
SOUTH AFRICAN
CLay
Awards

celebrating excellence in contemporary ceramic practice

The South African Clay Awards recognise and support excellence in contemporary ceramic practice, with a focus on advancing the visibility of clay as a critical medium within both South Africa and the international arena. Initiated in 2024, the Awards aim to create a platform that connects artists, curators, and institutions, fostering dialogue, innovation, and professional development. Through a programme of exhibitions, awards, and partnerships, the Awards seek to contribute to the growth and sustainability of the ceramics field. The inaugural edition was hosted by Rust-en-Vrede Gallery + Clay Museum, establishing a strong foundation for the Awards and their future development. The concept of the Awards emerged within the context of the Clay Museum's affiliation with the International Academy of Ceramics (IAC), reflecting a commitment to growing South African representation within the global ceramics community.

It is with great pride that Art Formes hosts the South African Clay Awards for its second edition, the country's largest national ceramics awards, initiated by ceramic master Hennie Meyer. The Clay Awards represent exactly the kind of initiative Art Formes exists to champion: one that demands rigour, celebrates excellence, and insists that the finest contemporary ceramic practices in this country deserve a platform comparable with its quality. Art Formes believes that South African ceramics are amongst the most pioneering and sophisticated being produced anywhere in the world today, and the Clay Awards is a vital mechanism for making that case, both at home and on the international stage.

IAC
ACADÉMIE INTERNATIONALE DE LA CÉRAMIQUE
INTERNATIONAL ACADEMY OF CERAMICS

ART FORMES

the selectors

The selecting panel for 2026 was an inspiring combination of ceramic masters and academics from both South Africa and abroad. Andile Dyalvane, Zizipho Poswa and Elizabeth Perrill return to the panel, and are joined by ceramic masters Xanthe Somers and Yoshimi Futamura, as well as Wendy Gers, a leading scholar, curator, and advisor in the field of South African and African ceramics. Utilising their personal knowledge of the medium, each panelist selected their favourite submissions. The votes were tallied and the artworks with the most votes were selected to be exhibited. This years selection resulted in 32 artworks, representing an array for artistic styles, clay bodies, building techniques and firing methods.








the artworks



MELISSA BARKER
Unchosen
2026

Terracotta slip poured into discarded weaver nests. Glazed internally and fired in an electric kiln.

40 x 50 x 16 cm

ZAR 36 000



Melissa Barker is an archaeologist and qualified French chef, based in Cape Town, South Africa. Her Master's of Arts degree focused on ancient food and ceramics, two disciplines that continue to influence the way she approaches materials, objects and making. Melissa began working with clay in 2012, drawn to its permanent nature and its ability to hold traces of touch, time and experience. Her work often draws on observations of the natural world and the traces left by human experience.

Melissa has exhibited both locally and internationally and is a multiple award-winning ceramic artist. Her work was selected for The Clay Awards in 2024, which led to her invitation to join the International Academy of Ceramics in 2025. She recently completed a residency in 2024 with renowned ceramic artist Monica Patuszynska. Her work is held in the permanent collection of the Rust-en-Vrede Clay Museum as well as various private collections.



BELINDA BLIGNAUT
Night Visitors
2026

Hand-built wild clay. Unglazed and fired in an electric kiln.

