

EXHIBITION OPENING
AT THE *NATIONAL ART*
GALLERY OF NAMIBIA
29TH AUGUST 2024
@ 18H00

11TH NATIONAL CERAMICS BIENNALE

SCULPTURE BY
LAURA LECCIA



JUDGES

Nada Spencer
Cathy McRoberts

SHOW RUNS

29 August 2024 -
28 September 2024

GALLERY TIMES

Mon: 14h00 - 17h00
Tue Fri: 08h00 - 17h00
Sat: 09h00 - 14h00

INQUIRIES

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ONLINE

CATALOGUE



POTTERS' ASSOCIATION
OF NAMIBIA





The Potters'
Association of Namibia
acknowledge our
sponsors, without
whom the 2024 11th
National Ceramics
Biennale would not
have been possible:



Huster
Machinetool
Company





Mother and Daughter by
Carola Lorck.

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Renate Williamson

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MESSAGE FROM PAN'S CHAIR

Since its inception in 1987, when a few clay lovers started the Potters' Association of Namibia, our Association has remained a steadfast platform for the potters in Namibia.

Modern technology and constant access to the Internet, YouTube Channels and TikTok has taken away from the normal newsletter circulated quarterly and the personal interaction is also no longer what it once was.

However, at an event like our Ceramics Biennale, it is clear that the enthusiasm for ceramics is still very much alive.

The National Ceramics Biennale is probably the most important event on the calendar for potters and ceramicists in Namibia. Here everyone, members or non-members, and from any part of the country, can showcase their work and their talent. We are very honoured to have two fantastic judges this year who have chosen the works on display and allocated the prizes and awards to the worthy winners. A very warm welcome to Nada Spencer, a renowned South African potter, as well as Cathy McRoberts, a former lecturer in Visual Arts at the University of Namibia.

Sadly, we have not been able to obtain big sponsorships to host this event. However, a few enthusiastic members have generously



opened their wallets to help us put together this magnificent display and we are very grateful to each and every one who has sponsored cash, accommodation, transport, etc. We also wish to thank the National Art Gallery for allowing us to use the gallery for the exhibition.

I hope everyone will enjoy the artworks on display as much as I do. To all who have contributed, in whichever way, thank you for your support. The biggest thank you, however, has to go to my fellow committee members. Your support is much appreciated.

Renate



Installation by
Dawn Adams.



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**Nada Spencer,
Biennale Judge**

JUDGE'S PROFILE

Nada Spencer is a self-taught ceramic artist from Cape Town and is known for her various mono-printing and surface decoration techniques. She views clay as her mouldable canvas and her affection for its inherent versatility has been a constant source of inspiration. Her artistic style encompasses an array of expressions, from large textured pots, with layers of painted slip and etched drawings to smooth glazed platters and botanical tiles. She enjoys experimenting with a variety of techniques, clays and glazes.

She has a passion for teaching and has been running a teaching studio for over 8 years. She has presented numerous workshops, including an

international workshop through The Ceramic School. She was Chairperson of the Western Cape Ceramics Southern Africa society from 2019 to 2021 and was on the committee for 4 years.

Exhibitions and Workshops

2024 Guest Speaker and exhibitor at Hermanus FynArts Ceramics Group Exhibition: Chromatic Clay

2023 Hermanus FynArts, Ceramics Group Exhibition, Earth, Wind and Fire

2022 CUBE Ceramics Group Exhibition, Precious.

2022 Ceramics Southern Africa National Exhibition

2022 DAB Gallery Group Exhibition, Madonna

2022 Hermanus FynArts, Ceramics Group Exhibition, "There is no ordinary"

2021 Ceramics Southern Africa, Western Cape Regional Exhibition

JUDGE'S PROFILE

Cathy McRoberts was born in London and trained at the Chelsea School of Art and Central-St Martins school of Art in London. She did further study to Master's level at De Montfort University in Leicester in the UK.

During the time that she practised as a designer she travelled to France, Italy and the United States to sell designs and spent two years working in Milan Italy.

