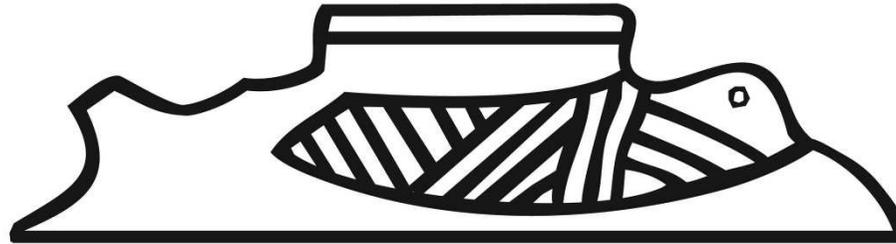


Newsletter

Volume 13, Issue 1 : January/February 2012



Potters' Association of Namibia

www.pan.iway.na

OUR MISSION

The main objective of **The Potters' Association of Namibia** is primarily to foster the art and craft of pottery and ceramics in every way.

We encourage the development, recognition, appreciation of pottery and ceramics; we hold exhibitions, publish regular newsletters, and distribute related magazines. Furthermore, by providing practical workshops, technical information, skills development, arranging and encouraging social interaction, we support the interests of like-minded people.

Inside this Issue:

- 1 Front Page
- 2 Content & Committee Info.
- 3 Editorial
- 4-6 Going Potty by John Higgins
- 7 Pottery Demo, Disclaimer
- 8-9 Daphne Corregan
- 10 Carola's Tip Corner
- 11 Membership Info
- 12-14 Classifieds
- 15 FYI
- 16 AGM Agenda



Installation by Daphne Corregan

Your Executive Committee:

Chair & Treasurer:

Carola Lorck
Tel. 064 - 402381
Fax. 064 - 402324
lorcke@iway.na

Secretary & Mail Administrator:

Betsie van Rensburg
Cell. 081 279 5927
fischreihher@iway.na

Memberships:

Anita Zimny
Cell: 081 280 2527
dams.zim@iway.na

Newsletter Editor:

Jacques Jansen van Vuuren
Cell: 081 284 6303
jacquesjvv@gmail.com

Additional:

Beate Schindler
Tel. 064 - 404687 (h)

Mariki Grobler
Tel. 064 - 404695 (h)

Uschi Bauer
Tel: 081 280 9833

For your newsletter submissions or queries email Jacques at jacquesjvv@gmail.com or pan@iway.na

Next newsletter deadline

15 March 2012

2012 Is off to a rolling start, and if you go by what the Mayans say it might be the last. I however, believe it is the end of the old and a wonderful, brand-new start. Either way, I wish you all a wonderful, prosperous and joyous year full of inspiration and glorious pots. I also wish to say thank you to everyone, who has raised PAN, and helped PAN turn 25 years old. HAPPY BIRTHDAY PAN!!!

The events PAN has organised for 2012 will keep you inspired and busy in the studio: We have 2 wonderful workshops lined up, by international ceramicists. This year, PAN has to yet again stand at the feet of our members, and ask for your assistance.

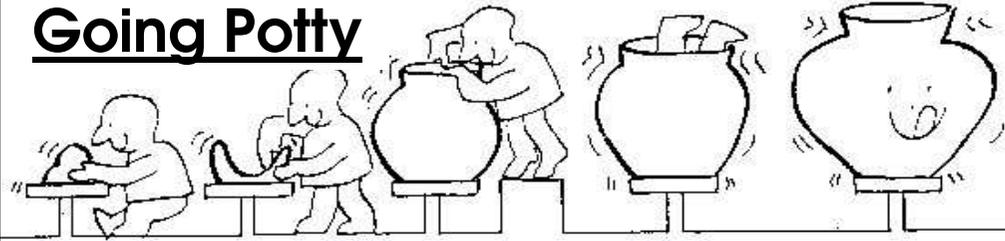
Our main fun raiser for this year will be the 2nd "Fill-a-Bowl" evening. This event was very well supported by the coastal residents in 2010. Also our members supported the event very well by donating a lot of bowls. This year we would like to raise even more money than last time, hence the PAN committee wants to ask our members to please donate soup bowls or mugs (suitable for soup). If you can please indicate how many bowls or mugs you would like to donate to pan@iway.na. We would need the bowl in Swakopmund by mid June please.

Another event that was a first last year, is the "Raku on the Beach". This is a really FUN event, meant not as a workshop, but a fun social gathering for ALL the PAN members. PAN will provide everything you need, all you have to bring is your bisque pot, *braai vleis* for you and your family. You don't need to be an expert in raku either, just have the desire to have a great time...and maybe pull a nice pot out of the burning embers.

