

The Bernstein Collection of Rorke's Drift ceramics
at the University of KwaZulu-Natal:
a catalogue raisonné

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Declaration

I hereby declare that, to the best of my knowledge, this is my own work and that all sources have been properly acknowledged. This thesis has not been submitted for any degree at any other university in order to obtain an academic qualification.

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June 2012

This thesis is ready for examination.

Supervisor: Ian Calder (Professor)

Abstract

The thesis will focus on documenting, analysing and interpreting the motifs for the ceramics of Rorke's Drift Art and Craft Centre Ecumenical (Evangelical) Lutheran Church (RDACC ELC, often called ELC Art and Craft Centre, hereinafter referred to as 'Rorke's Drift') which were donated to the University of KwaZulu-Natal by Mark Bernstein. It is hoped that local indigenous narratives and visual designs in relation to Basotho and Zulu cultural identity will be outlined in the form of a catalogue. All vessel forms in the Bernstein Collection (as it will be referred to in this thesis) will focus on the figurative works and iconographic signifiers that represent local cultures. Ceramic works by the following ceramists will form the main argument of my thesis: Gordon Mbatha, Dinah Molefe, Ivy Molefe, Ephraim Ziqubu, Lindumusa Mabaso and Joel Sibisi of the Pottery Workshop.

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This thesis is dedicated to the memory of my late brother Taba Motsamayi who passed away so untimely in January 2012.

Prefatory Note

1. The Harvard 'short form' of referencing is used in this thesis.
2. Titles of literature are in *italic* text in the body of the thesis; this will include the bibliography.
3. Titles of artworks and ceramics are in *italics*.
4. Measurements are in centimetres.
5. Foreign terminology is indicated in *italics*.
6. In this thesis the colloquial term 'black / blacks' refers to people/s of African descent in South Africa.
7. The term Basotho or Sotho in this catalogue refers specifically to Batlokoa / Batlokwa also known as Amahlubi in KwaZulu-Natal.
8. Numbering of illustrations
 - a. The seven artworks that comprise the Bernstein Collection of UKZN are numbered uniquely and in sequence for the purposes of systematic documentation and cataloguing [note the spelling variation in the key-text of Murtha Baca et al., (2006)] in this MA thesis. Detailed information about this is located in the relevant text.
 - b. All other artworks (not works in the Bernstein Collection) are numbered accordingly, and in a separate sequence.
9. A glossary of key definitions and technical aspects applied to the Bernstein Collection is provided.
10. Sections of the appendix provide supporting documentation about the Bernstein donation and a chronology of Rorke's Drift Art and Craft Centre in relation to the Pottery Workshop.
11. To keep text within sections of the catalogue the font was reduced to Times New Romans 11.

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Introduction

In this thesis I will catalogue and analyse a Collection of Rorke's Drift ceramics donated by Mark Bernstein and displayed in the Main Library, Durban Campus of the University of KwaZulu-Natal. The Bernstein Collection (as I will refer to the ceramic works in this thesis) consists of wares by the following ceramists: Gordon Mbatha, Dinah Molefe, Ivy Molefe, Ephraim Ziqubu and Joel Sibisi of the Pottery Workshop at Rorke's Drift Art and Craft Centre. I must emphasise at the outset that my main concern is with inter-cultural issues of local indigenous visual expression in a small Collection of early Rorke's Drift ceramics. Whilst I acknowledge the central importance of Scandinavian (particularly Swedish and Danish) art, crafts and cultures generally in the formation and commission of Rorke's Drift's Workshop productions (and that such particular studies are very necessary), I stress that these are beyond the scope of my thesis here.

In chapter one I will cover the background to my study, broad problems and issues to be investigated, research methods and theories, reasons for choosing the topic and a literature review.

Chapter two will deal with images of African people [Blacks] in South African ceramics in juxtaposing art-historical images of Afrikaner art and expressions of 'African culture' in reviewing some ceramic studio productions in South Africa (including Kalahari and Crescent studios) in relation to issues of self-representation, social and cultural constructions of identity.

In chapter three I will provide an anthropological insight to local visual expressions and point out the key-roles of anthropologists in cultural analysis and the discourses pertaining to multiple-layered complexities of cultures in art and the function of art in African societies. I will outline some processes of acculturation between local Basotho [Batlokwa] and Zulu people in Nquthu (a region adjoining Rorke's Drift which is an influential cultural sphere to the Workshop productions of art and craft).

Chapter four will focus on the context of African artists in the twentieth century and the establishment of art and craft institutions in South Africa. Pottery-making in African societies is

reviewed, more specifically involving Basotho and Zulu peoples, as regards the Rorke's Drift Art and Crafts Centre.

Chapter five consists of a documentary catalogue of ceramics in the Bernstein Collection, detailing individual pieces with identifying features of their ceramic construction, form, surface and iconography in relation to each ceramist represented in the Collection.

Chapter six offers comparisons and contrasts between the Basotho and Zulu people domestic ceramics as important signifiers of group affinity and cultural heritage. This outlines the use and expression of these forms and ceramic designs as signifiers of group-identity in the Pottery Workshop, and in the ceramics of the Bernstein Collection.

Chapter seven provides some concluding remarks and particular findings in my study of the Bernstein Collection of RD ceramics.

Finally this thesis includes a list of illustrations of the Bernstein Collection used in the catalogue, supplementary illustrations mentioned in the main text, a glossary of key words and concepts and abbreviations used in the Catalogue.

The appendix consists of supporting documents about the Bernstein donation, e-mail correspondence and a chronology of Rorke's Drift Art and Craft Centre Workshops.

CHAPTER 1: THEORY, LITERATURE AND KEY CONCEPTS

Background to the study

This thesis will focus on cataloguing, analysing and interpreting the motifs of the ceramics of Rorke's Drift Art and Craft Centre Ecumenical (Evangelical) Lutheran Church (RDACC ELC, often called ELC Art and Craft Centre), hereinafter referred to as 'Rorke's Drift' (and abbreviated as RD) which were donated to the University of KwaZulu-Natal by Mark Bernstein (see appendix, section. 1, a letter confirming the Bernstein artworks donation). It is hoped that local indigenous narratives and visual designs in relation to Basotho and Zulu cultural identity will be outlined in this Collection. All vessel forms in the Bernstein Collection (as it will be referred to in this thesis) will focus on the figurative works and iconographic signifiers that represent local cultures.

I aim to document and critically examine the forms and motifs of South African indigenous pottery in the context of South African visual art and crafts produced at the Rorke's Drift Art and Craft Centre Pottery Workshop which emphasises local craft expressions. I will pay specific attention to a Collection donated by the Bernstein family displayed in the Main Library, Durban campus of the University of KwaZulu-Natal (further details about Bernstein family are given in the appendix, section. 2). Ceramic works by the following ceramists will form the main argument of my thesis: Dinah Molefe, Ephraim Ziqubu, Gordon Mbatha, Ivy Molefe, and Joel Sibisi of the Pottery Workshop. The artworks were produced in 1974.

This study will centre on cataloguing and analysing the way in which African ceramists from the Rorke's Drift Art and Craft Centre Pottery Workshop positioned themselves in terms of local Basotho and Zulu culture and tradition in their ceramics in relation to cultural representation. In this context, this study will examine instances in which local culture and tradition are manifested in Rorke's Drift ceramics; the emphasis is on local ceramics and the development of new ways of expression pertaining to cultural signifiers. I will also analyse materials and techniques used in making these vases and address stereotypical assumptions in key publications on South African ceramic studios.

The study and documentation of the Bernstein Collection of ceramics is very important since these vases were collected during the Apartheid era which suppressed artistic expression of rural African artists as a 'craft' and segregated people based on cultural groups as well as denying them the opportunity to study art in school.

This collection represents people from two main ethnic groups that are found in KwaZulu-Natal (KZN) that have coexisted for many years. This was not the norm during the Apartheid era although they had been living alongside each other before Apartheid.

The donation of the Collection to the University of KwaZulu-Natal, one of a few South African Universities that opened doors of learning to African students during Apartheid and encouraged the advancement of indigenous knowledge, clearly shows how Mark Bernstein was aware of the importance of the collection to the University and its cultural meaning and mutualism that existed among Basotho women (pots) and Zulu men (cylindrical vases). I believe that donating these ceramic artworks to the University helped the public become aware of the presence of the Basotho in this region, since many people believe that KwaZulu-Natal is an Nguni territory, besides that a few publications of visual studies about Basotho people living among Zulu people are available in KZN except accounts from historians and other social observers. Documentation of the early pottery forms and motifs of Rorke's Drift and Craft Centre, in particular the work of the Pottery Workshop's founding potters, will help to redress some of above mentioned issues in what continues to be an enormous void in national visual studies about our national craft heritages and practice.

Despite *The Neglected Tradition: Towards a New History of Southern African Art (1930-1988)*, a book by Steven Sack (1988) in visual art studies of the 1970s, and the work of anthropologist and art historian Else De Jager who nevertheless noted that 'self-identification and self-expression' are the main factors that should be considered in an understanding of African art (De Jager, 1973: 29), these remain significant issues in our contemporary post-colonial era especially in a contextual study of the ceramics produced at Rorke's Drift. The issue of representation is a complex discourse in the context of black South African art (Enwezor, 1999: 388) as a result of the era of political segregation which relegated, until recently, the production and studies of art

(and particularly craft) to a relatively minor role in the context of black South Africans art as stated by (De Jager, 1973: 18).

According to Ambrose Brown, 'the vogue in African art pottery began in 1968 at Rorke's Drift Art and Craft Centre Lutheran mission in KwaZulu-Natal, under the inspiration of a Dane, Peter Tyberg [Tybjerg]' (Brown, 1978: 34). This thesis seeks to explore these key subjects.

Perani and Smith, citing Cole (1989) indicate that 'African artists work within sets of formal parameters. This resulted in two spectrums of style, namely: naturalistic and abstract' (Perani and Smith, 1998: 340). In the context of Rorke's Drift art, 'naturalistic' can be associated with African traditions whereas 'abstract' is based on vague concepts or having multiple meanings. In this regard 'naturalistic' is apparent in vases thrown by men whereby they used narrative motifs to represent Zulu cultural signifiers particularly events that are associated with their history, for example, narrative motifs which depicts Zulu identity, legends and myths. Whereas 'abstract' motifs and patterns were borrowed from a pottery making tradition, for instance designs inspired by traditional Basotho and Zulu mats, beadwork and basketry, and then applied on pots by women potters; this was based on an acculturation process which was influenced by inter-cultural practices of Basotho and Zulu communities in pottery production.

To build a clear foundation for my research, examples of Rorke's Drift Art and Craft Centre ceramics have been sourced in local public museum collections, for example at the Tatham Art Gallery in Pietermaritzburg, Campbell Collections at the University of KwaZulu-Natal and the Carnegie Art Gallery in Newcastle, KwaZulu-Natal. This study will sample some examples of ceramics produced at other South African studios to give a balance of views. The workshops of Rorke's Drift Art and Craft Centre (fabric-printing and weaving) are important since they play a major role in nurturing and incorporating indigenous tradition within their complex visual expressions (Le Roux, 1998: 86), though they are not part of my study.

Broad problems and issues to be investigated

A critical investigation of the Rorke's Drift ceramic motifs forms a main part of my study. Specifically this thesis will critically examine issues of stylistic hybridity at the Pottery Workshop by assessing Battiss' statement, cited by Sack (1988: 20) that the '[Rorke's Drift Art and Craft] Centre, directed since 1968 by Otto Lundbohm, is the product of a unique and successful venture in cross-cultural art and craft production - a delicate combination of Swedish technical assistance and traditional African design and skill'.

Jolles (2005: 115) suggests that 'regional pottery styles reflect formative influences reaching back to the creation of the location system and subsequent encroachment of colonialism. The emergence of a particular style depended upon the emergence of a local sense of identity, which may well vary from place to place'. The main focus of this thesis is on cataloguing and analysing the figurative works of Rorke's Drift ceramics based on the above quotes, including both vessels and sculptural forms of the Pottery Workshop; specifically since they represent aspects of culture and tradition such as the Bernstein Collection stoneware pieces.

Signifiers of cultural identity will be sought in the features of Rorke's Drift ceramics and in the potter's representational imagery; images and key references are found in Bryant (1949), Jolles (2005) and Savory (1965). These aspects will be interpreted in my documentation and production of an illustrated catalogue of the Bernstein Collection's ceramics in this thesis.

Research methods and theories

The Bernstein Collection consists of seven pieces of ceramics produced at the Rorke's Drift Art and Craft Centre Pottery Workshop; although they were donated in 1988, no systematic accession records exist, nor is there a catalogue of the works to date. Only an official letter of thanks to the donor records the acquisition of the Rorke's Drift ceramics; hence the main aim of this research project has been to systematically record their details in photographic form and to analyse the ceramics in conjunction with the literature.

The documentary section of this thesis gives details based on the suggestions of Murtha Baca (et al., 2006) in the book, *Cataloguing Cultural Objects: a Guide to Describing Cultural Works and their Images*. Note that 'to catalog an artwork is to describe what it is, who made it, what it was made of, how it was made and the materials of which it was made, and what it is about' (Baca et al., 2006: 3).

I will produce a *catalogue raisonné* of the Bernstein Collection as defined by the New York Public Library (2011). New York Public Library indicates that a '*catalogue raisonné*' provides some of the following details of the collection: title and title variations, dimension / size of the artwork, date of the work, medium, current location, owner at time of the publication of the catalogue, history of ownership from the first owner, exhibition history, condition and state of the work, bibliography of the artist, description of the work in detail, inscriptions and monograms by the artist (New York Public Library, 2011). I will include these details in my catalogue sections. In relation to my study, the cataloguing of ceramics will include the compilation of information on the Bernstein Collection by systematically describing the works and images on display following methods suggested by Baca (et al, 2006).

Fieldwork studies have incorporated documentary processes where items have been photographed and I have conducted a physical inspection of the actual ceramic works in order to identify and determine key aspects of their material ceramic construction, clays, construction, firing, motifs and to deduce their stylistic attributes and iconographic features in comparison with comparable studies (French, 1998; Hamer, 1975 and Rhodes, 1978). A glossary of key words and concepts related to the Bernstein Collection is on page 127. Fieldwork visits to the Pottery Workshop at Rorke's Drift Art and Craft Centre in KwaZulu-Natal provided me with a first hand overview of this Pottery Workshop and historical site.

Principal theories in this thesis

Mainly social identity and post-colonial theories will be applied in this thesis.

According to Abrams and Hogg's (1990) social identity theory, social identity is defined as an 'individual's knowledge that he / she belongs to a certain social group together with some value significance to him / her of the group (Abrams and Hogg, 1990: 2). In relation to my research I

have found that both pots in my study were produced by women who belong to the Sotho (*Batlokoa*) group with an emphasis on traditional Basotho or Sotho- as well as to Zulu pottery forms. In Basotho culture, it is a tradition that pots are made by women using coiling methods and decorated by red, terracotta colours and special rimming that are peculiar in their custom of pot making. In this context, for Rorke's Drift Workshops staff, membership of a social group and categorisation as Basotho were vital to self-expression, in this instance in the forms and motifs of Rorke's Drift ceramics of the Bernstein Collection.

During the production of these pots, the ceramists were not acting as single individuals but as a collective representation of several social and cultural groups. In the men's vases of the Bernstein Collection, Mbatha, Ziqubu and Sibisi depict their cultural affiliation in their narrative expressions, in this context their affiliations with social 'in-group' and 'out-group' notions are evident (Abrams and Hogg, 1990: 2). The male artists depict their own histories rather than that of 'other' cultures (Nordic, Western for example).

In my study I have taken into consideration three factors associated with social identity theory to be reflected, namely:

(a) Comparison - people compare their group with others, this means that individuals often distance themselves away from others who do not share the same beliefs in favour of their own. This happened when respective Basotho and Zulu artists paid specific attention to artistic expression that was peculiar to their cultures. This was in line with social comparison, which they needed for positive identity in the intergroup relation that favours the 'in-group' (Abrams and Hogg, 1990: 3) (this was clear in pots and vases produced at the Pottery Workshop), this process helped to categorise types of vases made by ceramists.

(b) Categorisation - gives a sense of involvement to people's concern and pride can be derived from one's knowledge of showing a social category membership with others, even without necessarily having close personal relationships with or having any material personal interest in their outcomes (Abrams and Hogg, 1990: 3). In cataloging the Bernstein Collection ceramics I have tried to account for some similarities and differences of Sotho and Zulu cultural and gendered expressions implicit in the construction, narratives, motifs and cultural signifiers of the RD works.

(c) Distinctiveness - people want their identity to be both distinctive from others and positive compared to other groups. Individual's desire for positive self-evaluation provides a motivational basis for differentiation between social groups (Abrams and Hogg, 1990: 3). Social identity theory conceives of the idea of 'self' as a collection of self-images which vary in terms of the extent of their establishment and complexity (Abrams and Hogg, 1990: 3).

Social identification and distinctiveness are manifested in the Bernstein Collection of Rorke's Drift ceramics. Some of these elements appear at the Rorke's Drift Pottery Workshop, as evident in Brown's writings, when he noted that the pottery of African people depicts 'group tradition' (Brown, 1978: 34). According to Abrams and Hogg (1990: 4), social identity is associated with normative regulations; for example the use of identical symbols, particularly those which are related to the body, features about age and gender, cultural symbols like *isiCholo*, narrative stories on vases patterns and geometric designs on pots.

To support my hypothesis in relation to my study I have applied post-colonial theory. As far as post-colonial theory is concerned in relation to the study, Wa Thiong'o (1994) notes that post-colonial theory deals with ideological subjects which led to the undervaluing of the peoples' art and their history through the coloniser's language (Wa Thiong'o, 1994: 442). In the context of Africa, the real aim of colonisation was to control peoples' commodities and labour, what they produced, how they produced it and the way it was distributed (Wa Thiong'o, 1994: 442). Thus 'cultural colonialist attitudes and assumptions permitted the whole domain of 'high' culture, and that this is nowhere more evident than across the spectrum of the fine arts' (Coutts-Smith, 1991: 17).

This is also evident in the ceramic works produced by Kalahari and Crescent studios that employed African artists to produce ceramics that also depicted African people in negative ways; the images were not devised by the African artists of these studios - instead by white supervisors and studio directors (Gers, 1998: 28). According to Saïd (1979: 252) the depiction of others from a Western perspective is often related to a 'figure of fun'. In relation to these notions, Gers quoted Alexander Klopcanovs of the Kalahari studio describing African women as 'very exciting'... they are ... [quite] different, their children are [such] lively creatures' (Gers, 1998: 28). Furthermore, to attest to this Irma Stern, a South African artist, described her encounter with

African women thus, 'I found natives lovely and happy children, laughing and singing and dancing through life, with peculiar animal-like beauty' (Hess, 2006: 134). These statements represent both the 'primitivisation' and 'exotification' of Black people.

In this context, Firth (1992: 6) indicates that the 'exotic' representation has been defined as a doctrine of art in the Western context. The nature of the response to an object from a perceived exotic culture, classified by someone from outside that culture is often characterised by favouring Western notions of the exotic 'others' who are perceived as being different to them (Firth, 1992: 22). I maintain that Alexander Klopcanovs and Irma Stern were demonstrating a colonial mentality in their construction of images of African people.

In art, the discourses associated with the human body are taken into consideration in the social and historical context of the de-colonialisation process; the representation of the body was important in the establishing a particular vision of the people subjected to colonialism (Hess, 2006: 140). This theory is useful with regard to the de-colonialisation process and interpretation of the Rorke's Drift Pottery motifs and narratives on the vases. This is evident when ceramists adopted expressions of hybridity in the representation of their cultural milieu and social context, where local narratives were incorporated in vases that were not peculiar to African ceramics and by applying techniques and materials that are not associated with local tradition. For example pots made by the women, Ivy and Dinah Molefe are glazed, when this is not at all a cultural practice in Basotho domestic pottery. In the cylindrical vases made by the men of the Studio their forms are not typical of Zulu domestic pottery; these vases appear Western-inspired, except for their painted images which were based on local indigenous narratives - in keeping with the encouragement of the Centre's Nordic managers, who introduced Western studio forms and ceramic media associated with Modernism, yet also felt that local African cultural expressions were of paramount importance.

Reasons for choosing the topic and literature review

As a result of political segregation, the production and study of 'traditional art', particularly 'craft', was until recently, relegated to a relatively minor role in South Africa.

Very little research has been conducted on local Basotho and Zulu crafts (Jolles, 2005 and Zaverdinos, 1997) and up until the present time, only limited documentation has been available. This makes the research of local ceramics quite difficult.

The art produced at Rorke's Drift was a product of the Evangelical Lutheran Church's Art and Crafts' Centre (Le Roux, 1998: 85). It all started in 1963 in the vacated Rorke's Drift building where the Evangelical Lutheran Church (ELC) Art and Craft Centre was established (Hobbs and Rankin, 2003: 5). According to Sack (1988), the Art and Crafts Centre at Rorke's Drift was first established in 1962 and was believed to have played a significant role in the development of South African art and crafts in the early 1960's and late 1980's (Sack, 1988: 20).

The ELC Art and Crafts Centre was initiated by Peder and Ulla Gowenius as a result of a committee formed in 1961 in Stockholm, Sweden, dedicated to the advancement of African art and crafts (Sack, 1988: 20). 'The purpose of its programme at this early stage was to prepare women students as art and craft advisors to work with patients in hospitals' (Sack, 1988: 20).

After this formation, Peder and Ulla Gowenius came to South Africa to work at the Ceza Mission Hospital in Zululand. In 1963 this art and crafts centre was relocated to the historical site of the Anglo-Zulu battlefield of Rorke's Drift (Sack, 1988: 20). Although nothing to do with the battlefield, the site of Rorke's Drift as the so-called Art and Craft Centre, became over the next two decades renowned for the country's major development using black (African) participation in art and crafts (Sack, 1988: 20).

According to Walter Battiss, quoted by Sack, the ELC Art and Crafts Centre was the product of a successful cross-cultural art and craft production by combining Swedish technical assistance and traditional African design (Battiss cited in Sack, 1988: 20). Arnold (1985: 220) states that 'the process by which innovations enter a society is closely related to the socio-economic position of the innovation'. This new art form combined Basotho and Zulu designs and narratives, like ceramics in the Bernstein Collection, because of new artistic expression by black artists at the Pottery Workshop.

Jolles (2005) argues that 'once the regional style had been established, the balance between the retention of the original configurations and newly introduced variants brought about an ongoing

evolution of styles. As rural mobility increased, the balance shifted in favour of innovation, leading to a plethora of new motifs, some of which, such as a reference to beadwork styles, can be used as markers in dating pots. They reflect the ever-evolving situation in which changing circumstances and allegiances are echoed in the material culture of people' (Jolles, 2005: 115).

This 'crude local pottery using traditional decorations developed an individual form, eagerly collected in Europe and America' (Brown, 1978: 34). Brown's stereotypical assumption, is important to note in relation to the indigenous ceramic traditions of Dinah and Ivy Molefe, the founding Basotho women ceramists of Rorke's Drift Pottery Workshop. They were working with Zulu speaking artists but continued to shape their vases based on traditional pots from their Sotho domestic settings.

The tradition of making pots which was inspired by Basotho and Zulu people distinctive styles was made possible by what Bryant (1965: 4) believed to be '[t]he mutual relationship at this present stage, philosophical as ethnological, between the aforesaid Nguni, Sutu, and Tonga Bantu families, may be associated with the link that existing in Europe between the English, Germans and Scandinavians of the Nordic race. Bryant argues that '[a]nd of our Bantu triad, the Sutu [Basotho] family may be said display, in language, character and culture, a slightly heavier bias towards the Tonga than towards the Nguni [Zulu] family; while the Nguni family, on its part and in the same respects, seems more nearly akin to the Sutu than the Tonga-the Sutus thus representing a species of intermediate type' (Bryant, 1965: 4). Though useful for the milieu in which he was writing, Bryant's evident bias makes his comparisons difficult to validate now.

According to Jolles (2005: 105), in the twentieth century ceramics were made in the locations and reserves of the KwaZulu-Natal region. 'Within these locations there were certain regions in which the making of beer vessels and cooking pots flourished and reached a high degree of technical perfection resulting in the development of distinctive styles' (Jolles, 2005: 105). This was demonstrated in the RD pottery Workshop in terms of pottery production when Basotho women merge their culture with Zulu culture due to some artistic similarities from the past. Jolles (2005: 105) outlines types of Zulu pottery in relation to my study, *Imbiza* and *Ukhamba*. Zaverdinos (1997: 291-291) on the other hand reveals types of Basotho pots related to my study: *Mirifi* - pot for brewing into, also used for storing food and *Pitsa* - cooking pot. These types of

pots were made by women ceramists of Rorke's Drift Pottery Workshop, Dinah and Ivy Molefe, inspired by a traditional style and transformed in the studio context.

It should be noted that pottery produced in almost all African societies is usually done by hand (Vincentelli, 2000: 35). It is commonly hand built by women, although sometimes men take part. This traditional pottery is created from earthenware clay, through a firing process of some hours. Most African pottery is made for domestic usage, such as cooking, drinking beer and storing water (Wahlman, 1974: 27). In my research I have found that Zulu men use *Imbiza* to store traditional concoctions meant to boost their sex life (M. Motsamayi, personal observation 2011).