Following some years teaching art in Schools and Art Schools in the UK she moved to Zimbabwe to teach design in Bulawayo Art School. There she made the decision to stay in the region and moved to Namibia shortly after Independence. She started to lecture at the University of Namibia at the time it was established and assisted in the development of Visual Arts courses. She was a member of the Visual Arts staff until retirement in 2017. Since then she has enjoyed the freedom to travel extensively in Europe and Africa and to pursue her own interests in the Visual Arts.



Cathy McRoberts,
Biennale Judge



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Premier Award

Winner

Mitchell Gatsi



Tafy Tang Arts is the representation name of my studio, I focus on mural painting, comic/ illustrating and majorly clay sculpting.

Since graduating from the College of the arts and craft (Katutura campus) I have been practicing clay sculpting skills for about 10 years of project, seminars and researching and still plan on progressing my abilities until my pepper and salt age. Over the years I feel that I greatly advanced in my pinch hand building technique more than any other.



This group of art pieces presented to you will express the duties and objectives that single hard-working fathers go through to raise their children to be strong and tough both mentally and physically in order for them to be self-sufficient in everything they do and want towards life and career.



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Wheelwork

1st Prize

Sponsored by:



Winner

Jacqui Jansen van Vuuren

I met my first bag of red terracotta clay at a young age, in Namibia where I was born. I have attended several pottery courses, participated in workshops and ultimately completed a BA degree in visual art. After a 33 year relationship with clay, I still get extremely excited to work with this medium and to transform it into something that could last forever...even if it's ultimately only as shards. I have found clay to be one of the most profound ways of subtly expressing layers of my being, not blatantly exposing, but rather communicating in a shroud. This is never a preconceived notion for me; rather a combination of processes and techniques, that develop in my unconscious: creating alchemy with the 5 elements in hand.

I have presented several workshops, exhibited internationally and won numerous awards, from the USA to Europe to Africa. Aside from making pottery for many lodges and hotels in Namibia, I teach pottery to about 50 adults weekly, in addition to teaching pottery and woodwork at a private school in Windhoek.

Selected solo exhibitions:

2024, *Delicate Thorns*, Bellhaus, Namibia

2018, *Depth*, The Project Room, Namibia

2018, *Inspiration Tables*, Windhoek, Namibia

2016, *NamibiArt*, Kapunda Gallery, Australia

2015, *Dallas Safari Club*, Kay Bailey Hutchison Convention Center, USA

2008, *A Morning Victorian*, Pambili, Namibia

2006, *Fabulous Clay Things*, Omba Gallery, Namibia

Wheelwork

2nd Prize

Sponsored by:



Lesley Crawford

My ideas are evolving all the time. I decide which elements inspire me, that I want in my work and which processes will enable me to achieve them. I use a variety of techniques. I love to throw but feel the need to build and sculpt too. For me, the throwing is controlled and contained, hand building freer and looser. I need a balance of the two experiences I enjoy throwing forms and then sculpting or altering them to create different levels. I continue to be drawn to the textures and patterns inspired by our African landscape and its cultures. Line, colour and shapes that are interwoven and overlap create lovely spaces that I want to capture and hold.



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Wheelwork

3rd Prize

Sponsored by:



Genie Albrecht

For forty years, my fingers have danced with the cool, yielding earth, a lifelong waltz of creation and metamorphosis. I first fell in love with pottery on a cold rainy windswept day in Wales. Trying to seek shelter from the rain I popped into an art gallery and was immediately drawn to the potter working on the wheel. We got talking clays, glazes and pots. Later he handed me a dark celadon-glazed clay mug of warm thick soup. My heart melted and I bought the mug which I still have. It was love at first sight!

Each time I approach the wheel, my heart quickens in anticipation of the intimate conversation between my hands and the receptive clay. Clay flowing through my hands on the wheel feels like that thick Welsh vegetable soup.