The themed exhibition is planned again for 2012 too. The committee did some head scratching, but could not come-up with a theme. Now we are putting the ball in your court, to suggest themes for the exhibition. Please send your suggestions to pan@iway.na Keep in mind that this PAN's silver, 25 year, quarter of a century anniversary, and we would like this to be reflected in the theme.

I trust that this will be a glorious year for everyone. Lots of FUN...
~Jacques~

Going Potty



Judging PAN's 5th Biennale

By John Higgins

It was an honour to be invited to judge and set up this exhibition of ceramics. For me the context provided a remarkable opportunity. It was an experience that will be treasured.

Judging and selecting a large number of entries was inevitably going to be a bittersweet experience. But also an opportunity to be creative. The brief meant bringing order and a sense of design to what always looks like a chaotic collection of pieces. It also included setting up the show and shaping it into an aesthetically pleasing whole. This meant moving about the plinths over and over so that all the work could be shown off to its best advantage. Every piece deserved its moment as the viewer makes their way around.

Thus, disorder was brought to order. But order alone is not enough. The judge, inevitably, brings with him subjective opinion – but he also brings with him the ability to judge a work on its own terms. That is, did the maker achieve what he or she set out to do? This is never difficult to see. Then there is the set of criteria set down by the organisation responsible for the exhibition to consider. I had to be aware, at all times, that this was the premier event for the ceramicists participating, and that the resulting overall quality had to be a reflection of this. There was, as always, going to be disappointment. But, it is also my experience that the reasons become clear to these makers in time.

What I anticipated, and found interesting, were the difficulties I knew you faced in making ceramic pots and sculptures where you live. It is a vast country with very few potters spread over a very large area. The distances between pottery groups and potting individuals are immense. Contrast this with a very large city, like London, with an old and established network of organisations and educational institutions. And access to vast collections of historical and contemporary collections of ceramics and other art.

Then there is the difficulty of obtaining materials, and the associated frustrations. I suspect that there is considerable difficulty simply in keeping in touch for conversation and discussion regarding ceramics in general, personal ideas, experimentation, exploration, and for mutual criticism. Then there is difficulty of how to position traditional Namibian ceramics in terms of contemporary ceramics in your country.

It was quite clear from the moment of walking in for the selection phase that there was a broad range of abilities on show. There was also a vast number of works. It also became clear that even though the venue was large, it was not going to large enough to show all the work submitted. Because of my involvement in education I am deeply aware of how important every piece is to that maker. It was with this in mind that serious and lengthy discussion took place about every decision made. This was not easy.

I was very fortunate to have carried out this difficult task with Karin Leroux who was of the same mind in these matters. It turned out to be a rewarding experience in that sense – for both of us, I am sure. Every decision to exclude a piece was taken with the utmost seriousness and involved a lot of debate. This process took ten hours to complete.

What made the process easier was where a maker had presented a body of work that cohered, as opposed to a set of pieces that appeared unrelated. By that I mean a group of pieces that held together as a unified whole and demonstrated an overall idea or theme which the maker had been exploring. A body of work tells a personal story from one piece to the next and allows each of these pieces to relate to another within that body of work or the body of work as a whole.

When each piece in the group competes for attention the overall effect is potentially fatally diluted. And it may be that no piece at all stands out. A harmonious set of pieces made itself more likely to be selected.

Given that this really was the premier ceramics event in Namibia, it was important to create a show that reflected this. In retrospect, and with the benefit of photographs sent to me, I think we went a long way to achieving this difficult brief. It was an excellent show and one I think you can all be proud of. I would like to use this opportunity to thank you all for your hospitality and cooperation, offering the work for selection and judging, for all the willing helpers who worked tirelessly and patiently in setting up the show; and when it was all completed, to still be prepared to make last minute changes. Most of all, I would like to thank you for your remarkable welcome, generosity, and kindness. The whole event, including the workshop held at Rosie's studio was, for me, a wonderful experience. I had the opportunity to see parts of your amazing country, for which I thank you. Not least, a picnic by moonlight in a dry river-bed in the desert - a truly magic experience.

John Higgins

Fill A Bowl Evening

Friday 01 June 2012

@ Café Rosso, Swakopmund

We urge all our members to donate some hand made soup mugs and bowls for this event. Any quantity will be more than welcome.

Please be so kind as to indicate the quantity of mugs and/or bowls you would like to donate by sending an e-mail to pan@iway.na

Demonstration by Carola Lorck

**Saturday 17 March 2012
17 Waterbank Str, Swakopmund**

Carola will show in a 3 hour demonstration what she had learnt from Hennie Meyer's workshop she attended in Johannesburg in June 2011. (ref to Newsletter Volume 12, Issue 4: July/August 2011)
Donations for PAN welcome at the door!!!

