



ceramics
southern africa

WESTERN CAPE REGION

2024
REGIONAL
EXHIBITION
CATALOGUE

6 Spin Street Gallery,
Church Square, Cape Town CBD
EXHIBITION RUN: 29 July - 8 August
Monday-Saturday 10am-4pm
FIRST THURSDAYS
1st August, open till late

TO PURCHASE: PLEASE EMAIL
ceramicssawesterncape@gmail.com

www.instagram.com/ceramics_sa_western_cape
www.ceramicssa.co.za

THE AWARD JUDGE & THE SELECTORS



LISSA CLAASENS
AWARDS JUDGE & SELECTOR
EARTHPLAYSTUDIO.COM

Lissa started her professional journey with clay working in the studio potteries of Kolonyama in Lesotho and Mapepe Craft in Henley-on-Klip. She has owned her own craft shop and worked in a non-profit organisation giving therapeutic outreach pottery sessions to vulnerable people. Lissa sculpts figuratively, sometimes focusing on themes exploring her own childhood in South Africa.

She is also a production wheel thrower and teaches pottery lessons to adults and children in her Hout Bay studio in Cape

Town. Making for the film industry was an exciting new departure. She recently made lamps and idols for the Troy series and 'smashables' for Warrior 2, both filmed in South Africa. She has produced online workshops via private YouTube videos on different techniques to reach a worldwide audience.

She also gives regular physical workshops on raku firing, paper clay, image transfer, sculpting from a live model, as well as various other ceramics techniques. Lissa has participated in several group exhibitions and showed her abstract Matisse-inspired series at the Roche Bobois showroom in Cape Town in August 2021. In May 2022 she participated in a group exhibition 'In Between' at 6 Spin Street Gallery, showcasing her figurative sculptures of African-themed work.

Lissa studied Social Anthropology and African Languages at the University of Cape Town and studied Ceramic Science at the Witwatersrand Technikon. She is a second-generation potter.



ALI NABAVI
SELECTOR
CAPESCUPTURES.COM

Ali is originally from the city of Amlash near the shores of the Caspian Sea in Iran where his parents are rice farmers. From a very early age, Ali was interested in all forms of art, especially painting and sculpture, but career uncertainty and parental pressure resulted in him studying HVAC (Heating, Ventilation and Air Conditioning) Engineering at the University of Rasht.

It was not long after he qualified that he was given the opportunity to work as a designer and technician for the Inspector and Board of the Iranian Ceramic Association and this is where he found his calling. He subsequently worked for 3 years as a full time ceramic artist for the President and Vice President of the Iranian Ceramic Association before moving to South Africa in 2016. Ali has 12 years of experience as an artist and teacher in ceramics sculpture. He teaches and works from his home studio in Cape Town where he gives classes and masterclasses and produces sculptures in ceramics, bronze and other media.

He is currently an actively exhibiting artist with a portfolio of artwork available on request. His unusually broad ceramics expertise results partly from having studied under the best masters in Iran, a country with an ancient, advanced and sophisticated tradition in ceramics.

THE SELECTORS CONTINUED...



AYANDA BALA-NYAMIMBA
SELECTOR
THECDI.ORG.ZA

A passionate advocate of South African craft and design, Ayanda Bala-Nyamimba is part of the Craft and Design Institute's Market Development Team. Based in Cape Town, Ayanda's work involves linking with producers across South Africa; sharing opportunities with them to participate in local, regional and international markets, and supporting them by ensuring their market preparedness.

This often involves guiding producers with costing and pricing, as well as branding and merchandising of their products; stand design and display,

managing the logistics of show participation. Ayanda liaises with show and market opportunity organisers on behalf of producers, and also with communication and marketing teams ensuring catalogues, websites, social media channels have access to producer information and high-quality product images. Ayanda represents members of the Craft and Design Institute (CDI) by linking with retail spaces and galleries who are looking for products; she has an eye for beautiful works.

Before joining the CDI, Ayanda had the privilege of working for the Desmond and Leah Tutu Legacy Foundation, where, as PA to Revd. Canon Mpho Tutu she not only fine tuned her already amazing organisational skills, but engaged and liaised with people across different countries, diverse cultures, with multiple needs, and incredible requests!

Dedicated to promoting and fostering the growth of South African craft and design, Ayanda is looking forward to joining the selection Panel of the annual Ceramics SA Western Cape Regional Exhibition.



COLIN BRAYE
SELECTOR
VORSTERANDBRAYE.CO.ZA

Cape Town native, Colin Braye, started his working life as an electro-mechanical engineer. The analytic, detail focused nature of engineering work appealed to the technical side of his brain, but he felt a lack of hands-on creativity.

After joining a friend for social hand-building pottery classes in

2011 and later wheel-throwing classes, he was hooked – the perfect combination of technical precision and creative freedom.

Pottery classes and a small home-garage studio setup meant lots of practice and a deepening passion for clay.

In 2013 Colin co-founded Vorster & Braye Ceramic Design in Long Street.

Initially just him and his business partner, the team slowly grew as they trained assistants with no prior clay knowledge. 11 years later, Colin leads a team of 6, still from the original studio in the heart of Cape Town.

The Vorster & Braye aesthetic is minimal yet earthy, often combining raw clay with solid glazed sections. The designs are functional and elegant, and range from tableware to decorative vases and planters.

CURATION AND SPONSORSHIP



CRAIG CARBUTT
CURATOR

Craig has curated a variety of exhibitions, Pop-Shops and Displays over the years including an Emerging Artists Exhibition in 2020 at the South African Sendinggestig Museum as well as a showcase at Zeitz MOCAA for CoCT.

