurum vulgaris est" (our gold is not the common gold). The same may be true of, say a reduction-fired tenmoku tea bowl. The townsfolk of old, guffawing in village taverns

at the absurdity of the tower resident “scientists” of their age can, perhaps, be substituted by the ceramists (albeit now intellectualised elitists) sniggering away at cocktail parties.

I have built or commissioned several “tea houses” but I must own that, as pleasurable as is the process, they are largely unnecessary, disturbingly indulgent and, through cost and cultural inheritance, removed from the Japanese ethic which purports to inspire them and which seems inherent in that race. My latest exemplar is a half-silly attempt to do something useful with all the drift-wood and side-of-the-road junk I have assiduously, even if pathologically, been “collecting” for many years. Looked at more universally it is a tiny room or shack, away from the world...for modest connoisseurship of beverages and other forms of leisurely, but conscious, pleasure. My joy in Japanese inspired tea bowls is much more than that and significantly closer, I immodestly offer, to the inexpressible mysteries of the alchemical opus. There is something about these ridiculous little vessels, some sort of deep aesthetic wonder.

While I prefer reduction fired “muddy” vessels in this pursuit, Leach and Company and the Oriental craftsmen who inspired them were equally happy with oxidized (although wood-fired) pots and even raku (not the Technicolour extravagances of Californian raku, but quick, soft fired wares as originated by captured Korean tile makers). The Western pioneers were not moving away from their own inheritance, they were just improving their conscious appreciation of it and letting it grow. But perhaps I’m just trying to defend myself against accusations of hypocrisy apropos my expressed reservations on Afrocentric bias. Am I not more than a bit Nippocentric? But Leach (*A Potter’s Book*) quotes his own student, Cardew’s, critique of classical Greek pots which he suggested were simply sub-strata for painterly dilettante indulgences. The pots he said mainly failed as pots because they were made by slaves or an artisan class “explicitly held in contempt by Plato and Aristotle, who despised handicraft as a servile, vulgar and somewhat disgraceful occupation”. They are, he opined, in their own sphere, “typical products of the age which saw the birth of logic and philosophy as we understand them, an age in which Greek intellectualism stifled Greek art.”

Nothing changes.

Today urban hobby potters are mainly restricted to the limitations of electric kilns and modern materials – but decent and very acceptable yunomis or actual Tea Ceremony bowls, wheel thrown or hand-built, covered in slow-fired and layered glazes of quiet depth are not only possible, but also very possible. And these will enrich their makers and users. Ash glazes too have the capacity to introduce useful “happy accidents”. Make a bowl-like cup and just don’t put a handle on it! Obviously they have to avoid “statements” of any kind: statements in clay (on pots), to my limited mind, are usually the banal and empty

expressions of ceramists who would be better advised to stick to their “objects” --often intellectual detritus which, maybe, could have been used as paper weights...if we still used paper. Stay true to the craft; make better pots rather than hackneyed statements, and who you are will inevitably emerge in what you make. That ought to be “statement” enough.

The last real alchemist potter in South Africa was Hym Rabinowitz: the way he made and fired his sublimely crafted vessels; the tradition-inspired materials and kilns he used; and his inescapable humility were profound and quietly awe-inspiring. An attempt was made, a few years after his death, to tie him to some “artistic” tradition and ceramists and artists were conscripted to further this purpose at a special, public presentation. It was pure nonsense: what Hym was doing as a craftsman was miles ahead of the anal extrusions of the verbose, over-educated, intellectualising from effete champions of “post-modernism” (whatever that is). I have a ceremony sized tea bowl Hym made and glazed in tenmokku with kaki trailing: it is worth a hundred ceramist waffles.

South African potter Andrew Walford has, for years, been making yunomis and tea bowls with dynamic presence and happy function: his work has earned respectful appreciation in Korea and Japan and anyone who has had the privilege of owning and using one will simply point to it and keep his mouth shut. I must ask most of my potter friends to forgive me if I single out (almost randomly) one or two, like Christo Giles and Nico Liebenberg, --because almost all of them make pretty decent tea bowls -- it is not a closed shop. Initiation and focus; simplicity and humility are likely to enrich any potter in the pursuit of such an illogical harmony. They are unlikely to attain material wealth or fashionable acclaim...and that’s okay. Creativity, creating meaning when rationality suggests that none exists, is another evolutionary imperative -- but thoughtlessly following the fashions imposed by intellectual bullies can only create a false and inflated sense of personal value. “Artists” in whatever medium are few and, I fear, increasingly unlikely, although it is quite wonderful when it happens.

Disciplined craftsmanship, passion and patience, is another (mainly learned) category with its own rewards. Building “tea houses” is probably unnecessary; but what are you going to do with all that driftwood?

*Steve Shapiro has been potting for more than 40 years mainly making functional wares which rely on the pleasure of use to complete them. He has built a few of his own and other people’s wood and oil kilns and fired with wood, oil, gas and electric kilns often using clay he has dug at brick quarries or scrounged in throw-out heaps. The whole process has been strangely rewarding but economically inadequate.*



Left to right: Steve Shapiro fired in an Anton v d Merwe kiln; Christo Giles; Steve Shapiro



# REINDERS

TRUSTED SUPPLIER FOR  
OVER THIRTY YEARS

## Suppliers of

- Kilns, kiln furniture, controllers, thermocouples and kiln accessories.
- Potters wheels, all pottery wheel accessories.
- Decorating and sculpture tools.
- Slabrollers.
- A wide variety of earthenware, stoneware and sculpture clay.
- Both liquid and powder casting slips.

