IAC MEMBERS EXHIBITION

South Africa

10 WELLINGTON ROAD, DURBANVILLE

055-833-NPO

RUST-EN-VREDE GALLERY + CLAY MUSEUM

IAC SOUTH AFRICAN MEMBERS EXHIBITION

31.10.2026 - 23.01.2027

Clay remains as relevant and exciting a medium today as it has ever been. It has always encouraged experimentation, the sharing of knowledge, and the passing down of techniques. Perhaps this is why the strong sense of community surrounding this age-old material has become one of the most interesting aspects of working with clay.

Although ceramicists may create independently in their own studios, they are seldom isolated from each other. There is always an ongoing conversation between makers, their materials and the communities they form part of.

This sense of community extends well beyond our own borders.

Today, ceramic art is a truly international practice, with artists drawing on their own cultural histories, traditions and experiences, while simultaneously engaging with ideas and techniques from across the globe. It is this exchange that allows the medium to continually evolve.

And although ceramic practice may have become more universal, the stories we tell through it still remain wonderfully diverse.





This global narrative forms the foundation of the International Academy of Ceramics South African Members Exhibition.

Based in Geneva, Switzerland, the **International Academy of Ceramics**, **or IAC**, brings together ceramic artists, educators and institutions from across the globe, providing an international platform for the exchange and appreciation of ceramic art. As an affiliate member of this prestigious organisation, Rust-en-Vrede is especially pleased to host an exhibition, showcasing the work of 21 South African artists who have also been recognised as members of the Academy.

What makes this exhibition particularly exciting is the opportunity to experience the work of these artists together, under one roof. Although they share a common medium, their individual approaches, technical abilities, subject matter and interpretations of clay are anything but uniform. It is a wonderful reflection of the diversity of ceramic practice in South Africa, and a reminder that our local ceramic community forms part of a much larger international conversation.

IAC MEMBERS EXHIBITION

AN EXHIBITION OF CERAMICS BY RECOGNIZED SOUTH AFRICAN MEMBERS OF THE INTERNATIONAL ACADEMY OF CERAMICS.

