IHUBO LENGABADI

Song of the Soil

SBONELO TAU LUTHULI'S

CERAMIC WORKS * INTERPRETATIONS

Editor: Bridget Thompson

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Foreword:
Sokhaya Charles Nkosi

Editor:
Bridget Thompson

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Abdulcadir Ahmed Said

ART AND UBUNTU TRUST

Art and Ubuntu Trust Series: Artist's Speak

IHUBO LENGABADI / Song of the Soil - Sbonelo Tau Luthuli
Ceramic pots * Interpretations

Project Director/Series Editor: Bridget Thompson
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Back Cover: *iHubo leNgabadi The Song of the Soil/Rhythm in Clay*, Ceramics, 35cm x37cm

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FOREWORD

S'bonelo Tau Luthuli's exhibition

Song of the Soil /Ihubo Lengabadi

Visual impact driven by well-articulated aesthetics and conceptual prowess characterises the richness of S'bonelo Tau Luthuli's ceramic work. The holistic thrust of work in the exhibition projects and evokes qualities of exponential worth, which are metaphorically aligned to an oasis from which the quest for self-fulfilment in this journey is drawn. These qualities are a visual attestation that nurtures the soul and thus navigates and positions the richness of concept and intent. The work exudes an aura that redefines where we come from as a nation, where we are headed in our pursuit to achieve and actualise the visibility and gravitation of our future as a country. Inherent in the works are utilitarian, spiritual, traditional and reflective attributes that heighten the ambiance of S'bonelo's sense of expression. The rhythm and gravity of the works indulge viewership into overtures of lateral interpretation and interrogation.

It is also important to take note of how the works punctuated our spiritual and ritualistic sense of self-worth through the consultative dialogue with ancestral spirits. This brings character in the form of spiritualised bridges that are an important link in redressing challenges and negative forces. It leverages the importance of the hosting of

traditional family and societal events which celebrate marriage, child birth virginity testing, umemulo (equivalent of 21st birthday). The exhibition emphatically brings to bear challenges that grossly affected S'bonelo's 34 year path from birth to date. In his articulation of truth about his life he is embraced by therapeutical factors that dual effect the sense of healing. The embodiment of the exhibition depicts a life that presents a tapestry of underpinnings that are interwoven with the emboldened artistic flair. In the metaphorical outlay of his life the artist has belaboured expressive efforts which figuratively stitching his maternal name to the paternal one. He surfaces this through the meticulous handling of the ceramic medium which is further complemented through distinctive and fitting titles that reflect on each work

Interrogation of depictive streams flowing through the pool of his work, evoke ripples which further annexe the environs of further dimensions within the process of unbundling. This is identifiable through the indepth texts coupled with formal qualities such as texture. The healing process contained in the works draws influence from a traditional/ Nguni herb called uMathunga which is a well-known elixir (ikhambi), which stitches essential healing to the unhealthy painful state of being in the human body. In his statement of intent informing the directives of the exhibition S'bonelo provides the niche that alludes to the synoptic core of the introspective path and footprints that are critical in unpacking the tapestry of his journey.

"Isitsha esihle asidleli" is a Zulu expression the meaning of which states that it is improper to unfittingly use/ utilize a vessel/ornament that is highly valued and treasured. Whilst this can be attributed to the aesthetic value, it is paramount that the created artistic piece should not be denied the utilitarian directive. An artistic creation of outstanding attributes is always held in high regard. The sense of purpose and use,

calls in this regard for ensuring that preservation for posterity is the norm in the form of Art Galleries, Museums and public/private/ family art collections.

On the contrary in S'bonelo's work we draw aesthetic relish through the well-articulated conceptual depth that can be viewed as "Isitsha esihle siadlela" (a vessel/creation exudes exceptional rich sense of purpose and intent) the art works become a voice that narrates the world of S'bonelo. The communicative aura spells attributes that embolden the elements of self-worth, societal and national overtones that are the mirror and portraiture of that which contributes to the façade of an introspective account of this visual undertaking. The said journey assumes the character of a deep-seated pool that emits / evoke spiritualised sense of healing. It is in the said journey where the herb 'uMathunga' surfaces for the redefinition of self through stitching and healing to find solace and peace. Unbundles. Biographical nuances punctuate the pulse of the exhibition. The works on show unveil the merits of permeating challenges to achieve survival. The works also evoke momentum and relevance of attuning ourselves as a nation to the dynamics of cultural diversity within the ambit of the rainbow nation.

It is therefore important that this exhibition should widen the circle of communication by engaging in interactive networks generated by the creative worth of S'bonelo Tau luthuli's journey. It is also equally important that all creative exponential and highly regarded works of art should not leave our country as this negatively affects roots geared to give South Africa a pole-position in the support and preservation of our History, Arts, Culture and Heritage. The widening of the circle of viewership should extend an invitation to learners and educators under the flagship of Arts, Culture and Heritage, Department of Education, Arts custodians, galleries, collectors, Museums and the media.

Gracing the ambiance of S'bonelo's exhibition will be the profound gesture of aligning ourselves to the concept of Isivivane because each person attending the exhibition becomes a landmark that constitutes to the spiritual character of Mr. Luthuli's journey.

• • •

Ubuhle nokujula komsebenzi ka S'bonelo Tau Luthuli bunomfuziselo wenqolobane ewumthombo ophakela ilihlo, inhliziyo ingqondo nemimoya eyisikhombandlela sendabuko yethu, nendlela ebalulekile ekucabeni imikhakha yobuciko. Lezi izimpawo zemvunulo esihlinzeka ngamadlingozi nogqozi lokuzithola ukuthi singobani nokuthi sadabuka kuphi. Umsebenzi ngesigqi sawo, nohlonze lwawo uyingqaqa mazinyo esivulela amasango okuhlaziya, noku cwaninga isiphethu solwazi esiqukethwe yimisebenzi kamfo ka Luthuli.

Singasho futhi ukuthi lapha sikhuluma ngethala nomsamu okuqukhethe izinqinamba, izinyembezi zosizi nenjabulo okuyisisekelo empilweni yethu sonke ikakhulukazi impilo ka S'bonelo esingethe imvelaphi yakhe kwa Luthuli nakwa Tau. Umsebenzi wakhe uthungwe ngobunyoninco obubabazekayo ekuthuleni ulwazi lwakhe olutholakala ekusebenziseni ubumba (ceramics) nekhono lakhe elitholakala ezihlokweni (titles) zemisebenzi. Izihloko lezi ziba yizikhombandlela kwinjula-siziba etholakala uma uhlaziya izihloko. Ukujiya kwencwaningo yomsebenzi wakhe kusivulela iminyango esizibeni esijulile okuthi lapho usibheka ngamehlo engqondo kudaleke iziyingi (ripples) ezibalulekile ekuqaqela ingqikithi nesisekelo somsebenzi wakhe. Lokhu kubuye kusingathwe imibhalo/ text ukuloba (texture) nemikhakha ethi ihlobisa ibuye ixhante ohlonzweni lomsebenzi wakhe. Kanti futhi umsebenzi wakhe usingethwe imimoya owuzibuthe (magnetic aura) okwenza ukuthi wena oxazulula abuye ahlaziye, kunokuba sengathi unaye yena uqobo endabeni ayixoxayo uma e phakela ilihlo, inhliziyo, nengqondo

ohambweni lwempilo yakhe. Incazelo etholakala kumfoka Luthuli ibaluleke kakhulu ngoba isimamisa intshisekelo yengqikithi yomlando wakhe kulowo nalowo msebenzi awenze ngobumba.

Ngesintu kuyaya kuthiwe "isitsha esihle asidleli". Lokhu singasho ukuthi isitsha esihle siyigugu eliqukethe umlando ezizukulwini ezizayo. Kubalulekile ukuphawula ukuthi lolulwazi luyagcinwa lubuye lutholakale emindenini nasezindaweni lapho kuqcinwa khona imisebenzi emihle ethi ixhanta ibe futhi ikhangisa ngekhono labantu bakithi kuma Museums, Art Fairs neMiboniso/ exhibitions.

Kubalulekile ukuthi ngokujula nentshisekelo nokukhonza izwe lethu ngemisebenzi enobunyoninco kunosidingo esinzulu ukuthi amagugu ethu angayishiyi ingabadi yethu yase South Africa ngoba ikhaya lalamagugu nabenzi balemisebenzi emangalisayo abalapha ekhaya. Lemisebenzi esikhuluma ngayo ibambe iqhaza elikhombisa imvelaphi yethu nobuhle bamasiko ayoyonke imikhakha yabantu abaphila ndawonye eMzansi.

Lokhu kwenzela ukuthi lamaciko nobunyoninco kusingathwe uHulumeni wethu Emnyangweni we Arts, culture and heritage nomyango weDepartment of Education, ukuze kubenomthelela onomthamo oyingqalabutho kuBafundi (learners) noThisha (educators) ezikoleni. Lelilifa lamasiko asingethe ukuthi singobani angene emlandweni otholakala eZincwadi nakumaDocumentaries angasisa libonakale amagugu a ezikhuluma ngemilando, kanye nama amaciko ethu kuneqhaza elikhulu kabi kwezendalo nendabuko eMzansi.

Kumqoka-ke ukuthi siphawule ukuthi umsebenzi ka S'bonelo usingethe isisho okuthi uma sisiphendulela sikhombise ukuthi "isitsha esihle siyadlela" ngoba kuso lesisitsha sithola idlelo eliselaphayo ngokuthi sithola ukudla okuqikelela ukuthi "sikhule sindlondlobale ngokuzazi

ukuthi singobani thina boMzansi, sivelaphi nokuthi siqikelele ukuyaphi".

Elinye iqhaza lalokhu ukubaluleka kwezimpande zethu esintwini sethu sonkana emikhakheni ye Rainbow Nation through the banner of Cultural Diversity. Isizathu esenza ukuthi sibheke umsebenzi ka S'bonelo njengesitsha esihle okufanele sidlele, ukuthi lomboniso wemsebenzi ka Luthuli usiqoqe sonkana ukuze siphuze emthonjeni wakhe wobuciko nenshisekelo anayo ephakela amehlo engqondo nesihlahla senqubekela phambili. Loku kuyosimamisa ikusasa lokufundiswa kweArts Education ezikolweni. Kubalulekile ukuthi abantwana besikole noThishela, Abacwaningi Nababhali Kwezobuciko, Department of Arts Culture and Heritage, the Business Sector, Art Custodians and Patrons bawubone lomuboniso ukuthi sixhantise/kwandiswe ezokuxhumana (to broaden communication networks). Ngalomboniso kaMnumzane Luthuli kungafezeka imithelela enohlonze ekusaseni lalomkhakha wezobuciko. Ukuzazi ukuthi singobani kuyikhambi lokuzelapha okungafaniswa nekhambi lemvelo umathunga, othunga isimo esintengayo sempilo sokungazi okungaze kube nemiphumela emibi yokubhulwa imimoya engalimaza izimpande zethu okufanele ziqxile engabadini yethu.

Umusebenzi ngethamo lwawo wonke uthatha umfuziselo wesivivane omele izindlela ezahlukene okuthe waziphakela imiyalezo nezihloko ezithintana nendlela-simo ayiqophayo ohambeni lwakhe. Lokhu kunendima ebalulekile ekutholeni indikimba engumhlahla-ndlela kuloluhambo lwethu esihlinzekwa ngalo kulombukiso we ceramic work kaMnumzane S'bonelo Tau Luthuli.

Sokhaya Charles Nkosi 2015

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CURATORIAL STATEMENT

SONG OF THE SOIL/IHUBO LENGABADI

The Art and Ubuntu Trust's Travelling Art Institute presented the young Durban based Ceramicist, S'bonelo Tau Luthuli's work - *Song of the Soil /Ihubo Lengabadi* - in Cape Town at the Irma Stern Museum from 10 - 24 October 2015 (also at Spin Street Gallery CT later that year) and in Johannesburg at Con Hill in early 2016.

Luthuli, whose inspiration to be a pot maker came from a high school visit to the Durban Art Gallery where he saw Clive Sithole's work, is the first young artist to be presented to the public as part of the Art and Ubuntu Trust's Travelling Art Institute, supported by the Mzansi Golden Economy Fund of the Department of Arts and Culture.

Luthuli works in the tradition of the great ceramic artist, Nesta Nala and takes inspiration from her as well as Clive Sithole and Ian Garrett. Standing on the shoulders of these great South African artists Luthuli takes pot making to a number of levels – profoundly spiritual and meditative, intellectual and philosophical - applying his personal

journey as the pivot and pen of his narrative. He skillfully uses every pot he produces to scribe a message reflecting meaning in life.

He says: "I, as a visual artist use my clay pots as a medium of expression just like musicians use music to send a message across. I use my art to convey opinions, pain, and feelings. For me, writing on a clay pot is like using a canvas for artists that are painters."

The sad reality of South Africa is that Luthuli's desire to pursue this life long profession arose from a chance encounter, because only 2% of South Africa's population visits museums and galleries. Luthuli's challenges were not deterrents to fulfilling his dream. Faced with family opposition, financial challenges and, like 95% of young South African artists, he had no portfolio to present to a tertiary institution to apply for art studies, he persisted and enrolled for a one year foundation course in order to pursue his tertiary studies. When finances prohibited, he had to leave, work at KFC and then come back to his studies later.

Drawing on the strength and artistry of his grandmother, Doyi Luthuli, a beadwork artist on his father's side, and his grandfather Tau, a house builder, on his mother's side, enabled S'bonelo Tau Luthuli to cling to his purpose in spite of prejudice against his chosen path of ceramics in his family, at his college and in society at large. This prejudice is closely intertwined with still prevailing prejudices in our society against the significant role of artist's in society, which combined with deeply sedimented prejudices against black people's beliefs, values, knowledge and creative capacity confronted him with painful challenges in his chosen path.

S'bonelo Tau Luthuli's persistence prevailed and we are confronted with an exhibition of his pots, which derails all these prejudices.

This young artist draws from ancient art and indigenous knowledge background with an intense spiritual and philosophical depth.

His experience highlights that a discussion, which addresses the aesthetics of our indigenous visual heritage is long overdue precisely because the aesthetics of the indigenous traditions in our art have not been properly articulated; yet we would argue that they underpin the work of most great South African artists.

South African art history has been vexed by the question of art versus craft 'traditional' versus 'modern'. The assumption has been that western is modern, individual, free and forward looking, that tradition is only indigenous, backward, restricted and unchanging. The discussion has racial undertones because the art forms and traditions arising out of pre-industrial South African society have been viewed in the same light as the history of the indigenous peoples was viewed during apartheid. They have been regarded as lacking dynamism, innovation and progressive movement.

Contrary to popular wisdom, the art of modern times, the movement of modernism centred in the west can have a heavy traditional weight. On the other hand art forms which originated in pre-industrial South Africa often have a living, vibrant and dynamic relevance to artistic expression in South Africa today.

Studies of South Africa's indigenous visual heritage can most often be found in disciplines other than art history. Southern African art has been studied for its anthropological, historical, cultural and archeological value but not sufficiently within art history for its human voice, and its artistic language. This has made definitions contradictory and the discourse convoluted.