Stoneware clay is my canvas, the Anglo-Oriental tradition my muse. With hands stained in the earthy hues of oxides and minerals, I blend my glazes. This alchemical dance yields colours that ignite the senses, echoing the vibrant tapestry of the natural world. My soul is ignited by the raw beauty of nature and travel, from vast open spaces to vibrant markets each



journey imprints its essence upon my clay.

My pottery is crafted not just to exist, but to live within the daily rituals of communal dining and celebration. Each curve, each glaze is an invitation to slow down, savour the moment, and appreciate the beauty found in imperfection. The Japanese tea bowl, a vessel of simplicity and profound meaning, reminds me of the universality of our craft and how art can connect us to the earth and each other. From clay to cherished tableware, every creation is a unique narrative, a **'one-of-one' piece**, even if they are in a set.

My journey has been enriched by merit awards and recognition, including the First Prize at the PAN Biennale Exhibition 2022. I have shared my work through solo and collaborative exhibitions, including exhibitions at my Home Studio. As a founding member of PAN in 1987, I continue to nurture the next generation of ceramic artists through classes, mentorship, passion and humour.



**African Teapot by
Zakia Hossain Borna.**



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Handwork

1st Prize

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I have always had a passion for art in all its forms and have studied Photography, painting, drawing, mosaicking and am a qualified Interior Designer and have worked in interior, graphic and exhibition design environments for many years.

In 2014 I joined the Keramos Pottery Studio under the tuition of Sharon Flewellen in Swakopmund and she introduced me to the wonders of ceramics and from that moment on I have fallen in love with this wonderful art form which simultaneously satisfies all my creative passions.

My unique, one of a kind pieces are created using a range of techniques from pinched,

Winner *Cheryl Gibb*

coiled, slab, sculpted and thrown on the wheel using earthenware and stoneware clays.

My inspiration comes from beautiful Namibia, mother Earth, nature, textures, colour and forms. I continue to learn and grow through workshops, mentors, nature and spending many hours in my studio creating functional and decorative pieces.

Handwork

2nd Prize

Sponsored by:



Charlene Vorster

I'm a born and bred Namibian from Tsumeb. My artistic journey has taken many winding roads through creative disciplines such as writing, needlework and sewing, renovating classic furniture, mosaic, cooking and baking and most recently the love of clay.

I attended my first pottery class in December 2020 and became well and truly fascinated by the feel, the smell, the science and the endless possibilities clay has to offer and spend most of my weekends in my home studio.

I love contemporary, functional pieces with clean lines and drawn inspiration from nature and poetry. For the moment, I continue finetuning techniques as a hand builder, honing wheel work skills, while always focussing on one-of-a-kind pieces.



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Handwork

3rd Prize

Sponsored by:



Caren Oelofse Burger

She qualified as an art educator and fibre and ceramic artist. When interacting with her students, she challenges them to find and develop their creative potential and foster their unique ways of expression. Her motto is *you cannot make a mistake in the art class*.

Her passion for fibre art lingers throughout her ceramics and at times she unexpectedly integrates fibre and ceramics in surprising compositions. This is also visible in the manner Caren now experiments with taking parts away to form a shape. Caren continues to create new art works from her home studio in Swakopmund.





**Tea Box by
Jantje Daun.**



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Sculpture

1st Prize

Sponsored by:



Winner

Johannes Nampala

Sculpture

2nd Prize

Sponsored by:



Betsie van Rensburg

Betsie van Rensburg is a weathered potter with about 35 years of experience working with clay. Her journey began with wheelwork, where she developed a deep love for throwing dinnerware and other practical items. Over time, she transitioned to handwork, finding the freedom of this approach exhilarating.

Today, Betsie combines free-flow forms, vibrant colors, and expressive mark-making to create art that retains a functional aspect. Throughout her career, Betsie has participated in various biennales and has held three solo exhibitions showcasing her



paintings and pottery. Additionally, she has been part of numerous combined exhibitions in Swakopmund, Windhoek, and other venues across Namibia.

For this biennale, Betsie presents her latest venture into sculpture, a new and challenging style for her. Sculpting has reignited her sense of wonder, freedom, joy, and resilience, bringing a fresh perspective to her artistic journey.