Please confirm your attendance by Wednesday 14 March 2012 to
pan@iway.na or phone Carola @ 081 298 7274



DISCLAIMER:

Neither the Editor, PAN Committee members, nor the contributors to this newsletter will be held responsible for any errors that may creep in unnoticed and the personal opinions freely expressed are not necessarily those of the Association!

We welcome, and are most grateful for any contributions to this newsletter!

However, the Editor retains the sole right to edit, and/or refuse unsuitable material, submitted for publication.

Who is our September International Workshop
Presenter - Daphne Corregan



Daphne Corregan takes pleasure in distracting objects away from their original function by distorting and stretching them to impossible dimensions in order to magnify them and make them

playful. Ceramist and sculptor, her forms originate on paper. It is these drawings which will determine the technique she will need to create them.

Born in Pittsburg, Daphne Corregan has studied at the Beaux Arts in Toulon, Marseilles and in Aix-en-Provence. She lives and work in south France. Divides her time between her studio and the teaching of sculpture and ceramics at the Ecole d'Arts Plastique of Monaco.

Daphne Corregan takes pleasure in distracting objects away from their original function by distorting and stretching them to impossible dimensions in order to magnify them and make them playful.



Ceramist and sculptor, her forms originate on paper. It is these drawings which will determine the technique she will need to create them.

Corregan works more on the representation of the object than on the object itself. She wants to demonstrate that a pot for example, by removing it from its daily context may be just as important as a sculpture or painting. She will flatten it, exaggerate its size or even highlight only one of its details. She uses diverse materials such as clay, metal, glass or bronze. She works in series and in what we might classify into three families: deconstructed pots; geometric volumes; and sculpture/objects, often anthropomorphic.

For a better understand of her work please visit the following webpage: <http://www.ceramicstoday.com/articles/corregan.htm>



Carola's Tip Corner

- Instead of paying a fortune for glaze tongs, try converting an old pair of household tong. A nail through one side and a small triangular piece of plywood with three nails through it screwed to the other side should work just as well.
- As an alternative to commercial glaze sprayers, try using a lawn/garden chemical spreader, the kind that uses a hand pump to build up pressure. The spray isn't as fine as that from a compressor, but it can be as effective.
- When using a plastic scoop or ladle while glazing, you can nearly eliminate rinsing the tool by spraying it with silicone mold release. Glaze will not adhere, so the scoop can be dunked in a series of buckets without worry of contaminating a batch.
- **Why is it called Throwing?**
Origin of "To throw": Old English - twist, to turn, to propel. Some potters describe their work at the potters wheel as turning. The Old English word thrawan from which to throw comes, means to twist or turn. Going back even farther, the Indo-European root, means to rub, rub by twisting, twist, turn. The German word drehen, a direct relative of to throw, means turn and is used in German for throwing. Because the activity of forming pots on the wheel has not changed since Old English times, the word throw has retained its original meaning in the language of pottery but has developed a completely different meaning in everyday usage. Those who say they throw pots are using the historically correct term. Those who say they turn pots are using more current language. Both are saying the same thing.

Membership Fees for 2011!!!

Ordinary Single Members: N\$ 320.00

Couple: N\$ 370.00

Bona-fide Students and Pensioners: N\$ 200.00

MEMBERSHIP NEWS

A big thank you to the following renewals received:

Uschi Bauer, Sarie Maritz, Wilma Wilkinson
Mariki Grobler, Gisela Knupp

The following renewals are due:

January 2012

Lesley Crawford – Windhoek,

February 2012

Karin Grellmann – Windhoek, Rosi Praetorius –
Windhoek, Betsie van Rensburg – Swakopmund

March 2012

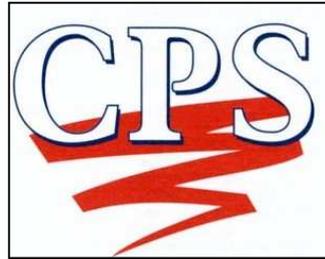
Uschi Becker, Cecilia Weder,

We would like to extend our sincerest condolences to the family of Dagmar Sartorius von Bach. She passed away on 23 January 2012 after a very long struggle with cancer.

We wish strength to the family she left behind.

May Dagmar rest in peace.

Classifieds



VISIT OUR WEBSITE:
www.capepotterysupplies.co.za



For the month of love – February we are running a special on REDS & WHITES!

CLAYBRIGHT & AMACO – red and white underglazes and glazes are discounted 5 % off the retail price for the month of FEBRUARY 2012.