The great ceramic artist, Nesta Nala who worked within the isiZulu ceramic tradition is presented (beautifully) in an official Department of Arts and Culture book as a crafter who sold from home. Another great ceramic artist, Ian Garrett who studied Nesta Nala's work closely and respected her enormously, presents his pots as art in galleries. Why should there be this distinction between Nesta Nala and her student?

S'bonelo Tau Luthuli's work definitively cuts through the convolutions and contradictions. He works within the framework of indigenous visual knowledge and within the western tradition as an artist whose work is presented in galleries. At the same time he is extraordinarily articulate about the meaning, purpose and language of his work as it links back to his heritage and uses isiZulu to express this. It gives access to a rich, painful but ultimately inspiring worldview and life experience.

The Art and Ubuntu Trust's Travelling Arts Institute was proud to present Luthuli's beautiful pots, with their messages, which are inspired by African indigenous visual heritage, have a contemporary dimension, and indicate a future with great possibilities for all our people.

It was our great pleasure to present this exhibition within the exquisite ambience of the the UCT Irma Stern Museum

Bridget Thompson 2015
Art and Ubuntu Trust, executive trustee & curator.

My Father's Book/Incwadi kababa [13]

ARTIST'S STATEMENT/ISITATIMENDE SECIKO

S'BONELO TAU LUTHULI 2015

SONG OF THE SOIL / IHUBO LENGABADI

My work arises from a contextual and spiritual base that allows me to unravel, bring to the surface and navigate a path of creative impulses. These impulses draw their character from love, anger, hate, pain, resolve and happiness. Each work, as it is in process towards completion, is modelled with the spiritual powers that can be experienced by me (the artist). The work heals, endows and interacts with my mental, physical and emotional state of wellbeing. In this way my work reveals how I look at the spirituality underpinning life in general and how this has affected my own personal life.

What becomes apparent is that most works depict the painful path that I have trod and through which I have survived many challenges. The works reflect my history and that of indigenous people of Africa and life in general as people pursue the fight for survival. The critical part for me is the unbundling of the lies that one was exposed to when growing

up and the truth that was not revealed to us. My depiction draws its content from religious, political, traditional practices, heritage, customs and aspects of the dynamics of life in general.

The enhancement of the work with texture and detail can be aligned to the ways our ancestors are recognised in ritualistic incisions and scarification on the body. This practice is preceded by an agreement, which is spiritually anchored, between the living and the ancestors.

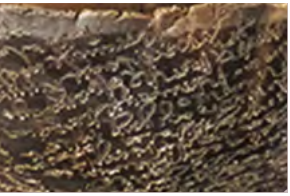
My ceramic work in this exhibition is aimed at bringing to the surface my personal reaction to every factor that has punctuated my life.

• • •

Umsebenzi wami uyincwadi lapho ngibhala khona imizwa yami ngenhloso yokudlulisa imizwa ehlukene okungaba ngowothando, owenjabulo, owentukuthelo, wenzondo, owobuhlungu, owentokozo neminye. Owami umsebenzi ngiwenza, ngiwakhe, ngiwubumbe ngenhloso yokuzilapha mina engqondweni, enyameni nasemphefumulweni. Kanti futhi uveza indlela engibuka ngayo impilo nengizizwa ngayo.

Ngomsebenzi nomsebenzi kuyenzeka nawo ngidlulise umuzwa, noma imizwa ekhuluma ngami uqobo nezingqinamba engidlule kuzo kanye nomlando othinta imvelaphi yami neyezizwe zaBaNtu abansundu nempilo nje yawo wonke amazinga. Kusuka kumanga esikhuliswa ngawo, neqiniso esifihlelwa lona, konke lokhu kuyingxenye yomsebenzi wami. Phakathi kwezinye zezinto engizidlulisa kumsebenzi wami zithinta ezenkolo, ezepolitiki, yimikhuba, amasiko nempilo nje kabanzi.

Wonke umsebenzi engiwakhayo ungumphumela wakho konke okwenzeka empilweni yami futhi ngiwakha ngenhloso yokufundisa nokuxwayisa. Lemisiko, lezizibazi, lezingcabo, lemiklezo, lemizawulo, lezinhlanga, ezisemisebenzini wami, zimele noma zikhomba isivumelwano engisenza nemisebenzi yami yokuthi yona iyobukeka noma iyohluka ngalendlela kweminye. Njengokwenza kokhokho nokhulukhulwane bethu lapho bezogcaba noma benze imikhuba ethize ngenhloso yokuzehlukanisa nezinye izizwe. Babeqala ngokwenza izivumelwano nemimoya emihle nemibi le ekuthiwa ngabadala, abaphansi noma yizizwe. Ngenhloso yokwakha isibopho phakathi kwabo nayo. Lokhu kwakuba yisivumelwano esasenziwa phakathi kwabaphilayo nemimoya.



1 Heredity passed-on
Ufuzo Luyadlulela

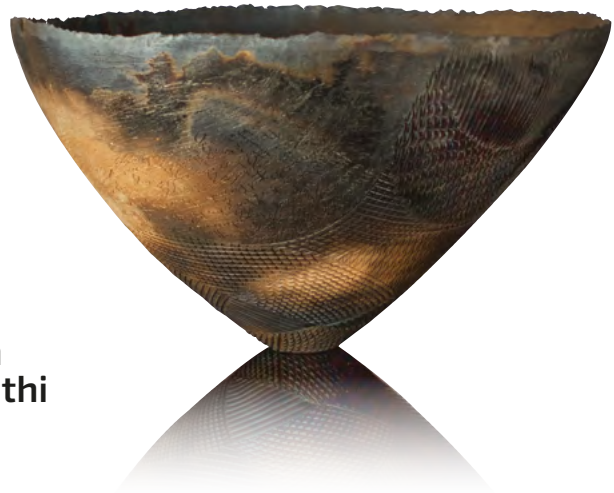
The work seeks to reveal the negativity of some members of the family who derided me as a person who lacked a career direction. I was regarded as a wayward child. My work and talent was despised in my father's house, yet it is a gift that I inherited from within my family roots. Both the living and those who have departed nurture this talent spiritually.

• • •

Lomsebenzi ngawakha ngenhloso yokudlulisa umuzwa wami ngendlela engangiphatheke ngayo ngenkathi ngihlala ekhaya emzini kababa eSeaglen Gardens. Lomsebenzi ufana nencwadi lapho ngangibhala khona ngizwakalisa ubuhlungu ngenya yezinto ezazishiwo futhi zenziwa kimi ngisahlala khona. Kwakujwayeleke

Ceramics
10 x 28cm

ukuthi kuthiwe mina angizwa, angilalelei, nginenhliziyo embi angixoli nginamagqubu. Okuhlekisayo wukuthi konke lokhu kushiwo ngaBaNtu abangi hlukumezayo, kodwa ekugcineni bashaye ngathi akwenzekalanga lutho, balindele ukuthi ngamukele nje yonke into. Okuningi engikubhale kulomsebezi ngaphakathi nangaphandle kungumyalezo engikubhekise kubaba ngoba nguye ongumthombo woku hlukumezeka kwami. Ngangi hlukumezeka ekhona, ebona, azi, kodwa angasho noma angenzi lutho, ukungivikea kunalokho alwise mina. Kanti enye ingxenye yalomsebenzi ngihlose ngayo ukuveza ukuthi kungenzeka ukuthi kwabanye aBantu ekhaya ngithatheke njengento engasile engelutho nengaphusile ngoba ngenza loluhlobo lomsebenzi kanti kungenxa yokungaqondi kwabo ukuthi engikwenzayo akusuki kimi kodwa kuwufuzo olusuka ndawana thize, futhi ngikholelwa ukuthi ukhona ekhaya owake wakwenza lokhu engikwenzayo ngaphambilini. Nginjena nje ngoba ngifuze othize noma abathize abaphilayo, nabaphila ngaphambili.



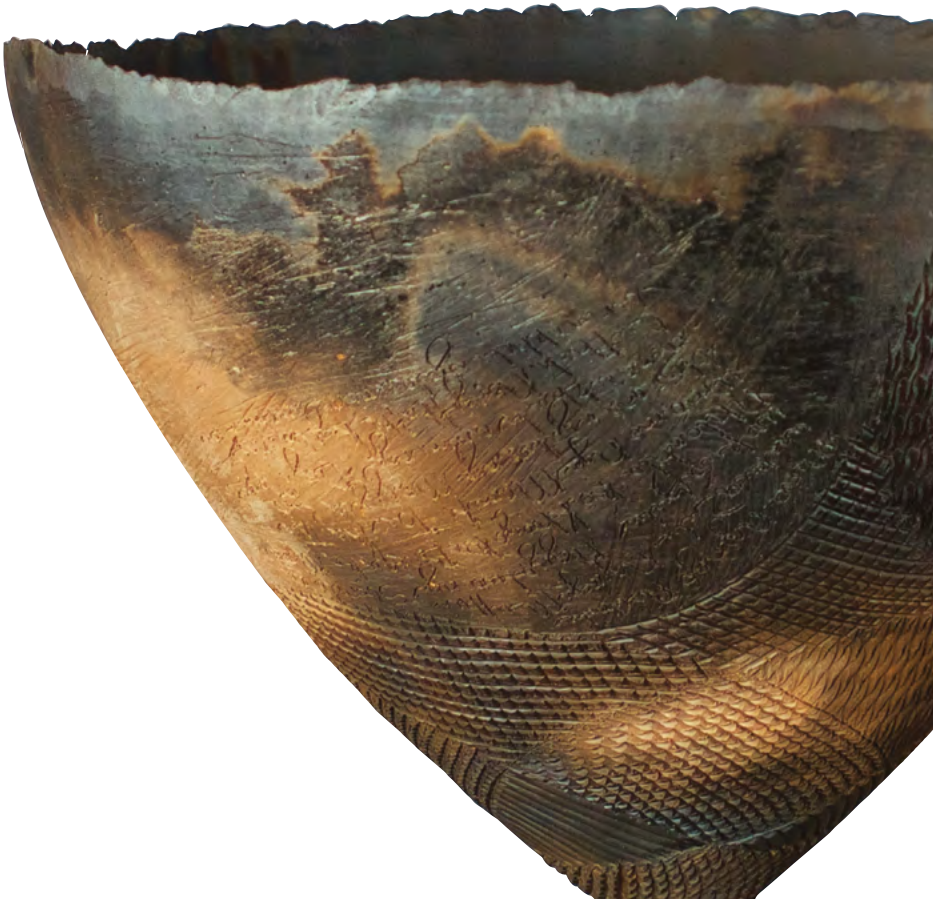
2 Our Psalm Ihubo Lakithi

This bowl draws its title from domestic complexities, and challenges that are attitudinal in nature, which prevail despite positive options that could address crisis and conflict. My elder brother and I went through torment when we tried in vain to track our mother's whereabouts. These factors led to me entitling this work "Ihubo Lakithi". It is a song characterised by lack of social cohesion within the family structure.

Lomsebenzi ngiwuqambe ngiwususela ezintweni ezingenabo ubulungiswa engikhule zenzeka ekhaya, njengokuthi nje uthole isimo lapho kunesimo esingesihle esenzeka ekhaya nekumele ngabe siyakhuzwa. Kodwa singakhuzwa kunalokho kuvele kuthulwe noma kumbandazwe nje kunyathelwe ngezinyawo, ngoba loyo osephutheni esatshwa ngoba

Ceramics
23.5 x 39cm

kuthiwa unemali nokwenza enze noma yikanjani. Lokhu ngikusho ngenxa yezingqinamba mina nomfowethu omdala esihlangabezane nazo emndenini wasekhaya kwaLuthuli sizama ukuthola umkhondo kamama. Akekho ekhaya owayefuna ukungenelela asize ngoba kusatshwa ubaba. Kungekhona kuphela ngoba ziningi nezinye izimo bengike ngidinge usizo lwabomndeni kakhulu abesilisa kodwa, bambandaze nje besaba ukumela iqinoso. Yilesi simo esangenza ngaqamba lomsebenzi ngehubo lakithi lobuxoki, amanga, ukukhohlisana, nokungabi naqiniso komndeni wakithi kwaLuthuli. Kakhulu, kakhulu umkhulu okunguye ofanele ngabe uhola ngeqiniso, kodwa akanalo.



3 Valuable experience is gained among others Injobo Enhle Ithungelwa Ebandla

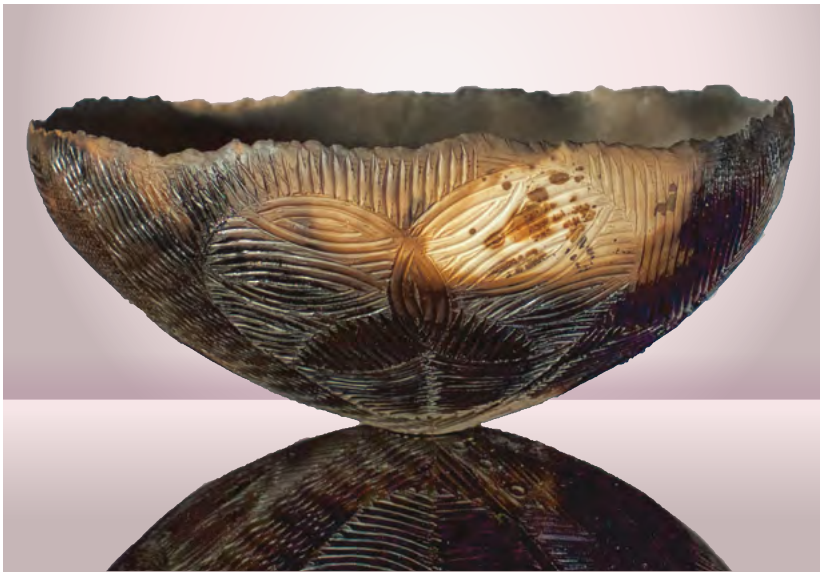
The title of the bowl is intended to show positive thinking. In life there are things that one wishes for, but one's desires may be thwarted by factors at home that make such wishes unachievable. It is sad when one does not access help when in dire need. When I went through such a trying process I often asked myself whether I would be able to exhibit my pots to share my journey as a potter with other people. The aesthetic,

Ceramics
19 x 36.5cm

spiritual content, visual impact and character of this work drove me towards an exhibition where I could share my personal path as a potter.

• • •

Imicabango emihle, izifiso ezinhle. Empilweni kunezinto oke uzifise, ufise ngathi ungazenza uziveze, uzikhiphe kuze wonke umuNtu ezozibona. Abone okuhle okufisayo nozifisela khona. Kodwa ngenxa sesimo sendawo ohlala kuyo, kube nzima ukuveza nokwenza konke lokhu. Kakhulu lapho kusuke kufanele uthole khona usizo kunalokho uthole ukunganakwa. Ngesikhathi ngakha lomsebenzi ngangilokhu ngizibuza ukuthi ngabe lokhu engikwenzayo ngelinye ilanga ngiyolithola yini ithuba lokukuveza obala kuwonke wonke. Lokhu ngangizibuza ngoba ngikholelwa wukuthi engikwenzayo akujwayelekile kodwa kuhle ngakho ke kumele ngelinye ilanga ngikuveze obala.