Notable projects include coordinating the “Sex & Kultuur Festival” in 2001 for The Triangle Project and curating installations for the

District Six Museum in 2000 which are still on display at the museum. He curated numerous events for the Craft and Design Institute where he used to work.

His academic background includes a Post Graduate Diploma in Museum and Heritage Studies from UCT, UWC and Robben Island Museum, specialising in Curatorship and Arts and Culture Funding, along with a BAFA from the University of KZN.

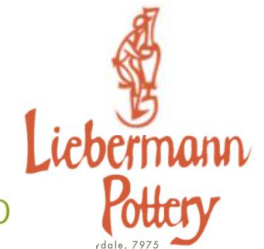
His interests lie in photography, interiors, art, social media and facilitating social upliftment.

6 SPIN STREET THE GALLERY



A unique gallery, event space and restaurant, located in an impressive Sir Herbet Baker building that looks over Church Square. The gallery is a large welcoming space. Robert Mulders and the team are looking forward to hosting our Regional Exhibition.

www.6spinstreet.co.za
www.instagram.com/6spinstreet



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GALLERY**



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southern africa

WESTERN CAPE REGION

THE PREMIER EXHIBITION CONTEMPORARY CERAMICS

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AWARD WINNER

Premier Award - Contemporary Ceramics



My work is influenced by my love of the sea and nearby beaches and the things which I find and see on my daily beach walks.



DOREEN HEMP

Bowl

17 x 23 x 21cms

R3 000

AWARD WINNER

Premier First Merit Award - Contemporary Ceramics



JENNY CHADWICK

Pit Fire Pot - Red

33 x 37 x 37 cms

R17 000

It's physical work with a satisfying outcome, mostly! This time in the pit firing process I added sea sponges to the mix and I am almost certain that is why I got a beautiful splash of red on this pot. A satisfying outcome! I aim to discover and test new ingredients every pit. I prefer to use organic materials and 95% of my pit firings are however, I do play with copper carbonate/oxide, occasionally cobalt, sometimes chrome etc. when I feel to. I enjoy hand building this particular shape. It is a slow hand building process especially in the beginning. I choose not to use supports when building and consequently often have many pieces, at their various stages of drying, on the go.

AWARD WINNER

Premier Second Merit Award - Contemporary Ceramics



ROSH SEWPERSAD

Monument

21 x 13 x 8 cms

R4 500

Bombed out, scorched buildings are the urban monuments of our times. Homes that should have been a safe refuge, represent the destruction and upheaval of people's entire lives. Families rent apart, leaving terror and lifelong trauma in its wake. The challenge was to distress the clay body without completely destroying the work. The sculpture was also subjected to explosive combustibles post-firing to achieve scorch marks reminiscent of missile strikes and shrapnel.

Premier - Contemporary Ceramics



LISA FIRER
Black and White Vessel I
22 x 10 x 10 cms

R6 000

Slab built vessel



LISA FIRER
Black and White Vessel II
26 x 10 x 10 cms

R6 000

Slab built vessel

Premier - Contemporary Ceramics



Earthenware sculpture . Build using coils with heavy grogg clay. The sculpture was underglazed and glazed when bone dry. I used standard underglazes, cobalt oxide and copper carbonate for the colour and then used a clear brush on glaze. The sculpture was fired in an electric kiln to 1100 degrees.

WILHELM WESSELS

The man from Timbuktu

55 x 47 x 27.5 cms

R35 000

LISA LINNOW

Bouquet Bordeaux

the beauty of eternal love

40 x 30 cms

R25 000



Black glazed handcoiled vase with porcelain roses

Premier - Contemporary Ceramics



ALEXANDA PALMER

Braids

29 x 9 x 8 cms

R4 000

inspired by the concept that we are all woven together through families, friendships, and the moments we share. Imperfectly braided together. They are made of stoneware and fired at cone 6.



ROSH SEWPERSAD

Collateral

50 x 18 x 10 cms

R6 500

A stark reminder of, and tribute to all children, especially infants killed in conflicts and referred to as "collateral damage"- a euphemism that is abhorrent, misanthropic and genocidal in its callousness. The challenge was to get clay to emulate the folds of a linen shroud, paying attention to the flow of light and shadows across the surface.

Premier - Contemporary Ceramics



KAREN STEWART

Complete Control

25 x 22 x 14 cms

R5 000

This song tapped into the feeling of being a cog in a wheel. This piece embraces individual liberty and anit-authoritarianism, while still remaining playful.



GEORGINA VINTIN

Desires

25 x 27 x 27 cms

R5 500

Make your bids. Be brave



KENDAL WARREN

Interlinked Platter

40 x 40 x 3 cms

R3 200

A slab built platter comprised of oval, cut-out links. This piece explores negative space and interconnectedness. Texture detail, along with a variety of glazes, create surface decoration.

Premier - Contemporary Ceramics



GREGG PRICE

Dargah

68 x 14 x 14 cms

R9 000

Handbuilt vessel with glaze finish



GREGG PRICE

Durandal

67 x 23 x 13.5 cms

R11 000

Handbuilt vessel with glaze finish



GREGG PRICE

Darbuka

64 x 16 x 16 cms

R7 000

Handbuilt vessel with glaze finish

Premier - Contemporary Ceramics



SANDILE CELE
iNdlovukazi Elimele
38 x 31 x 26 cms
R28 500

iNdlovukazi is zulu for female elephant, matriarch or queen. **iNdlovukazi elimele** is a sculptural work inspired by the women of Zulu tradition and heritage.



HEIDI HIRSCH
Marine Noose
18 x 37 x 37 cms
R4 900

'Marine Noose' depicts a seal emerging from the depths of the ocean. Delicate ceramic netting coils around the seal's neck, gradually fusing with its flesh. A reminder of human impact: ghost rope. These abandoned fishing nets and ropes, once cast aside by the industry, now ensnare marine life. 'Marine Noose' is a reminder of our responsibility to protect marine environments and prevent further harm to wildlife.