CHAPTER 2: CULTURE, TRADITION AND SELF-EXPRESSION IN ART

Images of black people in South African ceramics

Previous studies of South African studio ceramics, for instance (Gers, 2000 and Nilant, 1963) demonstrate that several ceramic studios in South Africa, mostly white-controlled, employed black artists to produce ceramic art that portrayed black persons in negative ways; for instance in images of animal profiles, among others, dogs and baboons [*Bobbejaan*] (Gers, 1998: 28) (see Figures 1.1 and 1.2).

Modernist imagery in which black persons are juxtaposed with animals was a common stereotypical phenomenon in post-colonial Africa to portray demeaning images of Africans (Nyamweru, 2000: 78; Hess, 2006: 140). Ceramics using imagery of this kind were produced mainly for the consumption of tourists (Winters, 1998: 52); Gers (2000: 29) further notes that black culture (Gers meant Nguni, specifically Zulu culture) was represented in an 'unspoilt tribal context' (see Figure 1.3 and 1.4), as 'African exotic', and as a 'pseudo-African' culture. Gers provided several examples of wares from the South African studios of Kalahari and Crescent to attest to this exotification (see Figures 1.5, 1.6 and Figure 2).

During the Apartheid era, black artists who worked at these white controlled studios, produced art that portrayed blacks in negative ways to affirm 'tribal' authenticity (Gers, 1998: 28). Furthermore, Gers (1998: 28) confirms that in these ceramics some of the stereotypes show a lack of evolutionary development of black people, by comparing them with animals. Kalahari studio manufactured various plates that depicted black people as being generic in appearance because of their stylization; they were often depicted as having a small nose, 'exaggerated protruding lips and a large jaw' (Gers, 1998: 21 - 22) (Figure 1.3). However, decorations and designs for the Crescent ware studio were mostly executed by black artists under white staff supervision. It is believed that black artists were given a choice by whites to depict what they were interested in, for this reason they were considered to be capable of incorporating new ideas (Nilant, 1963: 48).

Richards (1999: 352) noted that the image of bare-breasted traditional women is a common practice in the representation of black women in South African visual culture (Figure 2.1), for example on picture postcards (as souvenirs of South Africa) to affirm ‘ethnic authenticity’ (Hess, 2006: 132).

Historically in South Africa, some art institutions and art patrons discouraged individual artistic ways of expression among black artists; these artists were often told what to do (Sack 1988: 10). According to Steiner (1995: 157), foreigners from outside Africa provided general information regarding an object’s cultural meaning; this type of information was constructed by locals to satisfy perceived Western taste which was intended to increase the likelihood of art patrons in art at the expense of local tradition. That is why ceramic work produced at some studios was dominated by outside influences.

These negative images of black people were quite different to images of other groups depicted on art in South Africa. In this regard, I will use images of Afrikaners inspired by nationalism as a case study to provide analysis in relation to the Bernstein Collection with specific focus on cultural signifiers due to some similarities of expression regarding group affiliation.

Images of Afrikaner women in art

The use of cultural signifiers or icons in relation to art is peculiar in many societies in South Africa (Van der Walt, 2005: 94). Van der Watt (2005: 94) states that historically Afrikaner women were portrayed with emphasis on Afrikaner womanhood also known as *Volksmoeder* that translates as mother of the nation (Figure 3). She further notes that the *Volksmoeder* icon is paradoxical (Van der Watt, 2005: 99). In terms of *Volksmoeder* ideology women were associated with children as well as the sick, the frail and the home (Van der Watt, 2005: 100). In this context, the image of Afrikaner women was socially constructed to suit historical events connected to their culture. In as far as *Volksmoeder* ideology is concerned, Van der Watt (2005: 94) observes that women are depicted covering their hair with a *Kappie* or a bonnet which is said to be a symbol of ideal Afrikaner womanhood (Figure 4). I suggest that the images of Afrikaner women in art are based on victimhood and victim of patriarchy rather than ‘mother of nation’

which is proposed by Van der Watt (2005: 94). Reason being that, in these figures women are portrayed in a vulnerable position.

Among Zulus, the headdress worn by women has cultural meaning which is very important. In Mbatha's vase, catalogue entry #5: BC 5 / 7, photograph 35: GM (b). He depicted a woman with a headdress (known as *isiCholo*), a symbol of womanhood in Zulu culture (Figure 5), worn by married women; the male equivalent is the *isiCoco* or heading, which is a crown of manhood and maturity worn by men of higher social rank (Savory, 1965: 23) (Figure 6). These icons have no political reference as perceived in Afrikaner culture. On the other hand, Bleek (1952: 33) further reveals that the red-tops on Zulu womens' heads are worn by the unmarried women, but waiting to be married. In the latter case these women do not wear the *isi-kaka* (petticoat, made of tanned ox-skin) (Figure 7) but their only covering is the *U-benhle*, a small girdle about a hand broad which goes round their loins. It is made from the fibre of a plant of the same name (Bleek 1952: 33). The *isiCholo*, the Zulu married woman's headdress, has been changed in terms of design and styles throughout the years (Figure 8).

In relation to gender roles, Van der Watt (2005: 96) also revealed that Afrikaner women were confined to domestic settings by their male counterparts who also influenced art since patriarchy ideas shaped art of the Afrikaner people. Men were often portrayed in authoritative poses, for example departing on horseback and also in positions of patriarchal dominance (Van der Watt, 2005: 100). This is evident in (Figure 9) (Van der Watt 2005: 98). The same applies to pottery production at the RD Pottery Workshop where women did coiling whereas men threw their vases on a kick wheel. Van der Watt (2005: 99) went on to explain that, in the past, Afrikaner women were also socially separated from English-speaking urban groups, for example in public place, this notion was in line with Afrikaner nationalism. Expressions of this nationalism are evident in Voortrekker tapestries which though executed by women, were designed by male artists (Van der Watt, 2005: 94). In the context of the RD Pottery Workshop, the Basotho and Zulu ceramists were not separated from each other culturally, though by gender, and were able to produce cross-cultural expressions. Artists at the Pottery Workshop were not guided by specific individual artistic expression, though the Zulu artist earliest referenced was Gerard Bhengu who portrayed Zulu women with headdresses (see Savory, 1965: 11).

Pottery Workshop artists based their artistic expressions on cross cultural expressions, unlike the portrayal of the Afrikaner image which was based on Coetzer's attitude and influential drawings from the writings of Gustav Preller, who is often credited for popularising Voortrekker stories (Van der Watt, 2005: 99). The ideas of this author played a significant role in the shaping of the 'Afrikaner woman' image and tapestries (Van der Watt, 2005: 99). Coetzer's art primarily focused on the history of the Voortrekkers from the Great Trek and battlefields; he depicted things that he witnessed (Van der Watt, 2005: 101). This is also relevant among Zulu male artists who tell stories through narratives on their vases. Some of these stories were also connected to the Anglo-Zulu war.

The Afrikaner women depicted not only as the cornerstone of the household, but also as a central and unifying force within Afrikanerdom and as such were also expected to fulfil a political role as well (Van der Watt, 2005: 97). This ideology combined domesticity with service and loyalty to the family. The *Volkesmoeder* idea dates back to the Second South African war (1899-1902) and is considered to still be relevant in Afrikaner art (Van der Watt, 2005: 94). It also regards women as a symbol of culture and civilization; there is no difference here to Zulu male Rorkes Drift artists who portrayed Zulu womanhood on their vases, based on an emphasis of Zulu cultural identity and social status.

Based on the above account, my understanding is that there is much evidence to suggest that the way Afrikaner pioneers depicted their women is different to Zulu artists since artist of the RD Pottery Workshop developed their own ideal portrayals based on their history and their life experience, unlike Afrikaners who were inspired by nationalism and individuals within their history (Van der Watt, 2005: 99). My understanding is that the main difference is that the Afrikaners' art cultural signifiers were too nationalistic and politically oriented whereas vases made by Zulu male artists emphasised tradition and culture drawing from the past. On the other hand, in their pots, Basotho women incorporated some designs from their neighbouring communities.

Expressions of African culture in South African ceramic studios

Gers (1998: 23) notes that 'after the First World War the native study genre became increasingly popular among amateur and professional artists in South Africa'. Gers points out that in this context the images of black culture were represented as unspoilt tribal position, exotic, and as a combination of both African and pseudo-African culture (Gers, 1998: 29).

Besides Crescent pottery, Drostdy ware and Kalahari studio other liberal white art institutions/schools, played a significant role in influencing the art of black artists, particularly those who were receiving assistance from them (Sack, 1988: 12). Education provided by some of these institutions created a distinction between the artistic expressions of artists attended art schools and those did not received training institutions (Miles, 1997: 7).

Arnold (1996: 44) states that South African artists' expression (visual) is based on schools they have attended, in the sense that their personal style was influenced by their art-teachers or instructors. However, I contend that the artistic expression of the RD Pottery Workshop artists is different from artists who were trained at other institutions because their designs were more inspired by indigenous African motifs and narratives - as compared to other ceramic studios such as the Crescent studio in South Africa. Since most of the RD Pottery Workshop artists did not come from tertiary institutions their rural background influenced the type of art produced by them; for example women had to draw their inspiration from traditional methods they learnt from their cultural background whereas men had to use skills they learnt from the Fine Arts school at the RD (Sack, 1988: 20).

Kasfir says that '[a] formal [modern] art-school education does two things in addition to the creation of this artistic consciousness; it offers a mastery of techniques which take time and practice, but it also offers specialised materials and equipment, and confers some level of familiarity with world art history' (Kasfir, 2000: 125); in RD this applies to ceramic studio methods, materials and techniques as these were not used at all or were generally not available to black artists (with a few exceptions such as Polly Street Centre, Katlehong Art Centre). When African artists, such as and those at RD, adopted new artistic styles, Battiss went on to argue that

'it is not that the new African artists lack imagination or fantasy: on the contrary, many of them are highly imaginative. But they seem to be sure that whatever they wish to express - the subconscious, the erotic, surrealist dreams, myths and memories of their racial past must be said fairly directly' (Battiss, 1967: 21).

I will show this attitude in the works of the Pottery Workshop in the Bernstein Collection by exploring issues of quotes about self-representation, clearly stated by Battiss who also stated that, '[t]hey often express themselves in terms of expressionism, in which visible reality may be exaggerated or distorted but which is never utterly remote from life. And this is their victory. For in their strongly individual form of expressionism lies not only the reason for their progress in recent years but the promise of great future development' (Battiss, 1967: 21).

Underlying definitions in the study

Culture

Culture comprises of a system of shared ideas, systems of concepts, rules and meanings that underlie and are expressed in the way that humans live. It is dynamic. Culture, so defined, refers to what people do and make (Keesing and Strathern, 1998: 16). In this study, local cultures and traditions became key themes for both genders in their production of ceramic works such as pots and vases. For instance Basotho women potters who manifested their culture on pots by applying designs and motifs that are peculiar to Basotho pottery heritage, also amalgamated some concepts from their Zulu neighbours. The same applies to men whose vases were decorated by narratives associated with Zulu traditional stories. This proved how different cultures were used as tools to convey messages by artists in their artworks. Through applying these cultural concepts, vases could be simply associated with 'traditional art' due to local cultural designs and narratives.

Traditional art

Nettleton (1991) defined 'traditional art' as art which is considered to be static and unchanging, enshrined within a mystique of a historicity and cyclical perpetuity. In this framework, art styles were 'established' by means of a formal analysis of objects and this taxonomy was attained to express pre-existing culture grouping' (Nettleton, 1991: 32).

In this context, the Bernstein Collection is a mixture of different styles of ceramics, however in which African creative expressions are dominant. These works are more likely to be classified as 'traditional African arts' than 'Western arts' - particularly in the works of the women because of the traditional methods used for construction and their forms as they are based on domestic beer-vessels. Since culture is dynamic, as mentioned before, I believe that the RD studio wares are examples of 'invented traditions', that is new forms of African expression intended mainly for Western patrons.

Catalogue

The cataloguing of work makes it easy to be identified and makes it accessible. Cataloguing is a process; in the context of 'cataloguing cultural objects', it is the compilation of information by systematically describing the works and images in a collection (Baca et al., 2006: 3). Hence I have produced a *Catalogue Raisonné* for this thesis.

Local tradition

According to Erskine (2001), 'local tradition' is based on stories of people and their historical past as well as social events, some of which are associated with myths and folklores. These stories are aetiological, often explaining the origins of society and its surroundings (Erskine, 2001: 2). Stories such as these are painted on vases made by men portraying Zulu history and myths that are / were peculiar in Zulu heritage, history; vases by Gordon Mbatha and Ephraim Ziqubu are examples of local tradition. Local tradition could be associated with vernacular expression in this context. In art '[v]ernacular art refers to art produced within a community or

region which is associated with a particular people or place' (Stevens and Munro, 2009: 10). This art is made by a group of people or an individual and is inspired by certain circumstances happening within the community (Stevens and Munro, 2009: 10). It is not only peculiar to South Africa, 'African countries, too, have developed approaches to their visual art that are 'vernacular' and are not necessarily indigenous but rather constructed or invited' (Stevens and Munro, 2009: 10). All vases made by men in the Bernstein Collection give testimony to this.

In the context of the Bernstein Collection, outside influence means those aspects that are not part of the local culture and tradition, like shapes of cylindrical vases which appear to be Western inspired with painted African narratives. It is said that '[a] common use of 'tradition' is to identify a perceived grouping on the basis of a number of formal characteristics. This is often linked with an ethnic or cultural group to form labels such as 'traditional Zulu pottery' (Garrett, 1997: 30). But it should be noted that 'ideas about whether art objects are considered 'traditional' or 'non-traditional' are often linked to the intended use or the function of the objects' (Garrett, 1997: 31).

Most pots produced in African traditions are used for storage and drinking traditional beers. Based on this, it is evident that reason vases made by Ivy and Dinah Molefe are absolutely derived from traditional art. In order to provide a clear analysis of these objects I will approach art from an anthropological point of view since anthropology deals with matters pertaining to people and their environments. My understanding is that using this approach, I will be able to reach a clear conclusion on art production within a society.

CHAPTER 3: CONTEXT OF THE STUDY

Anthropology and multiple-layered complexities of cultures at Rorke's Drift Arts and Craft Centre (RDACC).

Anthropological insights in art

According to Hunter and Whitten (1990: 297), anthropology focuses on the systematic study of the nature of human beings and the work they produce from the past to the present. Grimshaw (2001: 7) argues that in spite of its broader knowledge and expanding techniques, anthropology is characterised by a distinctive way of seeing things. It is classified as a European project based on ocularcentric perspectives, with strong emphasis on drawing insight through visual observations. As a result of this, Wolf (1990: 11) notes that anthropologists are now more likely to study dynamic aspects of cultures in order to investigate how these cultures are remolded into global systems and translated cross-culturally.

As far as art is concerned, anthropologists have studied and debated art by focusing on its role in culture. Their perception of art is that it was understood as a culture associated with pre-bureaucratic states (Westermann, 2005: xviii). In order to understand art, art history and anthropology are beginning to engage in inter-cultural study (Westermann, 2005: xvii).

Recently in art history and anthropology there has been a growing and complementary recognition of the importance of the socio-cultural context of art. For this reason both disciplines are starting to resemble each other in terms of research materials and other related matters (Coote and Shelton, 1992: 6). Coote and Shelton (1992: 4) also indicate that anthropology has to date been focusing on the function and meaning of art objects, rather than the essential power of the objects.

Myers (1995: 4) on the other hand observes that the anthropology of art has been critical of Western categories by showing how difficult it is to translate Western concepts cross-culturally in other societies by representing non-western cultures as having aesthetic meaning. Major advantages that anthropologists have in studying art is the study of living traditions through participant observation methods, where first hand study is made in order to enquire into its

meaning (Coote and Shelton, 1992: 4). Furthermore, the stereotypical picture of anthropology as concerned with traditional and unchanging societies is no longer realistic in the anthropology of today (Coote and Shelton, 1992: 4). In this regard, anthropologists in attempting to study and compare societies from the past to the present, take into account the impact of European imperialism and colonisation on those societies and how they managed to survive into modern times despite having distorted versions of their history (Hunter, 1990: 175).

Roles of anthropologists in cultural analysis

Koopman (1995: 3) found that most written records about blacks were the products of 'outsiders', mainly Europeans and missionaries who had little understanding of black people (cultures) in general. In the past colonial governments employed anthropologists and other social observers to assist them in understanding black people across Africa (O'Barr and Firmin-Seller, 1995: 191).

In relation to my study, Arnold (1985: 9) states that anthropologists believed that ceramics are more influenced by cultural history than other forms of cultural production. He suggested that early anthropologists found that the human personality and their ceramics were totally shaped by culture, thus ceramics were a product of culture in an analytical isolated sense (Arnold, 1985: 10).

These anthropologists in the past had recognised that human groups in many societies exist in dynamic relationships to their milieus. This kind of interaction within the environment has consequences for the people as individuals and social groups. Within these relationships, each society makes use of culturally inherited patterns and also newly acquired techniques in the production and distribution in its environment. Hunter (1990: 179) further states that through this 'mutualism', each society recreates and modifies its design.

Multiple-layered complexities of cultures at the RD Pottery Workshop

Multiple-layered complexities of cultures in art are sometimes influenced by the process of acculturation which occurs within the environment where there are many cultural practices. As

culture is comprised of all learned ways people live, it is possible for a group of people to adopt other peoples' cultures into their location (Keesing and Strathern, 1998: 16).

According to De Jager (1973: 17), when two (or more) cultures (Basotho and Zulu) meet we refer to the situation as acculturation. The most important characteristic of such a situation is the change that results in the cultures concerned due to the context. Another characteristic is that this process is always reciprocal, that is, there is mutual influence and change and both cultures are affected. However, one culture may be in a dominant position and escape from the influence of the other (De Jager, 1973: 17). This process occurs in the pots made by Ivy and Dinah Molefe respectively which resulted in the production of pots derived from multiple cultures.

One must bear in mind that multiple-layered complexities of cultures in art is a well-known practice. The traditions of African society are complex in nature; Perani and Smith indicate that 'for centuries art tradition has been affected by migration patterns, intercultural patronage practice, and the innovative potential of individual artists with a proclivity towards change' (Perani and Smith, 1998: 3). When Basotho known as *Batlokoa Ba Molefe* moved into Zulu territory it became challenging for them to maintain their original cultural artistic expression without the influence of their surroundings.

History of Batlokoa / Batlokwa Ba Molefe settlement in the Nquthu area

According to Mboba, the presence of Batlokoa Ba Molefe in Nquthu was recorded after the Battle of Isandlwana which started on 22 January in 1879, the first major war between the British Empire and the Zulu Kingdom, also known as the Anglo-Zulu war (Mboba, 2010). Historical evidence revealed that the Basotho participated in this battle. It is believed that Sotho people arrived in KwaZulu-Natal around 1800 and during this war were collaborating with the British under the leadership of Chief Hlubi (Mboba, 2010).

According to their current chief, Morena Bokang Molefe of Batlokoa Ba Molefe, the land that they occupy in Nquthu is surrounded by rural areas such as Ulundi, Nkandla, Melmoth and Dundee. He confirmed that the decision to allocate Batlokoa land came after the abduction of Chief Cetshwayo ka Mpande by the British on 28 August 1879 (Mboba, 2010).

Historical accounts reveal that in the 1878 'the British colonial government in South Africa, fearing that the independent state of Zululand posed a threat to British expansionism, handed King Cetshwayo ka Mpande an ultimatum that among other things he disband the Zulu military system. Although orders from the colonial office in London were to exercise prudence' (Mboba, 2010).

'King Cetshwayo ka Mpande's refusal to comply with these demands gave the British governor, Sir Bartle Frere, the necessary excuse to order an invasion of Zululand. In January 1879, a British force commanded by Lord Chelmsford, invaded Zululand and after the abduction of Cetshwayo ka Mpande, the British divided his land into thirteen areas' (Mboba, 2010). One of these areas was given to Batlokoa under the Hlubi's leadership. After Chief Hlubi's death, Basotho continued to be led by Molefe's chieftaincy based on the hereditary system (Mboba, 2010).

According to Chief Bokang Molefe, there were more than twenty thousand households of Basotho in the Nquthu region, with chief Molefe's land starting from the local hospital known as Charles Johnson and continuing to stretch up to Ncome prison at Blood River (Mboba, 2010). One resident, by the name of Lekena Molefe, gave his account on the presence of Batlokoa in the Nquthu area, and confirmed that Hlubi was their first leader. He further indicated that it is believed that Hlubi helped the British during the war by pointing out hideouts of Zulu warriors (Mboba, 2010).

In an interview with Mboba (2010), Professor Langalibalele Mathenjwa indicates that the Basotho people in Nquthu are known as Amahlubi. Professor Mathenjwa explains that the Basotho are originally from Entabazwe and belong to the Sotho group known as Batlokoa and first settled in Weenen at Nobamba. Then they arrived in the Nquthu area after being given the land by the British as a reward for their role in helping the British in the Battle of Isandlwana (Mboba, 2010).

Acculturation between Basotho and Zulu people

Batlokoa houses are different to Zulu houses (*Izindlu*) in terms of architecture and proximity; Zulu houses and homesteads are scattered whereas Batlokoa roundavels are close in proximity (and thatched). Despite being surrounded by Zulu speaking communities Batlokoa continue to practice their culture. According to Chief Molefe, old people are able to impart their traditional knowledge to new generations (Mboba, 2010).

In relation to culture, Professor Mathenjwa states that there are cultural practices passed down from one generation to another which are still ongoing. In his analysis, Mathenjwa gave examples of the Khumalo people of the Ndebele group in Zimbabwe who left KwaZulu-Natal (I estimate around 1823) with Mzilikazi, but still managed to maintain their culture for centuries through their performance-art and other cultural practices. I point this out here as an example of long-existing processes of acculturation in the region of Southern Africa, long before the creation of RD studios. The reason Batlokoa still maintained their culture among Zulus is that both groups are often tolerant of each other through close proximity and mutual respect (Mboba, 2010).

Professor Mathenjwa further argues that it is not easy for people to lose their culture as it is passed on from generation to generation (Mboba, 2010). For this reason, anthropology recognised this practice as acculturation (De Jager, 1973: 17). This is particularly evident in the ceramics in the Bernstein Collection made by Ivy and Dianah Molefe; as they belong to the Batlokoa group from Nquthu, their ceramics shows evidence of Sotho- as well as Zulu beer-pots – as a result of acculturation processes (see Catalogue entry #1 and Catalogue entry # 6).

Influence within the Workshops

Walter Battiss indicated that art produced in the Rorke's Drift Arts and Craft Centre by black artists combined Swedish technical assistance, traditional African design and skill (Sack, 1988: 20). For this reason, this statement brings us to the conclusion that art in the Rorke's Drift Arts and Craft Centre and ceramic works in the Bernstein Collection was influenced by a combination

of local tradition and the outside world; therefore it is not exclusively a Zulu traditional art as has been often reported (Le Roux, 1998: 86). However there is strong evidence of African traditions.

It is important to note that since there were people from different backgrounds involved in the RD Pottery Workshop, it is likely that some other diverse traditions and cultural practices will be visible in artworks depending on their artist background.

In relation to this, whilst traditional art is based on static and unchanging practices however, Davison (1991: 12) stresses that meaning in art keeps on changing depending on time. Therefore it is difficult for art objects to have fixed and specific meaning - people tend to have their own perceptions about an object- hence as I see it the creation of arts and crafts have renewed meanings. Davison (1991: 16) explains that 'meaning' in artworks is open to many interpretations that depend on their context. Van Schalkwyk (1991: 20) argues that context gives rise to multiple meanings, depending on where an object was produced and its cultural functions in society.

Local practices in art and craft

Historically, in most African societies there was no term equivalent to 'art' and the modernist belief of an artist as an 'individual genius' was unknown; rather that 'craftsmen' and 'craftswomen' made artworks of varying complexity (Nettleton and Hammond-Tooke, 1989: 9). Where distinction between 'art' and 'craft' has been introduced into African situations, these notions have been imposed from a Western ethnocentric viewpoint (Nettleton and Hammond-Tooke, 1989: 9). In the context of RD, Eurocentric notions of 'art' and 'craft' were introduced in the same manner. I contend that the black staff of RD created art without classifying it in terms of European categories.

CHAPTER 4: SOCIETY AND HISTORY OF THE STRUGGLE ERA FOR BLACK ARTISTS AND SOUTH AFRICAN CRAFT CENTRES

Earliest artists of South Africa

It is believed that the first documented traditional artists of South Africa were KhoiSan people; and their works are evident in rock paintings, for example in various sites around South Africa (Huntley, 1992: 42). In the former Northern Transvaal [now Limpopo], pre-colonial early African art was also discovered at Mapungubwe [Maphungubwe]; understood to be the cultural heritage of local black people, the golden rhinoceros has become an iconic artifact in South Africa (Huffman, 2007: 58).

Manaka (1987: 10) observes that traditional art is regarded as a memory of the past and often considered to be a reflection of the present; it is transmitted in a form of objects with functional, traditional and aesthetic values. Therefore, African art is an evidence of African thought and belief.