PO Box 1175  
Cape Gate  
7562

Tel: 021 839 3309  
Cell : 084 5855022  
Fax: 086 237 3214

<http://kilnsandclay.com>

<https://www.facebook.com/ReindersPotterySuppliers>

email us at [news@kilnsandclay.com](mailto:news@kilnsandclay.com)  
to receive a price list

image: Ann Marais, WS1 s/w casting slip

# Kay Bee Ceramics

BISQUE

CERAMIC PAINTING

CLASSES

EXCLUSIVE POTTERY



kathy bigham

082 899 5087

[kaybeeceramics@gmail.com](mailto:kaybeeceramics@gmail.com)

[www.kaybeeceramics.co.za](http://www.kaybeeceramics.co.za)



# Die Tonfabrik

One stop pottery  
supplier in Namibia

## We stock:

- \* Stoneware Clay
- \* Terracotta Clay
- \* Earthenware & Stoneware Paperclay
- \* Raku Clay
- \* Pottery Tools
- \* Claybright Slips

## We offer:

- \* Firing Services
- \* Pottery classes (contact us for more details)

to order contact us on:  
[lorckc@iway.na](mailto:lorckc@iway.na) or 081 298 7274  
visit us at 30 Einstein St. Swakopmund



## BOOK Reviews

Urban Potters:  
Makers in the City by Katie Treggiden  
LUDION PUBLISHERS  
ISBN 978-94-9181-970-4

Review by Kim Bagley



Urban Potters is Katie Treggiden's third book. Katie is a design journalist who writes for a variety of UK-based print and online publications. Using clear, elegant language Treggiden profiles a sampling of potters working in the cities of London, Sao Paulo, New York, Copenhagen, Tokyo, and Sydney.

The introduction is relatively light, and covers the expected ground, beginning with a fly-through history of ceramics. Predictably this begins with the connection between ceramics and the idea of human history, though this is brief and quickly moves on to the development of studio pottery. Well-established western-centric writers on craft are cited including Tanya Harrod, Edmund de Waal and Glenn Adamson, but there is an acknowledgement of different narratives and of the significance of gender to the stories of ceramics. For a non-specialist it is a good introduction that sets the tone for the rest of the book. For a specialist it re-iterates known ground, and puts the reader at ease with Treggiden's knowledge and point of view.

While African cities and makers are entirely absent, the inclusion of Sao Paulo resists a completely Asian and Western focus. Each city-section is prefaced with a short introduction, succinctly putting in historic context each city's urban ceramic production. Gender, resilience and migration are themes which run through most of these introductions, giving an overarching narrative flavour to the text. The predominance of women throughout the text, as well as a good balance between emerging and established potters, imparts a democratic sense to the book, as if Treggiden's choice represents an honest cross-section of makers in cities. There are profiles of many young, early career potters such as Florian Gatsby, Tara Burke, and Fernanda Giaccio. This feels fresh and uninhibited by the canon of global studio pottery publishing that tends to focus on a safer, more limited group of makers, particularly in the United Kingdom. I was very pleased to be introduced to a number of potters for the first time.

The work covered is relatively narrow, namely simple, relatively plain forms of mostly vessels and tableware. This gives cohesion to the book and an opportunity to discover just how widespread this trend in contemporary ceramics stretches. It reflects a current trend and popularity for such wares, and the 'good life' of the makers and users which they embody. Several second-career or portfolio-career potters are included, adding to the idea that pottery is to some extent an idyllic antidote to busy city life. Most of the work shown has a pleasing sense of restraint and subtlety. The scale and simplicity of the images show off sumptuous and subtle glaze details.

The writing style is accessible and light which, personally, makes the book a good introduction for a young or new audience for pottery. It would also appeal to professionals and consumers of fashion, interiors and design more generally. It is not unnecessarily academic, but demonstrates sufficient research to satisfy specialists and insiders of the world of pottery. Though it will probably appeal to university students, adult education students and professional potters, I do think that the main audience for this book is consumers of ceramics - where it has a useful

role to play in promoting the work of potters. This book appears to be aimed at the educated, but new consumer of pots and pottery classes and adds to the momentum of what Treggiden describes as the revival of ceramics. It feels fashionable and of its time, but there is a classic look to the images and layout that will likely give it resilience as a treasured coffee table book.

The design of the book is clean and modern. The typeface and layout in simple black and white is almost neutral which allows the sumptuous, yet simply composed images to really shine. This complements the simple and minimal work which dominates the book. It is also in line with current trends in both online and print publishing. One could imagine the images in the book of pots, studios and carefully ordered home environments to be popular on Instagram. It is a book design that says clarity, simplicity and honesty, which is very much what Treggiden seems to be saying about the pottery that is featured in this beautiful hardback book.