Premier - Contemporary Ceramics



JANEL CAPRARO
Orange Sea Sponge Candelabra
29 x 18 x 15 cms

R3 200

The growing branches of the sea sponge represents the growing towards the light of the surface . I shaped this piece with my hands upwards, thus feeling the lifting and growing towards the light.



ANDREA DUELL
Nest
20 x 10 cms

R2 000

Bowl



HEIDI HIRSCH
Natures Patina
18 x 23 x 23 cms

R2 500

'Nature's Patina' explores the essence of natural beauty and resilience. The round-bellied form holds a surface which is a testament to the passage of time. Layers of volcanic glaze and carefully applied oxides create a rich, textured landscape reminiscent of weathered rocks and ancient tree trunks. This landscape holds intricate patterns - various sized craters and ridges - telling stories of wind-swept deserts, rain-soaked forests, and sun-kissed cliffs encrusted by lichens. Each mark is a tribute to our own journeys, reminding us of transformation and to appreciate the small wonders that surround us.

Premier - Contemporary Ceramics



JENNY CHADWICK

Pit Fire Pot

40 x 35 x 35 cms

R20 000

The pot you are viewing in this entry is hand built. It was good to work with a big pot again albeit risky in the pit fire. The pit firing process, from the making to the completion of the piece, to the digging of the pit, prepping the piece, the fire, the transformation of the burnished surface with the impressions of the combustibles used in the fire is awesome. I too feel transformed after every pit fire event. This pit fire was particularly challenging. I usually fill the pit up after use but this time, I kept it open, and covered, to use again. After some rain and despite airing it, the pit was still damp inside and didn't burn as well as I would have liked so I completed the process with a raw flame and smoke fire. Always, we make a plan.

Premier - Contemporary Ceramics



TIM JAMES

Pot With Horns And Claws (SOLD)

24 x 20 x 16 cm

R1 100

There must be something quirky, even ironically humorous, about a simple domestic pot brandishing aggressive/defensive features – arguably rather masculine in effect. Those elements do have their sources in Africa (leopard and lion claws and cattle horns are common decorative features – though usually attached to deeper cultural meanings which are absent here). The pot as a whole seeks to find itself in a proud tradition of potmaking in Africa, while not excluding other influences, and also while clearly departing from it in some ways, including a move from straightforward functionality. And the sheer beauty of unglazed black clay must not be forgotten.



TIM JAMES

Pot With Rings

29 x 18 x 17 cm

R1 400

This pot seeks to evoke both femaleness and proud, happy strength in both its basic form and its decoration, as well as invoking to this end the warmth of terra-cotta clay. It calls upon elements of African tradition (both in its form and its hand-building), though admittedly some features are rather randomly deployed, and functionality has become a little distant, while still possible.

Premier - Contemporary Ceramics



SIYABONGA FANI
Qhawekazi I
38 x 19 cms
R15 000

Smoke firing.



SIYABONGA FANI
Qhawekazi II
38 x 19 cms
R15 000

Smoke firing.



SIYABONGA FANI
Qhawekazi III
34 x 16 cms
R15 000

Smoke firing.

Premier - Contemporary Ceramics



Back view

JENNY CHADWICK

Projection

16 x 10 x 14 cms

R3 800



Front view

I wanted to sculpt a figure that speaks to projection. Psychology says projection is the process of displacing one's feelings, mostly defensive, onto a different person, animal, or object. I had this idea of creating a countdown in a body poised to sprint through the lens of projections. With the reference to film, highlighting that we can only project our own stories and experiences, our movies, I created a red cable feeding these stories from our embodied rhetoric like a bloodline to our brains, our vision and more than often our mouths. The figure is naked except for the goggles, like blinkers keeping us bound to our frequent projections. It's hard to stop and understand this without personal work. The machine buttons, play, pause, rewind, fast-forward, stop and eject, are in our hands.

Premier - Contemporary Ceramics



NESSA LIEBHAMMER

Porcelain Journeys

19 x 11.5 x 11.5 cms

R5 500

Each blue and white facet of this vessel communicates information about 16th and 17th century trade in porcelain that stretched from China to Britain, touching the tip of Southern Africa on its travels.



NESSA LIEBHAMMER

Shweshwe and other Sotho Stories

21.5 x 11.5 x 11.5 cms

R6 500

PETER HEYNEKE

Sinai

32 x 38 x 20 cms

R7 000

The work was influenced by the Book of Exodus. The imagery surrounding Moses going up in the mountains to meet with God. My journey with clay started in Worcester, which is surrounded by mountains. The strata, the textures and colours of the mountains influences my search to find texture, colour and form for that physical presence that surrounded me every day. I used a marbling technique to mix the different clays. I researched and searched for a technique to create texture and came across a throwing technique that worked quite well to create the three constant elements that mountains consist of, namely, strata, texture and colour. Mountain forms are mostly random seeing that they are constantly bombarded by weathering elements and the movement of the plant's crust.

This vessel combines the pattern of Shweshwe cloth with images sourced and redrawn from an old missionary monograph on the 'Sotho' people bringing together, on one surface, two very different reflections on Sotho culture. As with my previous entry this vessel form relates to the little known 19th century carved vessels from Southern Africa made by carvers from Africa.

Premier - Contemporary Ceramics



CHRIS MORGAN-WILSON

Star Sea Bowl

28 x 28 x 50 cms

R 750

Porcelain Sea star bowl.