Historically, black people became known for their artistic expression through documentary, anthropological and ethnographic studies of the art forms which articulate aspects of culture and social life (Schofield, 1948: 164). John Picton argues that ‘the perception and study of the arts of Africa have had a very curious history, as sooner or later these arts have excited the admiration of a wider world, and yet the people of the continent have suffered, and continue to do so, from the legacies of slavery, colonisation and racism (Picton, 1997: 11). Writing about South African ceramics, Nilant (1963: 48) observes that ‘[b]lack have a keen sense of humour and derive great satisfaction from their work’. In the Bernstein Collection the ceramic works decorated with figurative images of humans, animals and imaginary creatures make them very attractive artworks.

Still prevalent in many South African studios, black artists, despite producing world-renowned artworks, often live in abject poverty and die as paupers. In my visit to fieldwork visits, I have found that even though the RD pottery Workshop is renowned for producing prominent

ceramists, it has not meaningfully improved the economic and social upliftment of the black artists where the community is located.

Function of art and artists in African societies

Art reflects not only the individual creator but also the society and culture in which the artists live and work (De Jager, 1992: 1). The perception of art in African societies, urban and rural, is that artists partly function as educators, historians, interpreters and prophets with a vision and task to integrate the past, present and future (Manaka, 1987: 18). South African black art needs to be examined within its historical context. This must be done to develop an African consciousness that will help to advocate change related to the way people view their art (Manaka, 1987: 17).

Categories of black artists in the early 20th century

In South Africa, in the early twentieth century the art of black artists was divided into three groups (Sack, 1988: 9). Namely those living in the countryside, those living and working in the cities, like John Koenakeefe Mohl, and those who used to move between these two localities, among them Gerard Bhengu (Sack, 1988: 9). Sophiatown and District Six became major centres of attraction for artwork produced by many upcoming black artists (Manaka, 1987: 13 and Miles, 1997: 77). Miles notes that some black artists even went overseas to explore international art experiences and education. One of them was Gerard Sekoto who left South Africa for France in 1947. During this period of pioneers, the one reason why women were not dominant in art was that they were still confined to rural domestic life (Miles, 1997: 77).

The art of black people which was produced during this period of pioneers was intended to be highly marketable since the main aim of the artists was to produce art which was profitable (Sack, 1988: 9). According to Sack (1988: 19), this provided black artists with opportunities, monetary reward and thus a degree of independence. Many of these artists were heavily influenced by patronage demands rather than by their individual creativity (Manaka, 1987: 13).

Changing political environments influenced South African art (Young, 1988: 14) and as a result Apartheid created the situation which subsequently resulted in artists losing their indigenous identity to accommodate new art forms (Williamson, 1989: 14). This was exacerbated by the influence of a Western approach to art making and the introduction of materials and techniques associated with the European tradition. These were all factors that shaped South African art (Sack, 1988: 15).

Sack (1988: 12) went on to explore this issue in detail. Once black artists started to use materials associated with the Western tradition they achieved a different kind of recognition and acceptance, as artists rather than craftsmen, within white establishment institutions. Some institutions demanded special equipment for art produced by black artists as urban black art was produced for white patrons (Sack, 1988: 13).

Miles (1997: 7) further indicates that the history of 'black South African art' is shaped by the production of art under the influence of Eurocentricism, social conditions, new education, and the language of patronage. Therefore, it is not easy to document the history of black South African art as it was isolated from the mainstream of society even for those artists who have made a mark within their community (Sack, 1988: 24).

Miles (1997: 7) and Williamson (1989: 14) both note that the work of early African artists unfolded in the context of an African upbringing which encountered new religious literacy introduced through schools, and that Christianity played a major role in shaping South African art. Sack (1988: 24) also found that, among other things, transitions between art and craft, images of township life, images of Africa, the impact of Christianity and the exploration of mysticism, the control of political expression, the freedom of personal expression and the power of market forces all resulted in the redefinition of South African art.

The RD Pottery Workshop, which functioned within the institutional context of a Lutheran Christian community, played a major role in redefining new forms of Black expression in South African art. On the one hand the introduction of studio methods and of ceramic materials associated with Western traditions of modernist craft pottery gave some innovative prospects to the RD ceramists, yet it can be argued that received recognition and acceptance as artists, rather

than craftsmen, within global and local art fraternities. Part of this interpretation may be attributed to developments further afield in South African black communities.

Beyond art: the establishment of art and craft institutions in South Africa. The Polly Street Art Centre

‘The Polly Street Art Centre was forced to move to Jubilee House in Eloff Street, as Polly Street was considered a ‘white’ area of Johannesburg. When this area, then known as Wemmerpan, was also classified as ‘white’, the Jubilee Social Centre had to leave Jubilee House’ (Franks and Vink, 1990: 12).

According to Sack, Cecil Skotnes was employed as a cultural recreational officer at the Polly Street Art Centre in 1952. His position was important for the advancement of black South African art. This Centre was located in the Polly Street Hall. They received support in the form of donations from white artists, the Johannesburg Arts Council, churches and commercial galleries (Sack, 1988: 15).

Skotnes was a graduate of Witwatersrand University. In this institution, all of the standard Western art, such as still-life painting, life drawing, landscape studies and abstract design were taught (Sack, 1988: 15). Additionally, Sack (1988: 131) notes that Cecil Skotnes joined the Non-European Affairs Department of Johannesburg City Council and was appointed as a cultural officer in charge of the Polly Street Art Centre. Huntley indicates that Skotnes was a painter and graphic artist who later focused on wood carving (Huntley 1992: 98). According to Huntley (1992: 96), Cecil Skotnes and the sculptor, Edoardo Villa were the main artists’ teachers.

After artists had established a specific individual style they were encouraged to become self-sufficient professional artists as they needed to sell in order to survive. African artists were also expected to produce commercial art (Sack, 1988: 15-16). It should be remembered that the educational context of students who studied at the Polly Street Art Centre was Eurocentric in orientation. According to Sack (1988: 16), ‘students learn[ed] drawing, painting and sculpture from observation and worked within mimetic and naturalistic conventions. An expressive

interpretation of observed objects was, according to Sihlali, also encouraged by Skotnes' (Sack, 1988: 16).

While the students were expected to master new skills unfortunately, the West Rand Bantu Administrative Board, which was responsible for African peoples' affairs in Johannesburg City Council, did not see any purpose in providing basic resources for African peoples' artistic development in the cities (Sack, 1988: 16). Apartheid policies of separate development hindered the progress of the Polly Street Art Centre (Sack, 1988: 16).

A most notable artist trained at the Polly Street Art Centre is Sydney Kumalo (Figure 10), some of his work was in a sculptural form related to African tradition. This institution was eventually closed in 1966 (Huntley, 1992: 107).

The Katlehong Art Society and the Katlehong Art Centre

Franks and Vink (1990: 8) state that Katlehong is an urban African township in South Africa in which the the Katlehong Art Centre (KAC) was established as the Katlehong Art Society. Franks and Vink (1990: 14) further indicate that the Katlehong Art Centre was an informal group aimed at supporting African artists in the area. The KAC was established in 1972 and was led by the late Morningstar Motaung who was chairperson, and its secretary was Mandla Masiso. In 1975 it had a membership of ten which later increased to twenty two in 1976.

Its aim was to improve the quality of art produced by the artists of Katlehong through an exchange of knowledge by making the African artists aware of the importance of black art (Franks and Vink, 1990: 14). It used to held exhibitions to expose African art to white audiences.

Franks and Vink (1990: 16) note that a steering committee was established on 9 March 1977 for the establishment of the KAC. Mr David Wingard was liaison officer for the project with Mr S J Van der Merwe as the chairperson. This Centre was officially opened on 1 April 1977. This opening was marked by an exhibition which took place in a shop in Germiston.

When a steering committee was established in March 1978, out of 24 committee members only 4 were black (Franks and Vink, 1990: 18). Mr Zandberg Jansen was appointed as KAC studio

manager in 1978. Also in 1978 the KAC was asked to include the training of stage and theatre performances. According to Franks and Vink (1990: 14), the KAC was considered to be a puppet controlled by the East Rand Administration Board (ERAB) by artists of Katlehong.

In essence African artists had no choice but to take money from the ERAB which was sponsored by the government to sustain this institution. This Centre relied heavily on ERAB for funding (Franks and Vink, 1990: 19). In his report, Mr Wingard from the ERAB stated that running the Centre was an expensive project given the salaries of workers and materials needed by artists.

In 1978, Ephraim Ziqubu and Bhekisani Manyoni were recruited from Rorke's Drift to strengthen the institution (Franks and Vink, 1990: 19). In 1979, KAC artists were given opportunities to showcase their artwork at international level but unfortunately their artwork was not accepted. It was said it lacked technical quality (Franks and Vink, 1990: 21). According to Franks and Vink (1990: 21), in the same year, 1979 twenty four adults' art works were chosen for an exhibition in West Germany, and fourteen childrens' works were chosen for an exhibition in Italy. In the ceramics category, three potters, Speelman Mahlangu, Ephraim Ziqubu and Bhekisani Manyoni participated in the Living Arts Exhibition at Rand Afrikaans University (RAU), which was successful. Despite artists flocking from other institutions, KAC art lacked quality as compare to other institutions (Franks and Vink, 1990: 21).

One notable artist is Ephraim Ziqubu who made his name at the RD Pottery Workshop (Catalogue entry #2 : BC 2 / 7 and Catalogue entry #3: BC 3 / 7). An example of his other work is seen in (Figures 11 and 11.1).

The Department of Fine Art at the University of Fort Hare

Furthermore, De Jager (1992: 33) notes that, another institution which promoted African art in general was the Department of Fine Art at the University of Fort Hare. In 1971 the Department of Fine Art was established and then became the only official South African University to offer Fine Art courses to help African artists and students. It started to collect African artists' works around 1964. Previously it used to host annual exhibitions for African artists and help in preserving 'black pioneer' artworks. One of those artists who emerged from this institution was

George Pemba (De Jager, 1992: 34). Pemba is famous for the 'Township Art' and depiction of Xhosa people culture and lifestyle (Figure 12).

According to De Jager (1992: 46), 'in Township Art we deal with social situations, pictorial images and human identity' (Figure 13). De Jager (1992: 45) further points out that the Township Art of the 1960s and 1970s must be differentiated from resistance art which also emerged in townships, even though they are more or less the same. In this regard, 'Resistance Art' is a product of township art by township artists responding to political situations created by the Apartheid system and was part of the political consciousness of the time (De Jager, 1992: 45) (see Figure 14).

During the period of the pioneers (the 1920s and 1930s), Manaka (1987: 10) notes that in rural areas women were known for decorating and painting walls in the rural villages, making pottery, beadwork and art weaving. Likewise, De Jager (1992: 185) assumes that Gladys Mgudlandlu in the 1960s was the first pioneer African female professional artist in South Africa. She was then followed by the likes of Angela Khuzwayo, Agnes Majola and Noria Mabasa in the 19970s who use clay to make a sculptural form of her cultural artistic expression.

Manaka (1987: 13) argues that 'even though the pioneers of contemporary South Africa art were committed to the advancement of the African cause, they were criticised for producing artwork which did not have a clear and strong African character in style'. The adoption of Eurocentric artistic styles was done to make art attractive to patrons (Gers, 1998: 26). 'Traditional art never excited the attention of white critics of the time; as a result pioneers of African contemporary art became more and more attracted to the naturalistic European style. Nevertheless, their naturalism could be translated into realism, depending on the subject matter of the artist' (Manaka, 1987: 13).

Of all the institutions discussed above, despite located in urban areas, none of them match RD in terms of the calibre of nurturing culture of the community in which the institution is located and the ability to keep its staff and artistic tradition for so many years as the RD Pottery Workshop. While some of its founding members are still working, for example Gordon Mbatha, the Fine Arts School finally closed in 1983. Most of the local art institutions I have discussed above are now closed, for example the Polly Street Art Centre.

History of pottery making among Sotho and Zulu people in South Africa

Traditionally, African women mostly focus on crafts and wall decorations which are typically done in rural areas (De Jager, 1992: 185). Fagg and Picton (1978: 10) write that in African society, women play a major role in pottery making. Many African potters inherited this knowledge from past generations, through observation and practice (Garrett, 1997: 11). It is understood that African people of South Africa obtained their knowledge of making pottery from 'Neolithic [black] woman' who invented it (Bryant, 1949: 398).

Bryant (1949: 400) states that historically, weaving was traditionally considered to be a woman's job. On the other hand, crafts such as basket making were done by men (Bryant, 1949: 401-402). Bryant (1949: 406) further indicates that traditionally, Zulu people use wooden dishes and woven baskets in their domestic setting (Bryant, 1949: 406).

Bryant (1949: 398) argues that in 'all other arts', the central artistic skill of black (African) people appears most in pottery, [the] Zulu major 'deficiency is in imaginative variation and ornamentation'. He argues that, as far as shaping is concerned, the Zulu potters are not extremely good as compared to Sotho potters (Bryant, 1949: 398). To support his hypothesis Bryant (1949: 400) describes Zulu pottery as follows: 'it was traditionally of a glossy jet-black and without any form of special rimming as it is today'.

It should be noted that most African people in South Africa decorate their pottery in black and white as well as red colours (Nilant, 1963: 37). To distinguish Zulu pots from other groups, Schofield (1948: 188) observes that Zulu pottery is often decorated with many pellets arranged in rectangular form, which is believed to symbolise a flower, sometimes some pots are decorated with loops, in longitudinal lines resembling stitch-like incisions. Among the Basotho, Zaverdinos (1997: 291) indicates that decoration of vessels was simple; ochres applied to the body as a whole or to an incised band of zigzags on beakers and smaller vessels. A high burnish was a fairly common feature. Large vessels were generally left plain. In most cases red is applied on the rougher vessels like *Pitsa* whereas brown and black is for the finer pots (Zaverdinos, 1997: 285).

Furthermore, Garrett (1997: 33) describes a Zulu artist 'as a creative individual who works with the received traditions of her cultural heritage and chooses to communicate her personal and ethnic identity across cultural boundaries'. Rather than being enshrined within a mystique of an historically and cyclical perpetuity associated with 'tradition' (Garrett, 1997: 33). According to Huffman (2007: 104), artists are bound to the community through a network of social responsibilities where individuals are accountable to each other. Artists do not therefore stand alone; rather, in order to repeat their work, they must please the community'. Huffman (2007: 104) notices that in many instances the designs and their colours have symbolic meaning in pots.

Pottery making tradition in African societies has been passed from one generation to another. Women are the ones who most often produced these pots (Levinsohn, 1984: 76). Huffman (2007: 104) further argues that pots are metaphors for women in many African societies. In relation to the RD potters, among Basotho culture pots are used in the domestic setting for cooking, storing and drinking beer, this production is gender based just like among Zulu people (Zaverdinos, 1997: 292).

In the traditional African pots made in South Africa, diamond and triangular designs predominate, while pots embellished with upended triangles signal that men alone may use them since the triangle is a male symbol (Levinsohn, 1984: 80). Figure 15 and Figure 15.1 show details of a painted motif on a vase by Ivy Molefe. Garrett (1997: 7) notes that domestic ware produced among Zulus was based on common forms of domestic usage. Some of these vessels were used for storage of traditional beer and foodstuffs. The functions of large pots like *Imbiza* and *Impofona* are for brewing beer. Smaller vessels are used for drinking purposes (Garrett, 1997: 8). Levinsohn (1984: 80) also indicates that Zulu pottery vessels have ritual and spiritual connections with the goddess of grain known as *Nomkhubulwana*; as pottery was used to carry grain for ritual sowing in the annual Spring rites associated with *Nomkhubulwana*.

Zulus use local clay known as *Ubumba* to make pottery. In most cases pots are decorated by brown and black colours. This is evident in the beer-serving pots known as *Ukhamba* (Bryant, 1949: 398). In the context of South African traditional pottery, indigenous motifs are made (sometimes in combination) by adding clay (that is, applied motifs) or by incising into the clay

surface (termed 'sgraffito' by ceramists) (Figure 16). However most techniques used by Black artists were developed in their particular social and cultural context.

Local practitioners / artists

There are two particular genres of visual expression in Rorke's Drift ceramics which are based on gender-divisions of ceramic construction and technique. Thrown wares were made by men, often with narrative motifs, whilst handbuilt wares were made by women, who mostly used geometric motifs. Gender roles are evident in the production of art generally in RD studios. For example, weaving is still the product of women (though I am aware that Gordon Mbatha was trained first as a weaver); Fine Art and printmaking was the work of men at RD, and very few women. For the most part, the Workshops were staffed by women. The ceramic workshop was exceptional as both men and women were employed together, though each gender developed their own ceramic approaches. Dinah Molefe, with a small group of women, continued the female tradition of making pottery by the coil method inspired by motifs based on abstract and geometric designs (Figure 17) and repeat-patterns (Figure 17.1) found in traditional mats known as *Isithebe* (Grossert, 1978: 31) (Figure 18).

Gender in art making at Rorke's Drift Arts and Craft Centre

According to Harmsen (1988: 152), '[t]he women of the Rorke's Drift Art and Craft Centre visualized [thus] an idea through listening to a story, or through discussion, or through a personal experience, and then retell it direct on the loom; beginning at the top and working downward' All ceramics produced in the crafts section was in a form of stoneware, mostly done by Dinah Molefe and Elizabeth Mbatha. Their method was based on using a vessel shape to produce purely sculptural forms (Sack, 1988: 21). On the other hand, the men, under the guidance of Gordon Mbatha, used the kick-wheel to throw vases (Sack, 1988: 21). These men sourced their inspiration from motifs based on the figurative, narrative legends and *Inganekwane* (fables) for their vases associated with the Zulu culture (Figure 19). Huntley (1992: 99) observes that 'Christian methodology was frequently merged with the stories of Africa which have been handed down from generation to generation, often by the world of mouth'.

Fagg and Picton (1978: 13) note that gender played a major role in the creation of art in many African societies, and though men do participate in pottery, ceramics is mostly done by women. The only distinction is that they apply different techniques to the different objects. Clay is the only primary material that is used in the production of pottery. Nochlin describes art as products defined by social structures and subsequently determined by specific social institutions which influence a culture held within that particular society (Nochlin, 1989: 176). Gendered social practices attached to local cultures, Zulu and Sotho were evident at the Pottery Workshop particularly as women and men were assigned different roles in the production of wares –that determined whether forms were handbuilt or thrown, and also their motifs.

Zulu traditional stories relevant to vases

The use of traditional stories by Zulu artists in their cylindrical vases is very important since historically, in Zulu culture, these stories were used as a means of education and socialisation, with strong emphasis on respect for elders as they were considered to have cultural wisdom to the society (Canonici, 1987: 14). Canonici (1987: 7) notes that Zulu traditional stories are divided into three categories: (these stories are relevant to the Bernstein Collection), namely:

(a) Myths: (*Izinsumasumane*) or *Insumansumane* (Singular), deal with events connected to religion, creation, man and how destiny was shaped from the beginning, (Figure 20).

(b) Legends: (*Imizekeliso*) are associated with legendary reconstruction of events in the life of eminent characters, or the nation. They revolve around things that have happened during the period of the golden age of the Zulu kingdom, an example of Zulu legends (Figure 21).

(c) Folktales: (*Izinganekwane*) these are oral traditional narratives meant for the entertainment and education of new generations (Figure 22). Canonici (1987: 9) outlines the forms of folktales as:

1. Animal stories known as fables: here animals are used as universal representatives of human form characters.

2. Trickster stories: trickery forms a major part of traditional Zulu folktales. Here animals are used as trickster figures like rabbits (*uNogwaja*) to deceive other animals by pretending to have the interest of the victims at heart. This is not part of my research but a basis to analyse the paragraph below relevant to my study.

Bleek (1952: 32) writes that in Zulu culture all animals are divided into two major classes namely *innyamazane* (Edible animal) and *isilwanyane* (Beast). This is evident in the vases and plates painted by ceramist Ephraim Ziqubu. Azaria Mbatha's works are dominated by (*Izinganekwane*) of human and animals narratives (Figure 23). Whereas vases of Lindumusa Mabaso (not in the Bernstein Collection) are defined by narrative figures of *isilwanyane* (Figure 24). To differentiate it from other ceramics thrown at the RD Pottery Workshop, it shows groups of figures, in narrative sequence, likely to be *isilwanyane* (Bleek, 1952: 32).

Gordon Mbatha emphasises the use of human figures associated with Zulu cultural signifiers, often these are female figures in narrative sequence that also signify gender roles. Joel Sibisi did the same with his vase in the Bernstein Collection (Catalogue entry # 7: Joel Sibisi (JS)).

Missionaries and their crusades in colonial Natal

Americans were the first overseas group to organise a mission among the Nguni people of South Africa, the Zulu in particular (Etherington, 1971: 76). These activities were channelled through the American Board of Commissioners for Foreign Missions. In 1833 they started to recruit men to the missions. Their sole purpose was to evangelise the whole Zulu community (Etherington, 1971: 75). According to Etherington (1971: 76), missionaries settled among Zulu people with the aim of converting them to Christianity. They achieved their goal by occasionally using African converts as go-betweens.

The first group of missionaries to be deployed to South Africa was recruited during the period known as the 'Era of Reform' (Etherington, 1971: 78). Etherington further indicates that this era was marked by activism in American history (Etherington, 1971: 78). 'The experience of other missionaries' societies which attempted to evangelise the Nguni people before the Zulu war mirrored the experience of Methodist, and Anglican missionaries' (Etherington, 1971: 118). The

American mission pioneers in the former Natal (now KwaZulu-Natal) were Grout and Lindley (Etherington, 1971: 81). Etherington (1971: 88) also found that English Methodist missionaries began to operate in Natal around 1841.

According to Etherington, during the nineteenth century, Natal was under British rule and was also regarded as South Africa's centre for all missionaries. It is said that the first missionaries arrived in Natal between the years 1835 to 1878, and towards the end of Anglo-Zulu war of 1879 (Etherington, 1971: 7). Missionaries who were operating in Natal were Catholics, Anglicans, Methodists, Lutherans, Swedish and Norwegians among others. During this time, this provided stiff competition between British and American missionaries (Etherington, 1971: 7). Etherington (1971: 181) states that, after the death of Dingane, political tension mounted in Zululand which affected the missionaries' activities. In this context attention will be given to Swedish missionaries due to the connection with the Bernstein Collection from Rorke's Drift Arts and Craft Centre which became creative space for local artists to express their individual and group-affiliations.

The background of Swedish traditional crafts

Opie (1989: 98) indicates that many Swedish traditional crafts, techniques and motifs had been supported and also encouraged in the nineteenth century in the mission stations. This was realised through a handcrafts school founded in 1844 in Stockholm by Nils Månsson Mandelgren and by the Swedish Society of Industrial Design which was established a year later to support the school and its descendent, the now National College of Arts, Crafts and Design, (NCAD). It was aimed at encouraging and preserving traditional skills and motifs (Opie, 1989: 98).

An historical overview of Rorke's Drift site and ELC Art and Craft Centre

The history of Rorke's Drift can be traced back to 1849 when James Rorke, a trader, bought a thousand acres of farmland on the banks of the river Mzinyathi (Buffalo River) in Natal. The place eventually adopted his name (Knight, 1993: 11). It is here that the famous battle in the Anglo-Zulu war between the British and Zulu took place (Knight, 1993: 37).

Hobbs and Rankin (2003: 3) and Le Roux (1998: 85) all record that it is in this place that an Irishman established a post office in 1849 across the Mzinyathi river. Hobbs and Rankin (2003: 4) further indicates that Rorke's Drift was also known as Shiyane or Oscarsberg. Likewise Knight (1993: 24) argues that the local African population often call it *Kwajim* derived from James 'Jim' Rorke. The place is located north-east of the town of Dundee (Hobbs and Rankin, 2003: 3).

After the death of Rorke in 1878 (Le Roux, 1998: 85) and Knight (1993: 27) states that Reverend Otto Witt, a Swedish missionary, purchased the buildings at Rorke's Drift in 1878. The store of one building was converted into a church (Knight, 1993: 37). This became the site of the battlefield known as 'Rorkes Drift' after the Anglo-Zulu war incident of Isandlwana in 1879.

The development of ELC Art and Crafts Centre

In the late 1950s, the Rorke's Drift farm of five thousand acres was proclaimed 'white land' as a result of the Apartheid's Group Areas Act of 1948, thus making all the people staying on the farm squatters (Sack, 1988: 20). Soon after, the Lutheran Theological Seminary was moved to Umpumulo. All its buildings were left for the church to decide ownership between the Emseni Old Aged Home and the ELC Art and Crafts Centre (Sack, 1988: 20). Hobbs and Rankin (2003: 5) notes that it was in the vacated Rorke's Drift building that the Evangelical Lutheran Church (ELC) Art and Craft Centre was established in 1963.

The pottery produced at Rorke's Drift Pottery Workshop was a product of the Evangelical Lutheran Church's Art and Crafts Centre (Le Roux, 1998: 85). According to Sack (1988: 20), the Evangelical Lutheran Church Art and Crafts Centre at Rorke's Drift is believed to have played a significant role in the development of South African black 'art' and 'crafts' in the early 1960s and late 1980s.

Sack (1988: 20) notes that in 1963, the Art and Crafts Centre relocated to the Rorke's Drift building. Rorke's Drift is renowned for women's participation in art and crafts, particularly African women. Due to its progressive work it became the leading centre for African artists' art and crafts work in South Africa (Hobbs and Rankin, 2003: 6).