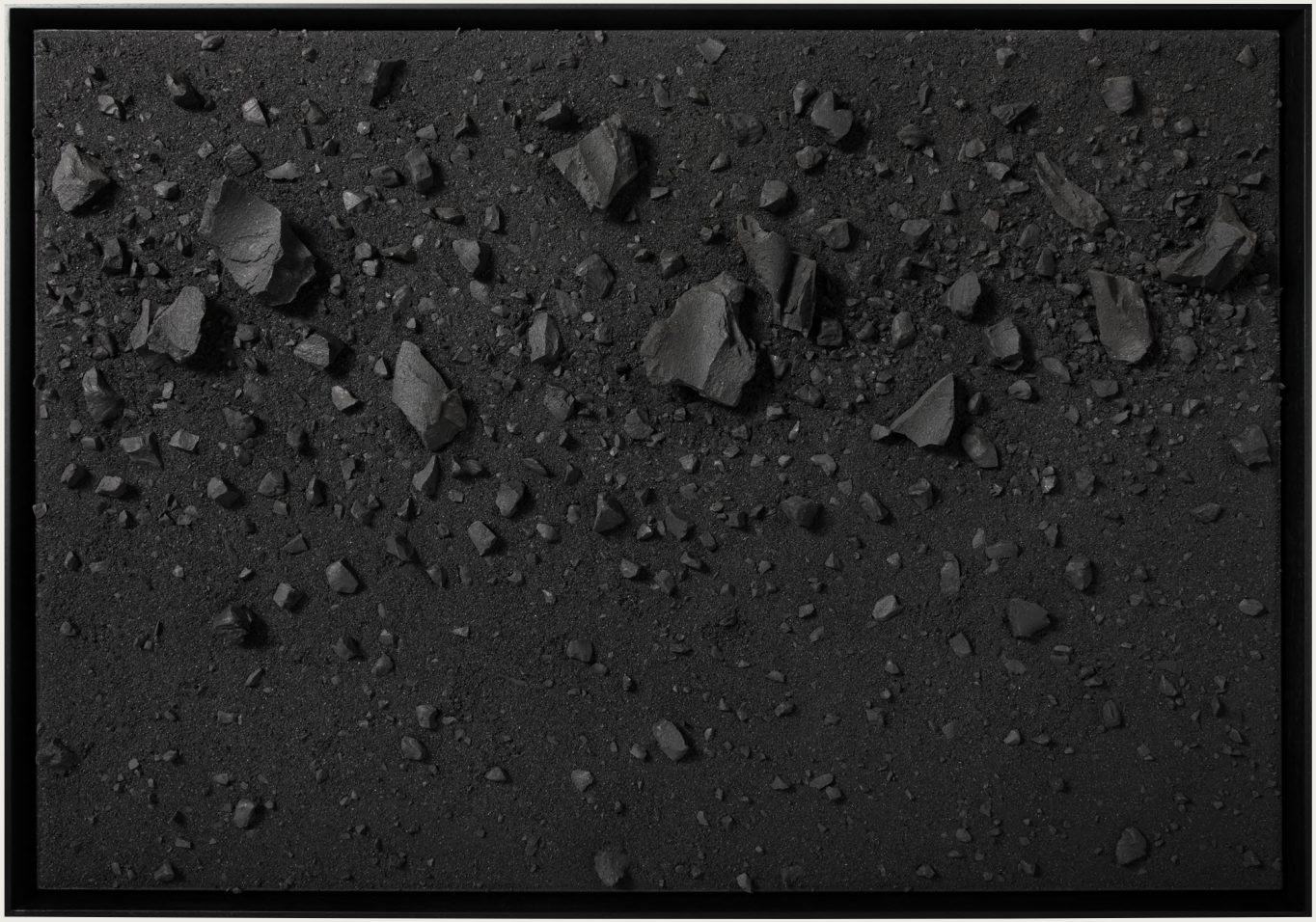
10 x 10 x 28 cm

ZAR 25 000



Belinda Blignaut was born in the Eastern Cape, South Africa, and emerged in Johannesburg in the early 1990s as part of a generation of conceptual and experimental artists responding to South Africa's social uncertainty. Across a practice spanning several decades, her work explores transformation, materiality and the body, often using everyday materials to investigate inner and psychological change.

In 2014, Blignaut began working primarily with clay, establishing a studio where she taught and worked alongside people with special and other needs. Her engagement with clay also marked a return to a childhood spent on a remote Eastern Cape farm, where mud, shells, bones and stones formed part of her earliest material experiences. Blignaut now creates raw, experimental sculptural vessels using foraged clay and organic matter. Alongside these works, she has developed an extensive archive of South African earth pigments, plants, stones and found materials, documenting her ongoing relationship with landscape, memory and transformation.



MICHAEL BRÄUER
A Time That No Longer Exists
2026

Crushed stoneware. Unglazed and fired in an electric kiln. Mounted on wood.

87 x 62 x 8 cm

ZAR 25 000



Michael Bräuer was born in Namibia and currently lives and works in Cape Town, South Africa. After completing his Bachelor of Art in Visual Arts at Stellenbosch University, he specialised in print and new media design while based in Düsseldorf and Munich, Germany.

With a keen interest in composition and form, his creative practice has moved between two-dimensional and three-dimensional media. Ongoing experimentation with the medium of clay has led him to his current practice, in which he strategically harnesses clay's tactile properties to explore themes ranging from intuition and biomorphism to deep time.



DRIAAN CLAASSEN
An Afternoon Nap
2026

Hand-sculpted form, unglazed and fired in an electric kiln. Treated with a conductive medium and placed in a copper sulphate bath under current, from which copper grows on the surface.

33 x 33 x 46 cm

ZAR 200 000



Driaan Claassen (b. 1991, Johannesburg) is a South African sculptor whose work maps the human mind — each piece a physical translation of a mental state: a thought hardening, a memory regrown, a pathway carved through matter. From his Woodstock studio, *Reticence* (founded 2015), he moves between cast bronze, carved wood, ceramic, and a copper-crystal electroforming process he has made his own — copper grown in an electrochemical bath. The method is the meaning: he sets the conditions and lets the material self-organise, holding control and chance in a single object. His lived experience of the mind runs beneath the work, carried with candour rather than diagnosis. He works with THK Gallery, Cape Town, and has exhibited internationally, including at 1-54 London and Enter Art Fair.



ASTRID DAHL
Bulbophyllum Pahudii
2026

Hand-coiled earthenware. Fired in an electric kiln and sealed with a matte acrylic.

60 x 60 x 60 cm

ZAR 85 000



Astrid Dahl's work explores light, purity and symmetry in large botanically-inspired earthenware forms. The artist studied Fine Art at what is now the Durban University of Technology, graduating in 1999. Dahl demonstrated an early love for clay and hand-coiling at university and found a visual impulse in botanical photography from the early 20th century. Working increasingly with her own natural environment, pulling images from her garden, her white and black clayworks are large, heavy, but defy themselves with their appearance of lightness. Dahl's vessels are meditations on vessel-making itself; they do not defer to a symbolic language but allow each object to inhabit itself entirely. Dahl pursues a perfect, essential form, outside of time and place. The artist's work is housed in private collections both locally and in France, England, the United States and Australia.



MARISA DU TOIT
Echoes of Her
2026

Hand-coiled stoneware vessel, sprig-moulded discs. Unglazed and fired in an electric kiln.