ROSH SEWPERSAD

***Trophy* (SOLD)**

32 x 38 x 5 cms

R3 000

This Hand-built, pit fired, abstract head of a horned animal hearkens back to the earliest representations of art by humankind. These were rendered in natural pigments, and so too is this wall-hung sculpture by making use of iron rust, coal and natural salt. The controlled delineations and iridescent quality achieved in the unpredictable smoke fire were technically challenging to achieve, and required careful control of which areas received heat at different temperatures and durations.

Premier - Contemporary Ceramics



JANE JARVIS
Short Far Pot
25 cms

R3 000

Smoke fired in sawdust kiln after bisque.
Earthenware glaze applied to greenware. Crackle
effect due to earthenware glazed on stoneware
clay.



LIZRAE MEYER
The Quirk
22 x 15 x 15 cms

R2 300

This range of Terra cotta vessels is a quirky
version of Frank Gehry meets Goddess Ceramica.

Premier - Contemporary Ceramics



LIZRAE MEYER

The Quirk(y) Couple

13 X 13 X 13 cms / 15 X 13 X 13 cms

R3 500

This range of Terra cotta vessels is a quirky version of Frank Gehry meets Goddess Ceramica.

HEIDI HIRSCH

Tides Of Sewage

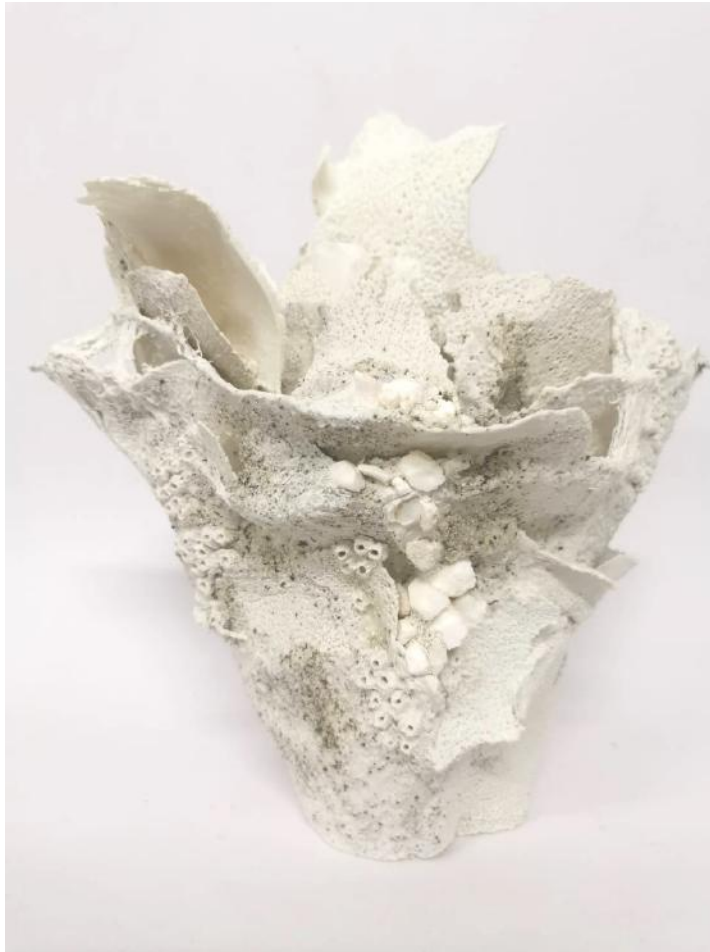
20 x 21 x 21 cms

R4 900



Beneath our cities, a torrent of raw sewage surges relentlessly toward the ocean. Current reports state that, on a daily basis, the city of Cape Town pumps 32-million litres of raw sewage out to the surrounding sea. 'Tides of Sewage' serves as a reminder of the urgent need to improve wastewater management for protecting our waterways and safeguarding marine ecosystems. The focus of the piece is a group of beachgoers swimming in the confines of a massive sewage pipe. The hand built pipe has a rough and rusty texture, achieved due to the use of oxides, suggesting years of use and neglect. The murky waters are covered with batches of grey foam, achieved by application of handcrafted reactive glaze, highlighting the health hazard for the living creatures being exposed to the water. The stark contrasts of colourful swimsuits against the rest of the sculpture highlights gleeful aspirations of comfort and convenience that contribute to tarnishing the very shores humans seek to enjoy.

Premier - Contemporary Ceramics



DOREEN HEMP
Vessel I
17 x 23 x 21cms
R3 000



DOREEN HEMP
Vessel II
17 x 23 x 21cms
R3 000

My work is influenced by my love of the sea and nearby beaches and the things which I find and see on my daily beach walks.



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WESTERN CAPE REGION

THE PREMIER EXHIBITION FUNCTIONAL STUDIO POTTERY

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AWARD WINNER

Premier Award - Functional Studio Pottery



GARTH MEYER
Lidded Jar (SOLD)
23 x 17 cms

R1 500

Lidded jar fired in reduction in a gas kiln to cone 10 - 1300C. Copper exterior glaze with white liner glaze.



AWARD WINNER

Premier First Merit Award - Functional Studio Pottery



CHRIS MORGAN-WILSON

Martian Glaze Bowl

17 x 17 x 50 cms

R 450

**Wood fired cone 12 glaze formulated using the
Rover chemical analysis of Martian surface**



AWARD WINNER

Premier Second Merit Award - Functional Studio Pottery



DAVID VAN DER SPUY
Olive Ash Lidded Jar
20 x 7 cms

R 750

Small olive ash glazed jar with copper oxide decoration. Iron-rich clay fired to cone 6 in gas reduction.