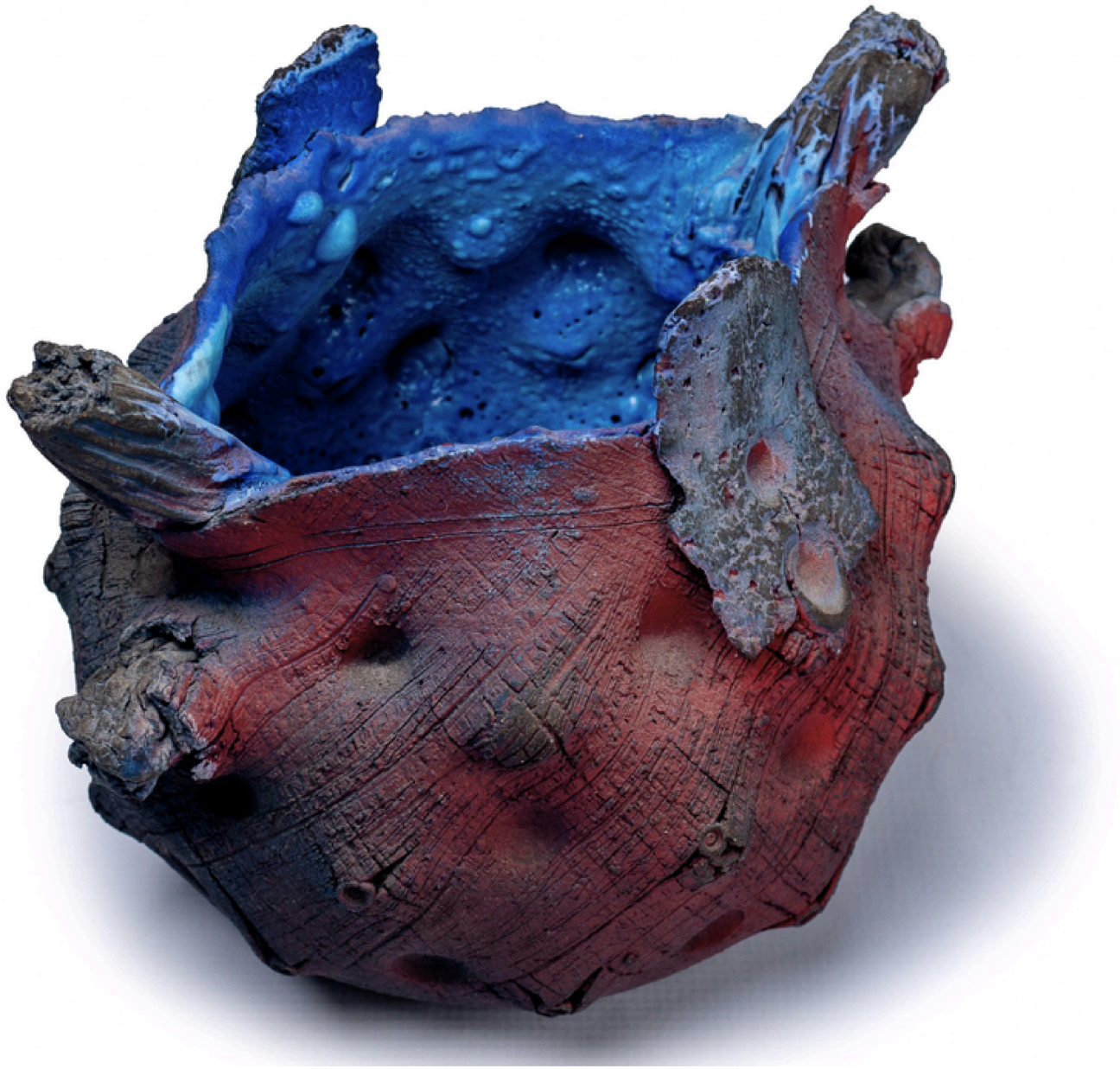




ANDILE DYALVANE

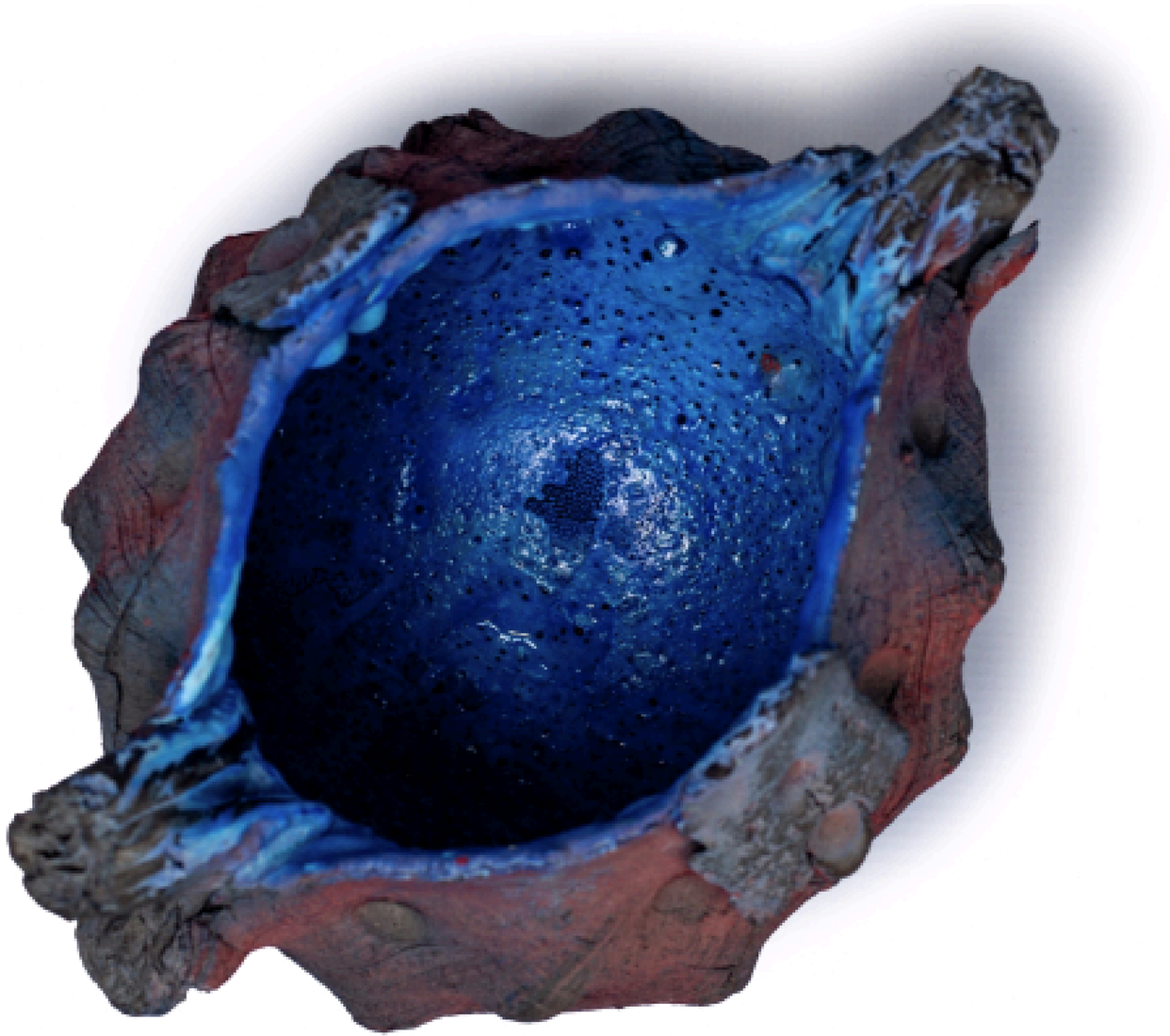
Andile Dyalvane (b. 1978, Ngobozana, Eastern Cape) is one of South Africa's leading ceramic artists. Deeply connected to his Xhosa heritage and ancestral traditions, his large-scale ceramic works explore themes of spirituality, healing, identity and belonging, drawing inspiration from his rural upbringing and connection to the land.