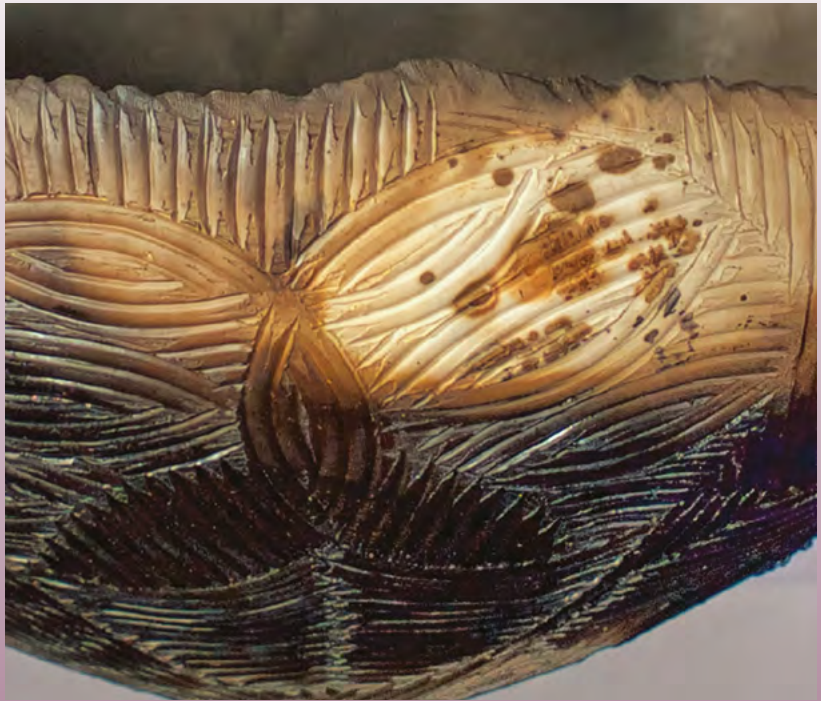
4 The Art of Technique

The title is anchored in expertise, aesthetic factors and formal dictates. Aesthetics factors involve weight, and the base that enables the pot to sit still. The process takes into cognisance scraping, cutting and designing for decoration, inscribing text and texture and other relevant stages, which come before firing of the pots. The title is therefore about the totality of processes involved in the making of the pot.

Ubuhlakani nobuchule bokukwazi ukwenza um'sebenzi waloluhlobo, nalelizinga lapho uqinisekisa ukuthi umsebenzi awusindi, ulula, unesinqe esincane, kodwa

Ceramics
14 x 34cm

uhlala kahle. Nokunye ke nje engikwenza uma ngiwakha kusuka phansi ngize ngiwuqede njengokuwuphala, ukuwusika lapho ngiwuhlobisa, ukuwubhala nokunye okungelula ukukwenza uma ungakavuthwa ngokuqonda lapho usebenza lomsebenzi wobumba. Ngawuqamba ke ngalesisihloko ngoba ungumsebenzi odinga ubuciko, ubuchule nobuhlakani lapho uwenza. Uma ungaqondi kahle uyahlephuka ngenkathi usawakha noma wephuke usuwuqedile ngenxa yokungakheki kahle.



5

Emancipation of Self
True Liberation
Decoding the Past

The worst thing about ignorance is to be averse to gaining or accessing knowledge. We need to be hungry for knowledge so as to be empowered. In this work I try to communicate the importance of broadening my mental, physical and spiritual wingspan. I stand to reap true liberation and emancipation as a result of my burning anxiety to access knowledge (ulwazi). I have to be armed against negativity to access a positive state of mind.

My quest for knowledge is satisfied by reading books that delve deep into the history of Black people, particularly those penned by Black authors whose intent is to redress the miseducating and misguiding factors embedded in our history, which may culminate in Black

Ceramics
34 x 36cm

people not understanding who they are. The thirst and hunger for knowing more about my history, religion and more has prompted me to read books of celebrated scholars like Anthony T Brooter, Dr. John Henrik Clarke, Runoko Rashidi, Irvan van Sertina, Dr. Yosef ben Yochana, Cheik Anta Diop and John G Jackson. These writers have contributed immensely towards the history and understanding of the plight of black people.

• • •

Into embi ngokungazi, wukungafuni ukwazi. Kumele sifune ulwazi, kuze sizokwazi. Ngalomsebenzi ngizama ukudlulisa umlayezo wokulangazelela ulwazi, wokuzivuselela ngoba kuze ngikhululeke mentally, physically and spiritually kumele ngizazi. Ngazi ngeqiniso nesiminya ngami ngoba a true liberation and emancipation iza uma silwa no zi. Nokusho ukuthi kumele ngilwe nokungekho kuze ngifikelele kokukhona.

Lokhu ngikwenza ngokufunda izincwadi ezinomlando ojulile ngathi BaNtu nezibhalwa ngabaNtu bakithi hhayi lomsangano ofundiswa ezikoleni oyimfundiso-ze efundiswa ngenhloso yokusidukisa nokusifundisa amanga ngathi kuze sizongazazi ukuthi singobani. Ulwazi lokufuna ukuzazi ngazi ngomlado, inkolo nokunye kungenze ngagcina sengifunda izincwadi zosolwazi abafana no baba Anthony T Browder, Dr John Henrik Clarke, Runoko Rashidi, Irvan van Sertima, Dr Yosef ben Yochannan, Cheikh Anta Diop, John G Jackson nabanye abangababhali abanohlonze uma kuza kumlando wethu zizwe zabantu abansundu.

6

Design Calabash /Timeless Design Ukhamba/ Timeless

It is virtu

my work but this happens in spite of my creative attachment to the work. I made this pot with the aim of weighing the commercial value of such a pot against the ones I have produced before. It is characterised by design incisions. The title of this pot is derived from the very first designs I applied on my work through which I sought to achieve uniqueness.

Ceramics
22.5 x 27cm

Ukwehlukana nomsebenzi wami kimi akuyona into elula, kunzima kakhulu. Yingakho nje izikhathi eziningi ngikuthola kunzima ukwehlukana nawo. Angikhathali noma ngingazincenga kanjani, ngikuthola kunzima. Yingakho nje ngaze ngazama ukwakha olunye ngenhloso yokuvusa lolu oselwa thengwa kimi, nolucishe lufane nalolu olungasekho. Lufana ngemisiko esakugcaba nemidwebo ekulo emzimbeni. Lolu ngiluqambe ngalamagama ngoba lendlela yokuluhlobisa hhiyo ndlela yami yokuqala engahlobisa ngalo ukhamba, nokuyenza ibe ngebalulekile kimi ngoba hhiyo engangizama ukuzehlukanisa ngayo kwabanye abenza loluhlobo lomsebenzi, ngokulusika, ngilukwebhe ngiphinde ngilushise ngendlela ehlukile nengafani nezinye.

7

Ancestors
Ithongo/ amadlozi

A person who has passed on assumes the role of an ancestor and is referred to as 'Ithongo.' This stems from the belief that all people that pass on join this league of the forefathers. It is also believed that one who has passed on enters the state of perpetual sleep and it is in this state where he/she joins the world of ancestral forebears. In many families the meaning of amathongo , amadlozi/abaphansi, abadala, izizwe and imimoya – forebearers, ancestors, and spirits is misconstrued. The lack of relevant knowledge leads to the use of words without full understanding. I have entitled this work Ithongo/amadlozi because of its brown colour.

Ceramics
23.5x 36cm

In most homes brown pots are identified as the utilitarian attachments to ancestors.

• • •

Ithongo ngumuNtu ongasekho emhlabeni. Umzekelo nje uma umuNtu edlula emhlabeni noma ngayiphi indlela, loyo muNtu uma esephangalele wendela koyise mkhulu, ubizwa ngethongo. Lokhu kushiwo ngoba kukholelwa wukuthi uma umuNtu eshona uba yithongo ngoba uya ezweni lamathongo. Nokusho ukuthi uye ebuthongeni, ulele ubuthongo baphakade. Kanti idlozi yigama eliqhamuka egameni 'ukudloza,' nokuyigama lesiNgoni elisho ukuqapha noma ukugada. Ithongo kaliphili enyameni, kanti idlozi lona liyaphila. Umzekelo inkomo endala kunazo zonke ekhaya nekuyiyo ezala ezinye, kuyaye kuthiwe ungayishayi ngoba iyidlozi lasekhaya.

Kanti isalukazi nekhehla uma sebebadala kakhulu ngalendlela yokuthi abasenamahloni noma bezishobingela, kuyaye kuthiwe bangamadlozi akulelo khaya ngoba basuke bengabaqaphi nabagadi bakuloyomuzi, ngenxa yolwazi abasuke sebenalo. Emakhaya esiqhamuka kuwo kuyaye kuphambaniswe phakathi kwamathongo, amadlozi abaphansi, abadala, izizwe noma imimoya. Ukulahleka kolwazi kwenza sigcine sesisebenzisa amagama ngaphandle kokuqonda, nokwenza sigcine sesiphambanisa izinto sizitshela ukuthi sisahamba ngakho. Lomsebenz ngiwuphe leligama ngoba unsundu ngebala, kanti ke nasemakhaya kujwayele ukuthi kuthiwe izinkamba ezinsundu zihlala amadlozi, besho beqonde amathongo.

8

Ceramic Gods and Goddesses Imiyalelo yeDlozi /

My work is inspired by a spiritual mentor or guardian in the form of idlozi that I believe protects me and is the spiritual link between me and Mvelinqanga (Creator). This is why this work is entitled "Imiyalezo Yedlozi". The ancestors speak about me, to me and with me.In this work I have written a prayer with the aim of teaching and reminding myself of the proper way to pray and what to convey in my prayer.

Ceramics
32 x 37cm

Situations I have been exposed to have evoked in me the anxiety to know about the creator of Heaven and Earth. I have written this prayer dedicating myself to upholding him as the fountain that gives me the will to live. I am praying to Mvelinqanga and appealing to him to teach me tolerance, protect me, endow me with knowledge, wisdom, and profound understanding about Him and creation as a whole.

• • •

Konke engikwenzayo kuqhamuka ndawana thize. Akukho engikwenzayo okuqhamuka nje kimi. UmuNtu nomuNtu unento noma nemimoya ebheke ukuhamba nokwenza kwakhe leyo mimoya siyaye sithi yidlozi oma ngama dlozi, nengikholelwa ukuthi yiwo angivikelayo nangumxhumanisi phakathi kwami noMvelingqangi Yingakho ngabe sengiqamba lomsebezi ngokuthi "yimyalelo yedlozi" bakhuluma nami, ngami, kimi. Kanti futhi kuwo lomsebenzi ngibhale umkhuleko, ngenhloso yokufundisa nokuzikhumbuza ngendlela eqondile yokuthi uma ukhuleka, ukhuleka uthini. Kwizimo esengike ngadlula kuzo zingenze ngafuna ulwazi ngomdali wethu thina BaNtu nokungenze ngasondelana kakhulu naBaNtu abadala nabanolwazi ngomdali weZulu noMhlaba. Kanti futhi ngiwubhale njengendlela yokuzethula kuye, ngiphakamisa yean njengomthombo wokuphila kwami. Nginxusa kuMvelingqangi ukuthi angenze ngibekezele, angivikele, angiphe ulwazi, ukuhlakanipha nokuqonda okujulile ngaye nendalo yonke.

9 Black African woman, mother of all nations/ Land of the Gods

This work pays tribute to the black women of our country. I believe that without Black people of the continent of Africa Humanity would not exist nor have survived. Many nations who draw their origin from black people find it difficult to accept as fact that they are descended from black people. Humankind is as old as the creation of Heaven and Earth.

Ceramics
44 x 36cm

Everything started with us and will likewise end with us. Recorded writings reveal that "Abokuqala bayoba ngabokugcina, abokugcina babe ngabokuqala"-"The first shall be the last and the last shall be the first".

• • •

Ngalomsebenzi ngitusa igalelo laBaNtu besifazane bakithi abaNsundu kuleli lengabadi. Lokhu ngikusho ngokukhulu ukuqonda ukuthi ngaphandle kwabantu abaNsundu bakuleli balazwe esekwathiwa yiAfrica manje, ngabe asikho isizwe esikhona nesiphilayo. Umlando uyasivezela ukuthi akekho owazi ngendabuko yomuNtu onsundu, ngoba thina BaNtu sibadala njengendabuko yeZulu nomhlaba. Konke kwaqala ngathi futhi kuyogcina ngathi, njengoba kushiwo kwenye yemibhalo kuthiwa "abokuqala bayoba ngabokugcina, abokugcina babe ngabokuqala". Kwizizwe eziningi ezavela kuBaNtu abaNsundu noma ngaBaNtu, kulukhuni ukwamukela ukuthi zizalwa yibo, kunalokho ubezwa bekhuluma amampunge nje ngoba bebalekela isiminya neqiniso njengoba linjalo.

10

As a womb-man
A womb-man in me

This work draws from my observations of how female artists render and interpret male genitals. I find myself critically examining the heavy role of single and widowed women who are faced with scraping for survival and how these brave women provide a solid upbringing of children. It is particularly important in my case because my grandmother played a very important role. Through her I have a father. This work draws its content from the way women soldier on in their roles in situations where men do not play their roles convincingly and thus fail in facing their patriarchal responsibilities.

Ceramics
27 x 32cm

The sculpture does not have a head due to the fact that I do not have a photograph of my mother.

• • •

Ngalomsebenzi ngawuqamba ngibuka imisebenzi yobudoda eyenziwa ngabanye babaNtu besimame. Ngangibuka nje amagalelo omama emindenini lapho uthola khona ukuthi amadoda awekho ngenxa yezimo ezahlukene, kodwa uthole ukuthi umama noma loyo wesifazane unemfundiso eqotho ezinganeni nasemndenini wakubo nalaph aganele. Lesi simo sasingithina kakhulu ngoba sasingicabangisa ukhulu ozala ubaba nokunguye owangikhulisa ewa evuka nami noma ngingamazi umama ukuthi ukuziphi izinkalo. Futhi ngisahlala nayengangingakaze ngizizwe nginesikhala sokungamazi umama, ngoba yena wayengeza ngizizwe nginakho konke. Uthando nemfundiso angikhulise ngayo inomthelela omkhulu endleleni engiyiyo njengamanje. Kanti futhi olunye uhlangothi lwalomsebenzi lungenza ngibuke yena ukhulu nomama ngoba kube bobabili lababaNtu babengekho nami ngangingeke ngibe khona. Lokhu ngikusho ngoba kubeukhulu wayengekho, ngabe ubaba akabanga khona, kanjalo ke kube kuthiwa nomama wayengekho mina ngangingeke ngibe khona. Yingakho ngaze ngaqamba lomsebenzi ngalezihloko ngoba ngithintwa yimisebenzi yababantu besimame abenza imisebenzi yobudoda. Ukungawufaki ikhanda ngakwenza ngoba ngingenaso isithombe sikamama ngendlela abukekeka ngayo.