Premier - Functional Studio Pottery



SUE DISLER

Bloom

42 x 11.5 x 21 cms

R2 500

This water tight hand built vase was created by allowing the clay to lead the final form. It is partly clear glazed on the outside and flower-like opening where you would arrange your flowers are finished with a pop of colour that catches the eye occasionally - not dissimilar to how all flowers bloom.

HEIDI HIRSCH
Gilded Earthscape

20 x 23 x 23 cms

R2 700



Gilded Earthscape is a hand built, organically shaped vase, celebrating the beauty of natural forms and textures. Unglazed on the outside, the dark brown clay takes centre stage through its earthy charm. The surface is a canvas of organic carvings that mimic undulating natural landscapes. Scattered dots of gold lustre add an ethereal touch of elegance and contrast to the matte finish. The inside of the vase is fully glazed for functionality (i.e. waterproof, easy to clean).



Premier - Functional Studio Pottery



DAVID VAN DER SPUY
Celadon Crackle Vase
18 x 9 cms

R 750



Celadon crackle galzed vase with carbon capture. Iron rich clay fired to cone 6 in gas reduction.

GARTH MEYER
Large Mei-Ping style Bottle
70 x 30 cms

R15 000

Large carved and incised mei-ping style bottle fired in reduction in a gas kiln to cone 11 - 1320C. Iron/copper glaze.

Premier - Functional Studio Pottery



Pedestal Bowl with shell Inspired sgraffito in muted colours

ANNE RIMBAULT
Pedestal Bowl Shell Inspired
18 x 16 cms

R1 600

HEIDI HIRSCH
Woodland Duo (set)
Large vase: 22 x 11 x 11 cms
Small vase: 14 cm x 11 cm x 11
cms

R2 900



This set of hand built vases employs a unique handcrafted glaze which creates mesmerizing textures, inviting touch. The cylindrical forms of the vases reference tree trunks, while the glaze resembles the texture of lichen-covered bark. The inside of both vases is fully clear glazed to ensure functionality of the pieces (i.e. waterproof, easy to clean).

Premier - Functional Studio Pottery



MONICA MONAIA
Rural Village I
19 x 8.5 cms

R3 500



MONICA MONAIA
Rural Village II
19 x 8.5 cms

R3 500



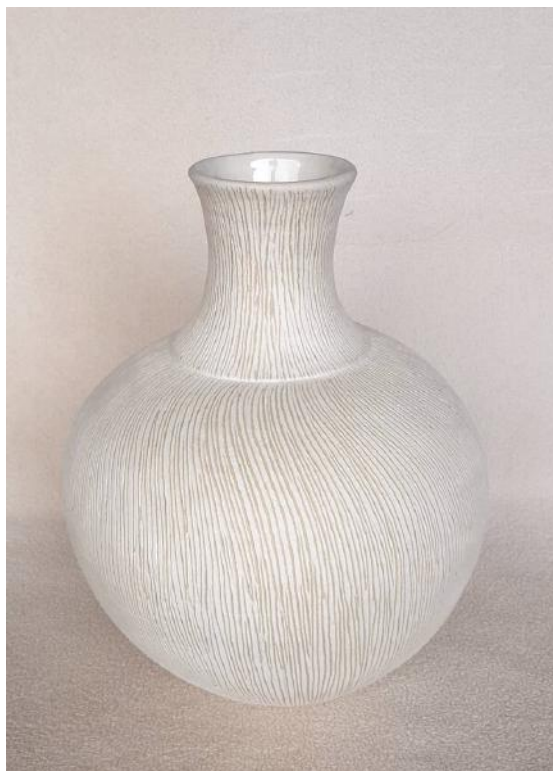
DAVID VAN DER SPUY
Tenmoku Bowl
30 x 7 cms

R 850

My terracotta bowls serve as a canvas for exploring the deep connections between architecture, identity, and belonging. Through the medium of bas-relief, I capture the essence of architectural spaces, imbuing everyday objects like bowls with the rich textures and forms of the places that have shaped my journey. While the inside and the outer surfaces have been glazed for functionality and aesthetic purposes, the sculptural reliefs have been left unglazed in order to give a more raw and realistic feel.

Tenmoku glazed serving bowl with scraffito decoration on iron-rich clay. Fired to cone 6 in gas reduction.

Non-Juried Ceramics SA Western Cape Region Fellows Invitational



WIEBKE VON BISMARCK
Tall White Vase
28 x 22 x 22 cms

R3 300

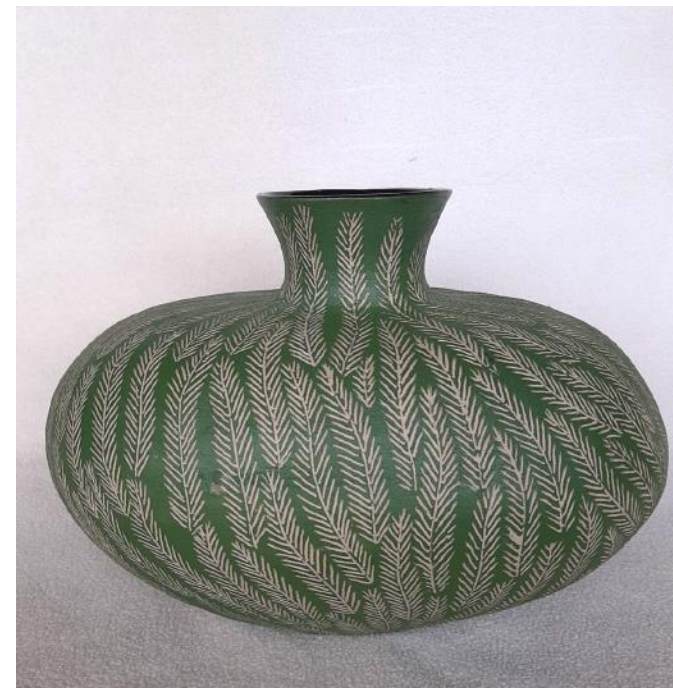
Coiled stoneware ceramics.