A graduate of Nelson Mandela Metropolitan University, Dyalvane co-founded Imiso Ceramics with Zizipho Poswa in 2005. His acclaimed solo exhibitions include Camagu (2016) and iThongo: Ancestral Dreamscapes (2019). A member of the International Academy of Ceramics, his work is held in prominent international collections, including the Metropolitan Museum of Art, Vitra Design Museum and Iziko South African National Gallery. He has exhibited and undertaken residencies internationally.



ANDILE DYALVANE
uMthathi Series, 2024
Ceramic
27 cm x 19.5 cm x 19 cm

R 240 000



Sacred to the amaXhosa people of Southern Africa, the ancient Umthathi (Sneeze Wood) tree embodies ancestral connection, protection and generational wisdom. Its leaves and branches are used in ritual ceremonies as symbolic pathways to the ancestors, while its bark is traditionally associated with clearing the senses and inviting clarity.

Umthathi also holds a complex history of land, displacement and belonging. During colonial and apartheid rule, its exceptionally durable wood was used for fencing, marking boundaries that divided communities and ancestral homesteads. Growing up in a village shaped by displacement, Dyalvane recalls how fathers, uncles and young men reclaimed fence poles to build their own homesteads. Through this act of defiance and resourcefulness, they learnt to rebuild boundaries, transforming imposed separation into renewed togetherness.

Beyond its ceremonial significance, Umthathi was woven into everyday rural life, from traditional herbal remedies for livestock to the rhythms of communal herding.

This body of work is an offering to Umthathi, honouring its enduring wisdom, ancestral memory and capacity for transformation. Through mud and clay, Dyalvane seeks to embody the spirit of this ancient tree, exploring resilience, transmutation and the possibility of reconnection.



ANDREW MOGRIDGE

As a storyteller, Mogridge embraces absurdity, humour and impulse to explore power, authority, violence and the fragility of life. His practice challenges social norms and dominant ideologies, exposing the irrationality and quiet violence embedded in everyday systems and behaviours.

Working across ceramics, painting, drawing and printmaking, he combines narrative, materiality and text to disrupt conventional interpretations and question the instability of meaning and memory.

Recurring motifs, classical forms and industrial processes inform his work, while deliberately ambiguous titles invite multiple readings rather than fixed explanations.

Ceramics remain central to his practice for its material strength and enduring nature, allowing each work to outlive its original context, ownership and meaning.


CLAN
WHITE LIES
RED TAPE
SCUM
BANG
NO SHAME
IN THE GAME





ANDREW MOGRIDGE
Pop Shop
High Gloss Stoneware & Gold Lustre
53 x 35 cm

R 58 000


AWAY FROM A
RED MEAT
TREAT
CLAN
BACH
NO
ROLLER
RINK
1985



ANN MARAIS

Ann Marais has worked with clay since 1970 and professionally since 1977. A multi-media sculptor, curator, writer and critic, she graduated from Rhodes University with a BFA in 1991. Her majors were Sculpture and a cum laude in Theory of Art. She has participated in over 250 exhibitions locally and internationally, completed a residency at the Cité Internationale des Arts in Paris in 2005, and her work is held in museum collections in South Africa and Europe.

