

Kalk Bay **MODERN**
contemporary art • framing • gallery shop

7 - 31 OCTOBER 2015
SCULPTURE & CERAMICS EXHIBITION



SANDY GODWIN

KALK BAY MODERN
is pleased to present
the work of the following
ceramic artists

Antony Shapiro
Ceramic Matters
Christina Bryer
Christo Giles
Clementina van der Walt
David Walters
Diane Harper
Gemma Orkin
Helen Vaughan
Hennie Meyer
Ian Garrett
Leora Lewis
Lisa Firer
Lisa Ringwood
Louise Gelderblom
Maureen Visage
Rebecca Townsend
Sandy Godwin
Sarah Walters
Sonja Moore
Tania Babb
Tessa Gawith
Wilma Cruise

ANTONY SHAPIRO

“I started making pots when I was 13 and never stopped. I dropped out of law school because all I wanted to make was pots and put them into interiors. At 22 years, I knocked on Kim Sacks’ door at her home in Yeoville, begging her for an apprenticeship. About a year later I started working as a pottery teacher at Ernest Ullman Park Recreation Centre in Morningside, Sandton. I was making pots and started selling them to decor shops and then my business started to explode. I set up production and started what was to become the popular ‘ANT’ brand of bowls. They wound up at Conran stores in London and New York, Anthropologie and ABC Carpet and Home.

In 2006 I decided to take a break and went to Ixopo to make bowls in silence for two years. I have always been a ceramic teacher throughout my journey.

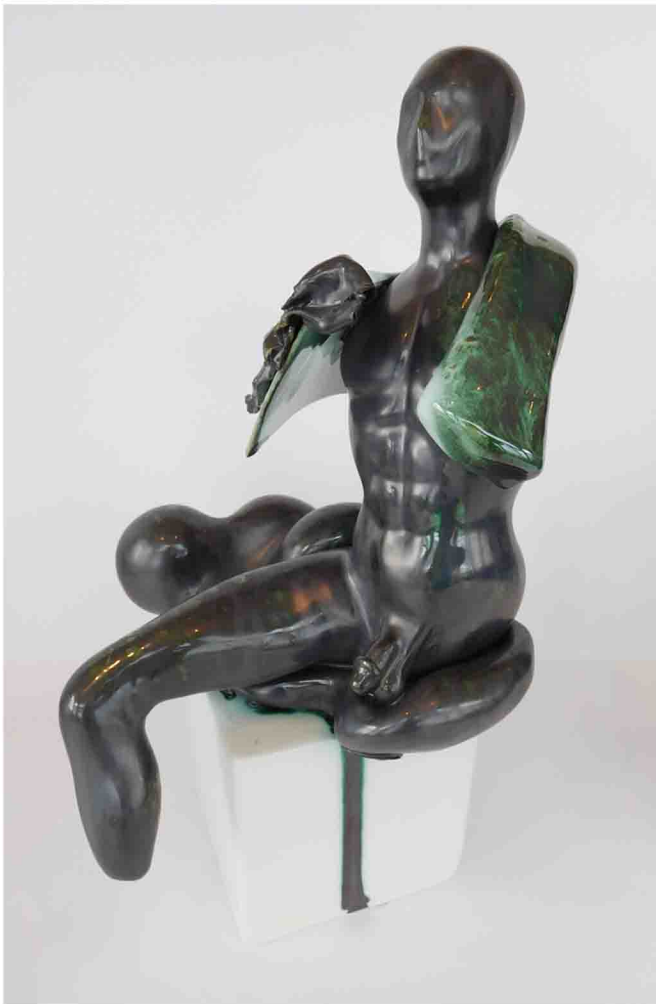
In 2011 I moved to Cape Town and started teaching from Art in the Forest Ceramic Centre in Constantia Nek and have been appointed as their Managing Director since June 2013.”



CERAMIC MATTERS

Anthony and Gerhard studied together at The Johannesburg Art College. Their respective backgrounds in Fine Art, Printmaking and Ceramics forms a good bases for the designing and manufacturing at Ceramic Matters. Their pieces are a symbiosis of traditional, classical ceramic forms and the dream world.