28 x 28 x 44 cm

ZAR 16 000



Marisa du Toit is a ceramic artist based in Kommetjie, Cape Town. She began working with clay at the age of 15, and clay has remained a constant and deeply meaningful part of her creative life and practice. Working exclusively with hand-building techniques, Marisa is drawn to the tactile nature of clay and the slow, physical process of building by hand. Her work is influenced by nature, particularly it's forms, textures and cycles of growth and change.

Her current practice explores womanhood, motherhood, ancestry and the connections between generations. Repetition and the meditative process of coiling have become important elements in her making, creating a sense of rhythm and ritual within the work. Marisa approaches her work intuitively, allowing ideas to develop through the process of making. She is interested in the way clay can hold traces of touch, time and repetition, and in using the material to explore experiences that are both deeply personal and universally shared.



SIYABONGA FANI
Ubomi Abumanga
2026

Hand-coiled terracotta, burnished and smoke-fired.

36 x 36 x 73 cm

ZAR 58 000



Siyabonga Fani works in Woodstock, Cape Town. He has been working with clay since the late 1990s. He works with terracotta forms, using traditional techniques of burnishing and smoke-firing. Fani hand-coils his pieces, working intuitively, drawing forms from the bodies of trees, the rivers and the human beings who make lives from the earth. His work is animated by the joy and estrangement of the township imaginary. In it, there is the yearning for the pastoral mirage of the rural homeland and the desire to hold the land tenderly. And, with the same impulse, there is the nostalgia for the bustle and hum and dialects of the township. Fani's works can be found in public collections such as South Africa's National Iziko Museums, and several private collections around the world namely in France, Switzerland, Germany and the United States.



KATHERINE GLENDAY
With my hands in the world
2026

Handmade slip from locally dug earthenware, porcelain and black basalt clay with bronze oxide. Fired in an electric kiln.

110 x 50 x 4 cm

ZAR 36 000



Katherine Glenday was born in Cape Town, South Africa, in 1960 and holds degrees in Fine Arts and English. For over forty years, her practice has centred on porcelain, drawn to its translucent and unpredictable qualities. Blending a painterly sensibility with an appreciation for luminosity, Glenday creates poetic vessels and installations that explore the interplay of light and dark, the domestic and the sacred.

Her work draws on art history, poetry, the geology of her environment and the ancient rock art of Southern Africa. Incorporating local materials with porcelain, she engages with ideas of circular time, forgotten histories and the potential for everyday objects to invite stillness and reflection. Glenday has exhibited extensively in South Africa and internationally. Her work is held in major South African public collections, the Museum of Arts and Design in New York, and the collection of Duke Franz of Bavaria. She is an invited member of the International Academy of Ceramics.



GAVIN GRIEVE
Lean on Me
2026

Slip cast porcelain. Unglazed and fired in an electric kiln.

120 x 40 x 30

ZAR 33 000



Gavin Grieve grew up in Worcester in the Western Cape. His mother, Audrey Grieve, a ceramicist in her own right played an influential role in Gavin developing a love for ceramic art. He completed a short course in ceramics at the Hugo Naude Art Centre while still at school. Gavin moved to Cape Town after completing his schooling where he gradually began to explore his interest in ceramics more seriously, alongside a working career and raising a family. While initially only focusing on wheel work, he has also journeyed into working with extruding and slip casting. He is particularly interested in high-fired reduction wear, soda and wood firing. He works in his home studio where he has both electric and gas kilns.

Gavin has exhibited at both national and regional levels and has received awards and special mentions in various categories. He attended group classes with Ralph Johnson for many years and has continued in similar vein with Sue Lomas, Yvonne Martin, Sue Howard and Ineke Nicolle. Gavin's latest project, Lean on Me, reveals a different direction in his thinking and creative output.



CHARMAINE HAINES
The Water Carrier
2026

Slip-cast and hand-altered vessel. Decorated with underglaze, slip and copper oxide. Fired in an electric kiln.

18 x 18 x 58 cm

ZAR 19 500



Charmaine Haines (b. 1963) is a recognised South African contemporary ceramic artist, a Fellow of the Association of Potters of Southern Africa and a nominated member of the International Academy of Ceramics (IAC). Her work has been widely exhibited and is represented in numerous collections and publications.

Now based in St Francis Bay on South Africa's east coast, Haines draws on an enduring fascination with ancient cultures, artefacts and medieval iconography, bringing these historical references into dialogue with a contemporary sensibility and her natural surroundings. Her practice embraces familiar forms while allowing surface and material processes to guide the final outcome. Through layered applications of slips, glazes, stains, oxide washes, resist and printmaking techniques, she creates richly textured surfaces characterised by abstract symbolism and an expressive manipulation of clay. Embracing chance and imperfection, Haines allows intuition and material unpredictability to shift her work away from predetermined outcomes.



LESLEY-ANN HOETS
Waterweed cut-out
2025

Hand-coiled mix of terracotta and white clay.
Painted with slip and incised. Raku-fired.

35 x 35 x 20 cm

ZAR 70 000



Lesley-Ann Hoets is an acclaimed South African ceramic artist known for her distinctive hand-built, raku-fired vessels. Growing up in her mother's pottery studio, Hoets developed an instinctive relationship with clay from an early age, describing making as an intuitive process guided more by feeling than conscious planning.

Working primarily through pinching, coiling and paddling, Hoets creates organic vessels whose rounded forms and richly textured surfaces draw inspiration from nature and ancient ceramic traditions. She favours raku firing for its unpredictability and transformative effects, producing carbonised surfaces, metallic sheens, crackles and variations of colour that become integral to each work. Her practice embraces the inherent plasticity of clay and the accumulated knowledge of thousands of years of vessel-making. Based in Sedgefield, South Africa, Hoets continues to make and teach ceramics, approaching each vessel as an intuitive collaboration between material, maker and fire.