Her ceramic practice explores the relationship between material, intuition and the unseen. Working primarily in stoneware and porcelain, she draws on the colours, textures and organic forms of nature, incorporating natural oxides, earth and spontaneous mark-making. Having previously explored the human condition through figurative sculpture, her practice has evolved towards imaginary animal forms, which emerge through an intuitive process of making without preconception. Rooted in childhood memories of tropical Africa and a deepening connection to the sea, her current work explores the mysterious and often invisible energies of the natural world.



ANN MARAIS
Metamorphosis
Porcelain
16 x 26 cm

R 15 000

"Our ceramic works were once mountain materials. Through eons of time in an extraordinary history of volcanoes, avalanches, burning sun, gigantic earth mantle eruptions, climatic extremes, invasions by organisms, lichens and humans that colour and redefine the rocky surfaces and thousands of years of the grinding down by rocks and waters of every description, these materials become the plastic, malleable clay in our hands.

Mountain history is our history. Without the mountainous materials becoming clay, we would not have clay shards that have recorded our human lives through past centuries.
In nature's grand design all creatures are inextricably linked, as worm becomes butterfly so, too, mountainous material becomes clay metamorphosized through our human hands to ceramics in a process of transformation, linking us all in the great body that is the history of planet Earth. "

Ann Marais, Artist Statement



ASTRID DAHL

Inspired by the natural world, from its bold forms to its quiet subtleties, Astrid uses clay as a language of expression and contemplation. Her sculptural work explores form, movement and light, creating pieces that balance weight and solidity with a sense of lightness and fragility.

Working primarily in black and white clay, Astrid embraces the purity of these natural tones, allowing shifting light and shadow to reveal the sculptural qualities of each piece. Her forms range from intricate botanical and anatomical references to more abstract interpretations of movement and structure.

A Fine Art graduate of Technikon Natal (1999), Astrid discovered her distinctive visual language through traditional Zulu coiling techniques and the monochromatic botanical photography of Karl Blossfeldt. Now based in Nottingham Road, KwaZulu-Natal, her rural surroundings continue to inform her appreciation of nature, form and the quiet beauty of the everyday.





ASTRID DAHL
Moonflower
Hand-coiled earthenware. Fired in an electric kiln and sealed with a matte acrylic.
68 x 55 x 55 cm

R 74 000





BELINDA BLIGNAUT

IBelinda Blignaut (b. 1968, South Africa) emerged in the early 1990s as part of a generation of Johannesburg-based conceptual and experimental artists responding to South Africa's social and political uncertainty. Her multidisciplinary practice explores transformation, with the body, materiality and the human experience at its core.

In her recent work, Blignaut uses sculptural clay vessels as metaphors for the body and psychological transformation. Working with self-collected wild clay and natural pigments, she embraces the unpredictability of material, heat and fire to create raw, richly textured surfaces. Each vessel reflects an intimate exploration of people, place and the transformative processes of life, celebrating imperfection and the beauty of the unexpected.



BELINDA BLIGNAUT

Threshold

(Clay vessel in two parts from theseries: "Containers for the Unseen")

Foraged Wild Clay, Crushed and Sieved Foraged Iron Gossan, Charcoal and Animal Bone found in Wild Fires.

48 X 17 X 17 cm

R 25 000







CHARMAINE HAINES

Charmaine Haines (b. 1963) is an established South African contemporary ceramic artist, whose work is represented in numerous collections and publications. Based in St Francis Bay, she draws inspiration from ancient cultures, artefacts and medieval iconography, reinterpreting historical references through a contemporary lens.

Working with familiar ceramic forms, Haines explores the expressive possibilities of clay through layered slips, glazes, oxides and printmaking techniques. Her richly textured surfaces, often featuring abstract symbolism, embrace intuition, chance and imperfection, allowing the unpredictable nature of the material to shape each unique work.