“We tend to explore the traditional and contemporary together in one. We are interested in emphasizing and exaggerating the relationship between these different genres.”



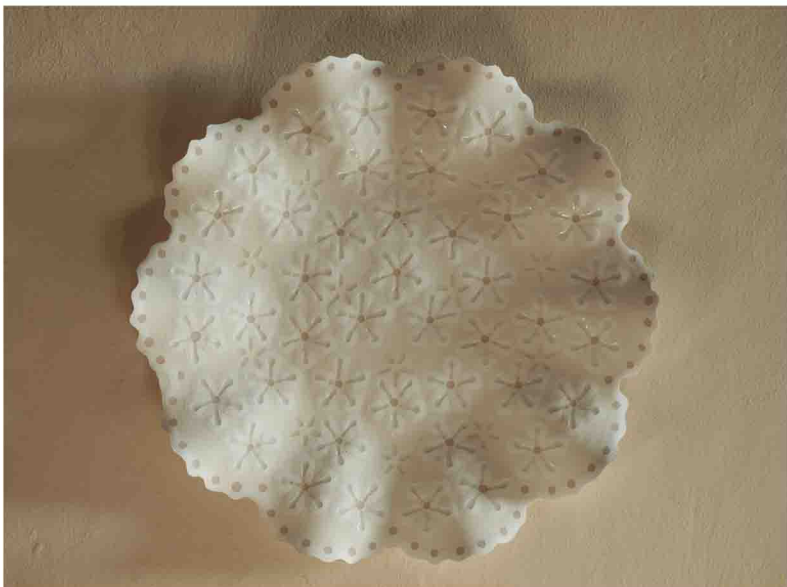
CHRISTINA BRYER

“Since early childhood my work has been geometrical, later becoming conceptual and symbolic; never representational, emotional or gestural.

In the grid of ‘Aperiodic Tiling’, as first explained mathematically by Roger Penrose in his article ‘Pentaplexity’ in 1972, I found the highest geometries. Phi relations apply on all levels: The same geometry can be found in a cross-section of a strand of DNA, and hence has been called ‘the geometry of life’. It has also been referred to as a slice through 5th dimensional hyper-space - ‘the geometry of the cosmos’.

Whilst never deviating in my work from the mathematical principles of ‘Pentaplexity’, I find that the slightest variations in rendering these patterns, continually reveal new aspects, fresh views - all manifestations of the universal continuum, integrated within the cosmic whole.”

Christina Bryer was a designer / jeweler for 30 years. In 2000 she started her ceramic career. Since then she has had numerous group exhibitions of her porcelain Mandalas, won awards and is represented in many collections.



CHRISTO GILES

In 1999 Christo Giles moved to Cape Town and works from his home studio in Welcome Glen. He produces a range of functional stoneware and porcelain using the potters wheel. The pots are fired in a gas kiln to about 1300 degrees celsius. He uses glazes that are reduction fired, which is essential to get a range of copper red, blue and green celadon colours. He also fires some pots in a gas fired soda kiln.

The unpredictable results and uniqueness of each soda-glazed pot are the reasons for Christo's fascination with this technique of firing. Soda bicarbonate is introduced into the kiln chamber at high temperature using a pressurized garden sprayer, the soda vaporises and combines with the clay to form a glaze on the pots. He believes that form and function of the pot is primary and that glazes and decoration should enhance rather than overwhelm it.



CLEMENTINA VAN DER WALT

“In the 21st century, we are aggressively being catapulted into this cyber age of information overload. Making contemplative and utilitarian objects by hand, may appear anachronistic and at odds with the spirit of the times. However, the ceramic discipline, with cultural and historical links to rituals of everyday life, encompasses society, religion and philosophy. Like music and poetry, it expresses a world of complexity and awe, with the capacity to touch the soul. The archetypal significance of the home, as a point where our spiritual and earthy lives interconnect is where I have attempted to explore these ideas.

My exploration has spread over many diverse influences which are apparent in the eclectic and perhaps seemingly disparate works on show. Patterns and colours of the African urban and natural landscape including botanical images, meet Art Deco and Russian Suprematist imagery. In turn figurative subject matter forms a narrative across plates and vases. The patterns and colours of these resonate in both single and composite wall panels which combine poetic text, graphic marks of African writing and portrait faces.”