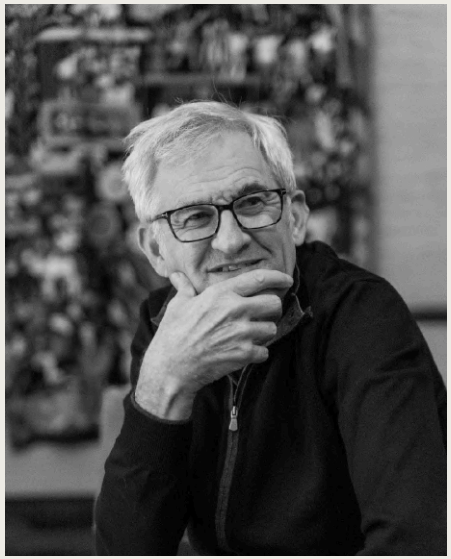


EUGENE HÖN
Vessel as Cradle of n/om
2026

Slip cast Parian self-glazing clay body. Decorated with painted sprigs (cast rocks), coloured debris, underglaze and ceramic transfers of the artist's pointillist ballpoint pen drawings of San Rock Art.

17 x 17 x 18 cm

ZAR 40 000



Eugene Hon is a ceramic artist with a passion for visual art drawing. His detailed ballpoint pen renderings are scanned and digitally enhanced as digitally printed ceramic transfers applied to ceramics in boundary-breaking ways. And or as animated digital projections onto ceramic installations - narrowing the gap between traditional ceramics and digital materialities.

From a young age Hon expressed a keen interest in textile design, one of his subjects at school. With a Master's Degree in Ceramic Sculpture, from the University of Cape Town (1986), he has pursued a career as an academic and a practice led ceramist for 38 years. His experience as an academic and commitment to the development of the crafts (co-founder of the SA Crafts Council), has expanded his knowledge and honed his skills in the making of cutting edge ceramics in a digital age. Focussing on the significance of the crafts as a liberated tool in celebrating surface decoration both stylistically and conceptually.



MARTINE JACKSON
Child
2025

Hand-coiled earthenware. Glazed with hand-made textured glaze and fired in an electric kiln.

38 x 38 x 109 cm

ZAR 120 000



Martine Jackson is a ceramic artist based in Cape Town whose pieces are defined by the versatility of their surfaces and their organic, billowing forms. Her works are pieces of memoir, drawing from her encounters with the natural world, emerging from a bedrock of lived experience. Jackson graduated from the Michaelis School of Fine Art in 2000 and previously taught at the Barbara Jackson School of Ceramics, founded in 1978 by her mother — one of South Africa's pioneering female ceramic artists. In recent years, Martine Jackson has further uncovered a deep, personal expression in her work. Her pieces are gentle iterations of ancient mountainscapes; they speak to the traces on the earth's surface, left behind by the passage of time, they speak to the human experience, for to live is to be marked.



JANE JARVIS
Cape Mountain Fires III
2026

Slab-built stoneware. Decorated with glaze, underglaze and oxides. Saggar-fired.

113 x 59 x 3 cm

ZAR 40 000



Jane Jarvis is a Western Cape–based ceramicist whose practice is rooted in a lifelong connection to clay. With a background in Fine Art, she now works full-time from her home studio in Noordhoek, drawing inspiration from the elemental mountain landscape that surrounds her. Her work—often smoke-fired and hand-built—explores atmosphere, texture, and form with quiet confidence and a deep sense of place.

After decades of teaching and creating across KwaZulu-Natal, Jane has re-established her practice in the Cape, where she continues to exhibit regionally and nationally. She is an active member of Ceramics Southern Africa (Western Cape) and was recently selected for the 2024 CSA Corobrik National Exhibition and the Clay Awards at Rust-en-Vrede Gallery. Her ceramics are held in the permanent collection on Mahé in the Seychelles and are available at Artvark Gallery and Mrs Miss & Friends in Kalk Bay.

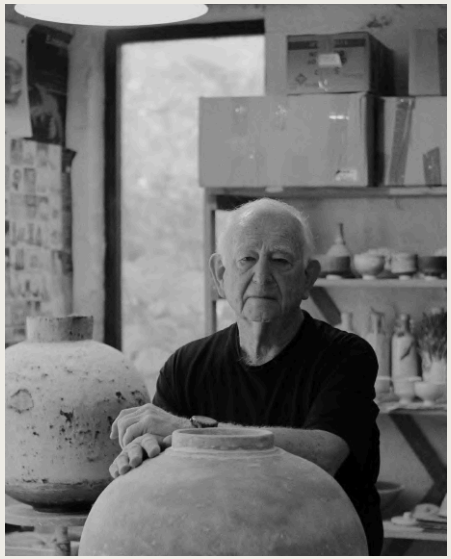


RALPH JOHNSON
Crater Bowl
2026

Hand-coiled double walled stoneware vessel. Decorated with silicon carbide and oxide rich slips, post bisque silicon carbide slip wash and dolomite glaze. Fired in an electric kiln.