*Dr Kim Bagley is an artist based at 318 Ceramics, Farnham Pottery, UK. She has worked as a research associate at the University of Westminster for the Ceramics Research Centre - UK and is the Pathway Leader for Ceramics and Glass at Plymouth College of Art.*



# An Interview with Richard Pullen at the Ceramics Southern Africa Gauteng Region Clay Festival

By Rika Nortjé

Richard Pullen is a ceramic artist born in 1976 and raised in the Eastern Cape of South Africa. He uses many processes for his functional line: wheelwork, slip casting, jiggering, slabs and throwing. Pieces tend to be fired to 1 200°C in an electric kiln or smoke-fired with sawdust, seaweed and wood in a large drum. He has been working with clay since the age of 15 and after school studied Art & Design at the then Port Elizabeth Technikon, receiving a National Diploma in Ceramic Design. Richard then established his successful ceramic studio in the historic Settler village of Bathurst. Over the last 18 years his pieces have found happy homes over the world. He has participated in many group exhibitions and has exhibited at the National Arts Festival virtually every year since 1998. Last year he won the Award for Excellence in the Ceramics South Africa Regional Exhibition, as well as a Merit Award at the Corobrik National Ceramics Biennale in Johannesburg. He is also represented in the Corobrik Collection. Richard lives in Bathurst with his wife Marcel, 2 children, 2 cats, a Guinea pig and a dog.

Q: Who were your most influential mentors?

A: I initially started studying sculpture, but after my foundation year at PE Technikon, I did not feel like leaving clay, so I went back to ceramics. My lecturers included Anton Momberg, Lawrence Lomax and Lynnley Watson and Charmaine Haines. Meshack Masuku introduced me to the wheel. I have so much respect for Charmaine Haines, who at the time was lecturing, running a pottery studio and was already internationally known. I did not realise it then, but I gained so much from them. Those three years studying were the best years of my life.

Q: So what next?

A: After completing my studies, I briefly worked as a glaze technician at a ceramic factory. At the time, my son was in my wife's tummy and I needed to work out a way to earn a living – for a while I worked as a barman, but it was an awful environment. My parents still lived in Bathurst, and they let me know there was a cheap space available – R400 a month! I moved to a very rudimentary space in November 1998 and opened my shop a month later. I started off with 30 kg of clay and made little R5 bowls. I make all my own glazes: back then I used a simple borosilicate glaze with various oxides and glaze-on-glaze decorations. I kept it simple to try to make it accessible. Nine years later, I moved into a studio space which I designed myself and had built. I have been there for about 9 or 10 years now.

Q: Family life?

A: Two children, and that's it! My son is now 18, finished school and will probably go overseas soon. My daughter is 14. She has health challenges, but is doing well all things considered. My wife Marcel, trained as an aroma therapist and reflexologist. She runs a gift shop adjoining my studio and is also very involved with my business. Without her I would not be where I am. She is the strong woman behind me. My big motivation is very much my family; everything I do is for them.

Q: Why clay?

A: I first touched clay when I was in high school at Graeme College. All schools in Grahamstown send the learners to Johan Carinus Art School, where Tony Swift was headmaster. Jacobus Kloppers, now a well-known painter in Cape Town, was my sculpture teacher. He was such an amazing guy and he turned on the light within me. I enjoyed Biology and History, but the real Eureka moment happened when I touched clay. At 15 I knew where I was headed.

Q: When did smoke-firing start in your career?

A: That started off while I was studying, it was one of the modules we did. When I moved back to Bathurst, I had more space. I got into low-temperature salt fuming, which is what Paul Soldner, a well-known American potter, does. People were not really buying it at the beginning, but with the rising electricity costs, I started again about 2 years ago. I enjoy the unpredictability of it – you never know what you are going to get. Because I was doing so much functional work, it was something different to do to blow off steam. My work varies all the time. Gallery owners often ask me if I am a bit schizophrenic! I work in this size (approx. 35cm) as bigger pots often crack. In the Eastern Cape the only white clay available has some silica in it, so I cannot work much bigger. At the moment I am trying to increase the number of smoke-fired wares and black-and-white work. I am also finding that people are starting to believe I can do it! The functional line is the bread-and-butter, it pays the bills and the school fees: the smoke-fired work is eye-candy. It appeals to many people.

Q: Tell me about your black-and-white work:



A: I make the black-and-white very selfishly. I don't make it to sell. I have a few injuries which hamper me and there have been periods where I can't work. The frustration of being cut off from one's creativity, as horrible as it is, helped me to understand what I actually like and also to see that what I do for a living is different to what I want to do for myself. I have evolved – I am what I wanted to be twenty years ago, but now I am a different person, so now I need something else. With the injuries and age (40!), one realises it is only 20 years from 20 to 40, and only 20 years from 40 to 60 – one starts to question one's mortality. The black-and-white pieces I make for the fun of it, for the play. I don't care whether they are saleable, but people buy them ! Why didn't I do this 20 years ago?

Q: Galleries where your work is sold?

A: I sell from my studio in Bathurst :It's easy to find on the Main road through Bathurst: 613 Kowie Road, as well as 'Repeat after Me' in Cape Town; 'Ebony' in Franschhoek; 'Malcolm Bowling Art' in Hermanus; 'Zulu Lulu Art House' at 'Piggly Wiggly' in the Midlands Meander; and 'The Gables' in Sandton.