Picasso once remarked: "Every child is born an artist. The trick is remaining one as an adult." Betsie embraces this philosophy, continuously striving to retain the sense of creativity and exploration that defines her work.



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Sculpture

3rd Prize

Sponsored by:



Johannes Nampala





**Anuna, the Wise Lady by
Charlene Vorster.**



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Rural Pottery

1st & 3rd Prize

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Winner

Nalishebo Sinvula



Rural Pottery

2nd Prize

Sponsored by:



Feronica Mabuku



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Most Promising Beginner

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Winner
Kevlyn Gowases

I was first introduced to ceramics in high school, and picked it up again in university. I generally consider my art to be an extension of myself, hence themes of fluid expression have always been part of my creative framework. Like many, my inspiration comes from everything that resonates with me, thus my work is more freeform in nature. I often hope that the more abstract lines in my work give way to more subjective opinions and perceptions from others. I'd like to think the beauty in my work is further brought out by

New Signature

Sponsored by:



Winner Melody Rohlf

I work with clay as a creative medium because of its natural ability to be moulded into any form. This meditative and grounding process guides me to sculpt forms that holds great value to me. These forms include the womb and feminine form of a woman. I hand build these forms, coil by coil, in very abstract ways to honor myself and the collective women as nurturers, mothers, sisters and daughters of our planet. The womb sculptures are especially dear to me, as this is the sacred birthplace of all life on earth.

Drawing further inspiration from the breathtaking landscapes of my birthplace, Namibia, I seek to capture the remarkable diversity of its terrain in my creations. Textures, geological features, and the interplay of different clay types all find expression in my work, paying tribute to the land's awe-inspiring beauty".



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Exhibitors

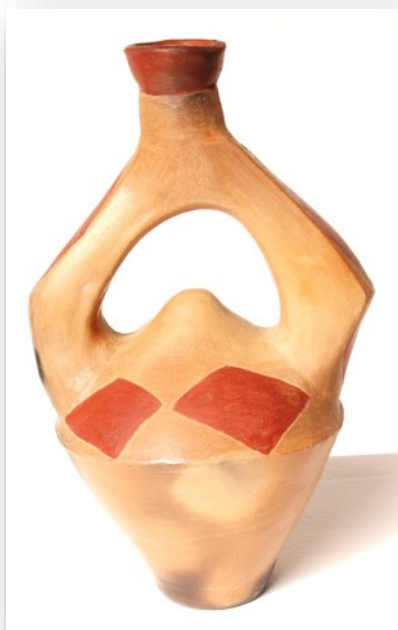
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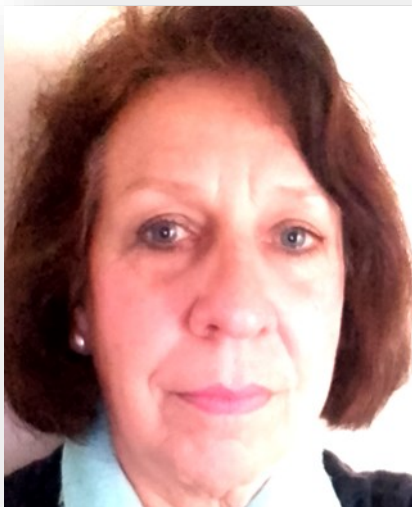
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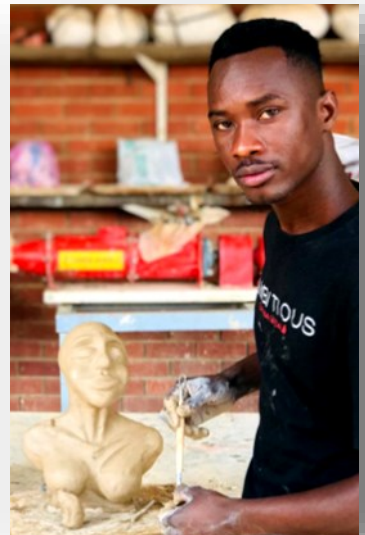
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