11

Art of Arts
Ubuciko bobuciko

I derive my spiritual persuasion from an informed interpretation of our customs and through the oasis and legacy of our ancestors who built Pyramids in Kermit, South Sudan and who also founded Kermit, Kush, Mesopotamia and Mono Motopa. This work is a homage and tribute to the wisdom inherent in the legacy of our ancestors.

Njengokhokho bethu bona ababengamaciko abakha ama Pyramids eKemit, eSouth Sudan, nabasunguli bemibuso yonke emikhulu eNubia, Kemit, Kush, Mosopotamia naseMono Motapa. Nami ke ngalomsebenzi ngivusa leso spirit samaciko anobuchule akithi aphila ngaphambili. Lomsebenzi uwubufakazi bobuhlakani bamafa abasishiya nawo.

Ceramics
21 x 25cm

From Primitive Beings to Modern Slaves

12

We, Black people, in our quest for life and survival were able to interact and communicate with the entire creation through the creator. Contrary to contemporary practice, we did not chop trees, relieve ourselves in the river nor did we spit saliva anywhere as is common practice in modern times. Animals were not killed without reason. We had skills sourced in our African cuisine, we cultivated land and livestock and defended it as well. Creation and nature in its totality were highly regarded by us long before the arrival of white people who introduced strange habits that were not acceptable to us. There were no orphans in our past; every child knew its mother and father. Before the introduction of Eurocentric currencies in the form

Ceramics
21 x 26cm

of silver and paper money, people adhered to our traditional way - ancestral and spiritual - for sustainability. People held the overarching authority of the Creator in high esteem and their faith in Him was unshakeable. In those times our lives were endowed with purity and therewas no pollution. We tilled/ cultivated the land/soil, reared livestock, and fed our families.

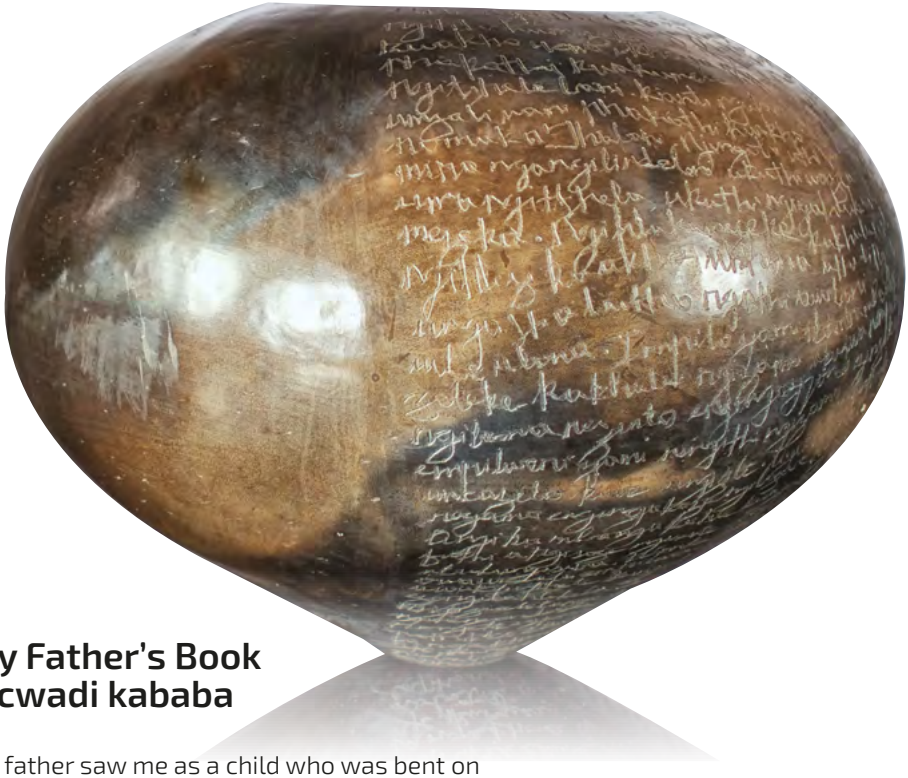
White people called our way of life paganism and it was regardedby them as uncivilised. They introduced new ways of earning a living through employment. Both fathers and their grown up sons had to seek employment on white owned mines and farms. Blacks had to pay rent for accommodation and had to pay towards receiving permits for dog and livestock ownership. This strange way of life denigrated our traditional value systems but ultimately became valued and accepted by Black people. These days employment has become a way of life. As a result of this we remain slaves mentally, bodily and spiritually. Most black people have accepted that without the oppressors we are doomed to oblivion.

• • •

Thina BaNtu emandulo sasiziphilela nje sikwazi ukuxoxa nendalo yonke nje kaMdali, sasingavele nje sishobinge noma yikanjani, njengoba abaNtu sebevele bachame nje noma kephi. Futhi sasingagawuli izihlahla, silahle itshe lentaba, sifele amathe noma yikanjani njengoba sekwenziwa. Lokhu kwakwenziwa wukuthi sasiqonda ukuthi ukuphila kwethu kuncike kwindalo yonke. Sasingavele sibulale izilwane njengoba sekwenzeka nje esikhatini samanje. Futhi sasisazi isandla sokudla, nonyawo lokungena ekhaya, silwazi futhi nolokuphuma. Sansingavele nje sigulukedele

emzini womnumzane singakhulekanga, kuze phela loyo ozosamukela azi ukuthi sesifikile kuze sethule lokho esize ngakho. Yonke into eyayenziwa yayenziwa ngokukhulu ukuqonda. Indalo nemvelo yayihlonishwa bengakafiki abeLumbi, bona abafika nelumbo, bafundisa aBaNtu yonke imikhuba engcolile le. Sasingenazo izintandane, yonke ingane yayimazi umama noyise. Bengakafiki nemali yayingekho indaba yokuhlobonga abaNtu baphephila ngendlela yesintu bemazi uMvelingqangi futhi behamba kwizimiso zakhe. Ngaleso sikhathi sasisaphila impilo ehlanzekile, emnene necwebile. Sasitshala, sifuyile, sondla imindeni, imiphakathi nezigodi zethu. Bafika abeLumbi bafundisa abantu ukuthi wubuqaba futhi wububhinca lento yokwenza ngendlela esasenza ngayo, futhi ikhombisa ukungaphucuzeki.

Bafika nento ekuthwa wumsebenzi lapho ubaba wekhaya nendodana uma isikhule ngokwanele kwakumele khona baye kosebenza ezimayini, nasemaplazini amabhunu khona ezokhokhela indawo ahlala kuyo, akhokhele inja nokunye okwafika nabo, ngenhoso yokuhlakaza imiphakathi yezizwe zethu nokwehlisa isithunzi sabo. Ngokuhamba kwesikhathi ke lento yokuthi uma ungumuntu kumele usebenzele uMlumbi kuze ukwazi ukuziphilisa, ihambe yahamba yangena kubaNtu bakithi. Yagcina yaba yinto enhle neyamukelekile kwimiphakathi yakithi. Njengamanje nje abasabheki nokuthi yona lento yokusebenzela enye indoda yaqala nini, kanjani, futhi kuyini inhloso yayo. Nokwenza singaboni ukuthi namanje sisayizigqila, engqondweni, enyameni, nase mphefumulweni. Ngoba iningi lethu lazi ukuthi ngaphandle kwabacindezeleli babo abasoze baba yilutho.



13

My Father's Book
Incwadi kababa

My father saw me as a child who was bent on disobedience and who never subscribed to constructive advice. He would, emphasise how I should listen and obey and would refuse to hear me. In this work I inscribed messages from a letter I wrote to my father when I was still going to school. My stepmother would throw all my clothes and ceramic work into the garage because my work clothes and ceramic projects were an obstruction to space. This made me confused because there was ample space at home for doing her chores. She would often taunt me by saying that sanity does not prevail in people who choose pots as a career. I would not complete the writing inscribed in this pot as these

Ceramics
20 x 26cm

attitudes towards my creativity sapped my will power and infused more anger in me.

• • •

Ngangithi njalo lapho ngibika ukungaphatheki kahle kwami ekhaya kubaba, akhombise ukungangikholwa nokungazwelani nami. Kube ngathi ngiqamba amanga ngoba vele nginezinhloso zami ezingcolile zokungafuni ukulalela nokuboniswa. Kunokuthi akhuze ngeqiniso okwakwenzeka wayevele athi mina kumele ngilalele ngoba ngiyingane, kwakuhlula noma ngikhuluma iqiniso ngokwenzekile kunokungilalela ngenhloso yokufuna iqiniso kuze kuzophuma isisombululo. Wayevele angizibe noma alwe nami nje kucace ukuthi yimi ekumele ngixolise, kodwa kube koniwe mina. Ngangivele ngidideke ukuthi kanti kumele ngibike kubani ngokuhlukumezeka kwami.

Kulomsebenzi futhi ngibhale eminye yemiyalezo engayibhala encwadini ngisahlala nobaba ekhaya ngenkathi ngisafunda lapho kwakuthi uma ngingekho, umama lo ongangifuni athathe izimpahla zami nesikhwama sami esinomsebenzi wami wobuciko awulahle egaragi lapho kuhlala khona imoto ngoba ethi izimpahla zami zivimbanise nendawo. Kwakuthi netafulalana engangidwebela kulo lithathwe nalo liyolahlwa egalagi ngoba kuthiwa nalo livimbanise nendawo yoku ayina. Ngangixakeka nje ngoba zazikhona ezinye izindawo zokwenza konke lokhu ayekusho noma nje vele inhloso kwakuwuku hlukumeza mina. Wayejwayele nokuthi athi ukhona nje umuntu ophusile la ekhanda ongafundela ukwakha izinkamba, nokudweba. Kulolukhamba ngibhale lomyalezo ngawushiya ngangawuqedela ngoba ngasengikhathele ngoba futhi lokhu engangikubhala kwakungidina kuvusa untukuthelo kimi.

14 Relebohile Lepheana

Relebohile is the name of a Sotho woman with whom I was madly in love. Our affair took a negative turn when the chemistry between us faded. This led to our parting. Due to the fact that I loved her so much, spiritually and physically, I experienced a severe loss. This sad experience was aggravated when she chose to cut communication with me. She avoided me and denied me space to sit down and reflect on our affair. The sad state of affairs motivated me to inscribe words of love in this pot. I wrote in search of words that could heal the pain caused by the end of our love affair. I decided to tilt the pot from the conventional position to portray the hurt I experienced when we broke up. The pot also drew its character from her portrait, which was an attempt to further reach out to talk to her.

• • •

URelebohile yigama lentombi yomSotho engangizwana kakhulu nayo. Nokwathi lapho izinto zingasahambi kahle phakathi kwethu ngexna yezimo ezithize saxabana. Ngenxa yokuthi ngangimthanda kakhulu, spiritually and physically ngaphatheka kabuhlungu kakhulu. Okwaba nzima kakhulu kwaba wukuthi uma sixabana akhethe ukungangikhulumisi, angizibe angafuni sihlale phansi sixoxe ngesingazwani ngakho.

Ceramics
31 x 26cm

Nokwenza ngigcine sengenza ukhamba nokwaba yilo engabhala konke engangingakwazi ukukusho kuye ngenkathi sisaxabene. Ngaphinde ngalutshekisa ngizama ukuchaza ngesimo engangikuso ngaleso sikhathi sisaqhelelene. Kuningi ke nje nokunye okukulo okungumdwebo wesithombe sakhe nawo-ke umlayezo ojulile engangiwubhalela yena.

15 My voice/ A book of love
Izwi Lami/ Incwadi yothando

As I negotiate the output of a clay pot I get the same feeling that I derive from painting on canvas. The shape of the pot, the text inscribed in or on the pot, the design flair contribute towards the depth of the meaning that I seek to communicate. I inscribed a message of love on this pot to the one who was with me at the time of negotiating the route of the pot towards its finality. I did

Ceramics
20 x 26.5cm

this to depict the feeling I always had whenever I was with her. That feeling of warmth that would supposedly never end means a lot to me.

• • •

Isakhiwo salo, ukuma kwalo, okubhalwe, okuklwejwe nokufakwe kulo, kunomyalezo ojulile engisuke ngihlose ukuwudlulisa. Kanjalo ke nakulolu khamba ngibhale umlayezo wothando kuloyo enganginaye ngaleso sikhathi. Ngakwenza lokhu ngenhloso yokugcina lomuzwa enganginawo njalo lapho nginaye. Nokwakuwumuzwa wemfudumalo, nengangifisa ngathi ungangaphela ngoba ubalulekile kakhulu kimi. Ngakha lomsebenzi ngangihlose ukuwudlulisa njengesipho nengagcina ngingasakwezi ngoba ngangingazi ukuthi uzowuthatha kanjani.

Caul
Ngembethe / Hlabisa

16

This title is used to depict when a baby comes out of the womb covered in a white sheath (placenta). It is believed that this caul shows that the baby is endowed with special luck from the ancestral fore-bearers and that care should be taken as traditional midwives may steal the placenta. It is believed that they use it for luck and the mother of the child will be exposed to adversity if they take it away.

I reflect on these things when I realise how the colonial rulers who took possession of our country and dispossessed our forefathers of their land

Ceramics
14.5 x 28cm

brought suffering and poverty into our land. They designed laws, which impacted negatively on the authenticity of customs like lobola. They took our livestock and thus deprived us of the means to earn a livelihood. The quota system concerning the dipping of cattle to fight so-called diseases exacerbated our demise. These actions made us into a nation of beggars. We could virtually lay our lives at the colonisers disposal, owning nothing from which we could draw sustenance and survive.

There was no truth in what they advocated. It is obvious that poverty and misery were manufactured with the aim of perpetuating slavery.

The issue is how people can claim that the placenta has mystical properties that can affect lives after a child is born. My question is what brand of poverty is it that is brought to being through a placenta or ingubo. All such bothersome issues contributed a lot towards the title of this work.