DAVID WALTERS

“There are two problems that face South African ceramic artists -

1. the fact that clay does not naturally lend itself as a suitable material to serious sculptural intent and
2. that ceramics does not enjoy the same elevated status among the public in our country that it does in countries like China or Japan.

This leaves us with limited options to make an impact - no bad thing in my estimation. We can fall back on the tried and tested notion of functional beauty - my usual approach - or we can employ a more stealthy, quirky technique. My heads are not immediately recognizable as a profile, but once the features are seen, there is no going back, and the observer can only see a face.”



DIANE HARPER

“Working with clay is a challenge and humbling; the more I am able to ‘listen’ to the clay and accept that I am not in control, the better the result!

My work is an expression of this almost meditative process. I am particularly inspired when I make bowls; for their usefulness, their sculptural interaction with space and their expressive possibilities.

In my paper-clay panels I assemble moments, brush-strokes, fragments that add up to ‘stories’. Each piece takes on more value through its’ connection with the others... the tiniest shard can be the balancing point for a whole collection... philosophically, the panels are about being human.”



GEMMA ORKIN

“I am inspired by all the things I love. I love life, I love nature, I love being outside, I love the sky, I love the sea, I love my family, I love love songs, I love cooking, I love eating, I love bright colours, I love beautiful shapes and I love delicate lines.”

Gemma Orkin’s loose drawing technique adds character to each piece, while the simple shapes have an almost child-like feel about them. Her assortment of drawings range from flowers, birds, cats and rabbits, to washing lines, kitchen objects and hearts.

“Birds and flowers have the most intense beautiful combinations and juxtapositions of colour. It kind of makes my heart sing and I try and translate this in my work.”



HELEN VAUGHAN

Helen Vaughan completed her B. Tech in surface design at the Cape University of Technology in 1988. She spent the subsequent eleven years in the formal commercial sector of fashion and homeware design. In 1999 she undertook a short course in ceramics. Essentially a self-taught artist, she now moves seamlessly between clay work, painting and printmaking. Her textile design background informs the marks she makes as a ceramic artist, while the cross pollination of different media motivates her experimental approach, sometimes using direct printmaking methods such as copper plate etching onto clay. Sculptural vessels, bowls, wall pieces and candleholders are an integral part of her range of ceramic ware with the emphasis on small, original editions. These have earned her a loyal following and are housed in numerous international collections.



HENNIE MEYER

Hennie Meyer is an acclaimed South African ceramist. He works predominantly in earthenware, creating highly individual pieces. Hennie enjoys the challenge of making composite shapes, experimenting continually with the expressive qualities of clay and glaze. His balance of strong form with highly detailed surfaces creates aesthetically pleasing vessels in his recognisable signature style.

Hennie studied ceramics in Australia and South Africa. He exhibits extensively, both locally and overseas. His work has been included in numerous permanent collections and international publications. Hennie and Heleen and their two sons live in Durbanville, Cape Town. He works and teaches from his studio at home.



IAN GARRETT

“Inspired by the ancients, I use only my hands, the simplest tools and natural materials to create my work. Each piece is built up with the coil and pinch technique. After careful scraping and smoothing, lines are impressed individually into the clay with the edge of a mussel shell and the remaining surface finely burnishing with agate pebbles. The finished work is saggar-fired a lustrous black using cow dung. Shaping and firing this way is difficult and time consuming, but imbues each piece with unique individuality.

Deeply rooted in the past, yet abstract and contemporary in style, my work comments on nature and its endless cycles and rhythms expressed through fluid patterns that suggest serene movement.”



LEORA LEWIS

Leora discovered all the potentials of clay during a three year course at the Central School of Art in London in the 1980's. Prior to this, she has trained in and explored printmaking and photographic techniques, and has exhibited her work both in South Africa and abroad. Her love for the fine arts has led her to teaching at educational intitutes and in rural communities in various mediums such as printmaking, painting and ceramics.

Her current collection comprises a variety of beautiful ceramic pieces from jugs and large vessels to animals. These subtle hand-worked pieces are constructed from clay slabs impressed with both organic and industrial textures, and are drawn from her own personal forms and imagery.