There are three Workshops including a Pottery Workshop (which is also referred to in this thesis as a Studio) at Rorke's Drift Arts and Craft Centre. Much has already been written on the weaving and fabric painting workshops' connection with the Fine Art School (Hobbs and Rankin, 2003). I have noted that in studies published about ceramics Rorke's Drift is rarely mentioned. The Bernstein Collection notably includes ceramics by Gordon Mbatha, Dinah Molefe, Ivy Molefe, Ephraim Ziqubu, and Joel Sibisi: all historically significant as South African artists of the milieu - and the founders of the Pottery Workshop,. Although some centres attempted to compete with it, none of them were able to match this Centre's calibre and unique designs. After the closure of the Fine Art School, the crafts section continues to operate until this day (Sack, 1988: 21). It should be noted that the Nordic teachers at the Rorke's Drift Arts and Craft Centre were not themselves missionaries, but artists who were employed to teach and direct its art and craft production at RD. Information relating to key events that took place at the Rorke's Drift Arts and Craft Centre appear in the appendix, section 3.

CHAPTER 5: DOCUMENTARY CATALOGUE OF RORKE'S DRIFT CERAMICS IN THE BERNSTEIN COLLECTION

The entries in my catalogue section of this thesis have been listed and organised according to each ceramist represented in the Bernstein Collection; entries follow the same basic documentary format that aims to give observational and analytical details of each ceramic piece. My documentary process involved on-site physical inspection of each work, its dimensional measurements, photographic recording and measurements (in centimetres) of each piece and fieldwork notes about stylistic attributes and material qualities (even though brief, these fieldwork 'checklists' have been included within my catalogue here). Hence my catalogue consists of two main parts for each ceramic work in the Bernstein Collection: a more detailed and explanatory evaluation that includes both text and photographic evidence, and a briefer fieldwork 'checklist' of information obtained on actual site-visits.

Although there were many ceramists working as staff at the RD Pottery Workshop at the time the Bernstein Collection was acquired, only five of these staff members are represented in this particular Collection, as indicated in the following table. Mbatha and Ziqubu have two pieces each, Ivy and Dinah Molefe one each, as does Sibisi.

The display cabinet in the Main Library

The Bernstein Collection of Rorke's Drift ceramics remains on display, in a single central showcase in the foyer of the Malherbe Library on the Howard College campus of University of KwaZulu-Natal, Durban (photographed in 2010 as below).



The Rorke's Drift ceramic works that comprise the Bernstein Collection at UKZN, as seen in the Howard College Malherbe Library, photographed by M. Motsamayi, 2010.

Catalogue numbering system adopted in the Catalogue

The catalogue that follows lists and numbers the documentary photographs of each RD ceramic work in the Bernstein Collection according to the **initials of the ceramist concerned**. As some ceramists are represented by two works in this collection, a short numbering system is adopted here to identify each work and each number accordingly and to account for several detailed photographs. See the table below for examples:

Name of ceramist, Initials	Number of ceramic pieces in the Bernstein Collection	Catalogue reference Photograph number followed by initials of the ceramist
Dinah Molefe, DM	1	Photographs 1 to 8 are of one work by DM: 1 DM; 2 DM; 3 DM; 4 DM; 5 DM; 6 DM; 7 DM and 8 DM.
Ephraim Ziqubu, EZ	2	Photographs 13 to 16 are of one work by EZ (a): 9 EZ (a); 10 EZ (a); 11 EZ (a); 12 EZ (a); 13 EZ (a); 14 EZ (a); 15 EZ (a) and 16 EZ (a). Photographs 17 to 24 are of one work by EZ (b): 17 EZ (b); 18 EZ (b); 19 EZ (b); 20 EZ (b); 21 EZ (b); 22 EZ (b); 23 EZ (b) and 24 EZ (b).
Gordon Mbatha, GM	2	Photographs 25 to 30 are of one work by GM (a): 25 GM (a); 26 GM (a); 27 GM (a); 28 GM (a); 29 GM (a) and 30 GM (a). Photographs 35 to 38 are of one work by GM (b): 31 GM (b); 32 GM (b); 33 GM (b); 34 GM (b); 35 GM (b); 36 GM (b); 37 GM (b) and 38 GM (b).
Ivy Molefe, IM	1	Photographs 39 to 46 are of one work by IM: 39 IM; 40 IM; 41 IM; 42 IM; 43 IM; 44 IM; 45 IM and 46 IM.
Joel Sibisi, JS	1	Photographs 47 to 54 are of one work by JS: 47 JS; 48 JS; 49 JS; 50 JS; 51 JS; 52 JS; 53 JS and 54 JS.

The seven ceramic works in the in Bernstein Collection

1. Dinah Molefe. Stoneware Vase. 1974. Handbuilt with painted oxides under a reduction glaze, Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal, (Photographed by M. Motsamayi, 2010).
2. Ephraim Ziqubu. Stoneware Vase. 1974. Thrown form with painted oxide motifs, unglazed outside, glazed inside. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).
3. Ephraim Ziqubu. Plate. [1974]. Thrown form with painted oxide motifs, unglazed. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).
4. Gordon Mbatha. Stoneware Vase. 1974. Thrown form with painted oxide motifs, unglazed outside, glazed inside. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).
5. Gordon Mbatha. Stoneware Vase. 1974. Thrown form with painted oxide motifs, unglazed outside, glazed inside. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).
6. Ivy Molefe. Stoneware Vase. 1974. Handbuilt with painted oxides under a reduction glaze, Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal, (Photographed by M. Motsamayi, 2010).
7. Joel Sibisi. Stoneware Vase. 1974. Thrown form with painted oxide motifs, unglazed outside, glazed inside. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).

Catalogue Section

Each ceramic piece in the Bernstein Collection has a catalogue entry; the main part consists of photographic documentation accompanied by contextual analysis and a subsidiary fieldwork checklist follows.

Catalogue entry #1: BC 1 / 7: Dinah Molefe, DM



Photograph 1: DM
A handbuilt vase decorated with many bands of geometric motifs.



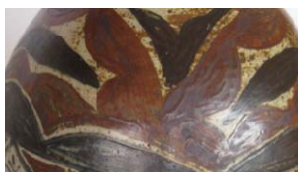
Photograph 2: DM
The motifs are very complex, with 'cellular' individual motifs (including diamonds, chevrons and arcs).



Photograph 3: DM
The vase is glazed inside and outside.





Photograph 4: DM
The vase has broad bands of motifs; each band of motifs is independent and disjunctive.



Photograph 5: DM
This ceramic vase is painted with ochres and black and brown coloured oxides.



Photograph 6: DM
This rounded rim / lip is usually found only in Sotho pottery (Zaverdinos, 1997: 285). The cultural region adjoining RD/Shiyane is a significant Basotho cultural zone (Jolles, 2005: 120).

		<p>Ceramist's name Dinah Molefe</p>
<p>Photograph 7: DM Detail of the vase painted with black, brown and pale oxides.</p>	<p>Photograph 8: DM Detail of the painted inscriptions on the base.</p>	<p>Whole inscription on base Dinah Molefe. C 136 / 74 Painted with oxide in large letters underneath (on the flat foot of the base) together with a painted Rorke's Drift Logo.</p>
<p>Ceramic item - functional name The term vase is applied to this ceramic work 'Uvazi' as well as isiZulu vernacular, Rorke's Drift potters often referred to this form in the isiZulu vernacular <i>Ukhamba</i> (I. Calder, personal communication in 2011); <i>Pitsa</i> in Sesotho (Levinsohn, 1984: 80; Zaverdinos, 1997: 285).</p>		<p>Date of production (as per inscription above) 1974.</p>
<p>Ceramic item - functional name The term vase is applied to this ceramic work 'Uvazi' as well as isiZulu vernacular, Rorke's Drift potters often referred to this form in the isiZulu vernacular <i>Ukhamba</i> (I. Calder, personal communication in 2011); <i>Pitsa</i> in Sesotho (Levinsohn, 1984: 80; Zaverdinos, 1997: 285).</p>		<p>Ceramic medium (firing) Reduction firing; also referred to as Reduction. Hamer says that the process 'tak[es] oxygen away from metal oxides. The potter uses reduction to coax different colours from the same metal oxide in ... clay or glaze, such as black pots from red clay...' (Hamer, 1975: 248).</p>
<p>Measurements: Dimensions and Height</p> <ul style="list-style-type: none"> (a) Rim 15 cm (b) Base 8,5 cm (c) Height 24-24,5 cm (d) Mid width 29 cm 		

Technical observations											
Clay construction			Glaze / firing			Motifs / decoration					
Thrown	Handbuilt	Combination	Unglazed	Glazed : inside and outside	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in-glaze motifs		
	✓			✓	✓	✓	✓	✓	✓	Slip (s) ✓	Oxides ✓
										Painted ✓	
										Sgraffito	
<p>General technical observations about the ware's construction, form, surface and firing based on technical issues noted above: Handbuilt ceramic vessel painted with brown ochres and black oxides, with some incised lines. Glazed inside and outside, stoneware reduction firing.</p>											
<p>Contextual, stylistic and iconographic observations</p>											
<p>Stylistic and aesthetic issues The form and decoration of this piece (and Ivy Molefe's to follow in the catalogue) are hybrid in their many references to both vernacular local indigenous pottery traditions and in the studio context of production and stoneware, reduction firing to be linked also with modernist studio pottery conventions of the mid-20th century (I. Calder, personal communication in 2011; Vincentelli, 2000: 35).</p> <ol style="list-style-type: none"> The form may be based on Basotho womens' pots which were made by women to serve in households known as <i>Pitsa</i> meant to carry and store water (Levinsohn, 1984: 69). This is evident in the rim. The surface of Molefe's ceramic vase is decorated with complex geometric motifs and is also glazed. Motifs were formed by Molefe in this work by combining processes; although mainly painted, there are also incised lines made with a sharp tool, oxides were added in painted layers (colours noted above). It is not always possible to analyse the sequence of formation of her motifs as it seems evident in this work that she added designs in several layers. The motifs are repeated in strings arranged within horizontal bands. The repeat-units of each band of motifs is disjunctive (does not coincide) in relation to the period of repetition of neighbouring bands. It is noted that Zulu beer potters making domestic wares did not use slips or oxides of any kind but that slips and oxides are strongly featured in the wares of Basotho and Bapedi groups (West and Morris, 1976: 40- 41). The motifs of Molefe's vase remind us of the designs in Zulu traditional mats (sing. <i>isithebe</i>, pl <i>izithebe</i>) (Grossert, 1978: 31; Van Heerden, 2009: 55). 											
<p>Motifs: images / decorative patterns The motifs of Dinah Molefe's vase are all geometric, linear elements formed by additive clay, painted oxides and incised lines under a semi-matte stoneware glaze.</p>											

Deeper description: iconographic analysis of the imagery

Zaverdinos (1997: 291) notes that Basotho decorate their vessels with ochre bands of zigzags, applied and incised on smaller vessels. However, the decorative patterns may be inspired by pots found in Zulu tradition which according to Schofield to (1948: 188), are often decorated with applied pellets, arranged in geometric patterns; some clusters of pellets he thought symbolised flowers; he noted some decorations of loops in longitudinal lines resembling stitch-like incisions (the inference is that sewn, fabric designs were transferred into a domestic context of vernacular pottery designs, and hence into the RD studio (I. Calder, personal communication in 2012)); the designs in this piece by Dinah Molefe may be referenced to this form of intercultural transfer.

Social and cultural context of ceramic production

Ceramic pots were usually made by RD women by means of coiling whereas RD men threw their wares on the potter's wheel.

Traditionally domestic pots were usually made by women (in Sotho and Zulu cultures) and mostly used for household settings. Women learned these skills from other women in their home context, hence pottery practices have legacies from past generations (Levinsohn, 1984: 76; Vincentelli, 2000: 35); Dinah Molefe was already a highly skilled, practicing potter producing domestic wares for her community when she joined the newly founded Pottery Workshop of RD in 1968 (Sack, 1988: 116).







The artist-ceramist: Dinah Molefe



Biographical details:

Dinah Molefe was born in 1918 or 1927 (dates vary in publications), worked as a ceramist at Rorke's Drift Workshop between 1969 and 1983 (Sack, 1988: 116). She started to make traditional beer pottery at her home near Rorke's Drift before she joined the ELC Art and Craft Centre Pottery Workshop. She exhibited sculptural ceramics at the Durban Art Gallery in 1970 with the ELC Art and Craft Centre in 1974, Florence, Italy and in 1974 she won third prize in the Brickor Ceramic Art Competition (Sack, 1988: 116). Her ceramics are in the Rorke's Drift permanent collection, Howard College Library, Campbell Collections of the UKZN; Durban Art Gallery, KwaZulu-Natal Museum, Tatham Art Gallery and Carnegie Museum Newcastle KZN. Dinah Molefe died recently according to Gordon Mbatha (I. Calder, personal communication in 2011).

Fieldwork checklist: Dinah Molefe, 1974. Handbuilt vase painted with oxides under a reduction glaze. Catalogue entry #1: BC 1 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay) • Grog is visible ✓ 	The surface is smooth
	Iron spots (speckles) ✓	Speckles are visible
	Colour/s of fired clay	The clay is a pale terracotta
Construction	Handbuilt: Coiled ✓	The women staff handbuilt their wares
	Thrown <ul style="list-style-type: none"> • Ridges / throwing rings • Thrown in one piece / several pieces 	-
	Visible marks of construction / joins	-
	Foot (flat base / turned / added footring)	-
Form	Spherical vase	Spherical in form
	Hemispherical (bowl / dish)	-
	Cylindrical vase	-
	Plate	-
Motifs	Figurative motif/s Geometric motif/s	Decorated with geometric motifs
	Slip / oxide colours brown, blue, rust, black	Slip / oxide colours; browns, black
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted • Sgraffito / incised Applied / added onto the surface	Painted and incised
	Marks / inscription on base	Dinah Molefe. C 136 / 74 Rorke's Drift Logo
Glaze & Firing	Type of firing	Reduction firing. Stoneware
	Glaze/s, oxide colour/s (cobalt blue, iron rust, celadon green ...)	Semi-matte reduction glaze with iron rust colours from painted oxides
	Exterior / interior glaze/s	Glazed on both exterior and interior of the form
	Glaze surface qualities (matte ✓ / shiny)	Semi-matte glaze

Catalogue entry #2: BC 2 / 7: Ephraim Ziqubu, EZ (a)

 <p>Photograph 9: EZ (a) View of the whole vase with its narrative motifs.</p>	 <p>Photograph 10: EZ (a) Another view of the whole vase with its narrative motifs.</p>	 <p>Photograph 11: EZ (a) A detail of the rounded lip of the vase, which Ziqubu has strongly emphasised with black oxide / slip.</p>
 <p>Photograph 12: EZ (a) A detail of one of the larger of Ziqubu's motifs on the vase in Photograph 9: EZ (a). I suggest that the image may refer to Zulu cultural practices in which cattle are used to pay <i>lobola</i>, bridewealth, thus a woman image.</p>	 <p>Photograph 13: EZ (a) Another detail of Ziqubu's incised figurative and geometric design, with a strong visual interplay of positive and negative shapes.</p>	 <p>Photograph 14: EZ (a) A detail of Photograph 9: EZ (a), showing a face with large eyes and open mouth.</p>

		<p>Ceramist's name Ephraim Ziqubu</p> <p>Whole inscription on base: Ephraim Ziqubu. Bernstein inscribed beneath Rorke's Drift Logo. D.84 / 74.</p> <p>Ceramic medium (as per firing) Reduction firing.</p>								
<p>Photograph 15: EZ (a) The cylindrical vase with narrative figures of <i>Inyamazane</i> and <i>isilwanyane</i> (Bleek, 1952: 32).</p> <p>Photograph 16: EZ (a) Details of the painted inscriptions on the base of Ziqubu's vase.</p>										
<p>Measurements: Dimensions and Height</p> <p>(a) Rim 13 cm (b) Base 8,5 cm (c) Height 33,5 cm (d) Mid width 12,5 cm</p>										
<p>Technical observations</p>										
<p>Clay construction</p>			<p>Glaze / firing</p>			<p>Motifs / decoration</p>				
<p>Thrown</p> <p>✓</p>	<p>Handbuilt</p>	<p>Combination</p>	<p>Unglazed outside</p>	<p>Glazed : inside</p> <p>✓</p>	<p>Glazed Stoneware Reduction firing</p> <p>✓</p>	<p>Clay - applied</p>	<p>Clay - incised</p>	<p>Clay motifs + slips / oxides</p> <p>✓</p>	<p>Underglaze / in-glaze motifs</p>	
<p>Slip (s) Oxides</p> <p>✓ ✓</p>										
<p>Painted</p> <p>✓</p>										
<p>Sgraffito</p> <p>✓</p>										
<p>General technical observations about the ware's construction, form, surface and firing based on technical issues noted above:</p>			<p>Thrown cylindrical vase with prominent lip; painted oxide motifs and slip, glazed inside, unglazed exterior and reduction fired.</p>							

<p>Contextual, stylistic and iconographic observations</p>
<p>Stylistic and aesthetic issues</p> <ol style="list-style-type: none"> The form is a cylindrical vase, tall with lip. The vase has visible two joined thrown pieces. The clay surface is smooth; the glaze has a 'waxy' appearance. Motifs are figurative, with painted blue-black motifs (whether thin slip or oxide application is not clear) and sgraffito (incised) under a thin semi-matte glaze.
<p>Motifs: images / decorative patterns</p> <p>A thrown vase decorated with sgraffito motifs incised into monochromatic painted oxide / slip areas; narrative figures of cattle, humans and wild animals.</p>
<p>Deeper description: iconographic analysis of the imagery</p> <p>This cylindrical vase is painted with folktales (<i>Izinganekwane</i>) stories of <i>Inyamazane</i> (game / cattle) and (<i>isilwanyane</i>) being animals that cannot be eaten by humans, unknown creatures and humans, as proposed by Bleek (1952: 32). Ephraim Ziqubu's work is dominated by <i>Izinganekwane</i> narratives.</p> <p>Regarding cattle imagery, Calder (1998: 74) states that they 'are not only embodiments of Nguni wealth, testifying power and rank, but fulfil a central role as intercessor in traditionalist rituals involving ancestor-commemoration'.</p>
<p>Social and cultural context of ceramic production</p> <p>Ziqubu was one of the founding members of the Pottery Workshop (Sack, 1988: 133), together with Gordon Mbatha, Joel Sibisi - whose work is represented in the Bernstein Collection (in this regard, it is perhaps worth noting that Bhekisani Manyoni, also a founder of the Pottery, is not represented here).</p> <p>The thrown vases were made by males in the ceramic workshop because they were taught the use of pottery kick-wheels in the studio; whereas (as has been observed in the catalogue section above), the women of the studio handbuilt their wares by means of coiling.</p>
<p>The artist-ceramist: Ephraim Ziqubu</p> <p>Biographical details:</p> <p>Sack (1988: 133) notes that Ephraim Ziqubu was born in 1948 in the Rorke's Drift district and he received his training at the ELC Art and Craft Centre. He was employed as a potter in 1969. In 1979 he left for the Katlehong Art Centre in Germiston and continued to work with ceramics and graphics. He exhibited locally and abroad, including an exhibition in 1988 at the University of South Africa, and his work is represented in local and international private collections, local public museums such as UNISA (Sack, 1988: 133) and in the archival collection at the Rorke's Drift Art Centre.</p>

Fieldwork checklist: Ephraim Ziqubu, 1974. Thrown vase painted with oxides under a reduction glaze. Catalogue entry #2: BC 2 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay) • Grog is visible ✓ 	Although grog particles are visible in the clay, the worked surface is however smooth
	Iron spots (speckles) ✓	The speckles are visible
	Colour/s of fired clay	The clay is a pale
Construction	Handbuilt: Coiled	-
	Thrown ✓ <ul style="list-style-type: none"> • Ridges / throwing rings ✓ • Thrown in one piece / several pieces Visible marks of construction / joins ✓	The vase comprises of two joined thrown pieces
	Foot (flat base ✓ / turned / added footring)	Flat base (that is, the piece has no additionally trimmed / turned footring as such)
Form	Spherical vase	-
	Hemispherical (bowl / dish)	-
	Cylindrical vase ✓	The forms of this composite vase are basically cylindrical
	Plate	-
Motifs	Figurative motif/s Geometric motif/s	Decorated with figurative motifs
	Slip / oxide colours brown, blue ✓ rust, black ✓	Painted with slip or oxide (unclear as to which) blue, black colours
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted ✓ • Sgraffito ✓ / incised Applied / added onto the surface ✓	Sgraffito / incised into painted areas
	Marks / inscription on base	Inscribed into the clay: Ephraim Ziqubu Rorke's Drift Logo and D.84 / 74 Written in pen: 'Bernstein'
Glaze & Firing	Type of firing	Reduction firing
	Glaze/s, oxide colour/s (cobalt blue ✓, iron rust ✓, celadon green ...)	Iron rust
	Exterior / interior glaze/s	Glazed exterior / interior
	Glaze surface qualities (matte ✓ / shiny)	Matte

Catalogue entry #3: BC 3 / 7: Ephraim Ziqubu, EZ (b)



Photograph 17: EZ (b)
The plate has elements that are found in ‘vernacular arts’ (Stevens and Munro, 2009: 10); a composition including a human, a mythical being, plants, and horned cattle.



Photograph 18: EZ (b)
Details of Ziqubu’s imagery based on mythical narratives that include cattle. I suggest that the cattle illustrated here could be indigenous Nguni cattle.



Photograph 19: EZ (b)
Detail of a figure with its arms outstretched (as if protectively) placed in front of a cow.



Photograph 20: EZ (b)
A view of the exterior of the plate; it was noted that there is no serial number nor date of production, whilst Ziqubu’s name was inscribed into the clay. The RD logo appears to have been stamped with oxide onto the clay.



It is important to note that the piece has been repaired (visible in the lower left of this photograph); it is interesting to speculate whether this break occurred before or after Bernstein acquired the piece. However, the acquisition of a broken ceramic piece possibly indicates a special value placed on the retention of the piece.



Photograph 21: EZ (b)
A mythical creature with one leg both arms outstretched (as if in a threatening gesture).



Photograph 22: EZ (b)
A detail of a plant showing roots, leaves and tassels (as if a maize plant in flower).