**Exhibitions:**

2016 Ceramics SA Corobrik National Ceramics Biennale  
Grahamstown Festival, Johan Carinus Art Centre  
Guest Exhibitor, Ceramics SA Regional Exhibition

2015 Ceramics SA Eastern Cape Regional Exhibition  
Grahamstown Festival, Johan Carinus Art Centre  
Black & White, Group Exhibition, Durban Art Group 5,  
Group Exhibition, GFI Gallery, Port Elizabeth 1 x One,  
Festival Gallery, Grahamstown

2014 Grahamstown Festival, Johan Carinus Art Centre  
David Walters and Friends, Group Exhibition,  
William Humphreys Art Gallery

2010 Tin House, Group Exhibition, Port Elizabeth

2009 Two Alfred Road, Group Exhibition, Port Alfred

2005 - 2010 Grahamstown Festival, Village Green

1997 Ceramics SA Regional Exhibition

1996 - 2000 Grahamstown Festival, Johan Carinus Art Centre

1998 - 2016 Solo Permanent Exhibition in Studio Gallery, Bathurst

**Quick facts about Richard's smoke-firing:**

- throws and burnishes with a spoon (both on the wheel)
- Fires kiln to 850 – 900°C
- Might spray with cobalt carbonate (creating grey surface) or copper (reds and pinks) or ferrous chloride
- Wood-fires in a bin with combustibles (sawdust, seaweed or wood), ferrous chloride and/or copper carbonate/oxide and/or salt for about 24 hours

If you would like to order, chat, or visit Richard, you can contact him at his studio: 046 625 0166 or email him at richardpullenstudio@gmail.com.

# Jeremy Dubber Potteries

Manufacturers & suppliers of all ceramic requirements

**Clay** – Our full range of quality filterpressed and de-aired clays

**Casting slip** – Our unique recipes. Earthenware, Stoneware, Terracotta, Porcelain and Raku.

**Glazes** – Our unique range of wide firing glazes.

**Everything for the ceramist** – Underglazes, oxides, raw materials, plaster of paris, bisqueware, moulds, wheels, kilns, kiln shelves and props, temperature controllers, thermocouples, equipment, elements, equipment repairs, tools, brushes, books, buckets and many more.



Showroom: 5 Nord Avenue, Abbotsford, East London 5241

Tel/Fax: 043-726 5889 Cell: 0825547952 Email: jdubber@telkomsa.net

Please send us an email request for a pricelist.



**A LEADING KILN MANUFACTURER FOR OVER 50 YEARS.**

**WE MANUFACTURE AND SUPPLY A WIDE RANGE OF KILNS, FURNACES**

- **Front Loading Kiln**, ranging from 1.7cu ft to 21cu ft popular in the Artist and Craft market.
- **Top Loading Kiln**, ranging from 1cu ft to 5.8cu ft.
- **Glass Kilns**, for slumping and fusing of glass.
- A range of **Bench Top Kilns**, popular in the in laboratory and jewellery trades.
- We manufacture **Custom Kilns & Furnaces** as required.
- **Support Products** - programmable controllers, kiln shelves & props, crucibles, potters wheels, slab rollers etc.
- Van Tuyl **Repairs and Refurbishes** most types of kilns and furnaces.



**CONTACT US:**

**VAN TUYL KILNS & FURNACES**  
 Website : [www.vantuyl.co.za](http://www.vantuyl.co.za)  
 E-mail : [sales@vantuyl.co.za](mailto:sales@vantuyl.co.za)  
 Telephone : +27 (0)11 868 1387 or 9



*All Ceramic SA Member's will receive a 5% discount on all Van Tuyl equipment.*

# POTTERS SUPPLIES & MAIL ORDER CC

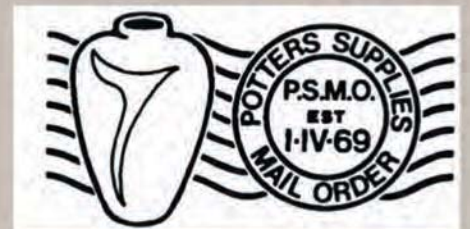
## MANUFACTURERS AND SUPPLIERS OF EVERY REQUISITE FOR POTTERS

Electric Kilns, Gas Kilns, Potters Wheels, Pugmills, Slab Rollers, Clay Bodies, Glazes & Colours for Earthenware and Stoneware, Pottery Tools, Kiln Furniture, Pottery Books and Decals.

## ALSO GLASS KILNS & ACCESSORIES!



*Dale Lambert  
Potters Supplies & Mail Order Award Winner 2015*



### FACTORY & SHOWROOM

Tel 0163655313  
 Fax 086 531 5527  
 65 Kroonarend Road  
 Randvaal

### JOHANNESBURG BRANCH

Tel 011 4659533  
 Fax 0114659521  
 Shop 3 Merrowdown Plaza  
 (Off Witkoppen Road)  
 Magaliessig

[www.potters.co.za](http://www.potters.co.za)

[sales@potters.co.za](mailto:sales@potters.co.za)



"Your Clay & Pottery Supplier"



**We supply:**

Quality Earthenware & Stoneware Clays  
 Exciting Coloured Clays  
 Wide Range of Glazes  
 Pottery Tools & Equipment

**Contact us:**

+27 12 841 4090  
 belmont@cermalab.co.za  
[belmontceramics.webs.com](http://belmontceramics.webs.com)

**Anne Rimbault Pottery Studio**

anne@annerimbault.com +27 11 886 2976



Anne Rimbault studied ceramics at the Johannesburg Art College in the 1970s and has been teaching ever since. Her current work is fine porcelain dinnerware.