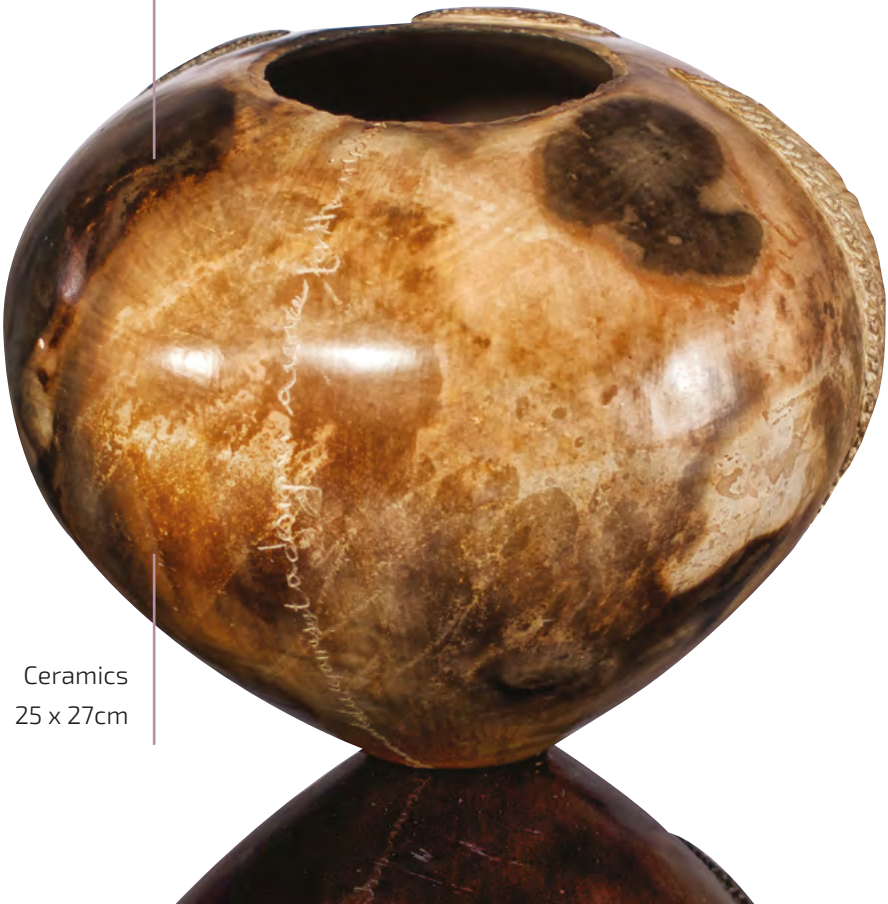
• • •

Leligama lijwayele ukusebenza lapho kubelethwe ingane ekhaya nokuthi lapho ibelethwa kuqapheleke ukuthi iphuma yembethe into emhlophe nekukholelwa ukuthi leyo ngubo emhlophe isuke ikhomba ukuthi leyo ngane inezinhlanhla ephiwe yizingelosi zakubo, amadlozi. Nokuke kudale ukuthi uma kungaqaphelekanga kakhulu ngesikhathi samanje uma ingane ibelethwa nayo lengubo suke iyembethe, abanye ababelethisi bayintshontshe leyongubo esuke yembethwe yileyo ngane. Nokukholelwa

ekutheni bayisebenzisela ukuthi babe nezinhlanhla bona kuthi lo osuke kungeyakhe yena ahlupheke. Mina angikholelwa kuyo yonke lento nginikeza nje umqondo, ngoba uma sikhuluma ngokuhlupheka kahle kahle kangiqondi ukuthi sikhuluma ngani ngoba ukuhlupheka kwafika nabacindezeli laba abadla izwe lethu, basiphuca imihlaba yokhokho bethu, basiphuca imfuyo yethu ngoba befuna sigcine singenalutho. Basakhela imithetho yokuganiselana nokulobolana ngenhloso yokusenza sigcine siziyicelankobe nje, sithembele kubo ngoba babazi ukuthi kuyofika isikhathi lapho siyongabi nalutho ngoba imfuyo yobe isisiphelele, ngoba ayayibulala emadiphini. Ngemithi ewubungozi beqamba amanga bethi imfuyo yethu idinga ukugoywa khona kuzovikwa izifo. Besho beqamba amanga. Uma ke ukuhlupheka kuyinto engekho ngoba siyathola ukuthi kuyinto eyakhiwe ngenhloso yokwakha uhlobo lwabaNtu oluyizigqila. Pho kwenzeka kanjani ukuthi uzwe abaNtu bekhuluma ngengubo njenge yonanto engaba wumthelela uma ingagcinwanga ngenkathi ubelethwa. Lemibuzo ngiyibuza ngoba thina nje BaNtu kwasemandulo sasi nanelana engekho umuntu olala engadlile nongenanto. Umbuzo enginawo ke ngowokuthi ngenjani le nhlupheko eza ngento umuntu nje abelethwa nayo? Ngabe lezi zinkolelo ziyilokhu okushiwoyo ngazo ngempela, noma yindlela nje yabathize yokudlala ngenizwa nezimpilo zabaNtu? Le ngeminye yemibuzo eyenza ngiqambe lomsebenzi ngalesisihloko ngoba ngihlushwa imibuzo emingingi engaphenduleki.

17 It looks like a girl
Ufana nento-embazane

When I started focussing on ceramics at my home I was discouraged and told that it is a woman's domain. This is possibly derived from the olden days where this kind of skill was for girls. This can be attributed to the fact that the shape of a pot draws its character from the structure of a woman.



Ceramics
25 x 27cm

From the bottom of a pot moving upwards it is shaped like a woman's hips. In support of this is that historically, women were the first people to make pots. History reveals that when they made pots they referred to how they were shaped. The shapes of the pots tell it all. It is this fact contained in the history of a pot that made me decide on the title. For me both the boy and girl come from the same source.

The word "Mfana" is derived from the word "Ukufana" this stems from discussions around the genders of male and female children. The word "Embozane/girl" is derived from the word "Embozane/female vaginal cleft". The prefixed part meaning "into/nothing". From the word into no ntombazane the final word adopted was Intombazane. Ceramic works reveal therefore that besides being a male I have the creative qualities of both male and female genders.

• • •

Ekhaya ngithe uma ngiqala ngenza loluhlobo lomsebenzi wokwakha izinkamba, kwathiwa ekhaya ngenza umsebenzi wabafazi, nokuchaza ukuthi loluhlobo lomsebenzi emandulo kwakungumsebenzi womama namantombazane. Lokhu futhi kuyabonakala kwindlela lona ukhamba olwakheke ngayo ukuthi luyisakhiwo sabaNtu besimame. Ukuma kwalo kusuka phansi kuya phezulu, kumise okwama hips abantu besimame. Lokhu kudalawa wukuthi vele zaqala ukwakhiwa yibo omama. Umlando uthi bazakha bebukana indlela ababebukeka ngayo. Nokusobala ngoba ziyabonakala indlela ezimi ngayo.

Ngiqamba lomsebenzi ngangibuka mina njengowesilisa njengoba ngenza loluhlobo lomsebenzi, ngafikelwa wumqondo wokuqamba lomsebenzi ngalesi sihloko

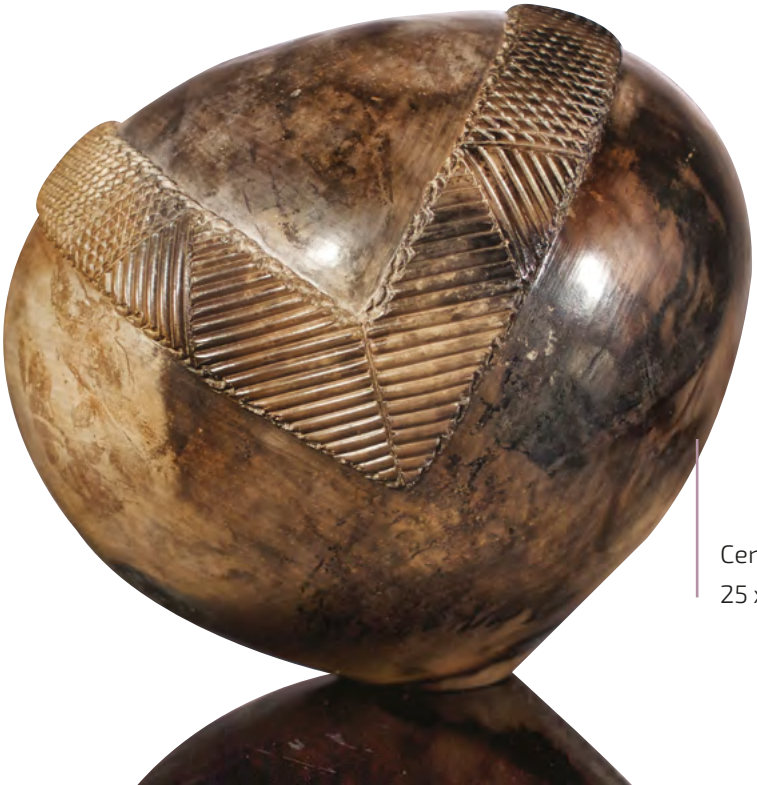
ngoba igama elithi mfana nelithi ntombazane womabili lamagama anezimpande ezizodwa lapho akheke khona. Elithi mfana lisuka egameni ukufana, noma fana, lisuka lapho kwakuchazwa okuthize okufanayo kubulili bengane yomfana noma yesilisa esuke izelwe, nokwakuze kulinganiswe ngokuthi kuthiwe lokhu kufana nento embazane, kushiwo I female vaginal cleft. Nokwakuchazwa okuthize enganeni yesilisa, yomfana kufaniswa nokwentombazane. Kanti igama elithi ntombazane lona, lisuka egameni into, nento, nelithi embazane, nokusho I female virginal cleft, nokwagcina sekuthiwa le yintombazane, kususelwa kwigama into no mbazane. Lomsebenzi ke engiwenzayo uyakuveza ukuthi mina njengomuntu wesilisa kuyiqiniso ukuthi nginayo into efana neyentombazane kube bekungenjalo ngabe angikwenzi lokhu engikwenzayo nokwakungumsebenzi wabo omama.

Styles, Schools and Movements

18

The title of this work is drawn from a book on the works of designers and artists from Europe, which featured different works executed in colour. The book captures how works done in a particular period in Europe changed. It also focussed on different creative techniques that different artists used in a particular time.

This book exposes the expertise of European Artists in a manner that suggests their skills in art are superior, as if they are the only pioneers and inventive geniuses in Art.



Ceramics
25 x 26cm

Yet history shows that white people never pioneered new ways of doing things, they were always taught by Black people who had expertise in artistic skills, literature and ceramics. These skilled black people did not receive formal education in such skills. We black people don't need to be taught expertise as we have this in ourselves. I therefore derived the title Styles, Schools and movements from the afore mentioned book because I know that in the beginning of creation the founders and fore-runners of everything in the world were black people.

• • •

Lomsebenzi ngawuqamba ngesihloko engasithathela kwincwadi ekhuluma ngemisebenzi yamaciko amhlophe ase Europe enza imidwebo enhlobonhlobo ngopende. Lencwadi iveza ushintsho noma uguquko kwindela umsebenzi owawenziwa ngaleso sikhathi owashintsha ngayo. Iphinde futhi ikhulume ngokwakheka kwezikhungo ezahlukene nezaqhamuka ngenxa yalo ushintsho kwindlela yamaciko ayesebuka ngayo izinto ngaleso sikhathi. Ayigcini lapho, iphinde futhi iveve, nezinhlobonhlobo zezindlela ezaqhamuka zobuciko nezaziqhakambisa indle la lama ciko ayebuka ngayo izinto. Lencwadi iveza lamaciko abeLumbi base Europe ngathi yibo abangongcweti nochwepheshe bemisebenzi yobuciko, kwenziwa ngathi bangabaqali nabasunguli bobuciko bangaleso sikhathi. Lokhu kuyahlekisa ke ngoba umlando uyaitshela ukuthi laba beLumbi abakaze baqale lutho, konke ababekwenza babefundiswa ngabaNtu abaNsundu nokuyibo ababengamaciko, bengababhali bengabadwebi, bebumba

benza nje yonke into bengayifundelanga ezikoleni njengabeLumbi bona abadinga ukungena ezikhungweni zemfundo ethize kuze bafundiswe ukuhlakanipha.

Thina BaNtu asidinge kufundiswa ubuhlakani, siyibo, futhi sinabo. Kanti nakho kukithi futhi kunathi. Yingakho ke ngiqambe lolukhamba ngalesi sihloko ngoba ngalo ngoba ngiyazi ukuthi yithi abaqali nabaqambi bayo yonke into ngoba thina siyisiqalo, nokuqala kwakho konke.

19 Mental, Physical and Spiritual Cleanliness Enyokeni

This work draws its context from a calamity that occurred in one of the palaces of KwaZulu where the arrival of white people spelt the beginning of negative social patterns of living. Anti-personal and negative social cohesion at its worst resulted in people killing each other, telling lies about each other and venturing in abominable filth that was never part of the social fibre of

Ceramics
22 x 29cm

the Zulu Nation. This prompted the name "Enyokeni" because the nation had succumbed to ill-fated ways that were snake-like in character. The work also reflects on many issues besetting many families that knew no peace, love and respect.

• • •

Lomsebenzi ngawakha ngisusela kwisehlo esenzeka kwezinye zezigodlo zaKwaZulu lapho kwathi sekufike abeLumbi phakathi kwabaNtu kwaqala konakala izinto. Abantu baqala bajikelana baba nobuxoki, babulalana, baqambelana amanga benza yonke inhlobo yamanyala ayengaziwa kwisizwe saKwaZulu. Nokuthe uma kuqapheleka ukuthi isizwe sesiphumile ekuhambani kwizimiso zikaMvelingqangi, kwaqanjwa leso sigodlo kwathiwa yise Nyokeni ngoba aBaNtu base bephenduke izinyoka ngezenzo, bengasathembekile. Kanti ke futhi lomsebenzi ukhuluma ngokuningi okwenzeka manje emindenini emininingi lapho kungekho ukuthula, ukuthandana nokuhloniphana ngenxa yobunyoka nokungafiselani izinto ezinhle.

20 iHubo leNgabadi
The Song of the Soil/ Rhythm in Clay

I saw my skills as being different from other creative artists, for example musicians, whose message reflects love, joy and anger. My message as an artist is focussed on unpacking the way I feel through exploring and exploiting the clay medium to express my feelings. I then realised that my mode of expression is not different from that of musicians or praise Sayers. So the title of this work in Ngoni is "iHubo leNgabadi" because all that I seek to convey i.e. good, bad and constructive is contained in the clay medium.

• • •

Kuningi okungenze ngafikelela ekuqambeni lomsebenzi ngalesi sihloko, kodwa ke okunye kwakho wukuthi njengeciko nami ngabona ngingehlukile kwamanye amaciko wona asebenzisa umculo, umdanso, umdwebo, imibhalo ukudlulisa imiyalezo eyehlukene njengowothando owenjabulo, owentukuthelo, wokuxwayisa noma wokwazisa aBaNtu ngendlela ethize engizizwa ngayo. Kodwa ke okwehlukile ngami wukuthi mina ngisebenzisa ubumba ngengethuluzi lokudlulisa yonke lemizwa ekimi. Nokungahlukile kumculi, imbongi noma inyosi ngoba nami ngenza lokhu nabanye

abakwenzayo. Umehluko nje yindlela esidlulisa ngawo umlayezo. Lomsebenzi ngiwuqambe ngokuthi yiHubo leNgabadi ngesiNgoni, ngoba konke engikudlulisayo, okuhle, okubi, okwakhayo, nokungakhi ngikusho ngalo ubumba. Iculo lijwayele ukungadluli engqondweni, emicabangweni nasenhliziyweni yaloyo osuke elilalele, kanjalo- ke nomsebenzi wami ngiwakha ngenhloso yokuthi ube muhle, uhehe futhi umthinte loyo osuke ewubuka.