		<p>Ceramist's name Ephraim Ziqubu, signed by incising, not painting, with oxides. UKZN's display signage states 'Ephraim Ziqubu, 1974'</p> <p>Inscription: the work is signed (by incising into the clay) but is not dated. The RD logo was apparently stamped onto the base using oxides.</p> <p>I infer that the date of production is 1974 as all the other pieces in the Bernstein Collection are of the date.</p>																																																																	
<p>Photograph 23: EZ (b) Ziqubu's cursive flowing brushmarks depicting vegetation; I am not certain that this image is consistent with his depiction of 'maize' elsewhere on the plate, however.</p>																																																																			
<p>Photograph 24: EZ (b) A view of the interior of the plate; showing its shallow form, and gradually sloping walls.</p>																																																																			
<p>Ceramic medium: thrown plate reduction firing, motifs painted with oxide / slips, no glaze.</p>																																																																			
<p>Measurements: Dimensions and Height</p>																																																																			
<p>(a) Rim 36,5 cm (b) Base 23 cm (c) Height 4 cm (d) Mid width 36,5 cm</p>																																																																			
<p>Technical observations</p>																																																																			
<table border="1"> <thead> <tr> <th colspan="3">Clay construction</th> <th colspan="3">Glaze /firing</th> <th colspan="4">Motifs / decoration</th> </tr> </thead> <tbody> <tr> <td>Thrown</td> <td>Handbuilt</td> <td>Combination</td> <td>Unglazed inside and outside</td> <td>Glazed</td> <td>Glazed Stoneware Reduction firing</td> <td>Clay - applied</td> <td>Clay - incised</td> <td>Clay motifs + slips / oxides</td> <td colspan="2">Underglaze / in-glaze motifs</td> </tr> <tr> <td>✓</td> <td></td> <td></td> <td>✓</td> <td></td> <td>✓</td> <td></td> <td></td> <td>✓</td> <td>Slip (s)</td> <td>Oxides</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Painted</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Sgraffito</td> <td></td> </tr> </tbody> </table>			Clay construction			Glaze /firing			Motifs / decoration				Thrown	Handbuilt	Combination	Unglazed inside and outside	Glazed	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in-glaze motifs		✓			✓		✓			✓	Slip (s)	Oxides										Painted											✓											Sgraffito	
Clay construction			Glaze /firing			Motifs / decoration																																																													
Thrown	Handbuilt	Combination	Unglazed inside and outside	Glazed	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in-glaze motifs																																																										
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									Painted																																																										
									✓																																																										
									Sgraffito																																																										
<p>General technical observations about the ware's construction, form, surface and firing based on technical issues noted above: Ceramic plate, unglazed thrown form with painted slips fired in a reduction atmosphere (even though there is no visual evidence of darkened oxides and clay colouring usually consistent with high-fired glazed reduction wares).</p>																																																																			

<p>Contextual, stylistic and iconographic observations</p>
<p>Stylistic and aesthetic issues</p> <ol style="list-style-type: none"> The form is a shallow flat plate, unglazed, with figurative slip motifs painted on the interior over shallow throwing-rings. The footring is turned. The inside of the plate is painted with blue and brown imagery over a pale terracotta clay The motifs are figurative and painted with slips
<p>Motifs: images / decorative patterns</p> <p>This thrown plate has painted motifs (only on its interior surface) of plants, cattle-like and mythical creatures.</p>
<p>Deeper description: iconographic analysis of the imagery</p> <p>Decoration of human, mythical creatures, cattle and plants. I relate this to the inspiration of ‘vernacular arts’ which Stevens and Munro argue that is characterised by a search for vernacular symbolism by artists adopting images appropriate for that country which might be based on local flora and fauna, geography and personal narratives of ordinary people or combination of all these (2009: 10).</p> <p>The images of cattle on the plate are very important in Zulu culture (Calder, 1998: 74) as social and cultural signifiers of Nguni group identity.</p>
<p>Social and cultural context of ceramic production</p> <p>Flatwares like this piece were thrown by the men in the Pottery Workshop; the women hand built rotund forms by means of coiling. The throwing process was introduced as a Western studio ‘pottery tradition’ and taught to the male staff of the Pottery Workshop, initially by the Danish teacher Peder Tybjerg. The Molefe women, including Dinah and Ivy whose works are represented in the Bernstein Collection, were not taught to throw, because of their pre-existing skills as traditional ceramist-practitioners (I. Calder, personal communication in 2011).</p>
<p>The artist-ceramist: Ephraim Ziqubu</p> <p>Biographical details:</p> <p>According to Sack (1988: 133), Ephraim Ziqubu was born in 1948 in the Rorke’s Drift district; he received his training at the ELC Art and Craft Centre where he was employed as a potter in 1969. Soon after, in 1979, he left for Katlehong Art Centre in Germiston and continued to work with ceramics and graphics. He exhibited locally and abroad. In 1988 at the University of South Africa. Sack notes in 1983 that Ziqubu’s works are in the Rorke’s Drift Art Centre archive and UNISA (Sack, 1988: 133); this was also noted in Catalogue entry #2 : BC 2 / 7.</p>

Fieldwork checklist: Ephraim Ziqubu, [1974]. Thrown plate painted with oxides unglazed. Catalogue entry # 3: BC 3 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay) • Grog is visible 	The surface is smooth
	Iron spots (speckles)	No speckles are visible
	Colour/s of fired clay	The clay is pale terracotta
Construction	Handbuilt: Coiled	The male staff threw their wares
	Thrown ✓ <ul style="list-style-type: none"> • Ridges / throwing rings ✓ • Thrown in one piece ✓ / several pieces 	The plate has throwing rings evident inside the plate; the outside is turned
	Visible marks of construction / joins	The plate is thrown in one piece.
	Foot (flat base / turned / added footing ✓)	This plate has a turned footing
Form	Spherical vase	-
	Hemispherical (bowl / dish)	-
	Cylindrical vase	-
	Plate ✓	It is a shallow plate
Motifs	Figurative motif/s Geometric motif/s	Painted with figurative motifs
	Slip / oxide colours brown ✓, blue ✓ rust, black	Painted with blue palette of brown and ochre colours
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted ✓ • Sgraffito / incised Applied / added onto the surface ✓	The motifs are painted with slips
	Marks / inscription on base	None; early wares were experimental and often not signed (I. Calder, personal communication in 2011).
Glaze & Firing	Type of firing	Reduction firing. Stoneware
	Glaze/s, oxide colour/s (cobalt blue ✓, iron rust, celadon green ...)	Cobalt blue and brown slip
	Exterior / interior glaze/s	Unglazed exterior and interior
	Glaze surface qualities (matte ✓ / shiny)	Matte

Catalogue entry #4: BC 4 / 7: Gordon Mbatha, GM (a)



Photograph 25: GM (a)
Thrown vase with figurative sgraffito decoration.



Photograph 26: GM (a)
Detail of the sgraffito decoration of animals and imaginary creatures on the vase.



Photograph 27: GM (a)
Detail of a figurative image (an animal head, possibly a young calf).



Photograph 28: GM (a)
Detail of a painted foot with incised details. The superimposed image may be another creature with a long neck.



Photograph 29: GM (a)
Inscription in painted oxide: Gordon Mbatha C 245 / 74; Bernstein (written in pen). Note the comparison to Mbatha's second work in this Collection, here there is no RD logo.



Photograph 30: GM (a)
Rim and view of the interior of the vase, with its iron-bearing reduction glaze.

Ceramist's name

Gordon Mbatha

Ceramic medium (firing)

Reduction firing evident in the iron-speckles in the unglazed clay surfaces and in the dark rich colour of the glazed interior, which Calder (personal communication in 2011), suggests is a standard *Tenmoku* glaze in the modernist studio tradition of Bernard Leach.

Measurements: Dimensions and Height										
(a) Rim 14,5 cm										
(b) Base 12 cm										
(c) Height 34 cm										
(d) Mid width 13,5 cm										
Technical observations										
Clay construction			Glaze /firing			Motifs / decoration				
Thrown	Handbuilt	Combination	Unglazed	Glazed : inside and outside	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in- glaze motifs	
✓				✓	✓		✓	✓	Slip (s)	Oxides
									Painted	✓
									Sgraffito	✓
General technical observations about the ware's construction, form, surface and firing based on technical issues noted above:										
Thrown cylindrical vase with prominent lip; painted oxide motifs and slip, glazed inside, unglazed exterior. It is fired in reduction.										
Contextual, stylistic and iconographic observations										
Stylistic and aesthetic issues										
<p>a. The form is a tall cylinder thrown in one piece and has a rounded lip.</p> <p>b. The surface is painted with dark brown slip / oxide outside (unglazed); the interior is glazed.</p> <p>c. Motifs in this vase are decorated with figurative imagery.</p> <p>d. There is a strong contrast between the unglazed exterior, with its sgraffito motifs, and the glazed interior.</p>										
Motifs: images / decorative patterns										
The cylindrical vase is decorated with a monochromatic dark brown oxide / slip (painted) and sgraffito motifs. The figurative imagery is of an animal and mythical creatures.										
Deeper description: iconographic analysis of the imagery.										
The imagery is complex: figures of humans and animal-like creatures which are associated with mythical beings in Zulu folktales. Canonici (1987: 7) noted that in folktales (<i>Izinganekwane</i>), animals are used as metaphorical representations of human actions in Zulu cultural tradition.										
The three-dimensional form of this vase, a continuous cylindrical surface (as with Ziqubu's and Sibisi's pieces) in the Bernstein Collection makes the narrative sequence difficult to interpret. The figurative images are each unique (are not repeated anywhere else in the composition) and can be 'read' in virtually any order since there is no literal 'front' or 'back' of the vase; narrative sequence depends on which 'aspect' may be seen by a viewer. This is unlike the pottery decoration of the women in this Collection which consists of repeated, symmetries of geometric motifs arranged in bands.										

Social and cultural context of ceramic production


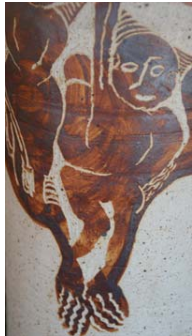

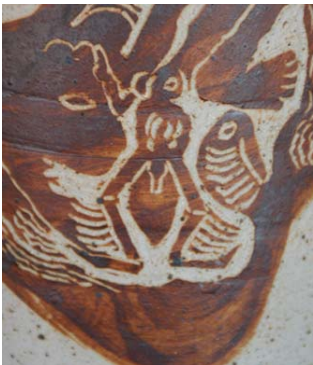

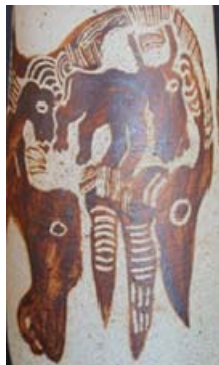
At RD thrown cylindrical vases were made by males in the ceramic Workshop; the women hand built ceramics by means of coiling. It seems likely, in retrospect, that the directors of the RD Workshop valued the gendered productions in Sotho and Zulu cultures, in which women are potters. The throwing process was introduced as a Western studio pottery tradition and taught to the male staff of the Pottery Workshop, namely Mbatha, Ziqubu and Sibisi, but not the women.



The artist-ceramist: Gordon Mbatha**Biographical details:**

According to Hobbs and Rankin (2003: 218), Gordon Mbatha was born in the Rorke's Drift district in 1948. He first joined the ELC Art and Craft Centre working in the weaving studios and was later recruited in 1968 to the ceramics Workshop. He also worked in print making. He exhibited his work of sculpture and ceramics at the Durban Art Gallery in 1970. Mbatha often used the vase-form decorated with figures and animals in his ceramics; he also is an accomplished printmaker, designer and weaver (Hobbs and Rankin, 2003: 218).

Fieldwork checklist: Gordon Mbatha. 1974. Thrown vase painted with oxides under a reduction glaze. Catalogue entry # 4: BC 4 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay) • Grog is visible 	The clay surface shows grog outside, though not visible inside under the glaze
	Iron spots (speckles)	Iron speckles are visible
	Colour/s of fired clay	The clay is a pale grey colour from the reduction firing
Construction	Handbuilt: Coiled	-
	Thrown ✓ <ul style="list-style-type: none"> • Ridges / throwing rings ✓ • Thrown in one piece / several pieces 	The male staff threw their wares; this vase has throwing rings visible outside
	Visible marks of construction ✓	No joins inside (as in Ziqubu's piece), it was made as a single piece
	Foot (flat base ✓ / turned / added footring)	Flat base
Form	Spherical vase	-
	Hemispherical (bowl / dish)	-
	Cylindrical vase ✓	This cylindrical vase is similar to Catalogue entry #5: BC 5 / 7: Gordon Mbatha GM (b)
	Plate	-
Motifs	Figurative motif/s Geometric motif/s	The vase is decorated with figurative motifs
	Slip / oxide colours brown, blue, rust, black ✓	Painted with dark brown colour
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted ✓ • Sgraffito ✓ / incised Applied / added onto the surface	Painted slip / oxide areas, sgraffito imagery
	Marks / inscription on base	Gordon Mbatha C 245 / 74 painted; 'Bernstein' written in pen directly onto the ceramic
Glaze & Firing	Type of firing	Reduction firing with stoneware glaze interior
	Glaze/s, oxide colour/s (cobalt blue, iron rust ✓, celadon green ...)	Dark brown
	Exterior / interior glaze/s	Unglazed exterior and glazed interior
	Glaze surface qualities (matte / shiny)	Matte unglazed exterior; shiny glaze inside the vase

Catalogue entry #5: BC 5 / 7: Gordon Mbatha, GM (b)

 <p>Photograph 31: GM (b) The cylindrical vase, similar to catalogue entry #4: BC 4 / 7: Gordon Mbatha GM (a), in form.</p>	 <p>Photograph 32: GM (b) A detail showing the human - like creatures with hand-like feet. The 'feet' may be compared with Mbatha's imagery on the same piece (Photograph 37: GM (b)).</p>	 <p>Photograph 33: GM (b) Inscriptions painted on the base, the RD tree-of-life symbol is present here unlike photograph 29: GM (a); it is not certain why this variance was practiced by the artist.</p>
 <p>Photograph 34: GM (b) Painted figures of humans, animals and creatures. According to Canonici (1987: 7), in Zulu tradition folktales animals are used as metaphorical representations of human actions.</p> <p>Possibly, Mbatha's imagery is moralistic, in that he refers to the infidelity of men outside a marriage relationship. (See also the bronze sculpture and caption to Figure 10, Sydney Kumalo's <i>Two Bulls</i>, 1975).</p>	 <p>Photograph 35: GM (b) A detail showing Mbatha's image of a married woman signified by her <i>isiCholo</i>, which is a symbol of wifehood among Zulu people (Savory, 1965: 11); this image may support my supposition about Mbatha's imagery in the previous catalogue entry, see page 65.</p>	 <p>Photograph 36: GM (b) Sgraffito decoration of Mbatha's mythical creatures and cattle. I suggest that cattle imagery may here refer to <i>lobola</i> (as the cultural transaction - the so-called 'bride-price' - in formalising a marriage) and icon of well-being and stability in a household.</p>

		<p>Ceramist's name Gordon Mbatha</p>								
<p>Photograph 37: GM (b) Mythical creatures mounting each other. Noteworthy here is Mbatha's treatment of 'feet'; see also Photograph 32: GM (b); I suggest that a literal interpretation of Mbatha's imagery is that he expresses a notion that 'men can behave like animals'.</p>	<p>Photograph 38: GM (b) Details of the painted inscriptions on the base.</p>	<p>Whole inscription Gordon Mbatha, C-180 / 74, painted in oxide on the base, the RD logo has some sgraffito details. The name 'Bernstein' is written in pen on a piece of adhesive label.</p>								
<p>Measurements: Dimensions and Height</p>										
<p>(a) Rim 12 cm (b) Base 13 cm (c) Height 37cm (d) Mid width 13,5cm</p>										
<p>Technical observations</p>										
<p>Clay construction</p>			<p>Glaze /firing</p>			<p>Motifs / decoration</p>				
Thrown	Handbuilt	Combination	Unglazed Outside	Glazed : inside	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in- glaze motifs	
✓			✓	✓	✓			✓	Slip (s)	Oxides
									Painted	
									✓	
									Sgraffito	
									✓	
<p>General technical observations about the ware's construction, form, surface and firing based on technical issues noted above:</p>										
<p>Thrown cylindrical vase with prominent lip; painted oxide motifs and slip, glazed inside, unglazed exterior. The effects of reduction on the glaze are spectacular on the inside of the piece where the iron is richly varied in appearance.</p>										

Contextual, stylistic and iconographic observations

Stylistic and aesthetic issues

- a. The form is a tall cylindrical vase with a lip and thrown in one piece, similar to the previous catalogue entry for Gordon Mbatha GM (a) in this catalogue.
- b. The exterior imagery was painted in iron (rust) oxide / thin slip and glazed inside and similar to catalogue entry #4: BC 4 / 7: Gordon Mbatha GM (a), photograph 30: GM (a). I note that the oxide / slip colours are however very different in these two works.
- c. Motifs are figurative with sgraffito (incised) linear details.

Motifs: images / decorative patterns

After throwing, this cylindrical vase was painted outside with monochromatic iron oxide / slip motifs with added linear incised details. After biscuit firing, the interior was glazed with a *Tenmoku*-type stoneware glaze, which was then reduction fired to about 1260° Celsius (evidenced in the 'rusty' colour of the iron-glaze (I. Calder, personal communication in 2012).

Deeper description: iconographic analysis of the imagery

Note the detail of the woman wearing *isiCholo*. Savory (1965: 11) indicates that the *isiCholo* is also worn by women who are married to an *ikhehla* - who is a warrior worthy of the honour. An *ikhehla* can wear the *isiCoco* or headring (traditionally granted by the Zulu king).

Social and cultural context of ceramic production

At the RD Pottery Workshop, the male staff were taught throwing (and the use of figurative imagery as motifs) for studio productions, and their ceramic forms consequently tended to be regulated by the conventions of studio pottery in global modernism dictated by Bernard Leach's example; on the other hand the women maintained their culturally gendered roles as traditional potters by handbuilding vessel forms by means of coiling and by adding motifs that were intended to be cultural signifiers of local identity (I. Calder, personal communication in 2011).

The artist-ceramist: Gordon Mbatha

Biographical details:

According to Hobbs and Rankin (2003), Gordon Mbatha was born in Rorke's Drift district in 1948, he first joined ELC Art and Craft Centre in the weaving studios, he was later recruited in 1968 to the ceramics workshop. Mbatha also is an accomplished printmaker. He first exhibited his ceramics at Durban Art Gallery in 1970; Mbatha often used the vase form decorated with figures and animals in some in his work (Hobbs and Rankin, 2003: 218) (also noted in catalogue entry #4: BC 4 / 7).

He was and still remains the manager of the Pottery Workshop, responsible for all its Workshop processes of clay and glaze-making, kiln-packing and firing (I. Calder, personal communication in 2012).

Fieldwork checklist: Gordon Mbatha. 1974. Thrown vase painted with oxides under a reduction glaze. Catalogue entry # 5: BC 5 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay✓) • Grog is visible 	The surface is smooth
	Iron spots (speckles)	No speckles are visible
	Colour/s of fired clay	The clay is pale
Construction	Handbuilt Thrown ✓ <ul style="list-style-type: none"> • Ridges / throwing rings✓ • Thrown in one piece / several pieces 	The male staff threw their wares. The vase has throwing rings
	Visible marks of construction / joins ✓	-
	Foot (flat base✓ / turned / added footring)	Flat base
Form	Spherical vase	-
	Hemispherical (bowl / dish)	-
	Cylindrical vase✓	Cylindrical vase
	Plate	-
Motifs	Figurative motif/s Geometric motif/s	This vase is decorated with figurative motifs
	Slip / oxide colours brown, blue✓ rust, black✓	Painted with blue, brown and ochre slips / oxides
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted✓ • Sgraffito ✓/ incised Applied / added onto the surface	Painted with slip, sgraffito and oxides
	Marks / inscription on base	Gordon Mbatha, C-180 / 74 Rorke's Drift Logo
Glaze & Firing	Type of firing	Reduction firing. Stoneware
	Glaze/s, oxide colour/s (cobalt blue, iron rust✓, celadon green)	Iron rust inside
	Exterior / interior glaze/s	Unglazed exterior and glazed Interior
	Glaze surface qualities (matte✓ / shiny)	Matte

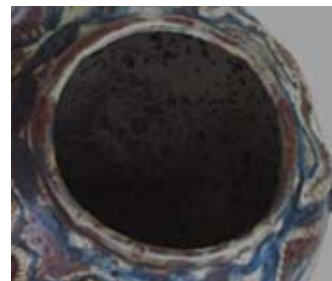
Catalogue entry #6: BC 6 / 7: Ivy Molefe, IM



Photograph 39: IM
View 1 of two views; showing the complex decoration also evident in the work of Dinah Molefe in the Collection. Seen here are corded outlines (with incised lines) which were enhanced with painted oxides in iron-rust and a dark cobalt-blue.



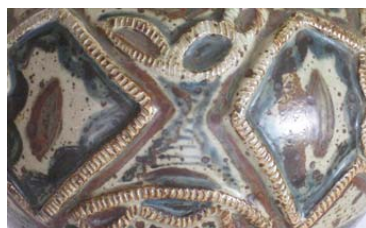
Photograph 40: IM
View 2 of two views of this vase. The complex designs, including chevrons, circles, and diamonds, may not have a particular symbolic meaning.



Photograph 41: IM
Seen from the top, the vase is glazed inside and outside.





Photograph 42: IM
Detail of the motif which may be associated with Jolles' 'eye pattern,' an interpretation of Msinga wares (Jolles, 2005: 129).



Photograph 43: IM
Detail of chevron and cord designs.



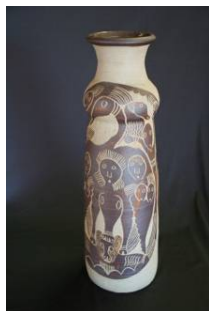
Photograph 44: IM
Seen from the side, this detail shows the thickened rim (lip) of the Molefe vase; it is a unique cultural feature of Sotho domestic pots (Zaverdinos, 1997: 285) rather than Zulu in cultural origin.

		Ceramist's name Ivy Molefe																																																																												
<p>Photograph 45: IM Another view of whole vase, showing the complexity of designs; compared with Dinah Molefe's vase in this catalogue, there are no horizontal bands as such.</p>	<p>Photograph 46: IM Detail of the base; reduction speckles are evident more on one side of the vessel (than that side closest to the viewer in this photograph) indicating more intense heat work during the firing process.</p>	Whole inscription on base Ivy Molefe C. 58.74 Added adhesive label, inscribed 'Bernstein'.																																																																												
Ceramic medium (firing) Reduction firing.																																																																														
Measurements: Dimensions and Height (a) Rim 14 cm (b) Base 8,5 cm (c) Height 23 cm (d) Mid width 25,5 cm																																																																														
Technical observations																																																																														
<table border="1"> <thead> <tr> <th colspan="3">Clay construction</th> <th colspan="3">Glaze /firing</th> <th colspan="4">Motifs / decoration</th> </tr> </thead> <tbody> <tr> <td>Thrown</td> <td>Handbuilt</td> <td>Combination</td> <td>Unglazed</td> <td>Glazed : inside and outside</td> <td>Glazed Stoneware Reduction firing</td> <td>Clay - applied</td> <td>Clay - incised</td> <td>Clay motifs + slips / oxides</td> <td colspan="2">Underglaze / in- glaze motifs</td> </tr> <tr> <td></td> <td>✓</td> <td></td> <td></td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>✓</td> <td>Slip (s)</td> <td>Oxides</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Painted</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>✓</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>Sgraffito</td> <td></td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td>✓</td> <td></td> </tr> </tbody> </table>			Clay construction			Glaze /firing			Motifs / decoration				Thrown	Handbuilt	Combination	Unglazed	Glazed : inside and outside	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in- glaze motifs			✓			✓	✓	✓	✓	✓	Slip (s)	Oxides										Painted											✓											Sgraffito											✓	
Clay construction			Glaze /firing			Motifs / decoration																																																																								
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General technical observations about the ware's construction, form, surface and firing based on technical issues noted above: The handbuilt ceramic vessel painted with brown, ochres and black oxides within corded incised outlines. Glazed inside and outside, stoneware reduction firing.																																																																														
Contextual, stylistic and iconographic observations																																																																														
Stylistic and aesthetic issues a. The form is based on Sotho and Zulu traditional beer pots known as <i>Pitsa / Ukhamba</i> used for serving traditional beer (Levinsohn, 1984: 80 and Zaverdinos, 1997: 285). I suggest that the form may also be inspired by Zulu <i>izinkamba</i> which were prevalent in Msinga (this is still a major regional centre for trade and cultural practices, significantly accessible to RD artists); Msinga pottery decoration is characterized by bands of incised geometric motifs (Jolles, 2005: 120). Zaverdinos (1997: 285) confirms that the decoration of Basotho pots often took the form of engraved lines, dots and patterns which, in some cases, were coloured with ochres described																																																																														

<p>above. According to Zaverdinos (1997: 285), <i>Khokhotsi</i> and orange coloured substances, were used to colour rims of <i>Nkho</i>.</p> <p>b. The surface of Ivy Molefe's ceramic vase is decorated with diamond corded and circles motifs.</p> <p>c. The corded motifs in this vase were formed by adding clay and modelling it in the plastic stage of construction, by incising lines into the body using a wooden tool, by adding painted layers of oxide and then with sgraffito. She added designs in several layers to this pot. It should be noted that Zulu beerpotters making domestic wares did not use slips or oxides of any kind but that slips and oxides are strongly featured in the wares of the Basotho (Zaverdinos, 1997: 285).</p>
<p>Motifs: images / decorative patterns</p> <p>The motifs of Ivy Molefe's vase here are all geometric, linear elements formed by additive clay, painted oxides and incised lines under a semi-matte stoneware glaze with diamond motifs and corded circles designs.</p>
<p>Deeper description: iconographic analysis of the imagery.</p> <p>The individual elements of her design here include diamond-shapes and clusters of motifs formed by arcs with various linear in-filled designs. The patterned composition thus forms a series of repeated motifs. Clay has been applied and adopted a decoration mostly found in Zulu basketry and beadwork is painted on this vase. There is a motif <i>Amasumpa</i> (also known as 'warts') which is common in Zulu pottery utensils (Klopper, 1992: 125). Klopper (1992: 125) also found that <i>Amasumpa</i> motifs were found to be used by artists working in the Makhosini area of Zululand. This vase style could also be inspired by Hlabisa 1970s style, for example, opposing waves which appear like an 'eye' pattern and a combination of wave pattern and diamond pattern. The original symmetries are retained (Jolles, 2005: 129). According to (Levinsohn, 1984: 80) triangular designs, upended triangles are signals of a male symbol.</p>
<p>Social and cultural context of ceramic production</p> <p>Ceramic pots were usually made by women by means of coiling whereas men threw on the wheel. Traditionally pots are usually made by women among Sotho and Zulu cultures since they are mostly used for domestic settings which is associated with women. Women learn these skills from women of past generations (Levinsohn, 1984: 76; Vincentelli, 2000: 35).</p>
<p>The artist-ceramist: Ivy Molefe</p> <p>Biographical details:</p> <p>Ivy Molefe, date of birth unknown, worked as a ceramist at Rorke's Drift Workshop between 1969 and 1990 and is related to Dinah Molefe. Her ceramic work is on displayed in the Main Library, Durban Campus, UKZN (I. Calder, personal communication in 2011).</p>

Fieldwork checklist: Ivy Molefe. 1974. Handbuilt vase painted with oxides under a reduction glaze. Catalogue entry #6: BC 6 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay) • Grog is visible ✓ 	The surface is smooth
	Iron spots (speckles) ✓	Speckles are visible more on one side of due to extended kiln firing
	Colour/s of fired clay	The clay is a pale and buff colour
Construction	Handbuilt: Coiled ✓ Thrown <ul style="list-style-type: none"> • Ridges / throwing rings • Thrown in one piece / several pieces Visible marks of construction / joins	The vase is coiled. At the Pottery Workshop women staff handbuilt their wares. This vase has visible marks of construction
	Foot (flat base ✓ / turned / added footring)	-
Form	Spherical vase	Spherical vase
	Hemispherical (bowl / dish)	-
	Cylindrical vase	-
	Plate	-
Motifs	Figurative motif/s Geometric motif/s	The vase is decorated with geometric motifs
	Slip /oxide colours brown ✓, blue ✓ rust, black ✓	Slip / oxide colours brown
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted • Sgraffito / incised Applied / added onto the surface ✓	Sgraffito / clay incised and applied
	Marks / inscription on base	Added adhesive label inscribed 'Bernstein' Ivy Molefe C. 58.74
Glaze & Firing	Type of firing	Reduction firing. Stoneware
	Glaze/s, oxide colour/s (cobalt blue, iron rust ✓, celadon green ...)	Iron rust
	Exterior ✓ / Interior ✓ glaze/s	Glazed exterior / interior
	Glaze surface qualities (matte / shiny)	Shiny

Catalogue entry #7: BC 7/ 7: Joel Sibisi, JS



Photograph 47: JS
Thrown cylindrical vase with a curvilinear bulge and flared neck. Painted and incised with narrative images; figures of men flank a bare-breasted female; each man has a face of a woman on his chest, I suggest that this could be linked to the idea of love or desire in relationships.