Edson Mahlangu has been working in pottery since studying fine arts at Mzilikazi Art Centre in Bulawayo in the 1990s. He specialises in teaching throwing.



Becky Love is a civil engineer by training but has worked in ceramics since graduating from Wits in 2013. She is presently working on decorated vases.

Pottery lessons, commissions and pottery team building workshops. Located in Bordeaux, Randburg. Relax, unwind and make new friends. All experience levels welcome. For info visit [www.annerimbault.com](http://www.annerimbault.com).

**The Pottery Studio**



24 Old Kilcullen Rd  
 Bryanston  
 Johannesburg

[www.potterystudio.co.za](http://www.potterystudio.co.za)  
[colleen@potterystudio.co.za](mailto:colleen@potterystudio.co.za)

Cell:073 481 0889

The Pottery Studio is the place where you can explore your creativity and discover your potential aided by our instructors who are dedicated to advancing knowledge and developing creativity.

We offer weekly classes, team building and specialized workshops where our team of qualified instructors are there to guide you every step of the way.



We teach all ceramic techniques at our purpose built studio, set in tranquil gardens with ample secure parking.

The Gallery @ The Pottery Studio hosts regular exhibitions featuring selected work by students and other ceramists.

Instructors John Shirley, Michelle Legg & Colleen Lehmkuhl are all award winning ceramists and active members of Ceramics S.A.



# INSPIRATION A Late Starter... Colin Cameron

I am not sure why, but I had this desire to play with clay for quite a long time, I just didn't seem to identify the opportunity to take it somewhere. Therefore, in the early 2000, I was fortunate to be introduced to a family friend, Lorraine Wilson and attended night classes with her for a few years. Lorraine is an inspiring soul and introduced me to hand building, coiling, and wheel work techniques. What was fascinating is that these classes drew a broad spectrum of people from many different backgrounds, confirming my belief that clay holds a special attraction and that working with your hands is good for the soul.

In 2010 we moved to Umdloti, so I bought an old wheel (which I set up outdoors) and a small kiln and began playing. I have gone through various phases, often incorporating ideas and techniques picked up from Lorraine and from the many and varied workshops held by our Society. Some workshops that I have applied in my work were the lino cut workshop with Trayci Tompkins, the moulding techniques from Hennie Meyer and slip casting with Sasha Wardell. These and others inspired and continue to inspire me to create works using techniques they so willingly shared.

I don't have any formal Ceramics qualification but regularly do research online (youtube etc) and have purchased various books to add to the ones given to




**SUPPLIER OF QUALITY INDUSTRIAL MINERALS**

- KAOLIN
- BALL CLAY
- KINGSTON CLAY
- MOSS CLAY
- TERRADURA
- CASTING SLIP

**SELECTED FOR RESULTS**

For more information | [maureenv@gwminerals.co.za](mailto:maureenv@gwminerals.co.za) | Tel: +27 (0)11 878 0366/71

 Certified according to:  
ISO 9001 | ISO 14001 | OHSAS 18001 | ISO 50001

[www.gwminerals.co.za](http://www.gwminerals.co.za)  
Subsidiary of the Zimco Group (Pty) Ltd

me by Lorraine. For instance, Lorraine gifted me a book on glazes resulting in some experimentation. Consequently, I now prefer to mix my own glazes which add another dimension to the ceramic experience.

I guess I have always had a relatively creative mind. I have kept a note book for the last twenty five years in which I have scribbled down ideas for toys, games, jewellery, ceramics, graphical depictions of current events, and other doodles. I am fortunate that my livelihood does not depend on my ceramics. I think this results in my being able to explore whatever I choose and to work on multiple projects at the same time without the pressure of worrying about an income stream. For instance, I am working on a moulded fish feature, a wall tile sequence, expansion of the light fitting range, some lino art and every now and then I throw something on my wheel. This keeps me fully engaged and I spend at least 2 to 3 hours a day in my "studio".

I am fortunate in that my wife Sarah is my biggest supporter and she mostly likes what I produce. I have explored tile and block making for walls and floors, wall art and other functional pieces such as bowls, pots, and light fittings.

I generally follow two paths with my ceramics. The first is just picking up a piece of clay and then seeing what evolves with no preconceived plan. The second is where I have a specific requirement such as tiles for our bathroom or a light fitting for the veranda. For instance we were looking to renovate our bathroom. Paging through home magazines for inspiration and ideas I came across an article on Mervyn Gers showing how he made tiles for a restaurant. Immediately I am drawn to their shape and unique finish and so begins the process. This starts with me doodling a shape, working up a few out of clay, waiting for them to dry and then some refinement. Some

iterations later and I have a workable model which I then mould myself or send off for moulding if I am in need of a larger quantity. Then comes the mixing of some variations of glazes, a few test fires and discussion with Sarah and we narrow in on the final colour. Very rewarding.

