



ceramics southern africa Gauteng Region

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NEWSLETTER

Volume 11 Issue: Aug 2014



Affiliate South African
National Association for
the Visual Arts (SANAVA)

EDITORIAL



This year is simply flying past, so, before another month goes by, we need some reminders and encouragement to plan our time.

We have enjoyed some amazing workshops and celebrated a successful Regional exhibition and should now be all FIRED UP (the title of the September exhibition in Pretoria – see elsewhere in newsletter) to present the very best of Gauteng ceramics for this and then the National Exhibition in November.

You will be aware that Cape Town has been declared the Design Capital of the World for 2014 and Ceramics SA Western Cape will host the Corobrik National Exhibition in the Great Cellar at the Alphen estate in Constantia, opening on 16 November.

Selections for this will be done from photographic images and details will be sent out later, but be aware that you have less than three months to make sure you have work ready for this most important event on our calendar.

We would really like to send an exceptional and exciting group of pieces from Gauteng – so draw on all your experiences this year and come up with something special.

Magdalene Odundo (see articles in the National Ceramics magazine) will be the award judge and will also be giving workshops around the country.

The date for Gauteng is Saturday, 6 December and bookings are already open.

This is a wonderful opportunity to meet and watch a real master of her craft at work.

Please read the newsletter and be sure you don't miss out on any of the remaining activities for the year.

The Potters Market takes place on 4 October – bookings are still open for tables. Even if you are not taking part come along and browse around the work of your fellow members.

*May every kiln you open
inspire you.
Jerice.*

Opinions expressed are those of the contributors and do not necessarily represent the opinion of Ceramics SA.



JOHN'S COLUMN



Something that I feel requires some consideration with entry date for the National Exhibition drawing near is how work is submitted.

The entry form usually states you may submit 3 entries, one of which may be a set or installation. What seems to require some clarity is what is a set or installation? When I look at the dictionary definition of a set it is: 'a collection of articles designed for use together such as a set of china or a chess set, or a number, group or combination of things of similar nature, design, or function'.

One thing that concerns me is that often members feel it is a way of having more of their work seen, and a group of objects are entered which in no way resemble a set, having no intent of being used together, and also not relating to each other in form or design.

On recent exhibitions I have seen a number of entries that push the boundaries of the definition of a set to the extreme and many that fall way outside those boundaries.

The installation is another dilemma and requires more space than this column to fully understand. Again I turn to the dictionary to find that 'Installation art can be either temporary or permanent. Installation artworks have been constructed in exhibition spaces such as museums and galleries, as well as public and private spaces. Many installations are site-specific in that they are designed to exist only in the space for which they were created, appealing to qualities evident in a three-dimensional immersive medium'.

My reason for writing this is to ask when you submit your work for any exhibition, consider your entry with care and be sure for yourself that if you are entering a set or installation it falls within the prescribed parameters. In some cases it may be preferable to select the best piece from an intended set and enter it as a single piece, making sure that the very best of your work is put forward for selection.

set₂ Pronunciation: /set/ **NOUN**
a collection of articles designed for use together such as:
*a set of china,
a chess set,
or a number, group or
combination of things of similar
nature, design, or function*



INTRODUCING . . .

**EUNICE
BOTES**
Winner of the
Premier Award,
2014 Regional
Exhibition

Eunice Botes Ceramic Journey

My earliest artistic influence was my mother, a very creative person and fashion designer. While she worked, I would sit with her for hours and draw.

I'd done art as a subject at school, but at that time to study art after leaving school was very expensive and my parents were unable to afford to pay for art studies. Instead, I trained as and became a primary school teacher, having received a teaching bursary to study.

In 1992 I went to the USA with my husband, Jimmy, where he furthered his studies at the Virginia Polytechnic Institute and State University, Blacksburg. For one year I was Prof. David Crane's assistant in the Ceramics Department. This was the first time I had worked with ceramics. I found being with and surrounded by ceramic students was amazing and addictive.

Back in South Africa, started my ceramic studies at the Vaal Triangle Technikon and received my B.Tech degree in 1998. Remained at the Technikon and lectured in the same Ceramic Department in which I'd studied from 1998 to 2001.

Then in 2002 as a family we moved to Gaborone, Botswana. There I pursued my teaching career as a fulltime art teacher at the Cambridge High School, a private school, where I taught for seven years. Was also involved in community work giving pottery and craft classes.