CHARMAINE HAINES
Dance of the Nightingale
Earthenware
18 cm

R 16 750





CHUMA MAWENI

Born in Port Elizabeth in 1976, Chuma Maweni is a South African ceramicist and designer whose practice draws on the traditional forms and techniques of Zulu and Xhosa ceramics. Initially recognised for his distinctive smoke-fired and burnished clay vessels, Maweni has since expanded his practice to include sculptural furniture, lighting and functional objects.

Combining traditional craftsmanship with contemporary design, his work is characterised by intricate carving, bold forms and richly textured surfaces. His Imbizo furniture collection, which earned him a Design Foundation Award in 2018, marked a significant development in his exploration of wood and monumental form.

Maweni has exhibited internationally, including a solo exhibition, iMvelaphi, at Southern Guild in 2024. His work is represented in the collection of the Metropolitan Museum of Art, New York, and his extensive commissions include more than 70 unique pieces created for Xigera Safari Lodge in Botswana.



CHUMA MAWENI
Ngombane
Glazed Stoneware and Mild Steel
34,8 x 130 x 130 cm

On loan from Southern Guild





CLEMENTINA VAN DER WALT

Clementina van der Walt is a well-known South African studio potter, based in Cape Town, South Africa, who has in the past four decades lectured, run a production studio and held many one-person shows. Her work is represented in several South African national collections. She has participated in major shows abroad including seven consecutive years at Ceramic Art London from 2005-2011. In 2014 she exhibited atTerra Nova Ceramics Biennale, Yingge Ceramics Museum, and at the 10th International Ceramics Exhibition, Mino, Japan.

"My intention is to 'seek the sacred in the ordinary'. I endeavour to make contemplative objects which have a utilitarian dimension. My aesthetic inspiration is drawn from the patterns, colours, light and textures in the urban and natural African landscape. Applying techniques of press moulding, casting and throwing I use earthenware clays, slips and underglazes."



CLEMENTINA VAN DER WALT
Echoes Of The Land
Terracotta with Underglaze
40 H x 16 D cm