There is inspiration all around us, whether from nature in the form of a seashell or insect, an experience or meaningful interaction, or an image on TV. Taking this inspiration and turning it into one's own output is thoroughly gratifying. I hope that I am able to continue with my clay exploration and to benefit from the experience and wisdom of other potters and ceramic artists. I guess that I am trying to apply some of the wisdom of Bernard Leach who wrote in the Potter's Challenge "We do not need to be a star to make beauty. What are the ingredients of beauty? Sincerity is one – sincerity to one's own true nature."

[www.burceramica.com](http://www.burceramica.com)

[connect@burceramica.com](mailto:connect@burceramica.com)



With over 20 years of experience, the Pottershop offers advise and inspiration. Stocking a wide range of Amaco and Mayco products, tools and clay, and situated in the idyllic seaside village of Kalk Bay, we are a destination for the best ceramists in the Western Cape and beyond.



the pottershop

6 rouxville road (next to the park) kalk bay 7975  
tel/fax: 021 7887030 email: [pottershop@mweb.co.za](mailto:pottershop@mweb.co.za)

# TEACHING STUDIOS

## DIGBY HOETS TEACHING STUDIO



### CARLSWALD MIDRAND

The studio is at the head of the Carlswald Valley in Midrand. Digby has been teaching since 1973. He offers 4 classes per week: Tuesday night 7-10, Wednesday, Thursday and Friday morning 9-12. He offers wheelwork, handwork and sculpture. Firing is in electric kilns, raku and smoke firing; reduction firing is available as an extra when space is available. Digby does take some beginners but most of his students have been with him for many years. He tends to offer guidance rather than really hands-on teaching. Class members are able to use the studio facilities on weekends or when classes are not running.

125 Springfield Rd, Carlswald, Midrand, Telephone **011 468-2591, Mobile 082 927 6606**  
www.digbyhoets.com hoets@digbyhoets.com



## MINETTE ZAAIMAN STUDIO

### PRETORIA

Watercolour and ceramic classes - all ages  
485 Alexander Street, Brooklyn  
**Tel: 012 460 5823 Cell: 073 255 2482**

## Cox Pottery



Estelle: +27 72 298 0905  
estelle@hcc.org.za

Gavin: +27 82 660 6257  
gavin@hcc.org.za

<https://www.facebook.com/pages/Cox-Pottery>

Cox Pottery offers an open studio on Tuesday evenings. Our studio is at The Farmhouse on the HCC Estate adjacent to the N2 with access off the Gonubie Main Road, East London. Our rates are very reasonable and include all basic materials.

We cater to beginners and established hobby potters. The studio works in stoneware and most potters are hand builders, although access to a wheel is a possibility.

**RIKA HERBST**  
BOHLOKO STUDIO

Fancy learning a new skill or reviving a forgotten skill?

This is a ceramic studio that welcomes anyone from beginners to advanced level.

A creative environment where you can follow your own ideas.

Learn how to prepare your own paper clay and how to work with the clay in this exciting form. Stoneware and Porcelain.

169 Kessel Street, Fairland GAUTENG  
(t) 011 678 2797 © 082 330 4246  
[rika@bohlokoastudio.co.za](mailto:rika@bohlokoastudio.co.za)  
[www.bohlokoastudio.co.za](http://www.bohlokoastudio.co.za)

dale lambert  
**CERAMICS**

### DALE LAMBERT CERAMIC STUDIO

The studio is set in a lovely spacious country setting in Muldersdrift. The studio is attached to a fabulous little coffee shop that caters to all the students' needs while they are busy being creative. Students are taught by qualified teachers in all aspects of ceramics using a variety of different clays.

Classes are held on a Tuesday and Thursday morning from 9:30 till 12:30 every week and every alternate Saturday morning for novice students (more advanced students can attend every Saturday).

Dale Lambert 082 441-3039

## Rhoda Henning's Pottery and Art Studio

Relax and unwind with pottery classes for children and adults!

Join us in the best-equipped Pottery and Art Studio in Pretoria for:

- Morning, afternoon and evening classes for beginner to advanced students.
- Special one-day courses for corporate team-building events, birthday parties, baby showers, kitchen teas and many more.
- Children's courses.

We specialize in decorating and glazing and teach a wide range of techniques including:



Please refer to our website for class times, fees, photographs and detailed technique descriptions:

[www.rhodahenning.co.za](http://www.rhodahenning.co.za)

Studio contact number: 012 460 8845



Pottery classes at Ullmann Park Recreation Centre border Gallo Manor/Wendywood.

Classes are a mix of beginners and advanced students, individual attention is given. Hand building techniques and wheel work are offered. Morning, evening and Saturday classes.

For more information contact

**Ashleigh Christelis: Tel 082 452 7783**

Email [ashhogan@webmail.co.za](mailto:ashhogan@webmail.co.za)

Facebook Ashleigh Christelis Ceramics

**BEV WILD**  
ceramics  
Pottery Classes

Interested in learning how to make pottery? You can take a class with Bev, and learn at your own pace in a relaxing, friendly environment.