LISA FIRER

“Texture, layering, light, embellishment, translucency, fragility, beauty, diversity, colour, pattern and design are my aesthetic passions and explorations. I first picked up clay in 1990 and its been a love affair ever since! From low-fired earthenware through to high-fired porcelain, from bright colour to a white palette and back again. I’m living and working in Cape Town, South Africa and am blessed to be part of a rich and vibrant community of designers, artists, makers and crafters.

Porcelain has been my particular fascination since 2000. In my work, the use of this clay is a metaphor for human existence. Porcelain is at the same time, durable and resilient and yet also able to be smashed or cracked. There is something embodied in this material about the paradox of being a human being. The combination of incredible strength and resilience and at the same time, vulnerability and uncertainty.”



LISA RINGWOOD

Lisa Ringwood (Abrahams) studied ceramics, history of art and archaeology at Durban Technikon and University of Cape Town. She spent several years experimenting with various expressions of her craft. For many years she focused on wheel work and tin-glazed earthenware. Lisa now works from her studio in Kommetjie where over the years she has developed her style of hand building and slab moulding with scraffito, coloured slips, oxides and underglaze colours. She draws her inspiration from daily life and nature. Tiles and functional ware, drawn and painted with local bird life, carp, blossoms and indigenous plants can all trace an organic tie back to the earth from which it was shaped, and every piece speaks of unhurried observation and care. She achieves this without subscribing to symmetry or commercial uniformity giving each piece their unique personality.

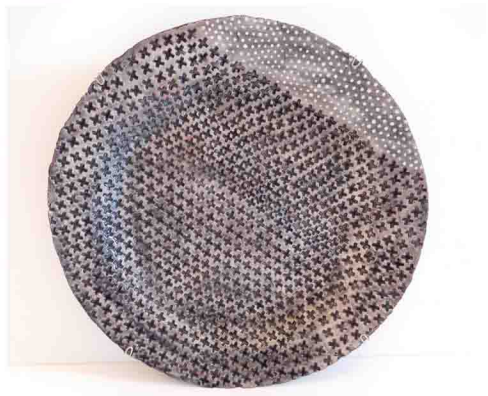
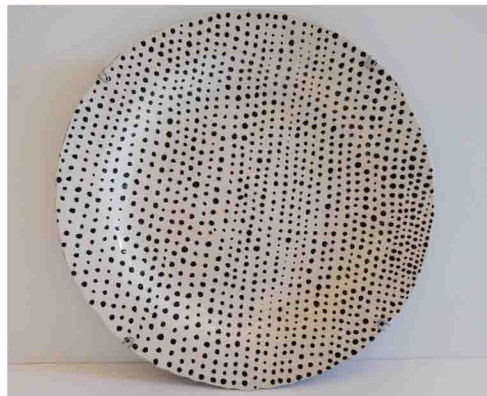
There is an essence of domestic nostalgia captured in her work, a sense of daily life spilling over into her craft, art and life merging into each other, being inspired by one another and the joy of creating something functional.

Her work is in private collections in South Africa and around the world.



LOUISE GELDERBLOM

“I make large-scale one-off original sculptural vessels, which retain a strong element of traditional African craft production methods while embracing a modern global urban aesthetic. My working methods are firmly rooted in the vibrant African clay tradition. Each piece is unique and hand made. I mostly coil and pinch, because then it feels like I am busy drawing in three dimensions. The shape of the piece and the surface markings on it create a rhythmic, percussion beat that I think of as a wordless tactile language. Every piece is signed, numbered and documented. It is my mission to forge and maintain a space for the unique and the hand made, and to maintain the integrity of and respect for the traditional art worker, in an increasingly commoditised world.”



MAUREEN VISAGE

“I am a South African ceramic artist, based in Cape Town. My hand-built ceramic sculptures are inspired by the people of South Africa, its’ indigenous animals, birds and flowers as well as the Cape beaches and seaside. My work sells mostly in galleries in and around Cape Town and further afield.

I create figurative pieces taking fairy-talies, religious, spiritual and mythical themes, adding a quirky South African twist.