Photograph 48: JS
Detail of imagery; here a female flanked by two male heads. Her hairstyle could also be the *Ukweluka* (literally hair-dressing usually for courtship, in a sense suggested by Savory, 1965: 12), but I suggest that this imagery may represent temptation in the inculcation of desire, resulting in infidelity.



Photograph 49: JS
Detail of some mythical figures with multiple heads; serpent-like creatures surrounding humans and imaginary animals (serpent may represent evil or deception).





Photograph 50: JS
Detail of narrative figures of humans and one-eyed creatures (and possibly serpents). Perhaps creation myths are referred to as in 'a time before' when animals and humans lived in harmony; before the sins of Adam and Eve resulted in their banishment from Eden.



Photograph 51: JS
Detail of glazed interior, with its iron-reduction glaze.



Photograph 52: JS
Detail of a part of Sibisi's narrative imagery; here a creature with two ovate eyes and a long muzzle-like mouth.

 <p>Photograph 53: JS Detail of a one-eyed creature and a man stretching his hands as if he wants to embrace / protect a couple (a man and a woman); the man has two heads (both with long hair, possibly signifying women) on his chest. Difficult to interpret, Sibisi's male figure at the upper right side of this compositional view has a 'band' at his neckline; this suggests both a priest's collar (therefore pastoral Christian and / or divine intervention) and a traditional healer's neckpiece-regalia (therefore ancestral authority).</p>	 <p>Photograph 54: JS A view of the flat base of Sibisi's vase. It is noticed that there is no footring here (so the vase was not trimmed after throwing).</p>	<p>Ceramist's name Joel Sibisi</p> <hr/> <p>Whole inscription on base Joel Sibisi, D. 97 / 74 painted in oxide on base, inscribed beneath Rorke's Drift Logo; pen inscription 'Bernstein'.</p> <hr/> <p>Ceramic medium (firing) Reduction firing.</p>
<p>Measurements: Dimensions and Height</p> <p>(a) Rim 11cm (b) Base 13,5 cm (c) Height 46 cm (d) Mid width 13,5 cm</p>		

Technical observations										
Clay construction			Glaze /firing			Motifs / decoration				
Thrown	Hand built	Combination	Unglazed Outside	Glazed : inside	Glazed Stoneware Reduction firing	Clay - applied	Clay - incised	Clay motifs + slips / oxides	Underglaze / in-glaze motifs	
✓			✓	✓	✓			✓	Slip (s)	Oxides
									Painted	✓
									Sgraffito	✓
<p>General technical observations about the ware's construction, form, surface and firing based on technical issues noted above: Thrown form unglazed outside and glazed inside painted with oxides and sgraffito motifs, stoneware reduction firing.</p>										
<p>Contextual, stylistic and iconographic observations</p>										
<p>Stylistic and aesthetic issues</p> <ol style="list-style-type: none"> The form is a tall cylindrical vase with a curvilinear bulge and flared neck (thrown in two pieces which were then joined together), see photograph 47: JS. The matte, unglazed surface outside was painted in brown oxide with added linear (sgraffito) details; the inside was glazed. The motifs are figures of humans and imaginary creatures. 										
<p>Motifs: images / decorative patterns The vase is monochromatic in colour, with figurative decoration of human and mythical creatures outside. The colour of the glaze inside the vase is a rich iron-rust.</p>										
<p>Deeper description: iconographic analysis of the imagery. I have noted the woman's hairstyle in the sections above and suggest that it was first straightened in accordance with 'uKweluka' hair patterns described by (Savory, 1965: 12); also see Figure 25 and that the 'uKweluka' style is associated with young women making themselves attractive to suitors. I also suggest that the woman portrayed here could be Eve, and that creature may be the Serpent (or Satan) that deceived women in the biblical story.</p> <p>Regarding the compound nature of Sibisi's narratives (as much as any of the staff of the Pottery) it is noted that the RD is both a missionary site of Christian proselytization, as well as a transculturally hybrid site of art-making. There is no evidence which links all artists at the RD Pottery Workshop with Christian religion although I saw some of them attending church service during one of my visits.</p>										
<p>Social and cultural context of ceramic production At the RD pottery Workshop, vases are thrown by men on the kick wheel. The throwing process was introduced as a Western 'studio 'pottery tradition' by the Danish potter Peder Tybjerg, and taught only to male staff of the Pottery Workshop, like Mbatha, Ziqubu and Sibisi (I. Calder, personal communication in 2011).</p>										
<p>The artist-ceramist: Joel Sibisi Biographical details: Born in 1945 in Rorke's Drift and worked on farms around the Rorke's Drift district. Started to work at</p>										

the ELC Centre in 1968 working as a ceramist. In 1993, he spent a short time at the Dakawa Art Centre in Grahamstown as a resident artist working with a Swedish printmaker named Kristina Anselm (Hobbs and Rankin, 2003: 224). He exhibited his ceramics at the Durban Art Gallery in 1970.

His ceramics mostly includes figurative decoration of humans and creature-like animals. In 2003 he was still working at RD (Hobbs and Rankin, 2003: 224), though he is now retired (I. Calder, personal communication in 2012).

Fieldwork checklist: Joel Sibisi. 1974. Thrown vase painted with oxides under a reduction glaze. Catalogue entry # 7: BC 7 / 7. Bernstein Collection, UKZN.		
Technical aspect	Checkpoints	Observations
Clay	Consistency / feel texture <ul style="list-style-type: none"> • Smooth (no visible texture to the clay✓) • Grog is visible 	The clay surface outside shows grog; though not visible in the glazed inside of the vase
	Iron spots (speckles)	Some iron spots / speckles are visible in the unglazed clay walls outside
	Colour / s of fired clay	The clay is a pale colour, Sibisi's vase here is compared with the colour of Ziqubu's, which has more terracotta clay (Catalogue entry #2 : BC 2 / 7: Ephraim Ziqubu EZ (a)).
Construction	Thrown ✓ <ul style="list-style-type: none"> • Ridges / throwing rings✓ • Thrown in one piece / several pieces 	The vase comprises two joined thrown pieces. The surface shows throwing rings
	Visible marks of construction / joins	-
	Foot (flat base✓ / turned / added footring)	-
Form	Spherical vase	-
	hemispherical (bowl / dish)	-
	Cylindrical vase✓	Cylindrical vase
	Plate	-
Motifs	Figurative motif / s Geometric motif / s	Decorated with figurative motifs
	Slip / oxide colours brown✓, blue rust, black✓	Painted with palette of brown and ochre colours
	How are the motifs constructed? <ul style="list-style-type: none"> • Painted✓ • Sgraffito ✓/ incised Applied / added onto the surface	Painted with slip, sgraffito and oxides
	Marks / inscription on base	Joel Sibisi, D. 97 / 74 Rorke's Drift Logo, Bernstein
Glaze & Firing	Type of firing	Reduction firing. Stoneware
	Glaze / s, oxide colour / s (cobalt blue, iron rust✓, celadon green ...)	Iron rust reduction colour and glazed inside
	Exterior / interior glaze / s	Unglazed exterior / glazed interior
	Glaze surface qualities (matte✓ / shiny)	Matte unglazed surface outside; shiny glaze inside the vase

CHAPTER 6: COMPARISONS AND CONTRASTS BETWEEN ZULU AND SOTHO CERAMIC HERITAGES

Zulu domestic pots are traditionally black in colour and are constructed without an added rim (Figure 26). Bryant noted in 1949 that Zulu pottery forms have changed (1949: 398) and he speculated that expertise pertaining to pottery making came from Sutu [Basotho] (Bryant, 1949: 375). In this context I see the process of Sotho and Zulu pottery making as a ‘dynamic process’ and affected by acculturation. RD pottery evidences this process of change, particularly in the studio context created by Scandinavian sponsors.

Klopper (1992) more recently notes that Zulu pots are decorated by the motif known as *Amasumpa* (‘warts’) which was adopted from non-ceramic domestic utensils; she also suggests that *Amasumpa* motifs used to be found on pots in the Makhosini area of Zululand (Klopper, 1992: 125), as is evident in Catalogue entry # 6. Whilst this pot has ‘*Amasumpa*’ type motifs that may be similar to Klopper’s analysis, it is not certain that term ‘*Amasumpa*’ was used as such by Dinah Molefe. The other vessel (Catalogue entry #1: BC 1 / 7: Dinah Molefe, DM) of similar form, colours and glaze in the Bernstein Collection has no ‘*Amasumpa*’ motifs.

Basotho pottery is mostly terracotta in colour as noted by Zaverdinos (1997: 285) who observes that the process of the Basotho decoration of pots took the method of incised lines with dots and patterns which were coloured with ochre clays. In most cases the most common colours used by the Basotho are red or brown and appear mostly in the decoration of their pottery (Catalogue entry #1 and Catalogue entry # 6). In most cases red is applied on the rougher vessels like *Pitsa* whereas brown and black is for the finer pots (Zaverdinos, 1997: 285).

Basotho pots have generous added rims (Zaverdinos, 1997: 285; example Figure 27). Added rims are evident in both of the Molefe vases in the Bernstein Collection [entry #1: BC 1 / 7 and entry #6: BC 6 / 7]. Both Basotho and Zulu female potters use coiling to make traditional pots. The functions of pots are more or less the same and are for storage and drinking traditional beer. Skills are imparted to young generations by elders (Jolles, 2005: 105); (Zaverdinos, 1997: 285);

(Garrett, 1997: 8) and (Levinsohn, 1984: 80). The process of acculturation between Basotho and Zulu people in Nquthu influenced the Pottery Workshop in relation to local practices in art and craft. Basotho and Zulu display similarities in some cultural customs as has been noted by Bryant (1965: 4). I do not agree with Bryant's statement, unless he is referring to these similarities in an artistic way, in which this statement could be relevant. My research shows that the Basotho pots in the Catalogue are related to Northern Sotho [Sotho-Tswana] pots found in the Senwabarwana area outside Polokwane in the Limpopo province (Figure 28). I believe that is due to both groups' linguistic and cultural similarities. It should be noted that Batlokoa/Batlokwa people are found in all Sotho-Tswana groups namely Northern Sotho (colloquially called Bapedi), Batswana and Southern Sotho who have cultural similarities with some of the decoration found on pots found on the wall of house paintings (West and Morris, 1976: 42), (Figure 29). Significantly for the interpretation of two vases in the Bernstein Collection, it is emphasised that the Molefe women of RD Pottery Workshop had homes in culturally diverse areas adjoining RD/Shiyane.

Furthermore the Pottery Workshop staff had affiliations to many social groups which are important considerations regarding their self-expression. This is particularly evident on vessels whereby women use motifs and construction methods, like rims, to identify cultural affiliation, whereas men painted their cylindrical vases with figurative narratives to tell their cultural stories. In doing this, artists acted as interpreters with a vision and task to integrate the past, present and future artists in the Pottery Workshop; these men reflected their Zulu culture and environment in which they lived and worked. In 2006 during my participation in an academic exchange programme with Trent University, Peterborough, in Canada I found that cultural symbols are very important in ongoing and contemporary processes of social identity-formation; 'invented traditions' according to Hobsbawm (1983: 1) were evident to me (see Figure 30) especially regarding a sense of personal expressions.

Women's ceramics in the Bernstein Collection

Techniques used by Basotho women at the Pottery Workshop staff are consistent with the handbuilding processes of coiling. Both vases in the Bernstein Collection bear visible marks of their coiled construction under their glazed exteriors and interiors. These vases are stoneware and the effects of reduction firing are evident in the clay bodies, oxide colours and glazes used.

The two vases have the names of their individual artist respectively painted in oxide under the base, with the RD logo; there is no accession number as yet.

Motifs on the womens' pieces were formed by combining many processes; after first coiling the vase forms clay was added and modelled in the plastic stage of construction, in some cases by incising lines into the body using a tool. Painted layers of oxides were also enhanced with sgraffito. It seems evident in the Bernstein vases that the Molefes added their designs in several layers to their pots.

Traditionally Zulu beer-potters making domestic wares did not use slips or oxides of any kind; that slips and oxides are strongly featured in the Bernstein pots posits associations with Sotho-Tswana ceramic practices. It seems highly likely that the motifs are inspired by the local designs in Nquthu areas; formed by incised and additive clay and painted oxides, these designs are geometric, with opposing waves, diamond motifs and corded circles. The two Molefe vases in the Bernstein Collection are painted outside with brown, ochre and black oxides, the interiors are a rust colour as a result of the iron oxide used in the studio's reduction glazes. The bases both show a pale terracotta clay; under the glaze the clay body is a more neutral grey colour with iron-speckles showing the effects of the process of reduction firing. In the example of Photograph 46 (Ivy Molefe's vase) there is a marked difference evident in the different colour of the vase on one side where the flames of the firing have created a heavier sprinkling of iron spots.

Men's ceramics in the Bernstein Collection

The Bernstein ceramics made by the men of the RD Pottery show a far wider range of forms, techniques, surfaces and colours compared to the vases of the Molefes; five wares of the seven on the Collection are made by the studio's men.

The mens' ceramics in this Collection are all thrown forms, mainly cylindrical vases and one plate. In contrast to the firing technique evident in the two Molefe wares (both of which are reduced stoneware), the works of the men in this Collection evidence a wider range of stoneware techniques and firing temperatures. However, the mens' motifs are all produced in a more limited technical range using slips or oxides and their imagery is produced graphically by painting and / or using the sgraffito linear technique. The mens' wares are decorated with narrative usually figurative motifs of animals, humans, mythical creatures and plants. The vases in the Collection are unglazed outside and glazed inside and decorated with oxides and sgraffito.

The technique, used by the men at the Pottery Workshop is to throw their cylindrical vases. Male artists use techniques like sgraffito, slips, oxides, glazes and unglazed. The effects of reduction on the glaze are spectacular on the inside of the all pieces where the iron is richly varied in appearance. These vases bear evidence of throwing rings.

I believe that the directors of the RD Workshop took into consideration the gendered productions in local art production, whereby the throwing process was introduced as a Western studio 'pottery tradition' and taught to the male staff of the Pottery Workshop, namely Mbatha, Ziqubu and Sibisi. It should be noted that the plate thrown by Ziqubu is the only piece in the Collection which was not glazed inside and outside, though it is similar in terms of material used in construction; it has no inscription or signature as all the other works have. I suggest that this work by Ziqubu is one of the earliest works of the Pottery Workshop and possibly only intended as a studio experimental work, illustrated in Photograph 17: EZ (b).

Similarities in the Bernstein Collection ceramics

The similarities between the wares made by female and male staff of RD in the Bernstein Collection are that they are all functional vessel forms (rather than sculptures), secondly and that they are fired as stoneware (although to various temperatures for example comparing Ziqubu's plate and Sibisi's vases) and thirdly that they are decorated with oxides or slips and that all the vases have prominent rims.

Whilst most works in the Collection are signed and dated by the ceramists, only Ziqubu's one piece has no inscriptions of any kind. I note that not all wares are glazed and that only one is unglazed (Ziqubu's plate); though tempted to affirm this, I was not able to establish whether Ziqubu's work was from another, possible previous period in the Workshop's history, as its clay colour (terracotta) and unglazed surfaces are markedly different from the other works in this Collection.

Based on my research I assert that the Bernstein Collection's Molefe vases combine both Basotho and Zulu indigenous traditions of construction in their forms, motifs and decorations. Their stoneware glazes are not referenced to African ceramics traditions and are sourced in modernist studio genres of stoneware. I see this amalgamation in the studio 'genre' evident in the Bernstein Collection's thrown ceramics made by the men of the Workshop, which are characterised by a global fusion of different styles of art and studio ceramics, but which nonetheless include significant local vernacular elements in their narrative figuration. The Collection's works by the women of the Pottery Workshop strongly evidence the cultural practices of local Sotho and Zulu ceramists.

CHAPTER 7: CONCLUSION

In chapter one I reviewed the major publications relevant to the topic, such as Steven Sack (1988), Else De Jager (1973) before outlining cataloguing methods (Baca et al., 2006) applied in my research. I then surveyed broad issues concerning post-colonial and social identity theories by Abrams and Hogg (1990), and Wa Thiong'o (1994). In this regard I concluded that self-identification and self-expression in black art is very important in relation to documentation of local crafts heritage and the deconstruction of some ideological premises associated with the post-colonial art.

Chapter two presented more contextual information on black art and artists in South Africa that prefigured the start of Rorke's Drift Art and Craft Centre. I focused on the representations and imagery of black people, particularly in ceramics, beginning with the works of Kalahari and Crescent studios. I used for comparison the pictorial imagery of Afrikaner women in a W.H. Coetzer's painting and Anton Van Wouw sculptures, in order to consider broader expressions of 'African culture' which were also illustrated in the paintings of Gerard Bhengu. Some of these notions were evident in works of South African ceramic studios of the same era. Gers' research (1998) provided key points for my discussion. This chapter also included key definitions essential to my research.

Chapter three critically observed some key anthropological insights in art by looking broadly at the roles of anthropologists in cultural analysis. In this chapter I examined multi-layered complexities of cultures at the Pottery Workshop of RD, in order to understand generally some of the cultural fusions that are manifest in their ceramic productions. I further investigated the history of the Batlokoa / Batlokwa BaMolefe settlement in the Nquthu area which is surrounded by Zulu people. This helped me to establish some references regarding the influences of indigenous and local cultures within the Pottery Workshop. As a result I drew the conclusion that its staff members - whose works are represented in the ceramics of the Bernstein Collection - were from these regional groups. It was important to establish these social and cultural linkages early in the thesis before proceeding to analyse the art historical value of the Bernstein Collection ceramics.

In discussing issues of ethnicity and indigeneity, chapter four traced the 'first artists' of South Africa, the San. I then went on to discuss key black artists such as John Koenakeefe Mohl, Gerard Bhengu and Gerard Sekoto both in the context of mainstream twentieth century local art and in relation to formal art and craft institutions in South Africa. The work of black South Africans in local pottery, and the development of Rorke's Drift Arts and Craft Centre genres, pointed to the expression of indigenous traditions in the form of narrative imagery on vases and geometric designs identified with particular ethnic groups and their locale. This confirmed that the Bernstein Collection represents indigenous material cultures fused with local traditions and inter-cultural practices of local Sotho and Zulu communities as well as Western cultures.

Since the Rorke's Drift Arts and Craft Centre was established by the Lutheran church, I examined the histories of missionaries in colonial Natal, and suggested that Swedish traditional crafts were part of their missionizing strategy. I maintain these notions prefigured the artistic expression of the black staff of the Pottery Workshop and inspired the development of its crafts aesthetic.

Chapter five consisted of a catalogue which detailed each ceramic piece in the Bernstein Collection. I presented photographic documentation accompanied by a contextual analysis of individual works, their ceramic materials, methods of construction, firing, and designs; a brief outline of each ceramist was included. I observed that the women's pots are more voluminous in scale compared to the men's vases which are tall in height (except one flat dish in the Collection). I deduced that ceramics in the Bernstein Collection were not from a single type of clay, firing method, nor yet kiln, but were probably made and collected at different times and venues in the 1970s by Mark Bernstein.

Chapter six compared and contrasted Sotho and Zulu domestic ceramics in order to illustrate their synthesis in the RD Pottery Workshop, particularly in the construction and designs of vases in the Bernstein Collection.

I have noted that there are two main styles of visual expression in the Bernstein Collection which are based on gender. The men have made their wares by throwing on pottery wheels and painted them with narrative motifs and figurative motifs in pictorial themes based on local indigenous traditions. These include myths, Zulu legends, idiomatic narrative and *Izinganekwane* stories.

The forms of the men's piece also merged indigenous traditions mixed with global cultures. In the Bernstein Collection these were mainly cylindrical, with a plate as an exception here. The women made their vases in the Collection by means of handbuilding, and decorated them with geometric motifs, in the form of repeated patterns. I stressed that the women's designs were sourced from many local traditions, not only Sotho but Zulu as well; here the indigenous vernacular forms and motifs were borrowed from domestic mats, beadwork and basketry.

I also discerned that both genders in the Studio used reduction firing methods in keeping with modernist studio craft practices. However the use of stoneware firings and glazes (the unglazed plate as seen in catalogue entry #3: BC 3 / 7 is the exception in the Bernstein Collection) are not found in traditional African ceramics; this material practice emphasised the transposition of Western studio methods into RD art and craft productions.

In my concluding Chapter, I proposed that the Bernstein Collection ceramics have forms and motifs that disturb the stereotypical classifications of 'traditional African art' as a 'craft'. I determined that all the works in the Bernstein Collection were made by the founding members at the Pottery Workshop. This process of documentation and analysis highlights the importance of this group of ceramics, in representing the works of both women and men in the early period of the Pottery Workshop. I have established that prior to this research, the Bernstein Collection had not been properly documented. One of my prime intentions in this research project was to provide an evaluative study with a reference catalogue of the Rorke's Drift ceramics that comprise the Bernstein Collection, to assist the University of KZN to properly record this asset of its permanent collections.

In my study of the Bernstein Collection the research process, and now its conclusion, has assisted me in recording a rich history of the RDACC in promoting cross cultural participation in local art during the Apartheid era, that separated people in terms of ethnic groups and suppressed expressions of indigenous knowledge. I believe that the RDACC acted as a cultural mediator and resistance site to defy Apartheid social engineering, tribalism and divisions in social life in general in the Struggle Era. In this context the ceramics that comprise the Bernstein Collection may be seen as a form of cross-cultural expression that facilitate harmonies of visual expression.

Finally it is revealed that the display of the RD ceramic works in the UKZN Library (even if undocumented) have given these local artists a visibility to our local academic community, in promoting awareness of their work and a continuing legacy. However I recommend that the UKZN needs to acknowledge the heritage and significance of these works by methodically accessioning and fully cataloguing the RD ceramics in the Bernstein Collection.

Illustrations to the thesis, with captions and sources



Fig 1.1



Fig 1.2

Figure 1.1. Artist unknown. *Kalahari ware. Untitled.* Date unknown. Dimensions not stated. In (Gers, 1998: 22).

Figure 1.2. Artist unknown. *Kalahari ware. Untitled.* Date unknown. Earthenware plate with painted motif (profile of a woman). No caption or details. Dimensions not stated. In (Gers, 1998: 21).

Gers' text posits a connection in the images' profiles with that of a dog and baboon (Gers, 1998: 23).



Fig 1.3



Fig 1.4

Figure 1.3. Artist unknown. *Kalahari plate. Untitled.* Date unknown. Plate measuring 16.51cm with the face of an African maiden wearing traditional head dress. Source: http://www.clydeon4th.co.za/index.php?page=shop.product_details&flypage=flypage.tpl&product_id=2095&category_id=108&option=com_virtuemart&Itemid=2Earthenware. Accessed by Mathodi Motsamayi on 01 December 2011.

Figure 1.4. Artist unknown. *Kalahari ware. Untitled.* Date unknown. Dimensions not stated. In (Gers, 1998: 22). Gers' text makes the connection between primitivist notions of African peoples and Eurocentric stereotypes. Gers (2000: 29), notes that black culture (Gers meant Nguni, specifically Zulu culture) was represented in an 'unspoilt tribal context', as 'African exotic'.



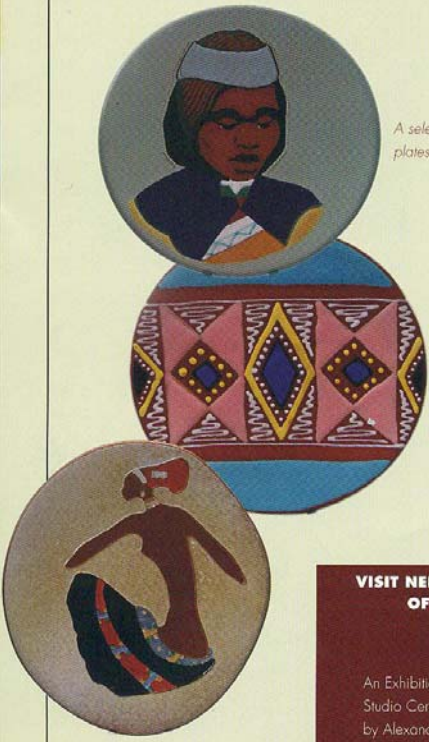
1.5

Figure 1.5. Artist unknown. *Kalahari ware* [two plates]. *Untitled*. Date unknown. Earthenware, 135 x 105cm. Source:

http://www.symphonypc.co.za/cannons/index.php?km%5BauctionSelector%5D=2&km%5BcategorySelector%5D=&km%5BsearchTerm%5D=&limit=100&limitstart=15&option=com_jumi&view=application&fileid=3&Itemid=108. Accessed by Methodi Motsamayi on 01 December 2011.