Ceramics
35 x 37cm

21 Alkebulan Kush Abazanj Duniya Eurasia Inga-badi

These are some of the names of the Continent of Africa. There are many others, which were given by Black people from diverse tribes and national identiies. This pot reminds me of the world and others that exist in the universe.

• • •

Lawa ngamanye amagama lelibalazwe esekwathiwa yiAfrica eselake labizwa ngawo ngaphambilini, maningi namanye aqhamuka naqanjwa ngabaNtu ngokwehlukana kwezizwe nezinhlanga. Lolu khamba lungi khumbuza lomhlaba neminye ekhona emkhathini yingakho ngaliqamba ngamagama aleli balazwe nomhlaba wonke jikelele.

Ceramics
20 x 29cm

The wristband gives us food
Isipha-kudla/ isiphandla

22

This title describes isiphandla, which is a traditional wrist band from a slaughtered animal like a cow or goat. Many years ago a traveller who walked across valleys would need a place to sleep and rest. Passing any homestead/

Ceramics
18.5 x 28cm

kraal along his route he would hail people of the family and present his case whereupon the head of the homestead would welcome him. It would be seen that as a traveller he does not have ulterior motives but appeals for accommodation. He would be given meat usually from a slaughtered goat as provision for his journey and he would be given a wrist band, which would be a sign that the meat given to him as provision/umphako is safe to eat as it is meat from a domesticated animal. The traveller would remove the "isiphandla" after three days. The isiphandla was a way of showing what kind of meat he had for provision/umphako.

With the passage of time this habit of giving people food through a slaughtered animal faded mainly because of sapped knowledge around the history of the practice. This is why "isipha kudla" ended up being called "isiphandla". This custom is a good one. In this pot it is important what the colours of the hide represents and what interpretation can be derived from it nowadays.

• • •

Leli yigama elichaza isiphandla, lesi kwakuyisenzo lapho kusadliwa ngoludala. Kwakuthi emandulo uma umuntu ehamba ibanga elide mhlawumbe esuka kwenye indawo njengase sigodini esithize eya kwesinye. Kwakuthi lapho esekhathele noma edinga indawo yokulala nokuphumula, adlule kunoma yimuphi umuzi oseduze nendlela kuleyo ndawo ahamba ngakuyo. Wayefike akhuleke kubantu bakuloyo muzi, ezethule, bese eyanxusa lokho afisa ukusizwa ngakho noma eze ngakho. Wayethi uma

esamukelwe kutholakale ukuthi cha nje ungumhambi, futhi ongazile ngendlela embi, kodwa owehlwelwe esohambweni.

Ngoba abantu ngaleso sikhathi babenemfuyo eningi, kwakwenzeka ukuthi inhloko yalelokhaya iyalele ukuthi makuhlatshwe isilwane njenge mbuzi noma isiklabhu, ukwamukela isihambi. Kwakuthi uma sesihlatshiwe isilwane kusikwe isikhumba esizoba yisiphandla kuze sizofakwa kuloyo ohlatshelwayo. Lokhu kwakwenziwa ngoba kuqondwa ukuthi lomuNtu akahleli kodwa uzogoba amadlangala nje mese eyadlula.

23 Blacked out through White wash

In this work I am talking about our Black people who do not like themselves, who hate and detest themselves and their natural colour, do not like their own languages and are not proud of who they are. This has been commonly identified in Black people. We regard ancestors as nonentities, worthless and never identify them with the good things in life. We instead want to emulate or copy other racial groups at all costs.

This mainly occurs to Black people who were oppressed by white people who inflicted a collapse in African languages and customs. Wooing black people into churches or denominations where the mode of religion was Christianity worsened this. Black people were called

Ceramics
14 x 28cm

heathens and their ancestral worship was viewed as pagan. Worship of ancestors was zero rated. It is sad to note the people who have been beckoned to follow the ways of a white man, who proffers this way of life as better than their own. Our Black sisters wear wigs with long straight hair like those of white people. These are preferred to the Black kinky hair, which they regard as difficult to comb. They also do fake nails, false eyelashes and other embellishments which make them look like white people.

Worthy of mention is the language factor where African languages are relegated to the periphery because they are said to be difficult to learn and old fashioned. What they need to know is that our fore-fathers laid down their lives for the preservation of our culture, customs and authentic languages as a means of communication. Unknowingly showing signs of rejection of their own culture, some will be vocal about how they are happy that whites brought civilisation to our country. The sad thing is that with the so-called civilisation death was the obvious outcome of oppression where our value system, tradition, customs and culture were driven to a state of collapse. This has weakened the people's will to embrace knowledge.

• • •

Lapha ngikhuluma ngaBaNtu bakithi abangazithandi, abazizondayo nabazinyanyayo benyanya ibala labo, ulimi lwabo, indlela ababukeka ngayo. Lokhu ngikusho ngoba lokhu kwenzeka kakhuu kithi zizwe zabaNtu abansundu. Kunjalo nje sizibona njengezinto ezingelutho nezingafanelwe yilutho enhle. Kunalokho usithola sifuna

ukufana nezinye izizwe ngayo yonke indlela. Lomkhuba siwuthola kakhulu kwindlu emnyama yona eyafike yacindezelwa ngabeLumbi, babulala izilimi namasiko abo bangagcina lapho baphinde babakhela amasonto nendlela okuele bakhonze ngayo umdali. Bababiza ngabahedeni beathuka ethi bakhonza amadlozi nokuyinto engekho. Kodwa namhlanje uthola aBaNtu bakithi sebekhohliwe yikho konke lokho, ubathole sebelandela imfundiso ze yabeLumbi ngoba sebebona ngathi hhiyo mfundiso ekhaliphile nenhle.

Kumanje nje uthola odadewethu befake izinwele ezinde nezibomvana njengezabo abeLumbi, befihle lezi ekungezabo nezihluma makhanda abo ngaba bethi zimbi aizkameki futhi ziqinile. Bafaka izinzipho, izinkophe, nokunye okubenza babukeke njengabeLumbi. Angiphathi eyezilimi zabo zendabuko, abazifuni bathi zilukhuni futhi ngezakudala ziyabheda. Abangakwazi wukuthi kwafa oyisemkhulu bezama ukuvikela zona lezi zilimi nesiko abathi namhlanje ziyabheda. Ngokukhulu ukungazi nokungafuni ukwazi lokhu, uzwa abanye bethi kwasiza ukufika kwabeLumbi ngoba bafika nempucuko. Nokuyinto edabukisayo uma uyibuka ngeso elijulile ngoba impucuko abeza nayo ngeyokubulala balumbe yonke into enhle yethu BaNtu, basenza salahlekelwa wulwazi nokuqonda okujulile ngathi kuze sizobabuka sibakhonze njengomdali weZulu nomhlaba. Njengoba sekwenzeka abaNtu belahlekelwe wulwazi.

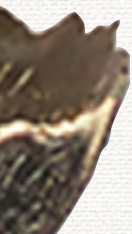
So be it
Makube Njalo

24

People, often adopt a demeaning attitude to ceramicists/ potters. Practitioners in ceramics are generally not well regarded by families that are intent on monetary gains. My family has also had a negative attitude to my earning potential. They have received the spiritual and cultural value of my work with contempt. They have been averse to understanding the visually engaging aesthetics, conceptual maturity and spirituality I experience in my life as a ceramicist. My parents are only interested in something that will bring in money and put food on the table.

I have, through the passage of time, learnt to live with these challenges. I uphold the fact that I chose this calling. I will remain totally committed to ceramics. I will not give in to being an object of disgrace to my parents by not following career paths taken by their friends' children. While I have been subjected to sleeping without

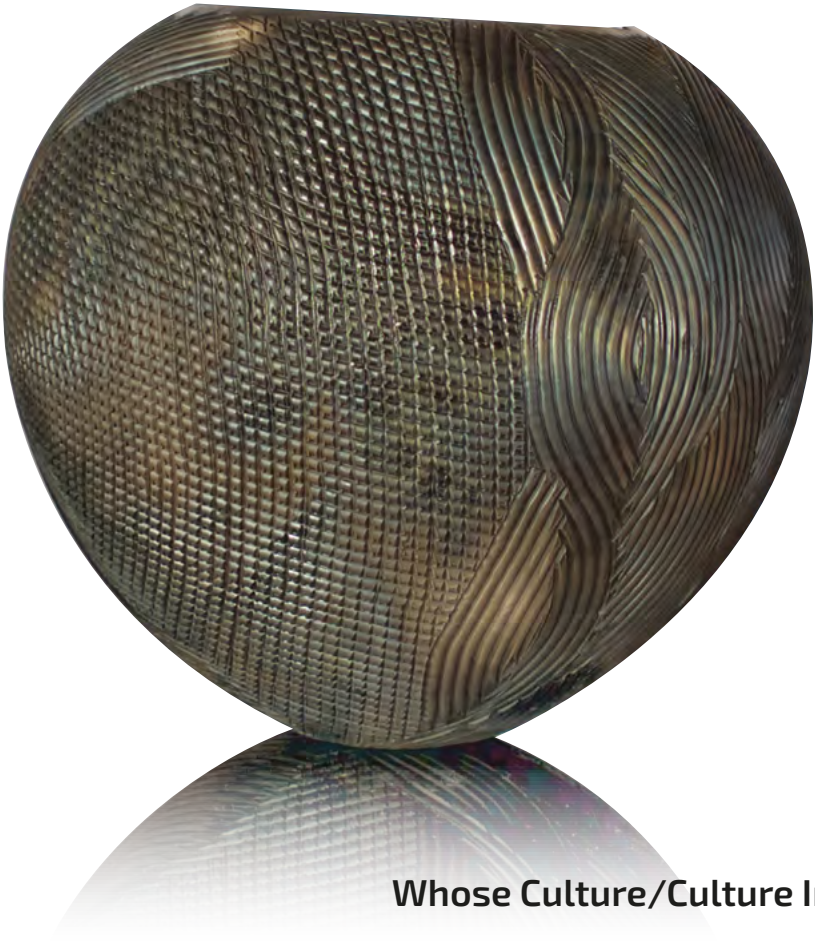
Ceramics
12 x 25cm



having a meal because of my stubbornness, I have decided to follow my passion against all odds. This is the reason I intentionally gave the pot the title "Makube njalo" which means "So be it".

• • •

Izikhathi eziningi umuNtu owenza lomsebenzi ofuze lo engiwenzayo kakhulu uma engowesilisa uyaye noma uvame ukudeleleka noma athathwe kancane yilabo abangaqondi lutho ngomsebenzi awenzayo. Ikakhulu uma loyomsebeni ungayingenisi imali ngendlela okulindeleke ngayo esikhathini samanje. Loyo ke owenza lomsebenzi akavamile ukwamukeleka emndenini noma ekhaya lapho kwaziswa kakhulu khona imali ngaphezu komuNtu. Ngisho lamagama angenhla ngoba ngikuleso simo empilweni lapho ngizithola ngenza umsebenzi omuhle nokhombisa injula mqondo nokuvuthwa engqondweni. Kodwa ngizithole ngingamukeleki kubazali bami noma ngidelelekile ngoba engikwenzayo akufaki imali. Kimi kwafika isikhathi lapho ngazemukela khona ngamukela nesimo njengoba sinjalo. Lendlela ngiyikhethile ngoba vele ingeyami. Uma wena noma nina ningezwani noma ungahambelani nayo, kulungile. Ngizoqhubeka ngoba engikwenzayo kuhle kulungile futhi kwamukelekile. Uma ubona ngathi ngiyakuhlaza noma ubukeka kabi ngami ebanganini bakho ngoba angifani nezingane zabangani bakho ungixolele. Ngilala ngilambile uthi ngeke ungisize ngalutho ngoba angikulalele, futhi angizwa Wena ulalela bani? Ngalendlela ke ngamukela ukuthi noma kungenzekalani, inqobo nje konke engikwenzayo ngikwenza egameni lokufeza izifiso namaphupho ami, okuwukwenza loluhlobo lomsbenzi. Ngaleyondlela ngithi makube njalo.



Whose Culture/Culture Industry 25

Ceramics
29 x 37cm

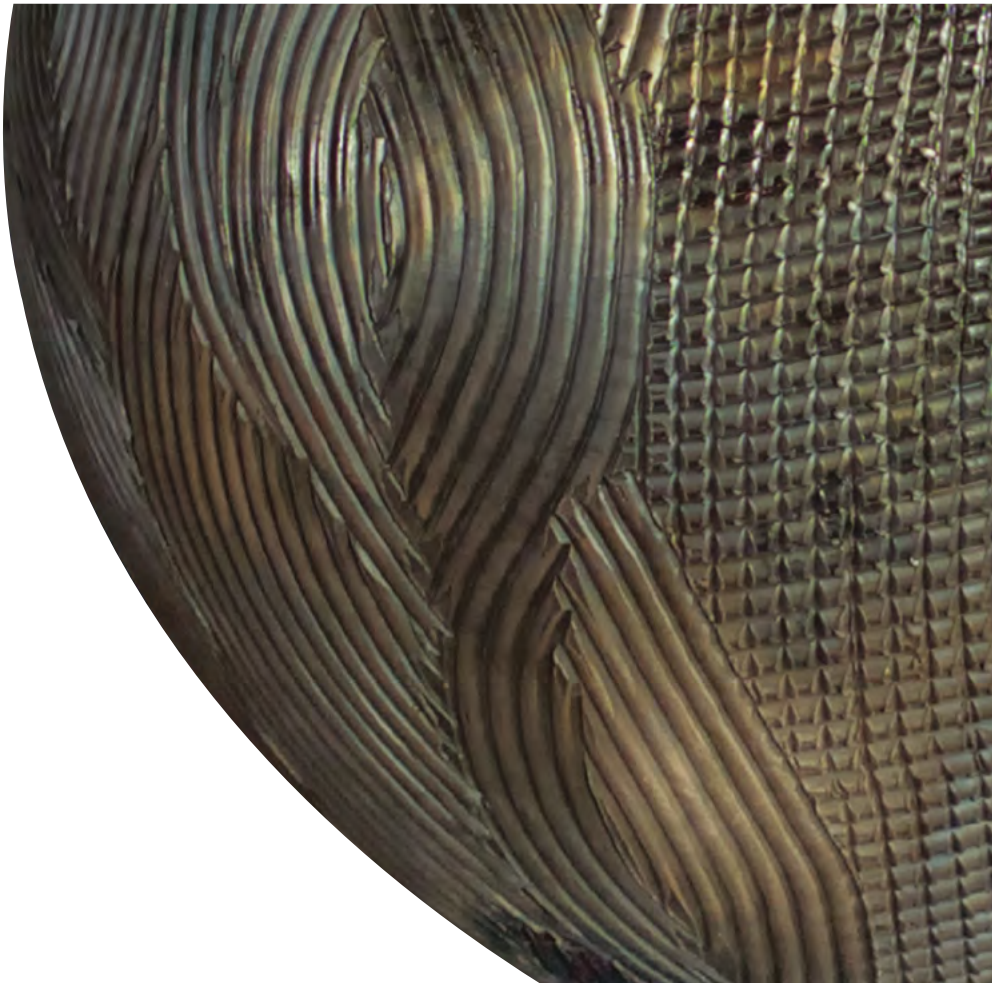
In this work I seek to depict how my work and that of other black people has been the target of exploitation by white people who use our culture for profit generation. White people employ the very people who produce these outstanding works. Most of the valuable aspects of our culture are regulated

and controlled by white people. This stems from the fact that they have money, which enables them to collect and buy the works of our people at very low prices. This is apparent in traditional dance, and wood-carving to name but a few. Gifted people in these cultural streams end up opting for employment to fight the scourge of poverty. These socio-economic factors end up affecting the authenticity of such cultural streams. This begs the question "are these cultural streams ours and does the ownership of that which we claim to be ours still belong to us?"