43 x 43 x 22 cm

ZAR 50 000



Ralph Johnson began working full-time with clay in 1979 and has since become a leading figure in South African ceramics. He completed an Honours Degree in Ceramics at the University of Natal in Pietermaritzburg and an MA in Ceramic Design at Staffordshire University in Stoke-on-Trent. Alongside his studio practice, Johnson has played a significant role as an educator, spending 21 years as Head of the Art department at Boland College in Paarl. Now based in Cape Town, Johnson continues to practice and teach from his home studio.

Johnson has received numerous awards, including the Corobrik National Ceramics Exhibition (1984) and the Bernardaud International Ceramics Competition in Paris (1992). His work is held in major public collections in South Africa and internationally, including the Durban Art Gallery, Pietermaritzburg Art Gallery, the American Museum of Ceramic Art (Pomona), Staffordshire University Collection, and the Bernardaud Collection, Limoges.

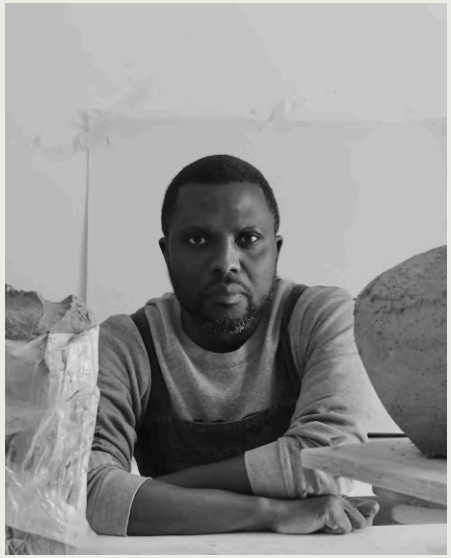


OKITOSONGO KADIMA JUNIOR
Cache-Cache
2025

Hand-coiled and sculpted terracotta. Fired in an electric kiln.

34 x 34 x 42 cm

ZAR 64 000



Okitosongo Kadima Junior is a ceramic artist born in Kinshasa, Democratic Republic of the Congo, and currently based in Cape Town, South Africa. After completing his studies, with a specialisation in Sculpture, at the well-known Académie des Beaux-Arts (ABA) in Kinshasa, Junior emigrated to South Africa – where he has been working in various ceramic studios and in collaboration with other ceramic artists. Over the years, Junior has been earnestly honing his artistic practice, mastering his technique of hand-building and sculpting, which has been largely inspired by historical sculpture from the Renaissance period, art history, diverse indigenous ceramic traditions and biblical, mythological themes – all of which are integrated, re-interpreted and transformed into work that is specifically his own, anchored in questions around memory and African identity.



SBONELO IHUBO LENGABADI
Ufana Nento Embazane
2012

Hand-coiled terracotta. Burnished, carved and inscribed. Smoke-fired.

24 x 24 x 25 cm

ZAR 42 000



Sbonelo iHubo leNgabadi was born in the Eastern Cape and grew up in and around Durban, KwaZulu-Natal, where he graduated with a National Diploma in Fine Arts from the Durban University of Technology in 2011. His work is a testament to his indigenous and spiritual heritage, descending from a line of traditional ceramic practitioners in the Eastern Cape. Sbonelo's work does not conform to a notion of art for art's sake, nor is it restrained by the principle of form follows function. His work is conceptual in its Bantu aesthetic, principles, and ideologies, and pays tribute to the ancient cosmological significance of vessel-making within the complex histories of South Africa. Sbonelo has exhibited throughout South Africa as well as abroad, and has been awarded multiple times at Ceramics Southern Africa regional exhibitions. Most recently, Sbonelo had two works selected for the inaugural Clay Awards in 2024. His work is housed in several private and public collections, including IZIKO Museum of South Africa, Art Bank South Africa and the Durban Art Gallery.



CHUMA MAWENI
iGubu VII
2026

Wheel-thrown vessel. Hand-carved and burnished.
Smoke-fired and polished.

32 x 32 x 46 cm

ZAR 50 000



Chuma Maweni (b. 1976, Gqeberha, South Africa) is a ceramic artist known for meticulously crafted vessels and furniture that combine contemporary design with traditional Nguni ceramic techniques. His early teardrop-shaped pots, smoke-fired and burnished, draw on the utilitarian forms and practices of Zulu and Xhosa ceramics.

Maweni graduated with a Bachelor of Technology in Ceramic Design from Nelson Mandela Metropolitan University in 2002. After teaching ceramics and later working at Cape Town's Art in the Forest, he established his own studio in 2016. His practice has since expanded into sculptural furniture, including his celebrated *Imbizo* series, characterised by precise incisions and intricate surface patterns. His debut solo exhibition, *iMvelaphi*, opened at Southern Guild in 2024. Maweni's work has been exhibited internationally and is held in the collection of the Metropolitan Museum of Art, New York. He has also produced major commissions, including more than 70 unique works for Xigera Safari Lodge in Botswana.



LUDWE MGOLOMBANE
Umnombo
2026

Hand-coiled terracotta, treated with oxides and fired in an electric kiln.

35 x 35 x 82 cm

ZAR 95 000



Ludwe Mgolombane is a ceramic artist born in Umtata, Eastern Cape, and now resides in Cape Town where he is currently a resident artist at Imiso Ceramics with Andile Dyalvane and Zizipho Poswa. Mgolombane studied Ceramic Design at the Nelson Mandela Metropilitan University, and focuses primarily on sculpting the human form in the setting of his memories of home. In previous works that have won him awards, his gaze has been contemplative of transitional experiences in the practice of amaXhosa traditions. His process includes mixing clay with any organic combustible materials, such as leaves, straw and pine needles that burn away, leaving a grassy, gritty textural finish highlighted using oxides. Mgolombane had his second solo exhibition in November 2023, and in 2024 was awarded the opportunity to attend the multimedia Haystack Open Studio Residency in Maine, USA.