Returned to South Africa in 2008 and wanting to do something for myself, declined an offer to teach at another private school. With my children becoming more independent, and after my husband had built me a studio, became a fulltime ceramic artist in 2010.

Since 2011 have been participating in John Shirley's Mentorship Programme, and still do.

Earthenware was what I first started working with, but on John's recommendation changed to porcelain. Porcelain suits my style of work better; it is white, thin, translucent and pure as a 'canvas' for drawing or etching.

My sketchbook is filled with drawings and notes. I draw by observing, but my illustrations are not necessarily realistic, rather they are of my own imagination and whimsical. Love line work and the tactility of texture. My favourite subject in my first year at Technikon was Etching (carving a



metal plate) and nearly changed to print making!

In my ceramics I like to illustrate through 'clay etchings' with little clay 'sprigs' attached to the form, to tell of a world in which small acts of everyday life reveal themselves in fine detail. My passion is the outdoors, especially our Bushveld farm near Thabazimbi, where I find much of my inspiration.

The design is drawn into the porcelain work when it is leather hard and the raised modelled designs (sprigs) are applied onto the work. The work is dried slowly and after the first firing (1000°C) is sanded and then black slip carefully painted into the incised lines and sanded again. Birds or designs are also painted at this stage separately with black underglaze. Glaze is applied inside the vessels as well as in the incised lines and then fired to 1240°C. After the glaze firing (1240°C) the work is wet/dry sanded again.

The pieces I produce are very labour intensive. Porcelain continues to offer endless yet daunting possibilities and in my latest pieces I explore using coloured porcelain clay. As a ceramic artist I am still in the growing process everyday and love every moment of this stage in my life.

Jimmy, my soulmate I have been married for 24 years and we have two children, Janice (19 years old, currently a first year student at Stellenbosch) and James (17 years old in Grade 11).

My work is sold in Galleries and other outlets in South Africa and England, and I take part in exhibitions.

In 2008 received an award from the National Art Gallery and Museum of Gaborone, Botswana, for ceramic and community work. Entered my first Gauteng Regional Exhibition in 2011 and received a 'Highly Commended Award'. In 2012 won the 'Glazecor Premier Award for best work for Use' at the Ultra-Furn Regional Exhibition and in 2014 the 'G & W Mineral Resources Ndebele Premier Award' at the Gauteng Regional Exhibition.

THE CSA REGIONAL EXHIBITION

By Eugene Hön



Nkhensani Nkosi delivering her opening speech
Ceramic: Digby Hoets

Every year Ceramics SA organises and facilitates regional ceramics awards exhibitions across the country, showcasing the creative output of the members as well as the work of the Fellows – those individuals that made a valuable contribution to the world of clay in a South African context. Often guests are invited to add creative flair to ceramic proceedings. The majority of work on display is of a traditional nature, inspiration drawn from age-old craft.

The regional exhibition is a wonderful opportunity for viewers interested in seeing a wide spectrum of ceramic statements across the broad field of creativity. Hand built, thrown, slip cast, in porcelain and and, and the list goes on, and on.

It is the duty of each member to make a contribution to Ceramics SA, if they wish to see ceramics grow and develop well into the future. I have committed myself to provide on-going support, especially for this event for a number of years now. Photographing the work for CD catalogue, setting up the exhibition and this year I was also asked to be a selector and award judge.

The display is divided into two sections, a dry wall splitting the venue in half. The first half of the display consists of the work by invited guest artists and the work of the ceramic fellows. The main display on the right hand side of the dry wall consists of all the winners and Gauteng ceramists – a display truly representative of this ancient craft, ensuring visiting guests who make their way to Museum Africa can experience each and every work exhibited in this truly vibrant exhibition. The opening was well attended and opened by Nkhensani Nkosi founder of fashion label



Madoda Fani



Stoned Cherrie. She gave a well-received and eloquent address, sharing her creative insight into working with clay.