R 7 500



CLEMENTINA VAN DER WALT
Turmoil
Terracotta with Underglaze
32 H x 16 D cm

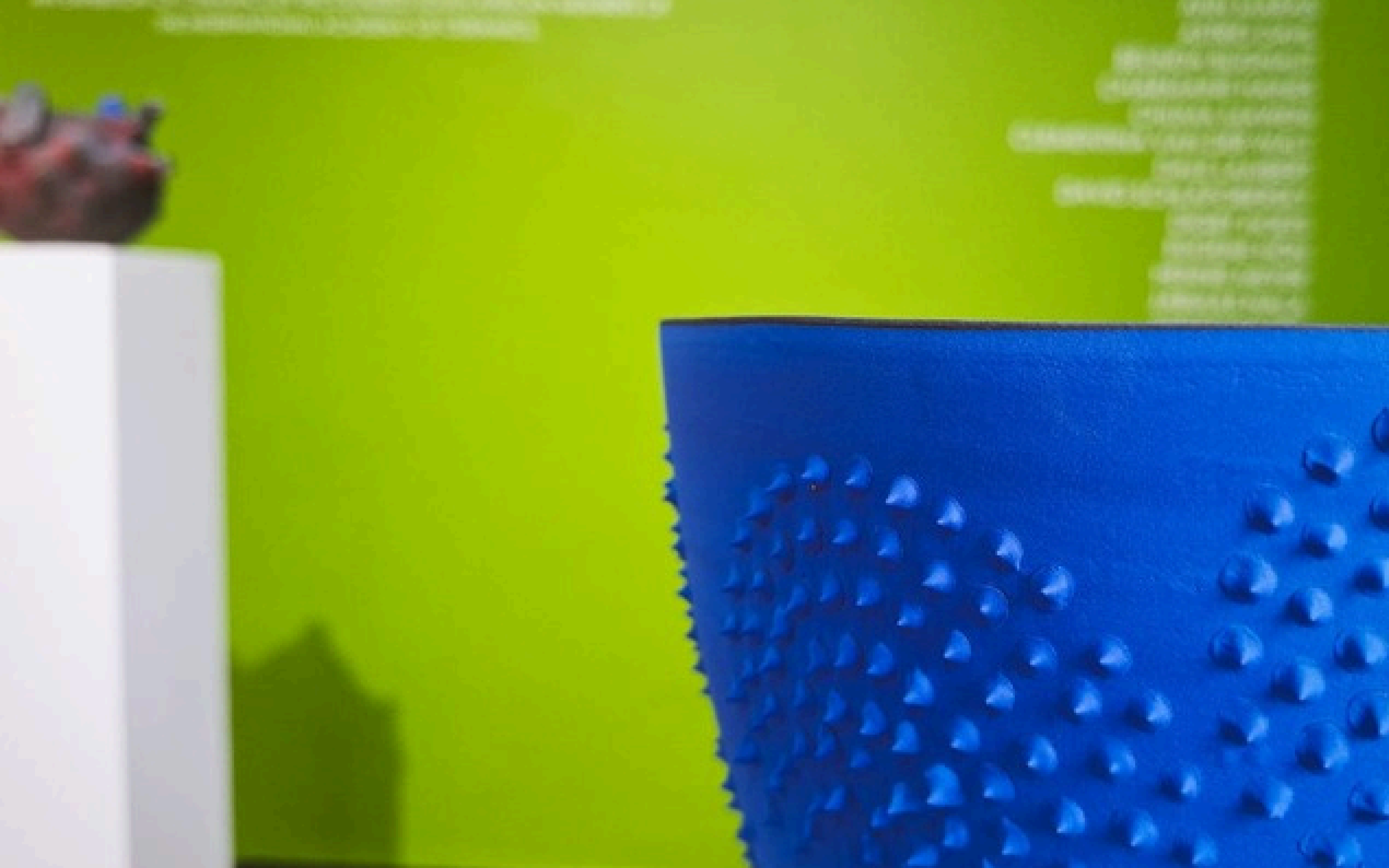
R 7 500



CLEMENTINA VAN DER WALT
Shifting Horizons
Terracotta with Underglaze
39 H x 16 D cm

R 7 500







DALE LAMBERT

Dale Lambert is a South African ceramic artist based in Gauteng, known for her refined hand-thrown vessels in porcelain and stoneware.

Her work is characterised by elegant forms, bold colour, and layered glazes that emphasise both surface and shape. Each piece is individually handcrafted, resulting in unique sculptural vessels that balance simplicity with strong visual presence.



DALE LAMBERT
Turmoil
Stoneware
23,5 x 21,5 cm

R 4 800 - SOLD

CHUMA MAWENI
NA VAN DER WALT
DALE LAMBERT
D SCHLAPOBERSKY
DIGBY HOETS
EUGENE HÖN
HENNIE MEYER



DAVID SCHLAPOBERSKY

David Schlapobersky (b.1953) and the late Felicity Potter shared more than 53 years as life partners and studio potters, building a distinguished practice rooted in high-temperature, reduction-fired stoneware and porcelain. At their Bukkenburg Studio in Swellendam, their work celebrated the traditions of ceramics while embracing a contemporary approach to form, function and glaze.

Drawing on scientific principles, inherited knowledge and personal experience, David continues to explore the possibilities of clay through carefully formulated clay bodies and glazes, often incorporating ash to create distinctive, richly developed surfaces.

Following Felicity's passing in early 2025, David carries forward the creative legacy they established together, continuing to fulfil commissions, develop new work and maintain the gallery at Bukkenburg. His ongoing practice honours their shared journey and enduring commitment to the art of ceramics.



DAVID SCHLAPOBERSKY
Vase
Wheel Thrown, Reduction-Fired Stoneware
39 cm

R 9 500 - SOLD



DIGBY HOETS

For over 55 years, Digby Hoets has specialised in creating large-scale ceramic vessels and cohesive series of pots, balancing consistency with subtle individuality. His distinctive forms are reduction-fired at high temperatures using natural, often wood-ash-based glazes, producing rich, warm tones inspired by the African landscape.

Based in Carlswald, Midrand, Hoets' practice is rooted in patience, repetition and continuous refinement, allowing the kiln process to bring unexpected variations to each piece. His work received international recognition through major commissions by renowned designer and architect Peter Marino, including 45 vessels for the CHANEL boutique in St Tropez in 2024 and a further 64 pots for a project in St Barths in 2025.

DIGBY HOETS
Pair of Matt Black Jars
Reduction Fired Stoneware
53 x 42 cm

R 24 000







EUGENE HON

Eugene Hön is a South African ceramic artist whose practice bridges traditional ceramics and digital technology. Translating his intricate ballpoint pen drawings into digitally printed ceramic transfers and animated projections, he explores innovative approaches to surface decoration and ceramic installation.