I believe that, in this high-tech world of mass production, there is a move back to, and increasing appreciation of, the art and beauty of one-off, hand-made work.

I love what I do and I believe that arts and crafts are not a luxury but a necessity. My work is all about love and fun and making the viewer feel good. I wish to keep growing as an artist, taking my figurative work to new levels and exploring different themes”



REBECCA TOWNSEND

Rebecca Townsend was born in 1978 and has spent most of her life between South Africa and Italy, and now lives in Rome. After completing a Fine Arts diploma at the University of Cape Town, specialising in Sculpture under Jane Alexander, she went on to train further in glass-working techniques in Northern Italy.

Currently she works predominantly with porcelain, exploring and playing with texture.



SANDY GODWIN

“My journey in clay began in 1997 as a hobby and in 2005 I started working on the wheel. I work with earthenware and porcelain clay. To complement and enhance my vessels I use delicate laces to create different effects - nostalgia and romance, with a touch of Africa. The endless possibilities that using lace in my work offers is inspiring and my lace cupboard holds many treasures from inherited antique laces to the latest available laces.

I have concentrated on creating my own unique forms and have worked on perfecting the glazing with slips, glazes and lustres.

As a member of Ceramics Southern Africa my work has been accepted for the CSA Gauteng Regional and the CSA National exhibitions since 2009. In 2011 at the CSA Gauteng Regional exhibition I received a Highly Commended award; in 2012 the Lionhart Chemicals award for Expression and in 2014 the UltraFurn award. The Corobrik Ceramic Collection purchased one of my vessels in 2012.”



SARAH WALTERS

“My training began with a Fine Art Sculpture BA in the UK where I grew up. However, my other great influence and the full extent of my training in ceramics, has come from my father, David Walters, who is a dedicated and outstanding production potter. He has taught me about the beauty and strength of the functional pot. The capacity that functional pots have to sit quietly in our everyday lives and add sparkle to the intimate, daily rituals that we perform, like drinking tea from a favorite mug. In my work I attempt to bring the sculptural and the functional together.

This work was inspired by a visit to China and Korea, and the incredible pots that I experienced during that journey.”



SONJA MOORE

“I started ceramics classes in 2005. I immediately realized that I had found my passion. I took the plunge and in 2009 I bought a kiln to start a small ceramics business. Clay Art Studio was born. Ceramic sculpture is a favorite of mine, but with the economic situation at present and shoppers hesitant to spend on art, I came up with a functional tableware range with an arty feel that is more affordable.

My signature at present is a bird on a wire design, which is done by hand and consists of bowls, plates, dishes, mugs and platters. Each item is 100% handmade and it is, in fact, the delicate, whimsical, organic style, which give each piece its' special character.”



TANIA BABB

“I sculpt in clay, mainly porcelain. I have been sculpting for over twenty years and have gleaned a few international and national awards to show for my efforts. At this time I am in a process of personal and creative evolution. My offerings at this exhibition are symptomatic of the flux in which I find myself. Reaching for a destination that is not on a map.”



TESSA GAWITH

Tessa graduated from Rhodes University with a BA and set off to Amsterdam in 1987 where she spent 9 years working as a linguistic editor and silkscreen designer/printer. She returned to South Africa in 1997 and took up a job with Chris Silverstone at The Potter's Shop in Kalk Bay. It was there that she fell under the spell of ceramics.

Tessa left the Potter's Shop to set up a home studio and raise a young family. The studio soon outgrew its confines and in 2002 moved to Palmer Road. And so began The Pot Spot.



WILMA CRUISE

Wilma Cruise is a South African sculptor and visual artist. She works mainly with fired clay in her renderings of life-sized human and animal figures.

Themes explored in Cruise's work include the interface between humans and animals and existential conditions of muteness - silent, internal battles in the search for meaning.



THANK YOU

to all the ceramic artists
who have participated in the exhibitions
at Kalk Bay Modern over the years.



1st floor Olympia Buildings
136 Main Road Kalk Bay 7975
(above Olympia Cafe)
Tel: 021 788 6571 Fax: 021 788 6793
kbmodern@iafrica.com
www.kalkbaymodern.co.za
Gallery open daily from 9:30am - 5pm