The winning pieces reflect quality and creativity in a diverse range of ceramic styles, techniques and ceramic traditions. Eunice Botes was the overall winner and her work consisted of a vase and installation of cylinders with incised and painted decoration. Dale Lambert's stoneware thrown bowls with an intense blue produced striking end results. This is particularly evident in one of the bowls where the form, shape and intense colour complement each other to produce a desirable and very collectable ceramic vessel. The beautifully and effortlessly illustrated ceramic pieces by Nici Brockwell made her a worthy prize-winner. Sandy Godwin in her award winning ceramics made use of a range of tonal values to produce a dynamic optical end result on the surfaces of her monochromatically decorated vessels. Madoda Fani was rewarded for his masterly crafted hand-built, carved and burnished vessels. On another day with different selectors and judges he could have been a worthy winner. The work of Mathiba Molefe-Simelane is honoured for her delicately crafted and incised ceramic surfaces on stoneware bowls.

Other worthy winners include, Beulah Vermaak, Hansraj Mitha, Jean Beckley, Monica vd Berg and Colleen Lehmkuhl

Condensed from Eugene Hön's blog. See <http://eugenehon.blogspot.com/2014/06/ceramics-sa-regional-exhibition-2014.html> for his full report



Eunice Botes



Dale Lambert

MAGDALENE ODUNDO WORKSHOP



Magdalene Odundo will be giving a full day workshop demonstrating how she produces her beautiful coil built pots, explaining her firing methods and the philosophy and background to her ceramic aesthetic.

Magdalene Odundo was born in Kenya. She trained and worked in advertising, commercial art and graphics in Kenya before going to England where she studied ceramics. She spent 3 months at the Abuja Training Centre in Nigeria where she learnt to make pots in the traditional Gwari technique under the guidance of Ladi Kwali and Lami Toto and throwing under Peter Gboko and Abu Karo.

Magdalene received her BA 3DD Ceramics at West Surrey College of Art and Design (UCA) and MA at the Royal College of Art. She is Professor of Ceramics at the University for the Creative Arts (UCA), Farnham, Surrey and is based at its Crafts Study center.

Magdalene has exhibited widely and achieved many accolades for her unique vessels that draw inspiration from her interest in a pottery narrative and dialogue that is universal to all cultures, that of making pots and vessels.

To book contact Cynthia McAlpine
011 791 5153 or
email ceramicssa@icon.co.za

Price: R350 for members and R500 for non members.

Date: Saturday 6th December

Venue: Gracepoint Methodist Church, Gap Hall, 125 Duncan Road, Glenferness (between Lonehill and Kyalami)

Time: Coffee at 8.30, Start at 9am, to 3pm (we have to vacate the room by 3pm so that they can prepare for the Sunday activities)

Tea & Coffee included, bring own lunch. Alternatively lunch will be arranged for those interested at R80.00 Please include with your payment. (There will be a meat and a vegetarian option available.)

EFT directly to CSA Gauteng bank account – please use your name as reference;
Ceramics SA Gauteng • FNB Westgate • Branch code 250841 • Account number 56340006555

FIRED EARTH EXHIBITION

Association of Arts, Pretoria.
19 September to 8 October 2014.

 ceramics southern africa Gauteng members will present an exhibition at the Association of Arts Gallery in Pretoria, opening on Friday, September 19.

This exhibition, which will show the work of 30 artists, is being sponsored by Modern Art Projects (Map) – South Africa, which promotes a series of site-specific art events, collaborations and exhibitions in venues as diverse as restaurants, galleries, hotels etc.

Map springs from a passion for art and its multifarious ways of representing the world, of giving expression to emotion, intellect and social formations. It is the result of a desire to bring art to the table, to transform a space of ordinary activity into a space of surprising encounters with images and objects.

The exhibition will be opened by Mr. Harrie Siertsema of the Map organisation.

Harrie is a knowledgeable and keen collector of all forms of art, including ceramics, and has been a selector for the CSA Regional exhibitions.

The Association of Arts has an extensive mailing list and attracts a large number of visitors to its opening events and to the gallery at all times.

These visitors will have an added attraction in the form of the Potters Market which will take place in the grounds of the gallery on Saturday, October 4, where more members of Ceramics SA will set up their stands to display their work.



Pretoria Arts Association
Pretoria Kunsvereniging

MAP
blue mountains

art & architecture

A DAY WITH EVETTE KRUGER

Gerd Kalesse

Do you know those days when you are full of expectations only to find them dashed?