JABULILE NALA
Uphiso
2026

Hand-coiled terracotta. Burnished and carved.
Smoke-fired.

30 x 30 x 20 cm

ZAR 44 000



Hailing from one of the foremost families of Zulu ceramics, Jabulile Nala bears the memory of a line of female clay-workers that can be traced back to 1900. Born in Eshowe, KwaZulu-Natal, and rooted in the ceramic traditions of her mother, Nesta, and her grandmother, Simphiwe, Nala creates sculptural forms which spiral wildly from their origin point in the Zulu clay heritage, at once incorporating and defying traditions. Each work is a distinctive body, perhaps capped with a short protruding neck, or raised amasumpa, or banded design work. Nala digs for red and grey clays from two sites near her home. Her whole-body approach to nurturing her clay from harvest to fabulation is a profound contribution to the lineage of clay and the obscured archives of the women who came before her. Jabulile Nala has participated in numerous exhibitions in South Africa and abroad and her work is represented in both national and international private and public collections.



SONWABISO NGCAI
Indyebo yethu II
2026

Slab-built terracotta. Decorated with casting slip bronze lustre. Fired in an electric kiln.

42 x 16 x 65 cm

ZAR 46 000



Sonwabiso Ngcai is a South African ceramic artist and lecturer whose practice is rooted in the landscapes, histories and lived experiences of the Eastern Cape. Born and raised in Buntingville near Mthatha, his work explores identity, history, land, labour and indigenous knowledge systems through ceramic sculpture and installation. Clay serves as both medium and a means through which memory, history and relationships to place are made visible.

Ngcai holds a Diploma and BTech in Fine Art from Walter Sisulu University, both awarded cum laude, and a Master's in Fine Art from Vaal University of Technology. His work has received recognition through the Thami Mnyele Fine Art Awards, Absa L'Atelier, Sasol New Signatures and PPC Imaginarium, where he was Overall Winner in 2019. He has exhibited nationally and internationally and presented solo exhibitions at GFI Art Gallery and the National Arts Festival in Makhanda.

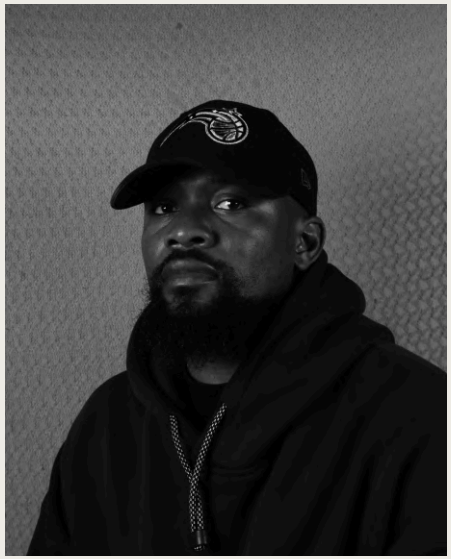


XIRILO WYNE NGOBENI
Vhadzimu vha madini
2026

Wheel-thrown terracotta, cut and assembled.
Glazed and fired in an electric kiln.

54 x 41 x 59 cm

ZAR 54 000



Xirilo Wyne Ngobeni is a South African ceramic artist born in Ha-Mashau Doli, Limpopo, and based in Pretoria. He studied Fine and Applied Arts at Tshwane University of Technology, where he developed a practice centred on large-scale anthropomorphic ceramic vessels. Ngobeni's work explores memory, spirituality, mourning and healing, drawing particularly on the loss of his mother and cultural understandings of death and the afterlife.

His sculptural funeral urns reimagine the vessel as a container for both physical and spiritual presence. Their distinctive surfaces reference scarification, inspired by markings carried by his mother, who underwent the practice as a healing ritual. Through these deeply personal forms, Ngobeni considers the relationship between body, ancestry and remembrance. His work has been exhibited across South Africa, including An Act of Faith at Spier and the Ceramics Southern Africa Regional Exhibition, and he was a finalist in the 2021 National Craft Awards.

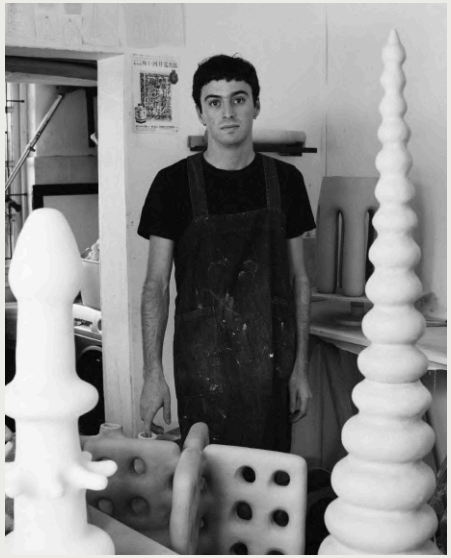


BEN ORKIN
Bending spines will bridge our bodies
2024

Hand-coiled stoneware. Comprised of six interlocking parts. Glazed and fired in an electric kiln.