• • •

Ngalomsenenzi ngizama ukuzwakalisa umsebenzi wami ngokuxhashazwa kwesiko lomuNtu oNsundu ngabe Lumbi, laba esekwathiwa ngabeLungu. Ngisho ngoba ubona aBaNtu bakithi besebenza kanzima bakha imisebenzi enhlobonhlobo eqhakambisa ukwehluka nobubuhle bamasiko abo. Kodwa uthola ukuthi ekugcineni laba abakha noma abenza leyo msebenzi baqashiwe nokusho ukuthi basebenzela abaqashi babo. Lokhu ngikusho ngoba izinto eziningi ezingamagugu ethu BaNtu neziqhakambisa amagugu namasiko ethu ziphethwe ngabeLumbi. Lokhu kwenzeka ngoba bona banemali, neyenza kube lula ukuqoqa bathenge yonke into yaBaNtu, ngemali engekho. Nokugcina ngokuthi amasiko nemikhuba nayo yonke enye into yezizwe zabaNsundu ilawulwe ngabeLumbi. Imisebenzi esiyakhayo nesiyenzayo iqoqwa ngesinye isizwe. Ngabe lokho kusho ukuthini kithi, nangathi? I culture industry yisizinda noma yindawo lapho uthola khona ukuthi usikompilo lwaBaNtu lusetshenziswa ukwenza imali. Njengokuthi njengoba

abaNtu bekwazi ukugida, ukusina nokunye njengokubaza ukhuni. Ngenxa yendlala kugcine sekusetshenziswa khona ukusina nezinye iziphiwo, kuze kuxoshwe ikati eziko. Kufike abeLumbi bazobukela bakhokhe imali kuze sizokwazi ukuziphilisa, noma sidayise lokhu esikwenzayo. Nokungenye indlela ebulala usikompilo lwaBaNtu ngoba kugcina sekwenziwa noma yikanjani inqobo nje uma kutholakale imali. Ngibuza ke ukuthi ngabe lokhu esithi kungokwethu, ngokwethu ngempela na? Ngoba kubukeka ngathi thina siyasebenza, bona baqoqe.



26 Shrine Ngoni Heritage/ Umsamo

Through customs, under the flagship of culture, black people are able to connect with God or the great ancestral power that reigns above all. The various tribes communicate in culture-specific ways that are guided by varying levels of spirituality. People have to know about the creator before understanding the lateral depths of creation under the guardianship of the Great Umvelinqangi - Creator. The mentioning of Umvelinqangi refers to a living-being, a brain, that can also walk, sleep, bathe, doze and can get exhausted. This super being does not have eyes, mouth, arms, ears and feet. I am alluding to the existing spiritual presence that defies description that may assume ethereal characteristics of human beings.

Ceramics
25 x 31cm

Mvelinqangi manifests his Omni-presence in multifaceted ways that endorse communication amongst living beings, animals and nature in general.

We black people manifest the dynamics of super linkages with Mvelinqangi through our culturally endowed customs. Customs constitute the totality of our cultural heritage, which we inherited from our ancestors and elders with Mvelinqangi as the overarching spiritual source. This spiritual state of mind is communicated to us through ancestors and elders to ensure that it manifests its presence in children, men and women - in homesteads, communities, valleys and the entire nation/country. Its utilitarian objects like pots, calabashes, traditional regalia (amabheshu – loin cover, amahawu - shields, izidwaba- traditional leather skirt, ubuhlalu - beads) are an integral part of what constitutes our ancestrally-endowed heritage.

It is also worthy of mention that a great part of the mineral wealth and habitable and arable land of our country fell into the hands of white people. In a nutshell we black people have lost touch with how to distinguish between good and bad behavioural traits. This dilutes our cultural stature. Facial incisions (ukugcaba) and the cutting of a digit in a finger (as practiced by certain clans are traditional practices of certain clans. That would be arrived at through communication with spirits. This practice is performed in newly born babies. An alternative to this would be arriving at a decision through communication with ancestors to avert the facial incision/cutting of a digit of a finger.

These practices are passed on to us by predecessors. A shrine (umsamo) would be used as a way to communicate with ancestors on behalf of that homestead/family/tribe. Incense (impempho) would be burned. Umsamo (shrine inside a hut) is divided into two. It has a number of sub-sections: traditional healers 'shrine (umsamo wezangoma) and the village shrine (umsamo wesigodi). People of this era prefer "umsamo wezangoma". The village shrine ritual was performed in broad daylight without secrecy., This can be attributed to people losing touch with their culture. This ritual was, in the past, conducted by the entire village/community. This ritual would be interspersed within the meeting that carries the objective of the event. The traditional healers (izangoma) draw their own ritual from the village ritual.

It is critically important in the performance of this ritual to access accurate information about one's family and the clan lineage, especially on one's mother's side. This also encompasses knowing the biological parents of one's mother and one's great grandparents. Likewise it is very important to know the accurate history of one's father and that of his parents and grandparents. Alternatively this would also work well if one accesses the history of 20 generations within the same family and to know causative factors that evoked misunderstandings and what prompted the root of conflict in the family. Access to this history affords the proper handling of the ritual that informs the burning of incense (impepho) on a daily basis.

By knowing the nature of family conflicts and solutions one could endorse cohesive relations. It is therefore of

relevance to have a tangible feel of history as this will allow us to access accolades of our heroes across all clan names. Names of off-springs or children can be drawn from this pool of family history. The overarching importance of this work is to anchor the historical value of family ties and history to enhance the multifaceted factors that build families and communities. This is what generated the title "umsamo wangempela".

• • •

Isiko yindlela isizwe esixhumana ngayo noMvelingqangi lokhu kwenzeka ngezindlela ezahlukene nangokwezigaba ezahlukene. Okokuqala kuze abaNtu bazi ngoMdali kumele bazi ngendalo yonke kaMdali khona bezokwazi ngomdali uqobo lwakhe. Uma ngikhuluma ngoMvelingqangi angikhulumi ngesidalwa, esinenyama nomzimba, angikhulumi ngowesilisa noma owesifazane, futhi angikhulumi ngento enengqondo, ecabangayo, ehambayo, elalayo, egezayo, edlayo, ezelayo, ekhathalayo. Futhi angikhulumi ngento, enamehlo, umlomo, izingalo, izindlebe, nezinyawo. La ngikhuluma ngesimo noma ngento ongeke uthi kahle, kahle ukuthi iyini noma injani, kodwa ikhona kuyo yonke indalo yayo. UMvelingqangi unike yonke indalo yakhe indlela yokuphila neyoku xhumana naye.

Thina- ke BaNtu sixhumana naye ngamasiko ethu. Amasiko ayingxenye ebalulekile yamagugu mamafa ethu esadluliselwa wona ngabaBaNtu abadala nabo bewamukele kwabanye bona abawamukela bewambulelwa nguMvelingqangi. Nokuyibo ke abaNtu abadala abadlulisa ulwazi kubaNtu bezigaba nezilili ezahlukene emndenini, emphakathini, esigodini nasesizweni sonke. Kufana nazo

izinkamba, amabheshu, amahawu, izidwaba nokunye kuyingenye encane kodwa ebalulekile yamafa ethu esawamukela kokhokho bethu. Okunye okungamafa ethu sakwephucwa ngabeLumbi, lapha ngibala umcebo wonke ongaphansi nangaphezulu kwenhlabathi, kanye nayo inhlabathi uqobo lwayo ngoba kuze siziphilise sidinga wona umhlabathi. Izikhathi eziningi thina BaNtu asisakwazi futhi sesalahlekelwa wukukwazi ukwehlukanisa phakathi kwemikhuba emihle nemibi, namasiko. Kufana nokuzawula ubuso, ukugcaba, ukunquma ilunga elithize lomunwe. Konke lokhu kuyimikhuba akulona isiko, nosiko lwabaNtu bonke.

Kepha kuyindlela yabaNtu abathize abasuke bekwenza ngezinhloso ezahlukele.

Ukugcaba nje kuyindlela isizwe esithize esasikwenza ngenhloso yokuzehlukanisa kwezinye, ngoba sona sikhetha noma sifuna ukubonakala ngendlela ethize, noma ehlukile kwabanye. Uma sizehlukanisa abadala kuleso sizwe babenza isivumelwano nemimoya ethize edla igazi. Lesi sivumelwano sasiqinisekisa ukuthi bona kusuka ngaleso sikhathi bazobukeka ngendlela ethize nehlukile kwabanye, nokusho ke ukuthi uma kubelethwa ingane kuleso sizwe nayo yayizo gcatshwa noma ikhishwe ilunga elithize lomunywe noma yenziwe okunye okuvunyelwene ngakho, njengokwesivumelwano phakathi kwabaNtu nemimoya. Konke ke lokhu kuyingenye yemikhuba esayamukela kwabangaphambili kwethu. Futhi kwakwenziwa emsamo kubika leso sizwe sonke kushiswa impepho, kubizwe amadlozi aleso sizwe. Umsamo ke wona wehlukene kabili kodwa unezigaba

eziningi, kukhona umsamu wezangoma nomsamo wesigodi. Kodwa ke aBaNtu bamanje sebazi futhi basebenzisa lo wezangoma.

Umsamu wesigodi wawenziwa emini kwa, bha ungafihlwa njengoba sekwenziwa manje njengoba aBaNtu sebelahlekelwe wulwazi. Wawenziwa yisigodi sonke, kokunye kokwakwenzeka emsamu wesigodi kwakuthi lapho kuhlangenwe kuxoxwe kuhutshwe namahubo asikhumbuza ngozalo lwaso. Nakuyilapho ke izangoma zithathe khona zakha owazo umsamo. Enye ingxenye ebaluleke kakhulu ngomsamu wukwazi ngozalo lwakho ngasohlangothini luka mama wakho, kusuka phansi kuya phezulu. Wazi ukuthi umama wakho wayezalwa ngubani, yena loyo ezalwa ngubani. Nakanjalo futhi ohlangothini luka yihlo kumele wazi ukuthi uyihlo wayezalwa ngubani, yena loyo ezalwa ngubani.

Okungenani wazi kuze kufike kwizi zukulwane ezingamashumi amabili nangaphezulu. Nhlangothi zombili, lokhu ukwenza ngoba kumele wazi abahamba bengazwani futhi bengangenelani. Kuze uma usushisa impepho ubazi abahamba bezwana futhi bengenelana, ozobabiza futhi ubazi ababengangenelani. Ukwazi ngomlando kuhle ngoba kwenza wazi nangamaqhawe aleso sibongo, nongaqamba izingane zakho ngawo. Ngalomsebenzi ngihlose ukufundisa aBaNtu ngesiNtu sabo nokuyindlela yabo yokuphila, yingakho nje kulomsebenzi ngibhale nokuthi uyini uMsamo wangempela. Nowami umsebenzi usikiwe ngenhloso yokuwehlukanisa kweminye ngoba owami kukhona ozama ukukwedlulisa.

27 The Distorters of the Truth
AbeLumbi

The title is informed by my personal observation of the lack of knowledge and expertise on the part of my former tertiary education ceramics teacher. After a long time of using different types of clay I learnt to understand the medium broadly. I learnt to know how clay is used, how it is dried, fired, and what guarantees ceramics won't break or crack. Over a period of time I noted that what I was taught by my tertiary education educators was on a collision course with what I had learnt through my work. This required an ability to read the content of formal visual qualities on my part.

Ceramics
28.5 x 33.5cm

The problem is that we are not exposed to accessing skills through critical thinking. If you do not do what you are taught you are failed or made to feel incompetent. This lessens the opportunities to learn and understand what you do. Our work is viewed as craft and tagged as lacking critical thinking and lacking in content. On the contrary work done by these teachers or some students adhering to the dictates of Eurocentric traits is referred to as art. The great challenge is that we Africans never positioned our creative process as Art. These terms from Europe wedged a division in the visual arts domain.

This in most cases perpetuates the idea that creativity can be undertaken without a firm rooting and understanding. This disorients the direction and focus of an artist. This pot's title is informed by these negative approaches. The lecturer pressured me to use the glaze, which for me did not constitute a fitting leveraging of the depth of the pots content.

• • •

Lomsebenzi ngawenza ngawuqamba ngalesihloko ngoba ngangibuka indlela uthisha owayengifundisa I ceramics kwimfundo yamabanga aphakeme ayengenalwazi ngayo ngalento ayeyifundisa. Lokhu ngikusho ngoba kuthe sekuhambe isikhathi ngokuhlala ngisebenzisa lona ubumba olwehlukene ngiqale ngaqonda kangcono ngalo Nokuthi lusetshenziswa kanjani, loma uma kwenzenjani, nini nokuthi uma ulushisa kuze luzoqina noma usulushisela ukuthi lushintshe umbala lube mnyama lushiswa kanjani kuze lungaphuki noma kunga qhekeki. Ekuhambeni kwesikhathi ngihambe ngathola ukuthi

cishe konke ebengikufundiswa ngabafundisi besikhungo semfundo ephakeme, kuphambene nalolu lwazi esenginalo ngalomsenbenzi wami. Kusuka kwimidwebo nokuthi kumele umdwebo uwufunde kanjani umyalezo okuwo ocashile nosobala. Konke nje kuyilumbo ngoba abafundisi ukuthi wenze noma ucabange ngengqondo odalwe nayo kodwa bakwenza baphinde bakufake ingqondo yokuthi lendlela wena obona ngayo ayisile, iyabheda. Bafuna wena ubone njengabo, futhi wenzise kwabo. Uma ungenzi abakufundisa khona noma ngendela ethandwa yibo bayakufeyilisa noma bakwenze ubone ngathi awuhlakaniphile. Bona bakufundisa ukwenza into ibe yinhle futhi ichaze lokhu okuthandwa yibo ngomsebenzi wakho. Abakunikezi ithuba lokufunda ngokuqonda lokhu okwenzayo. Baze babize umsebenzi wethu nge craft nokusho umsebezana nje owakhiwe kungacatshangangwa, noma ongadlulisi m'yalezo. Kuthi lo owakhiwe yibo noma ngabanye bethu abawenza ngokomqondo wase Europe bathi wona yi art. Nokuyindelelo enkulu ngoba thina maAfrica asikaze sibe nazo zombili lezizinto.