Well, this wasn't one of them! Raku, beer-firing and copper matt reduction. Expectations and excitement galore. Not an ounce of disappointment. A most affable Evette shared her experience and knowledge tirelessly. In fact, Evette (and her helpers) worked her butt off - to the never ending delight of everybody who attended. First the preps for the copper matt reduction which needed to sit and reduce for a long time. Very lucky and very spectacular results right at the end. Raku made easy and nicely facilitated. What a pleasure. Everybody had a success here and next to no cracks etc. Then came the mysterious (for me) beer firing. I imagined all sorts of things. Pouff - none of this came true. What a delightful process. Kind of a home-brew which was fermented for at least a week. Lots of it. Decant into a big tub, add some real beer and immerse your hot pieces straight from the kiln. (Loved those top loaders) A helper also doused the items with the brew a bit more and then into water. The result: the most delightful patterns in all shades of brown and white and anything in between. Breathtaking. We were a happy and harmonious group buzzing away with excitement. Never saw a bored face anywhere - was I looking everywhere? Can't wait for another session with Evette another time.



DANCING WITH THE DIVA:

A Porcelain Workshop with Antoinette Badenhorst

By Lynsey Rimbault



During July Ceramics Southern Africa was very lucky to host Antoinette Badenhorst for a series of porcelain workshops. I was fortunate to attend those held at The Pottery Studio in Bryanston, Johannesburg. Antoinette is a South African born potter who grew up in Namibia and started her ceramics career in South Africa. She has spent the past 16 years in the USA, and has gained recognition pushing the limits of porcelain. Movement, in nature and in people, inspires Antoinette's work and she uses her technical mastery to bring her ideas to life.

Antoinette started the series off with a Saturday demonstrating workshop. She gave the participants a glimpse

into her techniques and left the spellbound audience wanting more. On the following Monday she started a week-long participating workshop. The participants were a diverse group ranging from potters with vast experience working in porcelain to relative beginners and some who have never used porcelain before. Antoinette started off by demonstrating her throwing technique, which is the starting point of many of her creations. Another of her favourite techniques is pinch-pots and workshop participants tried their hands at both.

After creating the basic shape of her pieces Antoinette alters them to create her nature inspired work. To do this she repeatedly wets and dries her work in

Antoinette was an inspiring teacher, she encouraged participants to use her techniques and copy her style, but then to move on and create something new.

something she calls 'a dance with the diva'. One of the most important lessons from Antoinette related to the nature of porcelain. For Antoinette porcelain is a living thing, a diva, who demands water but falls apart if she is given too much. Antoinette spent the week teaching participants to understand the nature of the clay, to know when to wet it and to dry it, and to realise that anything we do to the diva will provoke her response.

Even the most experienced potters were able to learn from Antoinette because of her unique way of thinking about porcelain. She expressed a desire to keep learning new things about her art form, never assuming she knows it all. Antoinette was an inspiring teacher, she encouraged participants to use her techniques and copy her style, but then to move on and create something new. She challenged us to take her work further, and in a different direction to the one she is taking, to create work that reflects our own histories and lives. Antoinette opens her heart to her students, and the person she is will inspire people as much as her ceramic skills. We were privileged to spend a week learning from her.

In her artist statement Antoinette states: "in the creative process lays movement and when it finally moves from my hand to yours, it makes us both smile". Her workshop certainly made the participants smile and left people inspired to dance the dance that is working with porcelain.



THE NAME OF THE ROSE EXHIBITION

Cube in Rust-en-Vrede Gallery & Clay Museum

14 October – 6 November 2014

Your attention is drawn to this upcoming event. Details below:

This is a curated exhibition and not a competition.
Anything "rose inspired".

Organizers: Rust-en-Vrede Gallery & Clay Museum

10 Wellington Road, Durbanville 7550

021 976 4691 – em: rustenvrede@telkomsa.net

Who may take part: The exhibition is not open to all – although everybody is welcome to submit. Work will be selected by the Committee of Rust-en-Vrede Gallery.

All Gauteng CSA members should email images of their work to either Hamlin or Nina at Rust-en-Vrede, ASAP. We will give them feedback as soon as possible.

We are very excited to be exhibiting some new artists and new work that we haven't had here before!

Hand-in date: All selected work should be at the gallery by no later than Thursday the 9th of October. Courier expenses are for the artists's account.

Sales: All work must be for sale. The gallery takes a 30% commission on all sales. Back up pieces must be considered in case of sales.