79 x 90 x 42 cm

ZAR 85 000



Ben Orkin (b. 1998, Cape Town) is a South African ceramic sculptor whose hand-built vessels explore the relationship between clay and the body. Drawing on experiences of queer intimacy, his work navigates tensions between nourishment and dependency, validation and resistance, love and separation. The textured surfaces of his sculptures retain evidence of the maker's touch, giving the works a distinctly tactile and, at times, erotic quality.

Orkin graduated with a BFA from the Michaelis School of Fine Art in 2020. Since 2019, he has presented three solo exhibitions with WHATIFTHEWORLD, Cape Town, and has participated in exhibitions at institutions including MACAAL and the Norval Foundation. In 2021, he received the Simon Gerson Prize, with work acquired by A4 Arts Foundation. Orkin completed the OÖ AIR residency in Austria in 2022, where his work entered the OÖ Landes-Kultur collection. He has exhibited internationally at Art Cologne, 1-54 London and miart Milan.



MARGOT RUDOLPH
Optical Drift II
2026

Hand-coiled stoneware. Decorated with underglaze and copper oxide. Fired in an electric kiln.

52 x 29 x 62 cm

Not available



Margot Rudolph is a South African ceramic artist whose sculptural vessels explore the expressive possibilities of form, colour and surface. Born in the Netherlands, Rudolph immigrated to South Africa at the age of 19 and completed a National Diploma in Ceramic Design in Pretoria in 1986. After working at Continental China in Cape Town, she established her own ceramic studio in 1997.

Working primarily in stoneware, Rudolph employs traditional coiling techniques to construct large-scale vessels characterised by bold geometric forms, vivid glazes and intricately worked surfaces. Her practice draws deeply from the visual languages of the African continent, including its indigenous flora, textiles, architecture, ceremonial objects and vibrant landscapes, which she interprets through a contemporary sculptural vocabulary.

Rudolph has exhibited extensively throughout South Africa and received numerous awards at regional and national ceramic exhibitions. Her work is held in several collections, including the University of Pretoria Art Collection and the Corobrik Art Collection.



ADÉLE SHERLOCK
Profusion
2026

Extruded and hand-built porcelain. Unglazed and fired in an electric kiln.

21 x 21 x 24 cm

ZAR 16 000



Adéle Sherlock is a South African ceramic artist who works predominantly in unglazed porcelain, creating intricate sculptural forms informed by the coastal landscape surrounding her Western Cape studio. Largely self-taught, Sherlock came to ceramics following a career in design, embracing the quiet, solitary rhythm of the studio. Her practice explores clay's ability to record touch, retaining fingerprints, impressions and traces before being transformed through firing. Sherlock often takes moulds directly from botanical elements gathered on beach and nature walks. These are assembled into repetitive organic structures in which delicate, vulnerable components accumulate to create strength. Left unglazed, the raw luminosity of the porcelain becomes integral to her intimate, distinctly feminine forms.

Sherlock has exhibited widely, including at Glen Carlou Gallery, Rust-en-Vrede Gallery + Clay Museum, Spier and La Motte Ateljee, and was selected for the inaugural South African Clay Awards in 2024.

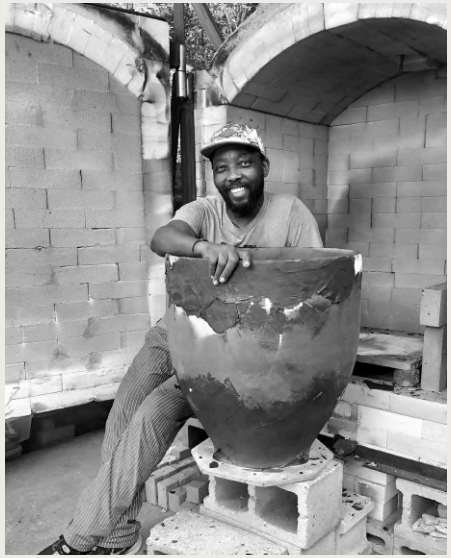


CLIVE SITHOLE
Ziphi Nkomo
2025

Hand-coiled terracotta. Carved, burnished and smoke-fired.

30 x 30 x 42 cm

ZAR 62 000



Clive Sithole was born on the vibrant outskirts of Johannesburg, and has since traversed far and wide, learning from Zulu and Venda ceramic artists in South Africa, studying the Udu ceramic drum in Nigeria, and working with Magdalene Odundo at the University for the Creative Arts in Farnham, England.

Working predominantly with hand-built, burnished and smoke-fired vessels, Sithole draws on traditional Zulu ceramic techniques while developing a distinctive sculptural language. His work explores themes of land, identity, cultural memory and animal life, particularly the symbolic significance of cattle. Challenging the boundaries between inherited tradition and contemporary invention, Sithole has established an international reputation, with works held in the collections of the Eskenazi Museum of Art in Indiana and the North Carolina Museum of Art.



NICHOLAS SITHOLE
Unomgcana
2026

Hand-coiled terracotta. Carved, burnished and smoke-fired.

30 x 30 x 58 cm

ZAR 64 000



Nicholas Sithole is a South African ceramic artist born in Mkhondo, Mpumalanga. Introduced to clay by his maternal grandmother, Sithole began sculpting in early childhood and has worked professionally with the medium since the early 1980s. For nearly three decades, he produced vessels for established potters in the Johannesburg region before presenting work under his own name in 2007, emerging as a master of both form and motif.