With a Master's degree in Ceramic Sculpture from the University of Cape Town (1986), Hön has combined an extensive academic career with studio practice for nearly four decades. A co-founder of the South African Crafts Council, he has gained international recognition for his pioneering work, including participation in the 2014 Taiwan Ceramics Biennale.



EUGENE HON
Curious Entanglements I
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings
7 x 7 x 7 cm

R 6 200



EUGENE HON
Curious Entanglements II
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings
7 x 7 x 7 cm

R 6 200



EUGENE HON
Curious Entanglements III
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings
7 x 7 x 7 cm

R 6 200





EUGENE HON
Curious Entanglements IV
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings
10 x 10 x 10 cm

R 9 300



EUGENE HON
Curious Entanglements VI
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings and Kintsugi
7 x 7 x 7 cm

R 6 200



EUGENE HON
Curious Entanglements V
Woodfired Slip Cast Parian Clay with Digitslly Printed Ceramic Transfers of Ballpoint Mycellium Drawings
10 x 10 x 10 cm

R 9 300





HENNIE MEYER

Self-described "compulsive clay-worker", Hennie Meyer has exhibited prolifically around the world and is one of South Africa's most experimental and influential ceramic artists. He spent his childhood years in KwaZulu-Natal and has trained both in Australia and South Africa, developing a practice of warm earthenware and new-skin glazes.

He has been working with clay since the 1980s after graduating with a Certificate of Applied Art in Ceramics (1984) and a BEd in Arts (1989) from the University of Stellenbosch. Meyer's clayworks have been exhibited in South Africa, Europe, the United Kingdom and Asia. He is featured in numerous publications and was awarded a medal at the Fifth World Ceramic Biennale in Korea. Meyer has participated in Ceramic Art London for seven consecutive years and his works can be found in numerous private and public collections, notably those of the Iziko Museums of Cape Town, the Sasol Museum in Stellenbosch, and the Durbanville Clay Museum. He is a member of the International Academy of Ceramics and a fellow of Ceramics South Africa.





HENNIE MEYER
Spring Deluge
Multifired Earthenware
32 x 9 x 13 cm

R 18 500





JABULILE NALA

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.



JABULILE NALA
Amasumpa
Smoke Fired Vessel
30 x 25 x 25 cm

R 10 500



JABULILE NALA
Uphiso
Smoke Fired Vessel
28.5 x 34 x 34 cm

R 10 500





JOHAN SWART

Johan's work explores the creative potential of clay through innovative techniques, form and texture, balancing functionality with artistic expression. Drawing inspiration from Africa's visual heritage, traditional techniques and natural forms, he seeks to combine historical influences with a contemporary sensibility.

Through craftsmanship and thoughtful design, he creates objects that are both functional and expressive, celebrating clay's ability to tell stories and connect people. Education and community engagement also remain central to his practice, through workshops that share knowledge and encourage creative expression.

JOHAN SWART

Takealot Tea for Two

Stoneware Clay Sculpture

Teapot 14 x 21 x 10 cm

Cups 9,5 cm

R 18 000



JOHAN SWART
For The Man Who Has Everything
White Stoneware Clay
24,5 x 26 x 7,5 and cups 11,5 cm

R 18 000


BUGATTI
Castrol
Mobil



JOHAN SWART
New Perspective
White Stoneware Clay
46 x 25 cm

R 36 000


OH LOOK!
WAR
THERERHT
ARERA
TWOWT
SIDESIDES
TOT
EVERYREVE



JOHN SHIRLEY

Since 1970, John's journey with clay has been one of continual discovery, rooted in a profound fascination with the interplay of light and form. Drawn to the ethereal qualities of translucency, he has dedicated his practice to exploring how light permeates and transforms ceramic surfaces.

Bone china, with its exceptional whiteness and translucency, serves as his primary medium. Its delicate nature challenges and inspires him , allowing for the creation of forms that capture and diffuse light in captivating ways. To enhance these luminous qualities, he employs soluble metallic salts as his principal surface treatment. These salts, absorbed into the ceramic body, interact to produce subtle, watercolor-like effects that evoke a sense of depth and fluidity





JOHN SHIRLEY
Nuanced Syncopation
Bone China with Resit and Soluble Salts
14cm D x 25 cm H

R 7 500 - SOLD



KATHERINE GLENDAY

Katherine Glenday's vessels explore the relationship between form and function, the material and immaterial, serving as both containers and metaphors for human experience. Through exceptional technical skill and an intuitive engagement with clay, she creates refined, meditative forms that evoke stillness, clarity and grace.