WIEBKE VON BISMARCK
White Vase With Lid
17 x 24 x 24 cms

R3 300

Coiled stoneware ceramics.



WIEBKE VON BISMARCK
Oval Green (SOLD)
22 x 28 x 28 cms

R3 500

Coiled stoneware ceramics.



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WESTERN CAPE REGION

NEW SIGNATURE CONTEMPORARY CERAMICS

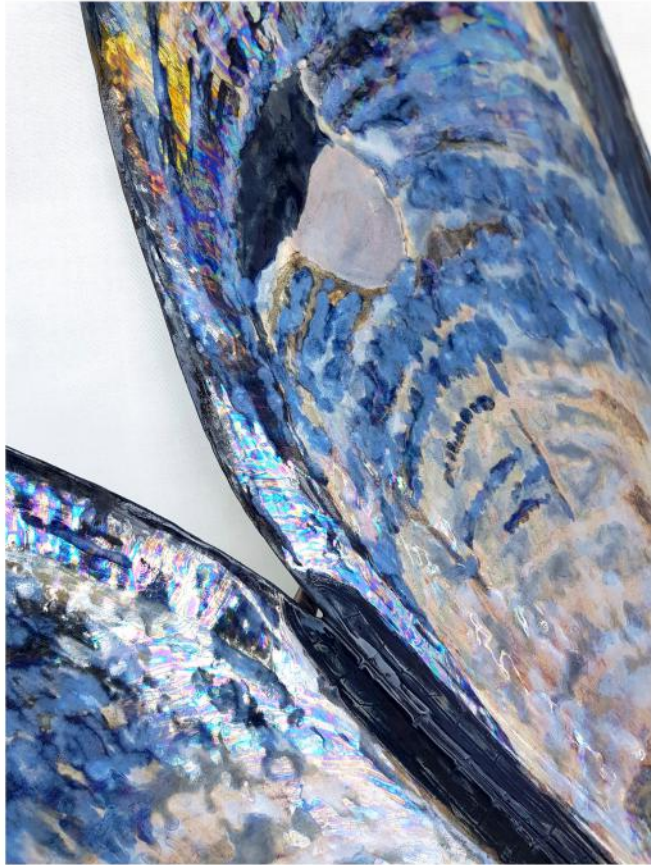
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AWARD WINNER

New Signature Award - Contemporary Ceramics



NELIS SINGELS
Elands Bay
48 x 44.5 x 18 cms

R13 300



A sculpture of a large black mussel (*Choromytilus meridionalis*). Inspired and named after the Elands Bay cave. A place linking humankind's use of seashells and the dawn of creativity.

AWARD WINNER

New Signature First Merit Award - Contemporary Ceramics



NELIS SINGELS
Systemic (SOLD)
41 x 46 cms

R4 950

Coil built pot with Acacia (*Vachellia*) thorn protrusions and branches. A piece born from a traumatic experience suffered by the artist. The piece was obligatory for healing and personal growth.

AWARD WINNER

New Signature Second Merit Award - Contemporary Ceramics



I am at a crossroads in my life where I see the light at the end of the tunnel. I've been suffering from depression and anxiety for many years. In the last couple of months, I decided to make the sculpture as part of my healing process, there are many tears buried into the sculpture as I tried to make it look derailed and broken 'like me'. I had many challenges and constraints in building what you see here. My kiln is 45 x 32 cm. So I had to do multiple firings. The clay body is terracotta. The colour black is introduced with iron oxide when doing the final firing to stoneware. The process of assembly is very tedious and takes time. I have put in over 220 hours into this project. I lost track somewhere. The final size is 860 x 330 x 470mm including the partridge wood base. My conclusion: There is help around the corner.. Our loved ones sometimes don't understand us, and you don't have to make an accident before you have to get help. The mental health toll free line 0800 006 333 [HIGHER HEALTH 24-hour crisis helpline] You are not alone. The healing starts with you. The ceramics, it's a great place to get lost in.

New Signature - Contemporary Ceramics



TRISH PICHULIK
Becoming
20 x 12 x 6 cms

R4 200

In this small ceramic sculptural piece, I explore the concept of metamorphosis by creating a state of tension from one form becoming the other, reflecting the natural world where nothing is static or separate, and is always emerging. My forms are inspired by the natural world where I live - the cliffs, the mountains, the jagged coastline with rockscapes. In this world, nothing can be separated and all shapes merge into the other. It reinforces the idea that we too are part of this continuum and that all is connected. The use of organic materials in the pit-firing process further reinforces the natural world and attempts to capture the natural colours of the surrounding landscapes, with fire being a symbol of rebirth.



NICHOLAS LEONARD
Kanagwa
21 x 7 x 7 cms

R2 850

New Signature - Contemporary Ceramics - Wall Hanging



EMMA BROKENSHA

Eternal Gestation:

A Modern Venus

53 x 45 x 20 cms

R5 900

My ceramic pregnant torso, glazed in a striking chrome-gold finish, echoes the ancient fertility symbol of the Venus of Willendorf while embracing modern aesthetic sensibilities. The lustrous surface transforms the fired mud from Mother Earth into a gleaming, polished metal-like appearance, juxtaposing the primal origins of clay with the sophistication of contemporary technology. In this piece, I explore the enduring significance of the fertile female form as a vessel of creation and life. Like the Venus of Willendorf, my sculpture celebrates the voluptuousness and symbolic power of pregnancy, inviting viewers to reflect on the inherent beauty and strength of the female body. The chrome-gold glaze not only enhances the sculpture's visual allure but also symbolizes the preciousness and resilience inherent in the human experience. It reflects light dynamically, casting shadows that emphasize the curves and contours of the form, encouraging tactile and visual engagement. By reinterpreting this ancient motif through a modern lens, I aim to provoke thought and dialogue about the timeless themes of fertility and femininity. Through the transformative power of art, my work invites viewers to reconsider the sacredness of the female body and its role in the eternal cycle of life and creation.