COLLECTING **FEATURE** **DECOR** **MUST VISIT**

Kalahari Ware



A selection of Kalahari wall plates.

Originally from Latvia, Alexander Klopcanovs and his wife, Elma (nee Vestman) arrived in SA in 1948 to work at the Linn Ware Pottery Studio. After a short time at Linn Ware the couple moved on their own to a small studio in Bramley. That year they won an award that was later to become known as the 'Rand Show'. In 1950 they moved to Cape Town. In 1953 Kalahari pottery won 'best foreign entry' at the international Ceramics exhibition in the U.S.A. held at the Smithsonian in Washington. In the 1960's the Klopcanovs moved to their home & Gallery in Constantia, which is now the home of the Light from Africa Foundation, a Ceramic Studio & Gallery.


Kalahari pottery has a unique feel. Its organic 1950s forms with stylized African motifs make it one of South Africa's most sought after ceramics.

A rare Kalahari sauce boat.

VISIT NELSON MANDELA SQUARE FAIRE ON THE 1ST SUNDAY OF EVERY MONTH AND PURCHASE YOUR SIGNED COPY FROM JUSTIN KERROD

An Exhibition of South African Studio Ceramics & Paintings by Alexander Klopcanovs is now on at the Light From Africa Foundation in Constantia Cape Town (until 2nd June) to coincide with the launch of Justin Kerrod's book 'Southern African Ceramics Their Marks Monograms & Signatures'. For more information call 082-829-1186 or email kerrod@africa.com.

SOUTHERN AFRICAN CERAMICS - THEIR MARKS, MONOGRAMS & SIGNATURES
An Introduction to
SOUTHERN AFRICAN CERAMICS - THEIR MARKS, MONOGRAMS & SIGNATURES
By Justin Kerrod



The Collector 50 Issue 12 June/July/August

Figure 1.6. Kalahari wares, examples of 'exotifications' of 'black culture'. In Osso (2010: 10).



Figure 2. Artist unknown. *Crescent Pottery Jug*. Date unknown. Earthenware with painted motif. Date unknown. Dimensions not stated. In (Gers, 1998: 22).

Gers' text points out that black people were represented in 'pseudo-African' culture by South African studios like *Kalahari* and *Crescent* (Gers, 1998: 22).

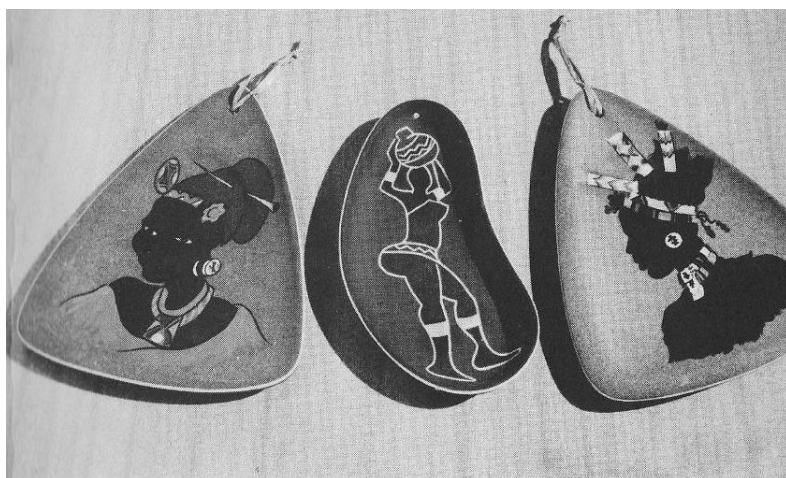


Figure 2.1. Examples of *Crescent* ware. Dimensions not stated. In (Nilant, 1963: 87).



Figure 3. Anton Van Wouw. *Boer Girl*. Date unknown. Dimensions not stated. In (Cohen, 1938: 25).

In Afrikaner culture of the pre-War era, women are depicted covering their hair with a *Kappie* or a bonnet, a symbol of idealised Afrikaner womanhood (Van der Watt, 2005: 94).



Figure 4. Anton Van Wouw. *Main Group of Vrouemonument* (1912-1913). Bronze. Dimensions not stated. In (Harmsen, 1988: 117).

In terms of *Volksmoeder* ideology women were associated with children as well as the sick, the frail and the home (Van der Watt, 2005: 100).



Figure 5. Gerard Bhengu. *Pride of wifehood. The isiCholo.* Date unknown. Dimensions not stated. In (Savory, 1965: 19).

The *isiCholo* is a symbol of pride of wifehood in Zulu culture (Savory, 1965: 11).



Figure 6. Gerard Bhengu. *IsiCoco. The Cherished Crown of Manhood.* Date unknown. Dimensions not stated. In (Savory, 1965: 23).

The *isiCoco* or heading was looked upon as a ‘crown of manhood and maturity’ (Savory, 1965: 11).



Figure 7. Gerard Bhengu. *Untitled* drawing. Date unknown. Dimensions not stated. In (Savory, 1965: 13).

Bleek says that, '[t]he red-tops on womens' heads are worn by the women who are not married, but going to be married. In the latter case they do not wear the *'isi-ka-kaka'* [thus] (petticoat, made of tanned ox-skin) but their only covering is the *U-benhle*, a small girdle about a hand broad, which goes round their loins' (Bleek 1952: 33).



Figure 8. Gerard Bhengu. *Untitled*. Date unknown. Dimensions not stated. In (Savory, 1965: 14).

The extended headdress. I suggest that this headdress is earliest form of drawing of the *isiCholo*.

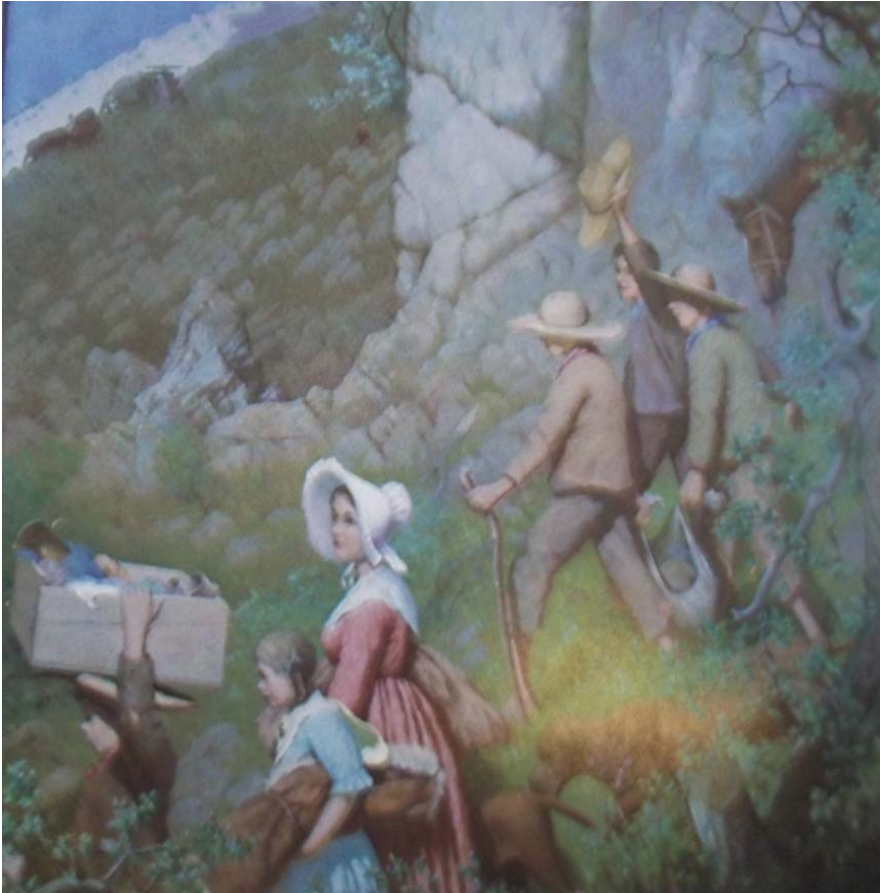


Figure 9. WH Coetzer. *For Free South Africa*, Transvaal Provincial Administration building [Mural painting]. Date unknown. Dimensions not stated. In (Harmsen, 1988: 107).

In the gendered roles of Afrikaner art, men were often portrayed in authoritative poses as in this example, in literal positions of patriarchal dominance (Van der Watt, 2005: 100).

112 KUMALO, SYDNEY
Two Bulls 1975
Bronze
118 cm



Figure 10. Sydney Kumalo. *Two Bulls*. 1975. Bronze. 118cm. In (De Jager, 1992: 108).

This work invokes a double-meaning: the masculine power of a bull (in isiZulu *inkunzi*) and a man (in isiZulu, to call a man an '*inkunzi*' is to affirm his sexual power and patriarchal authority). The scale of the rider, much larger than the bull, states the control and superiority of the human over the animal.



11.1



11.2

Figure 11.1. Ephraim Ziqubu. *Blue and Russet Jar with Face Decoration*. Ceramic, 21 x 6,2cm. Date unknown. In (Sack, 1988: 94).

Figure 11.2. Ephraim Ziqubu. Thrown vase with painted slip motifs; unglazed stoneware, 21 x 6, 2cm. Permanent Collection Durban Art Gallery. (Photographed by I. Calder, 2009).



Figure 12. George Pemba. *Xhosa Women Dancing*. Date unknown. Oil on Board, 35 x 45cm. In (De Jager, 1992: 13).

Xhosa women in their 'traditional headdress' which is different to Zulu *isiCholo*.



Figure 13. Silang, J. *Township Street*. 1972. Pastel on Paper. 46 x 62cm. In (De Jager, 1992: 77).

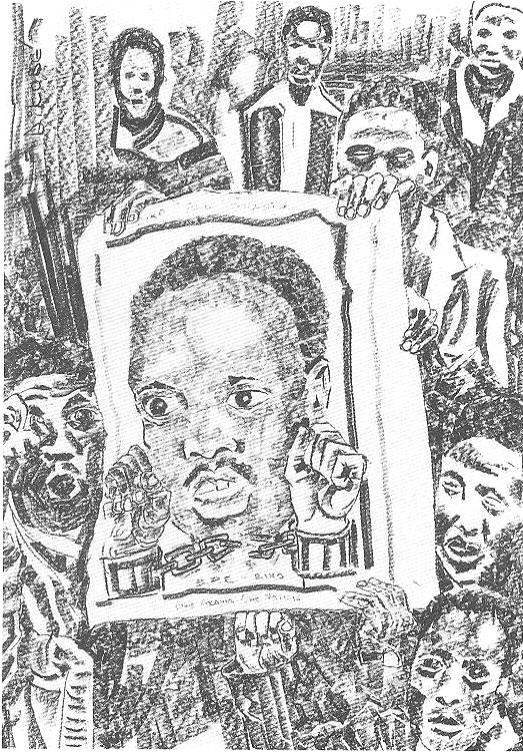


Figure 14. Martin Ben Dikobe. *Biko and Solidarity*. *One Nation*. Contè [crayon] on paper, 76 x 85, 6cm (sheet) 71, 3x 50, 9cm (image). Inscribed tl: DikoBE. Date unknown. The Campbell Collection of the former University of Natal. In (Sack, 1988: 61).



Figure 15. Ivy Molefe. 1974. *Untitled*. Pottery Workshop, Rorke's Drift Art and Craft Centre. Stoneware vase, handbuilt with painted oxides under a reduction glaze, Bernstein Collection, Main Library, Howard College Campus. University of KwaZulu-Natal. (Photographed by M. Motsamayi, 2010). Catalogue entry # 6: Ivy Molefe IM.



Figure 15.1. Detail of a painted motif on the vase by Ivy Molefe (above). (Photographed by M. Motsamayi, 2010).



Figure 16. Judith Mkhabela. *Ukhamba*, beer pot. Dimensions not stated. In (Maggs and Ward, 2011: 152).



Figure 17. Dinah Molefe. *Untitled*. Rorke's Drift Art and Craft Centre, 1974. Stoneware vase, hand built with painted oxides under a reduction glaze, Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal. (Photographed by M. Motsamayi, 2010). Bernstein Collection Catalogue entry #1: Diana Molefe (DM).



Figure 17.1. Detail of painted motifs on the vase by Dinah Molefe (above). (Photograph by M. Motsamayi, 2010).

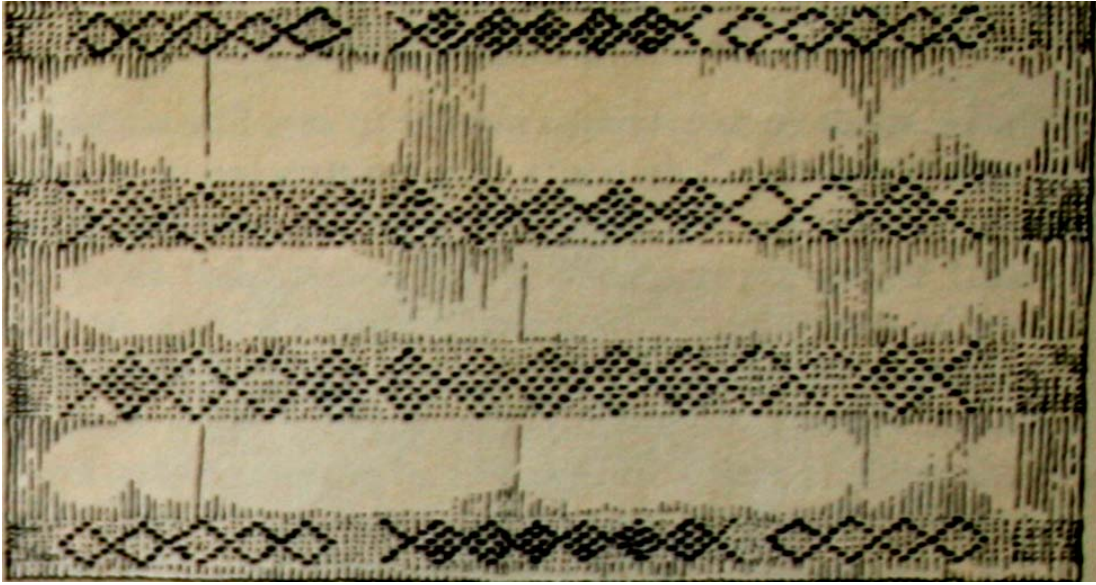


Figure 18. Artist unknown. *Isithebe*. Date unknown. In (Grossert, 1978: 31).

As seen in this example geometric motifs of *isithebe* (here a Zulu woven fibre mat) are also used in Sotho and Zulu pottery decoration.



Figure 19. Ephraim Ziqubu. *Untitled* vessel. c1972. Stoneware, 455 x 230cm. (Collection: Nessa Leibhammer). In (Hobbs and Rankin, 2003: 63).



Figure 20. Ephraim Ziqubu. *Umuzi*. 1974. Linocut. Dimensions not stated. Otto Lundbohn Collection. In (Hobbs and Rankin 2003: 63).

Izinsumasumane: narratives of birds, creatures and humans found in Zulu story telling tradition.

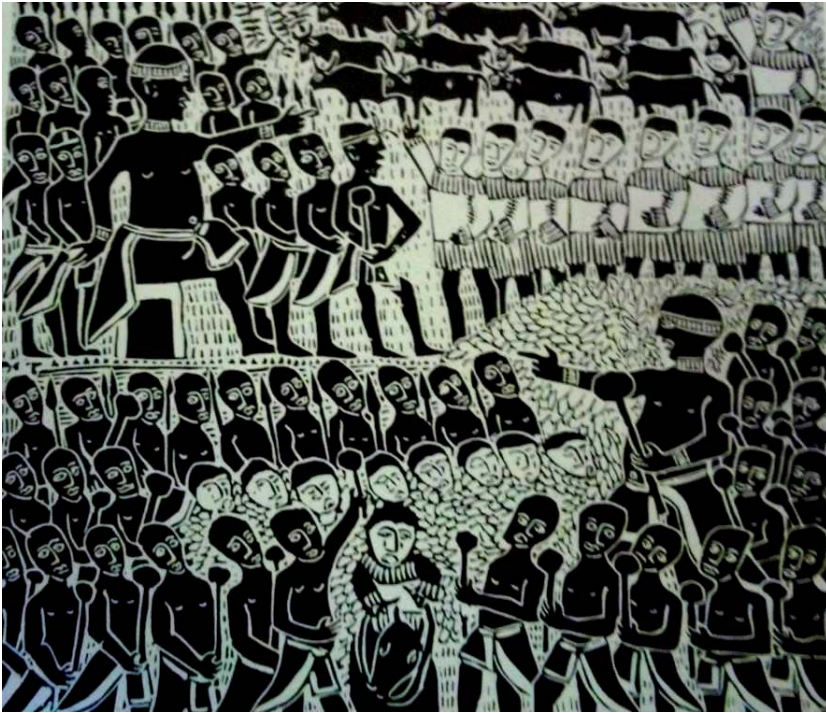


Figure 21. Azaria Mbatha. *Dingaan*. (Edition 15 / 70). Date unknown. Linocut. Dimensions not stated. In (De Jager, 1992: 87).

Dingane ['Dingaan'] the legendary Zulu military leader is and cattle are very significant in Zulu history.



Figure 22. Ephraim Ziqubu. Stoneware Vase. 1974. Thrown form with painted oxide motifs, unglazed outside, glazed inside. Bernstein Collection, Main Library, Howard College Campus: University of KwaZulu-Natal (Photographed by M. Motsamayi, 2010).



Figure 22.1. Details, image of a cow (*inkomo*). Cattle (*izinkomo*) are very important in Zulu and Nguni culture (Bleek, 1952: 32). (Photographed by M. Motsamayi, 2010).



Figure 23. Azaria Mbatha. *Untitled*. (Edition 10 / 100). Date unknown. woodcut. Dimensions not stated. In (De Jager, 1992: 87).



Figure 24. Lindumusa Mabaso. *Untitled*. Vase with figures, 1982. Stoneware glaze over slips. Campbell Collection. No details of measurement are given. University of KwaZulu-Natal. (Photographed by I. Calder, 2008).

Narrative figures of *isilwanyane* (Bleek, 1952: 32).



Figure 25. Gerard Bhengu. *The Ukweluka*. Date unknown. Dimensions not stated. In (Savory, 1965: 27).

Caption: *The Ukweluka* style (Savory, 1965: 27).



Figure 26. Ndwandwe family. Zulu beer pot (*Ukhamba*). [1970s]. Height 226 (mm). In (Jolles, 2005: 134).

Jolles (2005: 126) mentions that this is one of the Zulu beer pots in the collection at the African Arts Centre in Durban; although the exact date of acquisition is not stated, it may be likely that this vessel was produced in the 1930s. The vessel's form and motif can be compared with Bryant's observation '... glossy and without any form of decoration' (Bryant, 1949: 400). Incidentally the form may also be compared with that of Figure 27.



Figure 27. Artist unknown. *Untitled*. Basotho pot with rounded lip. Date unknown. No details of measurement are given. KwaZulu-Natal Museum Collection. (Photographed by M. Motsamayi, 2010). Although no details of the ware's production processes exist in the Museum records, continuing ceramics traditions of the Basotho people and a physical examination of this vessel indicate that it has a burnished surface with slip motifs on a terracotta clay and that it was likely fired in an open-pit.

Characteristic Basotho pottery has a thickened rim (lip), painted and sgraffito motifs on a terracotta clay body (Zaverdinos, 1997: 285).



Figure 28. Artist unknown. *Untitled*. Northern Sotho earthenware vase, handbuilt with painted motifs (applied with commercial oil paints). Date unknown. No details of measurement are given. Private collection: Phofedi family. (Photographed by M. Motsamayi, 2012).

Northern Sotho pottery has rounded rims and enamel-painted motifs that are often similar to Batlokwa styles. During fieldwork visits (2010-2011), I noticed that there is a similar example in the Collection of the Rorke's Drift Pottery Workshop.



Figure 29. Sotho-Tswana wall painting

Photo. Mathodi Motsamayi (aged about 11 years). My mother painted the family house with earth colours using indigenous motifs. (Motsamayi family Album: Photographed by a family member, 1990s).



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Glossary of key words and concepts

Unless otherwise stated, most of the following terms are sourced in Baca (et al., 2006), Hamer (1975), French (1998) and Rhodes (1978).

Art works. ‘Visual arts that are of the type collected by art museums; CCO (Cataloguing Cultural Objects) deals with cultural works, which include artworks and other works’ (Baca et al., 2006: 375).

Bowl. ‘The bowl is open, wide-mouthed, exposed and vulnerable. It holds its space lightly, because its interior is really part of surrounding space, and is connected and flowing into it’ (Rhodes, 1978: 67).

Catalogue. ‘In the context of CCO [Cataloguing Cultural Objects], [this] (document) records information in the Work or Images’ (Baca et al., 2006: 375).

Cataloguing. ‘In the context of CCO [Cataloguing Cultural Objects], the compilation of information by systematically describing the works and images in a collection’ (Baca et al., 2006: 375).

Catalogue raisonné. ‘Provides and covers some the following details of the collection: title and title variations; dimension / size of artwork; date of the work; medium; current location; owner at time of the publication of the catalogue; history of ownership from the first owner; exhibition history; condition and state of the work; bibliography of the artist; information on the artist; description of the work in detail; inscriptions and monograms by the artist’ (New York Public Library, 2011).

Ceramic. ‘A generic term which describes all objects made from clay’ (French, 1998: 76).

Ceramics. ‘Clay products made permanent by heat (the ceramic change; also the study of this subject’ - [t]he word comes from the Greek *keramos* meaning potter’s clay’ (Hamer, 1975: 5).

Ceramist. ‘One who works with clay and glaze in an objective way’ (Hamer, 1975: 15).

Ceramist [Ceramicist]. ‘Was coined to describe the individual potter’ (Hamer, 1975: 5).

Clay. ‘Is a hydrated silicate of aluminium. A heavily, damp, plastic material that ‘sets’ upon drying and can be changed by heat into a hard, waterproof material’. There are many types of clays, for example; primary clay, secondary clay, plastic clay’ (Hamer, 1975: 64).

Coiled. ‘Pots made by building up walls from a flat base, using rolls of clay. The rolls are blended together for added strength, usually using a turntable’ (French, 1998: 76).

Coiling. A hand-building technique; ‘[t]he form (of an object) is built gradually, developing upwards as it grows. In order to have enough strength in the lower part to support the upper part, the clay must be allowed to stiffen as [it] proceeds’ (Rhodes, 1978: 110).

Collar. ‘The neck of a pot’ (French, 1998: 76).

Collection. ‘In the context of [c]ataloguing levels discussed in CCO [Cataloguing Cultural Objects], multiple items that are conceptually or physically arranged together for the purpose of cataloguing or retrieval’ (Baca et al., 2006: 375).

Cone. ‘A body shape that is circular in plan and tapers toward the top’ (French, 1998: 76).

Controlled list. ‘A simple list of terms used to control terminology. In a well-constructed controlled list, the following should be true: each term must be unique; terms should all be members of the same class; terms should not be overlapping in meaning; terms should be equal in granularity-specificity; and terms should be arranged alphabetically or in another logical order’ (Baca et al., 2006: 376).

Cultural works. ‘In the context of CCO [Cataloguing Cultural Objects], art and architectural works and other artefacts of cultural significance, including both physical objects and performance art’ (Baca et al., 2006: 376); for the purposes of this study this includes works of art / artworks / crafts.

Cylinder. ‘A body shape that is circular in section and has no marked taper toward the top’ (French, 1998: 76).

Earthenware. ‘... it refers to a porous and usually white ceramic, which carries a glossy, transparent glaze. It also refers to any ceramic fired at a temperature low enough for it to remain porous when unglazed’ (French, 1998: 76). Although the term is included in this glossary for

comparative purposes, it is important to note that RD wares are technically stoneware and not earthenware.

Firing. ‘The process of conversion from clay to pot. It involves heat of at least 600 °c’ (Hamer, 1975: 121).

Flatware. A term that is used to refer to plates, dishes and saucers (French, 1998: 76), the term ‘flatware’ is more usually applied to industrial ceramics, in factories producing bone-china wares.

Form. ‘The three-dimensional qualities of a pot or ceramic. These can be analysed as solidity and weight. The opposite of form is space but both should be considered as position qualities if good pottery is to be made’ (Hamer, 1975: 133).

Glaze. ‘A layer of glass which is fused into plate on a pottery body’ (Hamer, 1975: 144).

Handbuilt. ‘A term that covers all making methods other than those of mold-making throwing, coiling, and slabbing’ (French, 1998: 76)

Handles. ‘The pottery handle begins as a ropelike or straplike piece of clay and can be made in a number of ways’ (Rhodes, 1978: 89).

Image. ‘In the context of CCO (sometimes capitalized) [Cataloguing Cultural Objects], a visual representation of a work, typically existing in photomechanical, photographic, or digital format’ (Baca et al., 2006: 377).

Indexing. ‘The context of CCO [Cataloguing Cultural Objects], the process of evaluating information and creating indexing terms with controlled vocabulary that will aid end users in finding and accessing the Work or Image Record’ (Baca et al., 2006: 377).