Classes are on the following days:

Mondays: 9am to 11:30am and 6.30pm to 9.00pm

Wednesdays: 9am to 11:30am and 6.30pm to 9.00pm

Email: [bevwildjhb@gmail.com](mailto:bevwildjhb@gmail.com)

**Cell: 083 441-7081**

[www.bevwildceramics.co.za](http://www.bevwildceramics.co.za)



**Die**  
**Tonfabrik**

## POTTERY STUDIO AND POTTERY SUPPLY

Pottery classes offered in a fully equipped pottery studio for adults and children in the lovely coastal town of Swakopmund, Namibia. For more information contact Carola Lorck  
**Cell 081 298-7274 or lorckc@iway.na**  
30 Einstein Str, Swakopmund, NAMIBIA

## John Shirley Ceramics



John Shirley Ceramics

Ceramic coaching, mentorship and specialised courses for the next step in your ceramic pursuits.  
**Find out more at [johnshir@gmail.com](mailto:johnshir@gmail.com)**





## Kommetjie Ceramics

Kommetjie Ceramics is a fully equipped pottery studio located in the South Peninsula of Cape Town. Jenny Chadwick runs three classes weekly, teaching beginners the techniques of hand building and decoration. The more experienced student is given the space to explore their own projects with continued assistance.

Contact: Jenny.chadwick7@gmail.com

+27 84 734-2202

www.kommetjieceramics.webs.com

## EARTH CREATIONS STUDIO



HAENERTSBURG (LIMPOPO)

Weekly as well as weekend classes for beginners in pottery and mosaic.

We are situated in the beautiful mountains of Haenertsburg.

Contact details: Marion de Jonge

083 259-8427

www.earthcreations.co.za

dejonge@intekom.co.za



Sue Calf • 082-881-2550  
sue.gh@iafrica.com

Childrens Pottery Classes for ages 8 years & older  
• Adults Pottery Classes



GALLO MANOR SANDTON.

A small studio with a maximum of 5 students per class. Sue offers a Wednesday evening class from 18:15 to 21:15 and a Saturday morning class from 9:30 to 12:00 for children and adults. Wheelwork, handwork, sculpture. There are 4 wheels available for students.

Telephone: 011 802-1795, Mobile: 082-881-2550.

Email: sue.gh@iafrica.com



Anne Rimbault  
Pottery Studio

BORDEAUX, GAUTENG NORTH

anne@annerimbault.com

011 886-2976

The Anne Rimbault Pottery Studio is home to morning and evening pottery lessons, commissions and pottery team building workshops. Anne has been teaching pottery for over thirty years and the studio provides a space to relax, unwind, make new friends and become creative. All experience levels are welcome.

## TEACHING STUDIOS



Karen van der Riet  
ceramics



CENTURION, GAUTENG

012 660-2341

082 655-2121

karenvanderriet@gmail.com

http://www.karenvanderriet.com/

Discover the joy of creating with clay while learning the skills of handbuilding and wheelwork in small classes.

## LYNETTE MORRIS-HALE CREATIVE CERAMICS



DURBAN

Take your pottery to new levels!

For more information:

www.lynettemorrishale.com

morrishale@telkomsa.net

## BROOKS CERAMIC & ART STUDIOS



DUNVEGAN, EDENVALE GAUTENG

email: marybrooks@telkomsa.net

www.roybrooks-artist.com

Cell 0834631084

CERAMICS: Explore your creativity at your own pace in a relaxed and friendly atmosphere. 38 years teaching experience. Classes presented during the day as well as in the evening for anyone over 10 years of age. We work in earthenware and stoneware.

ART: Roy offers drawing and painting classes 6 times a week for adults and older teens from beginners to those wishing to advance their skills.

**Short clay sculpture courses are presented twice a year.**

## LISA LIEBERMAN POTTERY SCHOOL



Lisa Lieberman Pottery School @ Blitz

15 DURHAM STREET, RAEDENE

Close to Orange Grove and Sandringham  
Classes for all ages. The school is open air with no strict curriculum. Get together to play and have fun with clay.

Please call Lisa for more information

074 104-2276

email lisa.lieb.tile@gmail.com

## THE POTTERY STUDIO



BRYANSTON

Run by potters for potters. We offer classes, mornings, afternoons and evenings, for everyone from the beginner to the advanced ceramist. Want to unleash your creativity with clay? This is the place to go.

Contact us for Times and Rates.

colleen@potterystudio.co.za or 073 481-0889

## LISA WALKER CERAMIC STUDIO



PORT ELIZABETH

Pottery classes for beginners to advanced students. Hand-work as well as wheel work offered every Monday and Wednesday evening. For further information contact

Lisa @ 082 516 9220.

# TEACHING STUDIOS

## THREE POTTERS AND A PAINTER -LEAVE YOUR LEGACY IN CLAY

ON THE R44 IN STELLENBOSCH

Founded from a love of the beauty, functionality, and joy clay brings, Three Potters and a Painter has a teaching studio situated on the R44 in Stellenbosch. We specialize in a variety of creative pottery and ceramic techniques which range from hand building, sculpting, and decorating, to wheel throwing. Our classes are informative and suitable for beginner and advanced members of all ages. Morning, afternoon, and evening classes are facilitated on a weekly basis Tuesdays, Wednesdays, and Thursdays, one weekend per month, and themed creative workshops throughout the year. The studio is fully equipped with materials and tools to expand your creative journey. We would be delighted to welcome you at our studio. For more information, contact us at: Telephone: 072 5333 193 Email: threepottersandapainter@gmail.com



## WENDY GOLDBLATT CERAMIC TEACHING STUDIO



Wendy has been teaching for over 35 years. She gives lessons for both beginners and advanced students in hand building, wheelwork and glazing techniques in a well equipped studio.