New Signature - Contemporary Ceramics



KIRSTEN LEVIN
Just Before I Push Through
30.5 x 25.5 x 18 cms

R50 000

Charcoal Sculpture Clay, with Malachite slip, Iron Oxide, Copper Carbonate, Copper Oxide and a Low fire transparent glaze. Fired to 1000 and 1080 degrees (probably a little hotter as my kiln has attitude!) I have been going through my own process of growth over the last few years. I have struggled with my health and my marriage, and at the time that I created her I was just feeling so so sad, and wanting to give up on all levels. She is a survivor - she had to sit patiently, half done, in a wet box while I got over myself. It was a dark time for both of us. When I was finally able to get back into my studio, she was in such a fragile state that I thought she might not make it. But here she is! Triumphant and very much alive, as am I. We both pushed through, and life feels very different to how it did then. For me she is a reminder that our suffering is truly transient, as long as we are willing to push through.



KIRSTEN LEVIN
The Warrior
30.5 x 25.5 x 18 cms

R50 000

TR1 Stoneware Clay, with Malachite Slip, Black stain, Copper Carbonate and Claybright Transparent glaze. She has been fired to 1000 degrees and then 1200 degrees. Usually for me the firing process is so scary because as you know, there is just no telling how things will turn out. I have learnt over time how certain applications work and I understand my clays and glazes so well, and yet I am STILL surprised each and every time, and sometimes disappointed. The day after I fired The Warrior, I cried with joy before I had even opened the kiln. Somehow I knew she would be ok. A survivor. For me she represents the balance between the masculine and feminine energies that are in us all. No one better than the other, but balance is vital. She is the first of a series of women and men that are bursting to be created. She is a Warrior, representing the shift in humanity that is moving us to a new more awake, more aligned, kinder, gentler way of being.

New Signature - Contemporary Ceramics



Hand built vase with funky edges.

UTE LEICHTFUSS
Ragged Curved Vase
28 x 18 cms

R3 000



CLARE NESER
Rakish Saggar-Fired Vessel
12 x 15 cms

R7 500

Stoneware ceramic.

JULIA BUSS
You're So Lucky
12 x 16 cms

R 625



You're So Lucky refers to the lucky bean seeds of the Coral tree (Erythros). I have collected these seeds since childhood and was inspired by traditional Zulu cattle kraals where the tree (umSinsi) is often grown as a symbol of abundance and wealth.

New Signature - Contemporary Ceramics



LOUISE CASSERLEY
Magical Spaces
30 x 30 x 36 cms

R7 500

Tower like structure with spiral stairway inviting the viewer to step inside. Holds a candle.