Jar. ‘The term jar refers to [a] vessel which is used for storage and has a wide enough opening for easy access’ (Rhodes, 1978: 43); with a mainly tall, vertical axis; a jar is different to a plate or bowl which has a mainly flat and horizontal emphasis.

Lip. ‘A modification to the shape of the rim of a pot that allows easy pouring’ (French, 1998: 77).

Oxidation. ‘In pottery this refers to the combination of oxygen with an element or compound’ (Hamer, 1975: 211).

Plate. ‘The plate and bowl are closely related. Plates are low in profile that their shape makes a minimal visual impression; the form is felt more than it is seen. The inside surface is dominated and unlike the bowl there is little play between the inside and the outside’ (Rhodes, 1978: 101).

Pottery. ‘Frequently used to describe any ceramic, it more properly refers to low-fired earthenware’ (French, 1998: 77).

Record. In the context of CCO [Cataloguing Cultural Objects], a conceptual arrangement of fields referring to a work or images; not the same thing as a database record ...’ (Baca et al., 2006: 377).

Reduction. ‘The actions of taking oxygen away from metal oxides. The potter uses reduction to coax different colours from the same metal oxide in his clay or glaze, such as black pots from a red clay’ (Hamer, 1975: 248).

Relief decoration. ‘A relief is achieved by modelling the surface of the clay, by an adding process of clay, by pushing the clay out from the other side, and by using relief mounds’ (Hamer, 1975: 249).

Rim. ‘The top, or outer edge of a pot’ (French, 1998: 77).

Sgraffito. ‘Stretched decoration especially when the scratched line or area reveals a different colour’ (Hamer, 1975: 261).

Stoneware. ‘A hard-strong and vitrified ware, usually fired above 1200 C (2192 °F), in which the body and glaze mature at the same time and form an integrated body-glaze layer’ (Hamer, 1975: 285). Check below another term of ‘Stoneware’.

Stoneware. ‘A form of ceramic which is fired at the higher temperatures and is vitreous, but is not translucent’ (French, 1998: 77).

Throwing. ‘The action of making pots on a quickly rotating wheel using only the hands and for lubrication, water’ (Hamer, 1975: 299).

Thrown. 'Vessels made by hollowing and drawing up clay on a revolving wheel using the hands' (French, 1998: 77).

Underglaze. 'Ceramic colours applied usually on unglazed clay or biscuit ware and covered with a transparent glaze. The quality of underglaze is the intensity of colour established by the thickness of the glaze. Its advantage over onglaze decorations is its permanence, it being as permanent as the covering glaze' (Hamer, 1975: 305).

Vase. 'It is not necessarily different in shape from [a] jar, but the word implies a more ornamental use, or use as a container for flowers. Vessels with quite narrow openings may be termed vases' (Rhodes, 1978: 43).

Vessels. 'A term applied to most pots, but mainly to hollow ware rather than flatware' (French, 1998: 77).

Abbreviations used in the thesis

AB = Andrea Bernstein.

CCO = Cataloguing Cultural Objects.

DACST = Department of Arts, Culture, Science and Technology.

DM = Dinah Molefe.

EZ = Ephraim Ziqubu.

ELCSA = Evangelical Lutheran Church of South Africa, South Eastern Region.

ELC = Evangelical Lutheran Church.

GM = Gordon Mbatha.

IM = Ivy Molefe.

JS = Joel Sibisi.

KAC = Katlehong Art Centre.

MM = Methodi Motsamayi.

NCAD = National College of Arts, Crafts and Design.

RAU = Rand Afrikaans University.

RDACC; also abbreviated as **RD** = Rorke's Drift Art and Craft Centre.

UKZN = University of KwaZulu-Natal.

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Figure 1.3. Artist unknown. *Kalahari plate*. Plate measuring 16.51 cm with the face of an African maiden wearing traditional head dress. Date unknown. Source:

http://www.clydeon4th.co.za/index.php?page=shop.product_details&flypage=flypage.tpl&product_id=2095&category_id=108&option=com_virtuemart&Itemid=2Earthenware.

Accessed by M. Motsamayi on 01 December 2011.

Figure 1.5. Artist unknown. *Kalahari ware*. Two Kalahari plates. Earthenware, 135 x 105cm. Date unknown. Source:

http://www.symphonypc.co.za/cannons/index.php?km%5BauctionSelector%5D=2&km%5BcategorySelector%5D=&km%5BsearchTerm%5D=&limit=100&limitstart=15&option=com_jumi&view=application&fileid=3&Itemid=108. Accessed by M. Motsamayi on 01

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Buchanan, N., (buchanan@ukzn.ac.za). 24 June 2011. Bernstein Pottery Donation. E-mail to: M. Motsamayi (204510658@ukzn.ac.za).

Appendix: Documentations

There are three sections in this appendix, as follows:

Section 1: Letter of thanks from Professor Colin Webb, DVC, to Mark Bernstein for the donation of RD ceramics (copy from Nora Buchanan, UKZN Main Library, Durban Campus).

Section 2: E-mail correspondence between Methodi Motsamayi (MM) and Andrea Bernstein (AB).

Section 3: Chronology of the Pottery Workshop of the Rorke's Drift Art and Craft Centre.

Section 1: Letter of thanks from Professor Colin Webb, DVC, to Mark Bernstein for the donation of RD ceramics (attached copy from Nora Buchanan, UKZN Main Library, Durban Campus).

Section 2: E-mail correspondence between Methodi Motsamayi (MM) and Andrea Bernstein (AB) about the history and ownership of the Bernstein Collection (2011).

(MM) - Who was / were Mr and Mrs M Bernstein?

(AB) - ‘Mark Bernstein was [a] consulting civil and structural engineer in Durban. He was born in Bulawayo, Zimbabwe (then Southern Rhodesia) in 1914. He married a South African, May (nèe Gampel) in 1937 and they lived in Bulawayo until 1944, when they moved to Durban. Both May and Mark Bernstein were enthusiastic art collectors with a wide range of interests (from German expressionist art to Persian carpets, Faberge, ethnic embroidery etc.’.).

(MM) - Their family background and training?

(AB) - ‘Mark’s father was born in England and emigrated to Southern Rhodesia in about 1910. Mark qualified as an engineer at the University of Cape Town. He worked for the Municipality of Bulawayo and was responsible for the design of the Ncema dam before he moved to South Africa. When he arrived in Durban he joined Mr Walter Campbell (former City Engineer of Durban) and they founded a consulting engineering firm which became a multi-disciplinary practice of consulting engineers and architects’.

(MM) - Was it a family custom to collect artworks – and / or ceramics (and perhaps local South African works)?

(AB) - ‘See the first paragraph above. As far as other ceramics – they did not collect ceramics nor South African art specifically. They did have a very dramatic Rorke’s Drift tapestry hanging in their home in Durban, but I don’t know what happened to it. The only other South African piece that I remember them owning was a bronze casting of a leopard by Lucas Sithole (which they gave to their son Brian (my late husband) and which I have here in Los Angeles)’.

(MM) - What were the circumstances in which the Bernstein family acquired the Rorke’s Drift

ceramics (perhaps a visit to Rorke Drift? / from a local exhibition such as Durban Art Gallery / African Art Centre?

(AB) - 'As far as I recall, they bought the Rorke's Drift ceramics at an exhibition at the Durban Art Gallery organized by the African Art Centre. I'm sorry I don't have any more detailed information for you on this subject'.

(MM) - What inspired the donation of the ceramics collection to the University's Howard College Main Library (instead of a local museum, for example)?

(AB) - 'I really don't know. Was the donation made at the time that the new Library was built on the Howard College campus? Perhaps there was a request from the University for donations to the Library and they may have felt that they would rather give the ceramic collection than a monetary gift (this is pure conjecture on my part)'.

(MM) - What was [the] intention of collecting the Rorke's Drift art (Ceramics) during those days 1980's and subsequently donating it to the University of Natal (now University of KwaZulu-Natal) instead of local museums or galleries?

(AB) - 'Mark and May were inveterate collectors and as they developed new collecting interests they tended to lose interest in some of their previous passions. I think they felt that the ceramics were an important collection and they wanted to give them to an institution that would appreciate and display them. Again, I have no idea why they donated them to the University rather than a museum or art gallery. They did not have any special connection with the University and Mark was on the acquisitions committee of the Durban Art Gallery so one would have thought that the Gallery would have been a more obvious recipient'.

(MM) - Did the Bernsteins collect ceramics from other South African studios (and / or donate to other institutions)?

(AB) - 'Not as far as I know'.

Section 3: Chronology of Rorke's Drift Art and Craft Centre: Selected highlights (Unpublished RD papers, Ian Calder, 2011).

1952	The Swedish artist and teacher Bertha Hansson travels to South Africa where she meets bishop Helge Fosseus . Together they elaborate on the idea of a craft education in Zululand with the aim of empowering women and strengthening the traditions of indigenous arts.
1959	The project takes form. The initial idea is to start a craft school that will later finance a fine art school.
1961	Following the support of the <i>Swedish Committee for the Advancement of African Arts and Crafts</i> in response to the appeal of Bishop Helge Fosseus, founders Peder and Ulla Gowenius are recruited to go to South Africa to set up a community art and craft development project in an impoverished rural area of Zululand (as it was formerly known). This is the first project in South Africa to receive official Swedish support.
<i>Quote:</i> Peder Gowenius	<i>How do we make oppressed people aware of their situation, of their own strength, creating an interest in their own future and a commitment to concepts of self-reliance, freedom and independence?</i>
1962	Peder, an art teacher and Ulla, a textile artist begin their work at the Ceza Hospital near Umpumulo under the sponsorship of the ELCSA. SER [Evangelical Lutheran Church of South Africa, South Eastern Region]. Patients in the TB-ward and maternity ward are taught sewing, stripweaving and spinning. Peder tries out different art forms with male patients. Amongst the Gowenius' first pupils are Azaria Mbatha and Allina Ndebele .
1962-63	The project moves from Ceza Hospital to Umpumulo and an Art and Craft Advisors course is started. In 1963 the project moves once again to Rorke's Drift also the

	<p>home of the Oscarsberg mission station established by CSM missionaries in (then) Zululand. Rorke's Drift (in isiZulu: Shiyane) was also the historical site of the battle between British colonial forces and Zulu warriors following the Battle of Isandlwana in 1879—the historical turning point that finally brought the Zulu kingdom into British colonial control. The Art and Craft Advisors course is extended and the Weaving Workshop is established to finance the school. Qualified Art and Craft advisors are employed by the church or in local hospitals to help patients by providing occupational therapy during their recuperation.</p>
1962-70	<p>During this period of establishment, there are many successful international exhibitions of Rorke's Drift:</p> <ul style="list-style-type: none"> ▪ Konstfack University College, Stockholm, Sweden 1962, 1963 and 1964 ▪ Röhsska Design Museum Gothenburg, Sweden 1965 ▪ Museum of Modern art in Stockholm Sweden, 1966 ▪ Malmö Museum, Malmö, Sweden 1966 ▪ Louisiana Art Museum Denmark 1967 ▪ Art Biennale in Vencie, Italy. 1968 ▪ Contemporary African Art London, Great Britain 1969 ▪ Touring exhibition in Canada 1969-70 ▪ National Museum Stockholm, Sweden 1970
1964	<p>Staff of the Art and Craft Centre are joined by Eva Svensson, a sewing teacher, Marianne Hessle who teaches weaving with Ulla Gowenius, and Kerstin Olsson, who trained at Konstfack under ceramist Stig Lindberg. Olsson meets local Zulu potters, learned about local clays, handbuilding methods and traditional pitfirings, and also experiments with a wood-fired kiln (commissioned by Peder Gowenius with the help of a local bricklayer). However, the unglazed terracotta wares are not satisfactory, and plans for a Pottery Workshop are shelved for a few years.</p>

1964-68	<p>Allina Ndebele studies weaving at Stenebyskolan in Sweden and Azaria Mbatha studies at the Konstfackskolan in Stockholm and then they return to teach at Rorke's Drift. Art and Craft Advisors graduates Nellie Ndlala, Serafina Ndlovu and Tobile Xakasa also study at Stenebyskolan on Swedish scholarships</p>
1965-70	<p>Rorke's Drift works are exhibited in South Africa for the first time in Durban in 1965 at Art South Africa Today and Alliance Francaise. Further shows include the following:</p> <ul style="list-style-type: none"> ▪ At the South African National Gallery, Cape Town, 1967; opened by Professor H. van der Merwe—a prominent mediator between ANC leaders-in-exile and the South African Nationalist government - the show is described by critic Neville Dubow as '...one of the most significant exhibitions ... for some time' ▪ Art South Africa Today, Durban 1965 ▪ Alliance Francaise, Durban 1965 ▪ Gallery 101, Johannesburg 1966 ▪ NSA Gallery, Durban 1967 ▪ Art South Africa Today, Durban 1967 ▪ Durban Art Gallery, 1968 ▪ Tatham Art Gallery, Pietermaritzburg 1968 ▪ Durban Art Gallery, 1970. In the face of a state policy of 'separate development,' Durban Art Gallery purchases Rorke's Drift works; the public institution makes South African history in becoming the first art museum to actively acquire the work of African artists. Other South African art museums quickly follow this example.
1966	<p>A major tapestry is commissioned for the Royal Society in London, Great Britain. It takes a year to complete the tapestry; titled <i>In the Beginning</i> or <i>The Four Elements</i>, it is designed by Lidness Mahlaba and Victoria Mncube. The commission makes the Centre economically viable and gives it international and national recognition. Plans are made for a Fine Art School and additional workshops.</p>

1967	Afro Art opens in Stockholm, with a permanent display of Rorke's Drift works.
1967	Azaria Mbatha experiments with textile printing. He later teaches silk-screening at Rorke's Drift Fine Art School and in the Textile Printing workshop; finally moving to Sweden in 1970.
1968	<p>Lillemor and Ola Granath replace Ulla and Peder Gowenius. Lillemor teaches weaving, crocheting and knitting; Ola teaches art and directs the Centre and the Fine Art School. Ola introduces etching as a printmaking process to the Fine Art School.</p> <p>Peder and Ulla Gowenius move to Lesotho, where they establish Thabana li Mele community arts development project—and later a similar centre at Entswe la Odi, in Botswana. With the knowledge and insight brought to each centre by the Gowenius', the establishment of these sites—together with Rorke's Drift—were extremely significant in the history of Southern African arts and crafts development.</p> <p>The aims of Rorke's Drift Art and Craft Centre are, '[t]o nurture the unique artistic heritage of Africa. To extend, with new influences, this heritage so that it will find its rightful place in a changing society. To ensure that it grows with changes in society and that its products will find increasingly profitable outlets. To assist in raising the standard of living by extending its teaching influence, especially in the workshops, where employment is created for local people.' (H. Van der Merwe, 1973); his wife, Marietjie van der Merwe – renowned South African ceramist– was long-serving advisor to the Pottery Workshop from the early 1970s until her death in 1992.</p> <p>Amongst Rorke's Drift's greatest South African supporters, the van der Merwes (both were Quakers) sustained their active solidarity throughout the struggle era.</p>
1968	Rorke's Drift Fine Art School opens—at a time when Apartheid institutions deny formal art training to black South Blacks. There are many distinguished graduates over the years, including, Azaria Mbatha , John Muafangejo , Dan Rakgoathe ,

	<p>Bongiwe Dlhomo (one of the Schools' few women artists), Musiweyixhwala Tabete, Cyprian Shilakoe, Caiphaz Nxumalo, Vuminkosi Zulu, Eric Mbatha and Tony Nkotsi.</p>
1968	<p>The Pottery Workshop opens. Gordon Mbatha (who had begun with the Weaving Workshop) starts training on the potter's wheel (and becomes Workshop supervisor), he is joined by Ephraim Ziqubu and Joel Sibisi who also learn throwing. Already expert ceramists from the neighbouring Nquthu region, Dinah Molefe and other women of her family join the Workshop as studio handbuilders—using traditional Zulu coiling methods that are indigenous to the region's pottery.</p> <p>The gendered division of studio work—women coiling, men throwing—is maintained to the present.</p> <p>Arriving in May 1968, during the time of Ola and Lillemor Granath, the Pottery is supervised by mechanical engineer Peter Tybjerg from Denmark. He builds a kiln, but technical difficulties with coal firings (the region's mines are located near Dundee) delay full-scale production in the Pottery. Tybjerg leaves Rorke's Drift the following year, and moves for a short while to Swaziland (where he reports on the viability of local clay deposits to that country's Ministry of Industry).</p>
1968	<p>The Textile Printing Workshop is established. Textile printing had earlier been used in the Arts and Crafts Advisors course in the sewing class using block and lino cut prints. With the Workshop silk-screen printing is introduced.</p>
1968	<p>The Art and Craft Centre Showroom (an exhibition hall) and office are completed—and is still in use today. Repairs are affected during 2007, after many years of serious structural defects (caused by wood-rot in the roof timbers).</p>
1969	<p>Anne and Ole Nielsen from Denmark replace Peter Tybjerg in the Pottery. The Niensens build a new coal-firing kiln, and continue Tybjerg's technical initiatives,</p>

	reinforcing the studio's early hallmarks of pure geometric form, and painted engobes: figurative motifs painted by the men on thrown wares, and combination of applied / incised designs with painted slips on handbuilt wares made by the studio's women.
1970	<p>Malin, an artist and Otto Lundbohm, an art teacher, take over from Lillemor and Ola Granath. The Lundbohms return to Sweden in 1975.</p> <p>During this time of rapid development and expansion, the Art and Craft Centre's teaching staff includes seven African, and five Nordic teachers. In addition there are 150 spinners, dyers and weavers, 10 potters and 30 Fine Art students.</p>
1971-92	Prominent South African ceramist, Marietjie Van der Merwe (d 1992), is appointed studio consultant to the Pottery Workshop. She professionally resolves the studio's technical problems and establishes studio processes still in use today. She repairs the existing oil-fired stoneware kiln; her new oil kiln is completed and fires in March 1973.
1971	Uno and Lillemor Johannson arrive to help the Lundbohms in their work at the Centre. Uno assists with administration and Lillemor with teaching in weaving and dressmaking. They stay until 1976.
1973	<p>American missionaries Reverend Carroll and Gabrielle Ellertson also come to help the Lundbohms. Gabrielle later undertakes studies in Fine Art at the University of South Africa (UNISA), and teaches in the Fine Art School at Rorke's Drift. The Ellertsons eventually direct the Centre after the Lundbohms return to Sweden in 1975; they leave Rorke's Drift in 1979.</p> <p>Designed by Marietjie van der Merwe and completed in March 1973, the Pottery Workshop's new paraffin kiln begins firing reduction stoneware.</p>

1974	Eric Mbatha (no relation to Azaria) begins to teach printmaking at the Fine Art School; ‘the first African appointee to a formal printmaking post in South Africa.’ (Hobs and Rankin, 2003).
1975	Gordon Mbatha, Joel Sibisi and Ephraim Ziqubu work for a month at the Cape Town studio of South African ceramist Hym Rabinowitz, following his visit to Rorke’s Drift in October 1974 to see the Rorke’s Drift studio at the invitation of Mariejie van der Merwe.
1975	Jules and Ada van der Vijver , both Dutch graphic artists resident in Cape Town, South Africa, assume teaching duties at Rorke’s Drift. During his term of office, Jules invites many prominent South African artists (such as Walter Battiss, Cecil Skotnes, Bill Ainslie, and David Goldblatt) to lecture at the Centre and arranges visits and exchanges to the studios of prominent local artists. The van der Vijvers leave Rorke’s Drift in 1978.
1975	Jessie Dlamini is appointed supervisor of the Weaving Workshop and Maggie Dlomo as supervisor of the Textile Printing Workshop.
1975	Art South Africa Today exhibition—officially sponsored by the Apartheid Nationalist government to mark the twenty-fifth Republic Festival—in which Rorke’s Drift works are separated (with many other craft and 'naive' works) from ‘progressive’ mainstream art in a specially-devised marginal category.
1979	South Blacks Keith and Annemarie van Winkel are appointed to direct the Centre. Keith runs the Fine Art School, and Annemarie works in the Weaving Workshop. The van Winkels leave at the beginning of 1981.
1979	Philda Majozi and Eamma Dammene are appointed supervisors of the Weaving Workshop.

1981	Jay Johnson from the USA is appointed Principal of the Centre.
1981	Malin Lundbohm (Sellman) returns to Rorke's Drift to teach and work. At several times during the period 1986 to 1991, Malin brings her considerable experience of arts and crafts development to assist in the ANC's Dakawa Refugee Camp in Tanzania. With the unbanning of the ANC later in the early 90s, Malin becomes the first Director of the Dakawa Art and Craft Centre in Grahamstown, South Africa. In this work, she is assisted by Princess Ngcobo who is recruited from Rorke's Drift. Hence the legacy of Rorke's Drift is transported into new contexts.
1982	The Fine Art School closes, but the Pottery, Weaving, and Fabric Printing Workshops remain in production to the present.
1984	<p>Twenty major Rorke's Drift tapestries are installed at the KwaZulu Legislative Assembly building in Ulundi. The monumental tapestries include collaborative works by:</p> <ul style="list-style-type: none"> • Designer Phinias Mkhize, Weavers Victoria Buthelezi, Mary Shabalala • Designer Eamma Mpanza, Weaver Victoria Buthelezi • Designer Elliza Xaba, Weavers Elliza Xaba, Beatrina Zwane, Victoria Buthelezi • Designer Philda Majози, Weaver Esther Nxumalo • Designers Mary Shabalala, Weavers Mary Shabalala, Rosta Ndawa, G Zigubu • Designer Miriam Ndebele, Weavers Eliza Xaba, Rosta Ndawe • Designer Emily Mkhize, Weaver Beatrice Zwane • Designer Cathrine Zigubu, Weavers Eamma Mpanza, Estah Nxumalo • Designer Joel Sibisi, Weaver Elliza Xaba • Designer Rosta Ndawo, Weaver Beatrine Zwene <p>The Ulundi weavings include works designed by men of the Pottery Workshop:</p> <ul style="list-style-type: none"> • Designer Joel Sibisi, Weavers Philda Majози, R Xaba, R Mbatha • Designer Gordon Mbatha, Weaver Mary Shabalala • Designer Gordon Mbatha, Weaver Esther Nxumalo

	<ul style="list-style-type: none"> • Designer Lindumusa Mabaso, Weavers Rosta Ndawo Esther Nxumalo
1985-89	Göran Skoglund from Sweden is appointed manager of the Centre, with Ulla Skoglund , a textile teacher, to the workshops.
1985	The last major international exhibition of Rorke's Drift— Afrikansk Konst , in Gothenburg, Sweden —featuring tapestries, fabrics and ceramics from the Centre together with the work of fibre weavers from Hlabisa, KwaZulu-Natal.
1992	The African Lutheran Church assumes control of the Centre from the Swedish ELC Mission. Reverend Mthembeni Ruben Zulu is appointed Director of the Centre.
1994	The first free democratic elections in South Africa.
2000	<p>A ceramics development project at Rorke's Drift Art and Craft Centre is initiated by Ian Calder of the Centre for Visual Art, University of Natal: Pietermaritzburg, sponsored by the South African Department of Arts, Culture, Science and Technology (DACST).</p> <p>Based in the Workshops at Rorke's Drift, a series of independent Learnership programmes (funded through MAPP-Seta grants) aim to transfer crafts and heritage skills to new generations.</p>
2007	<p>Senior staff of the Centre are:</p> <p>Reverend Mthembeni Ruben Zulu. Director</p> <p>Sibeko Elizabeth Tyler, Bookkeeper</p> <p>Celumusa Nxumalo, Supervisor of the Showroom</p> <p>Mirriet Mtshali, Supervisor of the Fabric-Printing Workshop</p> <p>Joel Sibisi, Supervisor of the Pottery Workshop</p> <p>Philda Majози and Eamma Dammene, joint Supervisors of the Weaving Workshop.</p>



UNIVERSITY OF NATAL

Deputy Vice Chancellor and
Vice-Principal

CW/LC/357

13 September 1988

Mr & Mrs M. Bernstein,
Campbell Bernstein and Irving,
635 Ridge Road,
OVERPORT.
4001

Dear Mr. & Mrs. Bernstein,

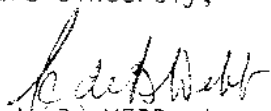
DONATION OF RORKE'S DRIFT WORKS OF ART

The Rorke's Drift pots and tapestry that you have donated to the E.G. Malherbe Library are truly enriching additions to the works of art that we have acquired for that important new facility. Your generosity and your continued support for the University of Natal are greatly appreciated.

We intend having a special display-case designed by the architects, so that the vases can be on permanent display, and we plan to place the tapestry in a prominent position in the Library entrance area.

Our Vice-Chancellor and Principal, Professor Booysen, left on an overseas business trip shortly after the Rorke's Drift evening, so was not able to write to you himself. However, his appreciation of your donation is as great as that of everyone else, and in saying thank you to you, I speak specifically on his behalf as well as on behalf of the University community and the innumerable library users who will derive delight from your gift in the years to come.

Yours sincerely,


C. de B. WEBB
ACTING PRINCIPAL

Copy to:
Ms. E.M. van der Linde,
Chairman: Durban Library Committee