Classes are small and tuition is hands on using a variety of different clays.

Classes are held on Monday Evenings from 19:30 to 22:00 as well as Thursday mornings from 9:00 to 12:00.

011 728 3070

082 336 3233

email: henwen@ibi.co.za

34 Second Street Abbotsford, Johannesburg  
*Relax and learn in this friendly environment*

## CLAYSTATIONZA



14 Princess Drive, Bonza Bay, East London; 32°58 \_19.08 \_S, 27°57 \_35.88 \_E, jsteele@wsu.ac.za

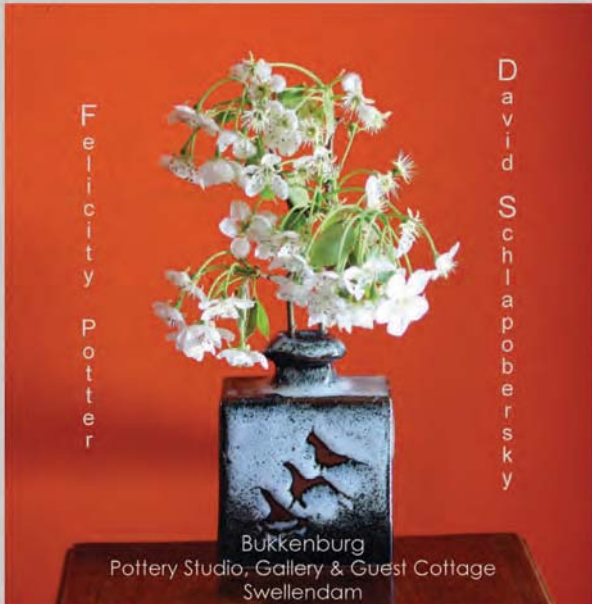
Come play with clay, seriously if you like, on Mondays

Handbuilding... wheel throwing... sculptures... coils... different clays... transfers... free form... tea ... slabs... multiple firings...

ALL WELCOME

Quiries: Mornings -

Oudoll Silberblatt 083 557 7132 Evenings - John Steele 084 700 5864



F e l i c i t y P o t t e r

D a v i d S c h l a p o b e r s k y

Bukkenburg  
Pottery Studio, Gallery & Guest Cottage  
Swellendam

Reduction-fired studio pottery in stoneware and porcelain  
Since 1973

Commissions, exhibitions & workshops

Studio & Gallery open and working daily

Tel: 028 514 1644 | Web: www.pottery.co.za  
8 Hermanus Steyn Street

**Potter's Lunch & Open Studio Weekends in 2017:** 27 April  
24 September  
16 December

Please visit our Website for details and further information

Alna Pottery boutique  
Studio  
in Boston, Bellville

Pottery classes for adults -  
beginners to advanced.....

For more information  
contact Alna

prodgers@mweb.co.za  
0835382644

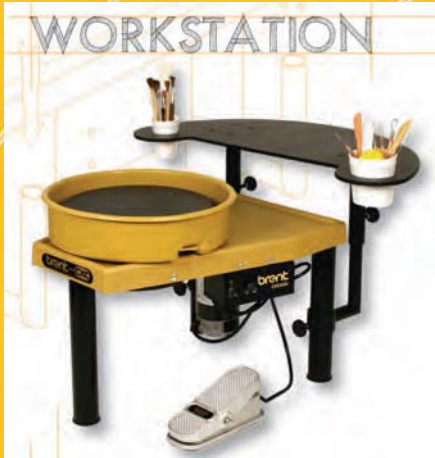
**Brighton Kiln Repairs**  
Gauteng  
**074 244 3666**

**references available**

**Reliable • Professional • Friendly**

# brent<sup>®</sup>

## WORKSTATION



- Adjustable height or forward and back positions
- 2 cut-outs for cup holders

## LEG EXTENSION KIT



- Adjustable from 82.6 to 95.3 cm
- 6cm heavy gauge steel tubing

## WORKTABLES



- Adjustable height and rotation
- One table with cut-out for cup holder



(optional leg extensions)

## BOOTIES



- Set of three leg risers
- raises your wheel 5 or 10.2cm

# CPS

appointed importer and distributor  
of **AMACO** and **BRENT** products for South Africa

tel 021-701-1320  
info@capepotterysupplies.co.za  
www.capepotterysupplies.co.za

face  
to  
face  
with  
creativity



Gauteng: Tel 011 871 8600

KwaZulu-Natal: Tel 031 560 3111

Western Cape: Tel 021 888 2300

[www.corobrik.co.za](http://www.corobrik.co.za)

Corobrik is the proud sponsor of the Corobrik Collection, a unique portfolio of contemporary ceramic masterpieces that celebrate South Africa's creative spirit. The Corobrik Collection is on permanent display at the Pretoria Art Museum, Pretoria and is open to the public during normal viewing hours.