Alongside these contemplative works, other series embrace spontaneity and chance, exploring vulnerability, uncertainty and transformation. Allowing the material to guide the creative process, Glenday celebrates clay's expressive potential and its ability to communicate both beauty and imperfection.



KATHERINE GLENDAY
We Came By Sea
Cast Porcelain on Thrown Basalt Clay Base.
Partial Glaze, Enamel and Gold Lustre
42 x 31 cm

R 34 000



KARLIEN VAN ROOYEN

Karlien van Rooyen (b. 1991, South Africa) is a Cape Town-based ceramic sculptor whose practice explores resilience, trauma and transformation. With a background in medical science and environmental activism, her experiences living alongside Indigenous communities in remote landscapes have deeply informed her artistic perspective.

Having turned to art as a means of healing and self-expression, she completed a degree in Contemporary Art at the University of South Australia in 2017, receiving the Minter Ellison Award for Outstanding Creative Potential. Her practice centres on the expressive possibilities of clay, drawing inspiration from wild landscapes and exploring the relationship between fragility and strength, the human condition and the natural world.



KARLIEN VAN ROOYEN
Namaquanum
Stoneware
80 x 50 x 50 cm

R 45 000





MELISSA BARKER

As both artist and archaeologist, Barker's ceramic practice is deeply influenced by the discovery of ancient pottery and the stories held within the earth. Drawing on years of archaeological excavation, she explores ideas of time, memory, fragmentation and reconstruction through layered porcelain coils and reassembled forms.

Her work reflects the relationship between excavation and artistic creation, both involving a process of uncovering, searching and reinterpreting. Inspired by the dialogue between artefact, maker and landscape, she creates ceramic works that explore how objects acquire new meaning through time, discovery and personal interpretation.

MELISSA BARKER
I See You, "Series 2"
Woodfired Porcelain

F.L.T.R.

23 x 14 cm - R16 500

43 x 18 cm - R38 500

43 x 18 cm - R38 500

23 x 18 cm - R38 500

31 x 13 cm - R28 000

18 x 13 cm - R13 500





RIKA HERBST

Rika Herbst is a South African ceramic artist and cultural producer whose practice combines contemporary ceramics with heritage preservation and community engagement. Since establishing her studio in 2003, she has developed a distinctive sculptural practice specialising in paper-porcelain, drawing inspiration from natural forms, particularly trees, as symbols of memory, interconnectedness and resilience.

Alongside her studio work, Rika is dedicated to documenting and promoting South Africa's ceramic heritage. She founded Clay Connect, a platform supporting professional development and cultural exchange, and produces ClayChat, a YouTube series exploring artists and ceramic practice. Through her work and advocacy, she champions African ceramics and fosters greater visibility and connection within the ceramics community.



RIKA HERBST
Tidal Memory
Porcelain
20 cm D x 18,5cm H

R 9 800





ZIZIPHO POSWA

Zizipho Poswa (b. 1979, Mthatha, South Africa) is a Cape Town-based artist whose large-scale ceramic and bronze sculptures celebrate African womanhood and her Xhosa heritage. Combining figuration and abstraction, her bold, anthropomorphic forms draw inspiration from cultural traditions, ancestral memory and the role of women in society.

Through themes of marriage, traditional hairstyles and bodily adornment, Poswa explores identity, spirituality and the strength of African women. Her work has been exhibited internationally and is held in prominent collections, including the Metropolitan Museum of Art, the Los Angeles County Museum of Art and the Art Institute of Chicago.



ZIZIPHO POSWA
Imbeleko Miniature Series (1)
Glazed Earthenware
cm

R 120 000



ZIZIPHO POSWA
Imbeleko Miniature Series (2)
Glazed Earthenware
cm

R 150 000

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ANDREW MOGRIDGE
ANN MARAIS
ASTRID DAHL
BELINDA BLIGNAUT
CHARMAINE HAINES
CHUMA MAWENI
MENTINA VAN DER WALT
DALE LAMBERT
DAVID SCHLAPOBERSKY
DIGBY HOETS
EUGENE HÖN
HENNIE MEYER
JABULILE NALA



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International or local shipping can be arranged upon request.