Size limitations: Our main exhibition areas are: The Office showcase; The Gift box and The Cube.

Space sizes:

90 cubes of 17 x 17 x 17 cm;
12 cubes of 30 x 30 x 30 cm;
6 cubes of 50 x 50 x 35 cm
and the 3 centre display
units in the Clay Museum for
larger items or tea sets and
small installations.

**ENTRIES MUST BE DELIVERED
TO THE CLAY MUSEUM,
Durbanville Cultural Society, Rust-en-Vrede
Monday: 15th September 2014**

2014 Corobrik National Ceramics Exhibition

Dateline for entries to help in your preparations for this prestigious event.

Final date for submission of images

17 October

Selection from images

21 and 22 October

Delivery of selected work to venue in CT

4 November

Award Judging

either 11 or 12 November

- **Three entries per member, one of which may be a set or installation.**
- **Details of how the images should be presented, background, how many views etc. will be announced later.**

GAUTENG DIARY 2014

OCT/SEPT



Gauteng members exhibition: October
Clay Museum Cape Town
Details to follow

Potters Market • Sat 4 Oct
The Association of Arts, Pretoria

MEMBER EXHIBITION The Association of Arts,
Pretoria • 19 Sept - 8 Oct

NOV

**ANGLO ORIENTAL
HERITAGE &
CONTEMPORARY
EXHIBITION**
Rust-en-Vrede,
Durbanville.
11 Nov - 11 Dec.

**CSA/IZIKO COLLABORATIVE
EXHIBITION:**
From African Earth
A Heritage & contemporary
exhibition of smoke fired
pots - Cape Town Castle.
13 Nov 2014 - 31 Jan 2015.

**2014 COROBRIK
NATIONAL
CERAMICS
EXHIBITION**
18 Nov - 6 Dec.
Opening:
Sun 16 Nov 11:00

2014 Corobrik National Ceramics Exhibition

MAGDALENE
ODUNDO



The Great Cellar, Alphen Estate, Constantia
18 Nov to 6 Dec 2014
Opening: Sunday 16 Nov
Time: 11:00
International Award Judge:
Magdalene Odundo



ceramics southern africa
Gauteng Region

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WELCOME to our NEW MEMBERS:

Eylene Clifford, Shirley Edwards, Amanda Joubert, Maryke Loubser,
Vivienne Oberholzer, Rynie Tredoux, Lindy van Hasselt and Eliza Varga.

Gauteng Region Committee

Name	Duties	Tel. No.	Mobile	e-mail
Colleen Lehmkuhl	Regional Chair/ Meeting Notes	011 463 7262	073 481 0889	colleen@potterystudio.co.za
John Shirley	Vice Chair/ Exhibitions	011 640 4982	083 407 5968	johnshir@gmail.com
Andrew McAlpine	Treasurer	011 791 5153	084 652 9933	ceramicssa@icon.co.za
Drury Brandt	Logistics	011 807 9942	082 574 5800	drury@tiscali.co.za
Nici Brockwell	General Assist	011 702 4600	083 257 7330	nicibceramic@gmail.com
Gillian Clark	General Assist	011 706 7289	074 782 2640	gillian@lamariceramics. co.za
Dineke den Bakker	Vaal Triangle Liaison	016 932 2173	082 715 1639	dineke.denbakker@lantic. net
Michelle Legg	Clay Festival/ Exhibitions		083 730 0250	michellejanelegg@gmail. com
Jerice Doeg	Exhibitions/ Meeting Notes	012 460 6516	082 683 5680	jerice@informsa.co.za
Darien Harrison	Catering	012 667 1207	082 463 8653	dunkelly@mweb.co.za
Rose Hobson	Clay Festival/ Exhibitions		084 436 4312	rosehobson@ gmail.com
Karen van der Riet	General assist/ Potters' Market	012 660 2341	082 655 2121	karenvanderriet@gmail.com
Minette Zaيمان	General Assist	012 460 5823	073 255 2482	

DTP: Claire Waters



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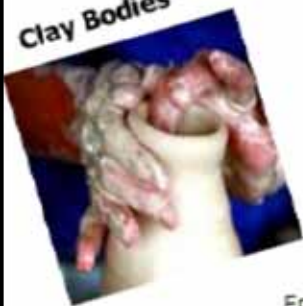
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