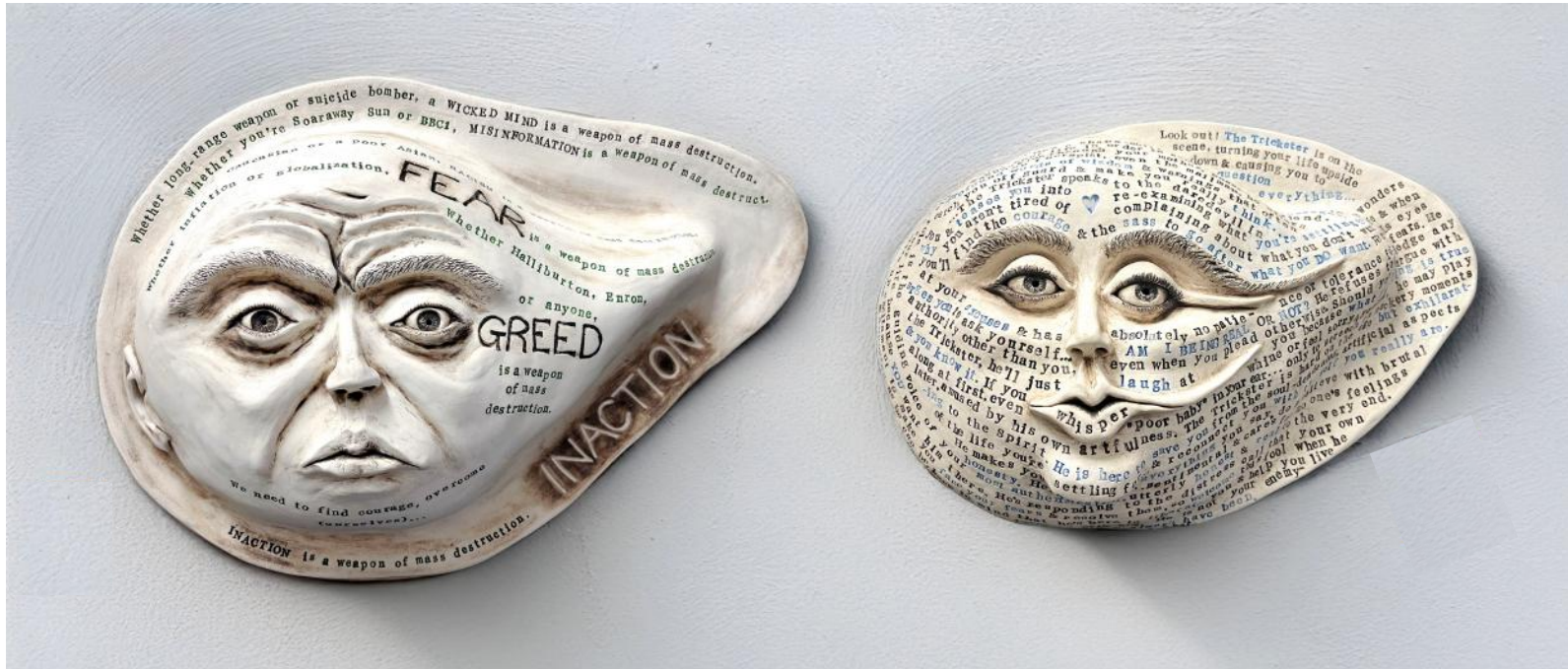


LOUISE CASSERLEY
*The House Under
The Hedge*
16 x 23 x 30 cms

R5 500

Fantasy house where my inner child finds sanctuary. Holds a candle.

New Signature - Contemporary Ceramics - Wall Hanging



KIRSTEN LEVIN
Protest Pieces:
Weapons of Mass
Destruction and
The Trickster (set)
Weapons of Mass
Destruction:
34 x 49 x 12.5 cms
The Trickster:
26.5 x 39 x 10.5 cms

R60 000

The letters have been individually stamped using a box of rubber alphabet stamps. Each letter has been individually glazed. The rest of each piece is unglazed. These pieces are part of a series that I am busy creating, and are my platform to express how I feel. My hope is that they will encourage people to think about their own lives and how they are showing up in them, or not. The shape came to me in a meditation and I created my first piece, The Trickster, quite organically from the image in my head. The Trickster text comes from a set of "Fool" Divining cards created by Sonia Choquette (similar to the concept of Tarot cards). I stamped the text backwards, starting at the end, because I wanted to make very sure that I didn't run out of space! "Look out! The Trickster is on the scene, turning your life upside down and causing you to question everything..." That was where I was in my own life at the time, and I drew that card, often. Weapons of Mass Destruction was inspired by a Faithless song about the way humans are currently behaving towards themselves, each other and the Earth.

I made a stop-motion video of the staining of the piece, and then sent it to the surviving members of Faithless to get permission to post it on YouTube. Permission was granted by: Sister Bliss and Rollo. QR Code to listen:





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WESTERN CAPE REGION

NEW SIGNATURE FUNCTIONAL STUDIO POTTERY

This section is for members who have not previously exhibited their work anywhere.

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AWARD WINNER

New Signature Award - Functional Studio Pottery



JULIA BUSS
Tea set (SOLD)
13 x 23 cms

R1 155

**Tea Set with Tray, Milk jug, Sugar Bowl and
teaspoon holder**

AWARD WINNER

New Signature First Merit - Functional Studio Pottery



SIYANDA SIPOLO
Amawa (SOLD)
13 x 15 cms

R1 600

Smoke fired terracotta clay.

AWARD WINNER

New Signature Second Merit - Functional Studio Pottery



BRIAN JOUBERT
Flow (SOLD)
25 x 25 x 26 cms

R2 600



Hand built coil pot with surrounding decorative coils

New Signature - Functional Studio Pottery

LE ROUX ODENDAAL
Fynbos And Rocks (SOLD)
7 x 6 x 6 cms

R 300



Inspired by so many other works of imprinting nature onto ceramic, this little mug is my ode to the simple beauty of different clay bodies working together like different rocks and soils found in Fynbos mountains. These grasses were imprinted using rocks also sourced in the Ceres Fynbos Mountain reserve.

JULIA BUSS
You're So Flat
5 x 23 cms

R 925



Wide flat serving bowl with brick, ebony and sand squares.



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WESTERN CAPE REGION

MEMBERS INVITATIONAL

2024 THEME: DRAGON/S

6 Spin Street Gallery,
Church Square, Cape Town CBD
EXHIBITION RUN: 29 July - 8 August
Monday-Saturday 10am-4pm
FIRST THURSDAYS
1st August, open till late

TO PURCHASE: PLEASE EMAIL
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Non-Juried Members Invitational - Theme Dragon/s



ANDREA DUELL
Awakening The Dragon Within (SOLD)
16 x 8 x 10 cms

R 980



ANNE RIMBAULT
Treasure
11 x 11 x 14 cms

R1 400



CHRIS MORGAN-WILSON
Porcelain
15 x 15 x 10 cms

R2 500

Non-Juried Members Invitational - Theme Dragon/s



RADHÉ SINGH-GORIN
Midnight Hatch
17 x 15 x 10 cms

R4 500



LE ROUX ODENDAAL
Dragon Sushi Plate
22 x 12 cms

R 400

Non-Juried Members Invitational - Theme Dragon/s



LYNNLEY WATSON
Breathing New Fire
27 x 7 x 17 cms

R5 860

Non-Juried Members Invitational - Theme Dragon/s



JENNY CHADWICK
Little Dragon Grows Up
24 x 21 x 23 cms

R3 500



LOUISE CASSERLEY
Apalala
20 x 30 x 23 cms

R3 500

Non-Juried Members Invitational - Theme Dragon/s



DERYN WEAVER
Seiryu (SOLD)
12 x 10 x 5 cms

R 450



ROSH SEWPERSAD
Earthenware Dragon
20 x 20 x 20 cms

R 700

Non-Juried Members Invitational - Theme Dragon/s



MADELAINE EVE
Fire Within Me
12 - 18 - 28 cms

R4 800



NICHOLAS LEONARD
"Lóngjīng" (Dragon Well)
17 x 15 x 10 cms

R4 500



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WESTERN CAPE REGION

Thank you
for viewing the

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