Further encouraged and mentored by Kenyan-born ceramic artist Magdalene Odundo during her visits to Johannesburg around 2010, Sithole has developed a distinctive visual language that bridges ancestral knowledge and contemporary innovation. His practice is characterised by an uncompromising pursuit of perfection, with works that fail to meet his exacting standards routinely destroyed. His sculptures are held in the collections of the Pretoria Art Museum, Nelson Mandela Museum as well private collections locally and abroad.



MZWANELE TSHISHONGA
Umgcini WekomKhulu
2026

Hand-coiled terracotta. Decorated with underglaze and oxide. Fired in an electric kiln.

35 x 35 x 65 cm

Not available



Mzwanele Tshishonga is a ceramist, researcher and educator from Ggeberha in the Eastern Cape, whose practice bridges artistic making,
ancestral knowledge and scholarly inquiry. An alumnus of the Market Photo Workshop, he was awarded the 2022 Media and Advocacy Mentorship, culminating in a travelling exhibition at Rhodes University, Fort Hare University and the Duggan Cronin Museum.

Tshishonga's research and creative practice explore the preservation and reimagining of African sculptural traditions, with clay serving as a medium for healing, spiritual connection and intergenerational knowledge transmission. He recently completed an MFA at the University of the Witwatersrand, where he previously earned a BA Honours with distinction and was awarded the 2023/24 Tierney Fellowship. His practice also encompasses photography, writing and pedagogy, engaging with ancestral dreamscapes, African material and spiritual practices, and decolonial methodologies to recenter marginalised epistemologies.

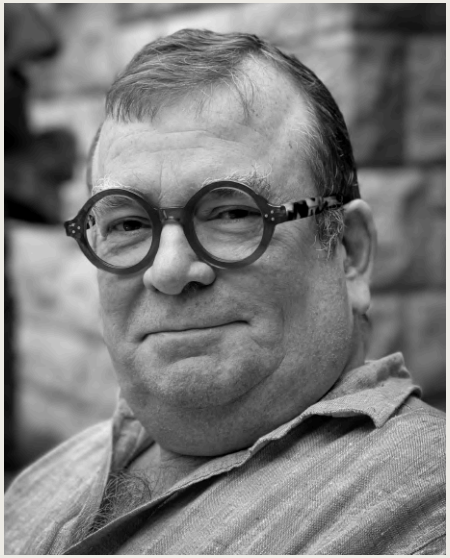


KOOS VAN BERGEN
Pinnacles
2024

Hand-built stoneware. Raku-fired.

+/- 20 x 10 x 15 cm each

ZAR 18 000



Koos van Bergen spent his early years in Pretoria before moving to Stellenbosch to study silviculture at Stellenbosch University. His working life then took an unexpected turn into the manufacture of steering wheels for motorcars.

He came to ceramics later in life, taking it up during the Covid years under the guidance of ceramic master Hennie Meyer. He has since exhibited at Art B, Hermanus FynArts and Rust en Vrede Gallery & Clay Museum. His work begins with the tactile process of hand-building with slabs. A simple geometric form, such as a cone, square or triangle, provides a point of departure. From there, he allows the clay and emerging form to quide the piece as it develops.



KARLIEN VAN ROOYEN
Geophyte
2026

Hand-coiled terracotta. Glazed and fired in an electric kiln.

38 x 35 x 72 cm

ZAR 80 000



Karlien van Rooyen is a South African ceramic sculptor based in Cape Town whose practice grounds deep thematic inquiries into social transformation, human perception, and environmental entanglement within the raw materiality of clay. Her worldview is informed by a distinct trajectory—combining an early foundation in medical science and neuroscience in Australia with years spent as a full-time environmental activist living in remote bush blockades alongside Indigenous communities. This immersion in both the anatomical precision of science and the friction of socio-ecological resistance profoundly shapes her sculptural language. Translating technical discipline into expressive form, her work examines how history, ecology, and human consciousness inhabit physical structures.

Van Rooyen holds a Bachelor of Contemporary Art from the University of South Australia (2017), where she received the Minter Ellison Award for Outstanding Creative Potential. In 2018, an International Project Grant supported a seven-week residency in Jingdezhen, China. Most recently, she was selected as a 2026 Rising Talent by Ateliers d'Art de France, exhibiting her work in Paris.



GEENA WILKINSON
From the Mountains at Dusk
2026

Hand-built using Nerikomi and Agateware techniques.
Glazed and fired in an electric kiln.

40 x 32 x 4 cm

ZAR 22 000



Geena Wilkinson (b. 1994, Cape Town) is a South African artist living and working in Cape Town. She graduated cum laude with a Bachelor of Fine Art from the Michaelis School of Fine Art, University of Cape Town, in 2016, and completed an Honours in Curatorship as an Andrew W. Mellon Scholar in 2019.

Wilkinson has exhibited widely in South Africa and internationally, with solo exhibitions including Head First at 99 Loop Gallery (2018), bellyache at Worldart Gallery (2021), an exhibition with the Norval Foundation at Boschendal Estate (2023), and The Right Moment at Worldart Gallery (2024). Her work has featured at the Investec Cape Town Art Fair, Turbine Art Fair and Affordable Art Fair London. She was also a finalist in the inaugural South African Clay Awards. In 2025, Wilkinson's work was acquired by Iziko South African National Gallery for its permanent collection. Her forthcoming group exhibition, DIS|PLAY, opens at La Motte's Ateljee Creative Studio in 2027.