AMACO - A new shipment is due mid-February 2012 and see online the new catalogue now available at

<http://www.amacofiles.com/files/amaco-2012-fullcatalog-web-nolinks.pdf>

Retreat Branch
11 Celie Road
Retreat Industria
7945

Montague Gardens
1 Stella Mews, 23 Stella Road
Montague Gardens
7441

Somerset West
3a Stuart Close
Somerset Business Park
Somerset West, 7130

Tel : 021-701 1320/1
Fax : 021-701 3179

Tel : 021- 551 8085
Fax : 021 -551 9140

Tel : 021-852 3548
Fax : 021-852 8344

P O BOX 36, Steenberg, 7966 RSA

e-mail : info@capepotterysupplies.co.za



A. HÜSTER MACHINETOOL CO. (PTY.) LTD.
TEL. 061 - 237083 FAX. 061 - 255734
ahuester@iafrica.com.na
WINDHOEK

**We are proud to announce that we are the
Namibian agents for all kind of Pottery Equipment
and Supplies!**

This includes all:

Wheels

Kilns & Instrumentation

Glazes and Underglazes

Tools and Equipment

Clay and Chemicals

Raw Materials

Books, etc.

**We also offer Spares and Service and Repair all Pottery
Equipment.**

Contact us at the above numbers for any enquiries.



REINDERS POTTERS SUPPLIES

Reinders Potters Supplies is a leading supplier of clay, glazes and related pottery equipment to the South African ceramics industry. We have over 30 years of experience and continue to develop and improve products and services.

Factory Shop

We have opened up a Factory Shop in Brackenfell industrial just off the N1, on the opposite side of Cape Gate shopping centre, Okavango road. The new Factory Shop has room for a studio and we'll be sending out notices of workshops and product demonstrations. Call us or mail us on reinders@kilnsandclay.com so that we can add you to our mailing list.

Phone: Brackenfell Factory Shop: **021 981 7619** | Fax: 021 981 7500

35 on Eagle, Unit No 7, Brackenfell Industrial

E-mail: All queries: reinders@kilnsandclay.com | Orders and payments: maroline@kilnsandclay.com

Agents for:

ULTRA-FURN

Stockists of:

SPECTRUM®

Mayco®



Shop Hours
Monday to
Thursday -
8am to 5 pm
Friday - 8am
to 4pm
First and last
Saturday of
each month
9am to 1pm

For your Information

Please note our events for 2012

<p><u>March</u> Pottery Demo: Carola Lorck SATURDAY 17th, 09:00, Waterbank Str. Swakopmund</p> <p>Annual General Meeting SATURDAY 17th, 15:30, 50 Turmalin Str. Swakopmund</p>	<p><u>April</u> Raku on the Beach, SATURDAY 21th, Somewhere on the beach in Swakopmund Email pan@iway.na for more info</p>	<p><u>May</u> Figurative Sculpture Workshop by Val Garber, SATURDAY to SUNDAY 19-20th, Okahandja</p>
<p><u>June</u> Fill-a-Bowl, FRIDAY 1st Cafe' Rosso, Swakopmund</p>	<p><u>July</u> Exhibition Opening: Carola Lorck & Betsie van Rensburg, SATURDAY 14th, Fine Art Gallery, Swakopmund</p> <p>CSA National Exhibition Entry Submission, Photos, email to PAN, SATURDAY 14th</p>	<p><u>August</u> Bank Windhoek Kidz Fun Fair, SATURDAY to SUNDAY 4-5th, Windhoek (Helpers needed, please contact Betsie v Rensburg Tel. 064 - 462930)</p>
<p><u>September</u> Pottery Workshop: Daphne Corrigan, FRIDAY-SUNDAY 7-9th, Windhoek</p>	<p><u>October</u> PAN Themed Exhibition Opening, Friday 12th, Fine Art Gallery, Swakopmund</p> <p>CSA Council Meeting, SATURDAY 6th, Pretoria</p> <p>CSA National Exhibition Opening, SUNDAY 7th, Pretoria</p>	<p><u>November</u></p>



ANNUAL GENERAL MEETING
TO BE HELD ON
SATURDAY 17 March 2012 AT 15:30

At 50 Turmalin Str. Swakopmund
(Mariki's House)

AGENDA

1. Attendance & Apologies
2. Opening welcome
3. Acceptance of Minutes of 2011 AGM (12 March 2011)
4. Chairperson's Annual Report
5. Treasurer's Financial Report
6. Tea Break
7. New Matters / Motions to be considered:
8. Relief of Outgoing Executive Committee members
9. Election of Incoming Committee members
10. General: Open Discussion
11. Adjournment
12. Refreshments

Please note:

Voting by proxy for the elections to the Executive Committee will not be allowed.

***** PLEASE CONFIRM YOUR ATTENDANCE / NON-ATTENDANCE**

Phone: Carola 064 – 402381 or e-mail: pan@iway.na