Lamagama afika nabo ngenhloso yokuhlukanisa nokwakha uqhekeko kumsebenzi wobuciko. Izikhathi eziningi kugqugquzelwa ukuthi wenze okuthize ngaphandle kokuqonda, khona vele uzodideka. Ngoba inhloso yabo wukwenza aBaNtu baqhubeke bangabi nakuqonda, kodwa babe nolwazi oluncane, kuze bezolawuleka kalula. Ngibe sengiqamba lomsebenzi ngisusela khona lapho ngoba ngenkathi ngakha lona lolukhamba. Ngangimelwe yibhunu nje elingazi lutho ngengizama ukukusho ngomsebenzi wami lilokhu lifuna ngisebenzise ama glaze, nokuwuhlobo lukapende osetshenziswa obumbeni, ngoba lona lijwayele ukwakwakha izinto ezimbi ezipendiwe, kodwa ezingadlulisi mlayezo ojulile.

A prayer
Umkhuleko

28

With the arrival of colonialism in our country we can see the pollution of indigenous knowledge systems and customs, which formed the core of our lives. The role of words within our language structure informs the way we communicate. Colonialism affected the authentic African communication base. This pot is a tribute to the creator for giving me a reason to live and sustain my talent through the blessings that led

Ceramics
35 x 33cm

to realising my self-worth through this creative path. This work/pot is a prayer to my mother, Mamiki and her family and to my paternal grandmother and all those who have willed me to live and survive. I again express and direct my prayer to the almighty creator and thus pronounce all Glory to Him.

• • •

Ngenxa yokungena kwabezizwe phakathi kwethu BaNtu, ebangena ngenhloso yokudunga babulale umnyombo wolwazi nempilo nakho konke ukuqonda ngesiNtu sethu nangokusetshenziswa kwamagama. Sigcina sesisebenzisa amagama ngaphandle kokuzihlupha ngomlando nokwakhekha kwawo. Sizithole sesiphambanisa, sihlanganisa izinto ezingahlangani. Kanjalo- ke emagameni anjengelithi umthandazo, umkhuleko nokunxusa. Izikhathi eziningi ayaphambaniswa lapho kumele asetshenziswe khona. Ngalomsebenzi ngizama ukudlulisa ukubonga kwami kuMdali ngempilo nangokungipha izibusiso nokukwazi ukwenza loluhlobo lomsbenzi, ongandile. Kanti nalo lolukhamba lungumkhuleko kumama, uMamiki nabakubo, kukhulu, ozala ubaba nakubo bonke abayisizathu sokuphila kwami. Ngiphinde ngikhuleke kuMvelingqangi ngithi uPhakeme Mvelingqangi, udumo malube kuye.

Mis - education of the Blacks / Stolen legacy / Intellectual prostitutes / Twins of destruction

29

Ceramics
12 x 25cm

Generally, education in both schools and churches is designed for people who have lost touch with personal and national identity and who believe that civilization was brought by white people. This weakens Black peoples' confidence and self-worth and is identifiable in black people's attachment to a white creator who has blue eyes and red hair. Christianity purports that we worship demons and we should therefore accept that Jesus died for us so that our sins can be cleansed. Blacks

should therefore accept the Christian faith; we have been told that God exists through the Holy Trinity i.e. the father and the son. There is only one God. We are further told that the world was created in seven days after which period the creator rested due to exhaustion. We are further told that all human beings are descendants of Adam and Eve and that the Bible is a Holy Book into which God breathed. It is regarded as completely unethical to argue or oppose the contents because it represents the truth in its entirety. Further to that the History of Black people has been twisted to suit the history of colonialists. What is not told is that such history was stolen from the continent of Africa.

Again what they have not told us is that we are the inventors of weaving, mathematics, sciences, paper and it is also us who taught them to wash, to build houses, do proper burials, write, paint and much more. Education and Religion are terrible twins that spell destruction because both these make a negative contribution towards a people. People subscribing to such flagships accept and do anything demanded of them by the slave drivers.

• • •

Cishe yonke into efundiswa ezikoleni, emasontweni ifundiswa ngenhloso yokwakha uhlobo lwaBaNtu abangazazi nabangenakuqonda ngendabuko yabo. Lokhu kwenziwa khona kuzoba lula ukuthi kuntshontshwe yonke into yaBaNtu kwenziwe ngathi konke okuphusile kwafika nempucuko yabezizwe, abeLumbi. Lokhu kwenziwa ngenhloso yokwenza izizwe zabaNsundu zizibone zingelutho, futhi zingakaze zibe yilutho esile. Lokhu ukubona ngokuthi basakhele uMdali ongumLumbi,

onamehlo aluhlaza nezinwele ezibomvana. Bathi thina sikhonza amadimoni, kumele samukele ukuthi uJesu wafa kuze izono zethu zizohlanzwa, samukele inkolo yeChristianity. Baphinde basitshela ukuthi uMvelingqangi uziqu zintathu, unguyise, umoya, nendodama, kodwa futhi munye? Akugcini lapho baphinde basitshele ukuthi umhlaba wakhiwa ngezinsuku eziyisikhombisa, emva kwalezo zinsuku uMdali waphumula, nokusho ukuthi wayesekhathele. Baphinde basitshele ukuthi bonke abaNtu bavela kuAdam noEva, nokuthi ibhayibheli liyincwadi engcwele futhi ephefumulelwe nguMvelingqangi. Futhi akumele uphikisane nokubhalwe kuyo ngoba liyizwi lika Mdali, kanti futhi konke okukulo kuyiqiniso.

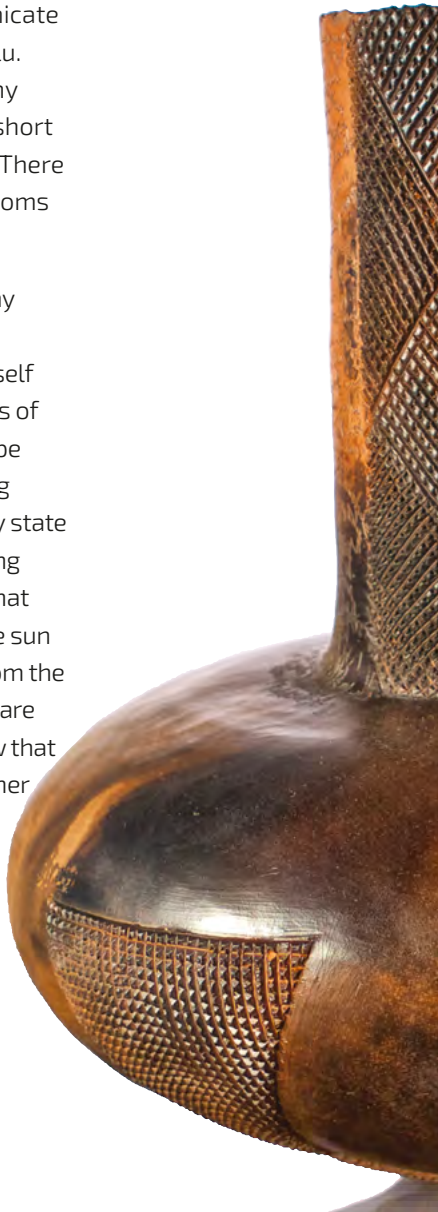
Nokungamanga aluhlaza cwe. Konke nje lokhu yindlela yokwenza lento ekuthiwa yiWhite supremecy, lapho kufakwa khona umqondo wokuthi yonke into engumLumbi ingcono, kanti emnyama yimbi futhi iwusathane. Akugcini ke la ngoba nomlando wethu bayawushintsha kube ngathi ngowabo.

Abangakutsheli khona wukuthi konke lokhu abakushoyo kungamanga futhi kuntshontshwe kithi BaNtu abansundu bakuleli balazwe esekwathiwa yiAfrica manje, kwase kuyashintshwa kwafakwa awabo amagama khona kuzohambelana nabo. Okunye futhi abangakutsheli khona wukuthi nguwe umsunguli wendwangu, wezezibalo, wesayenzi, wephepha, futhi kunguwe iwabafundisa ukugeza, ukwakha izindlu, ukuthuna ngendlela nokubhala nakho konke okunye asebakuntshontsha benza ngathi kwasungulwa yibo. Imfundo ne Religion lokhu kokubili ngithi kungamawele embubhiso ngoba, kokubili kuyasebenzisana ekwakheni uhlobo lwabaNtu abangacabangi bajule kodwa lwakha abamukela noma yini abayitshelwa ngabagqilazi babo.

30 A Mosotho from KwaZulu uMsotho waKwaZulu

As a person whose existence is drawn from the Sotho and Zulu clan lineage I made this pot to communicate with myself about being an African from KwaZulu. What touched me most was that I got to know my mother when I was an adult and that she had a short life span thus depriving me of bonding with her. There is therefore very little that I know about the customs from my Sotho clan name, Tau.

This motivated me to research even more about my roots, dig deep into my origins because I had this persistent feeling that in order for me to know myself I ought to understand both Sotho and Zulu streams of my identity. As a result of a profound desire to probe my origins, this pot has been given a tilted standing position because the message is bent on the shaky state of belonging void of the sought-after understanding of the annotated history of my mother's family. What bothered me gravely was that no person under the sun was born from one parent, but what I observed from the Luthuli family is that they behaved as though they are the sole source of my origins, while they fully knew that my mother was a Tau they never once referenced her history and origin. They, themselves knew both streams that flank the very existence of the Luthuli's.



NjengomuNtu ophuma nozalwa kwizinhlanga ezimbili okunge sabeSotho nesamaZulu ngafikelwa ngumqondo wokwenza umsebenzi noma ukhamba olukhuluma nami, ngami njengoNsundu wakwaZulu. Into eyafike yangithinta wukuthi umama ngimaze sengimdala futhi washeshe wahamba emhlabeni ngingakasitholi isikhathi sokumazi kahle. Ngakho kuncane engikwaziyo ngamasiko nemikhuba emihle yakomalume kwaTau.

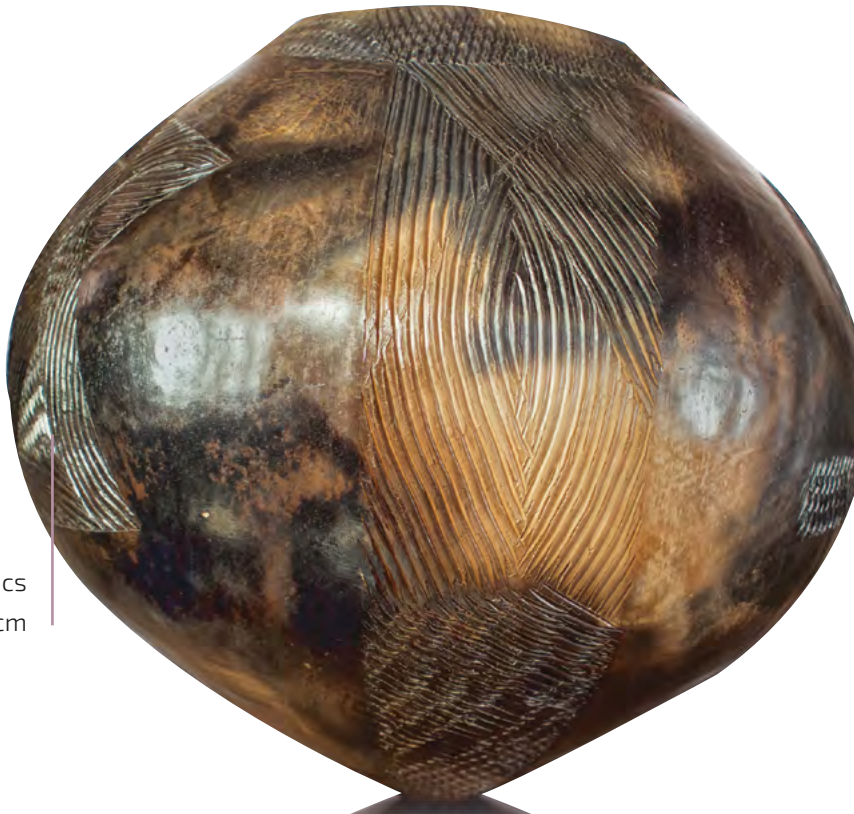
Kodwa lokho kwakungenza ngifune ukuzazi, ngazi ngendabuko yami ngoba ngangihlale nginalomuzwa wokuthi kuze ngizazi ngempela ngidinga ukwazi izinhlangothi zombili zalapho ngizalwa khona. Nalolukhamba aluhlali luqonde kodwa lutshekile ngoba lukhuluma ngokungaqondi nokungabi nalwazi ngomlando wakomalume. Nokuyinto eyayingangiphathi kahle ngoba akekho umuNtu ozalwa kumuntu oyedwa. Kepha umuntu uqhamuka ngabaNtu ababili abaqhamuka emindenini noma ezibongweni ehlukene. Kodwa ngangibona ngathi ekhaya kwaLuthuli bafuna ngamukele nje ukuthi ngingowakhona nje kuphela, kodwa bona bezazi zombili izinhlangothi abazalwa kuzo.

Ceramics
47 x 36cm

31 Hebrew Isralites
We the Black Jews
The ten lost tribes of Isra-El
Abasendleleni kaMvelingqangi

In this work I portray a number of things from the history of black people in Southern Africa who believe that they are authentic/real Hebrews and that they are also real Jews. The Lemba of Zimbabwe believe the Jewish religion belongs to them. They believe they are part of the tribes, which came out of Isra El.

In the same breath the contents reflected through drawings in this pot intend to show the message



Ceramics
34.5 x 36.5cm

inherent in the inscribed text. The drawing resembles a cross, a symbol used long ago in Kemit, which is now called Egypt. This symbol refers to life, which results from the union of a male and female, which spells the birth of a new life. The star represent two triangles, one facing upwards and the other facing downwards. It thus represents the mating of a man/woman symbolically.

• • •

Ngalomsebenzi ngizama ukudlulisa izinto eziningi kusuka kumlando wabaNtu abakhona la eningizimu neAfrica abakholelwa wukuthi bona bangamaHebheru angempela, futhi yibo amaJuda angempela zonke lezi ezinye izizwe zabeLumbi yonke lento ziyinshontshe kubo. Lapha ngikhuluma ngama Lemba aseZimbabwe, nakholwlwa ukuthi inkolo yamajuda ngeyabo, kanti futhi bona bangaba khethiweyo kuMvelingqangi. Bathi bona bakholelwa ukuthi bangabanye zalezi zizwe ezaphuma kwa Isra El, ngenkathi bekhishwa wuMose. Kanti futhi olunye uhlangothi lwale midwebo ekulolu khamba ngihlose ngayo ukufundisa ngalokhu ekumele ngoba kuno myalezo ojulile ozama ukudluliswa ngawo.

Lomdwebo omise okwesi phambano ungumdwebo owawu setshenziswa kudala kuleli balazwe elingenhla neAfrica iKemit nokuthiwa manje yiEgypt. Lapha ngisho I ankh okuyi simboli yempilo, emele inhlangano phakathi kowesifazane nowesilisa kanye nokwakheka kwempilo entsha. Kanti nenkanyezi nayo imele onxantathu ababili, obheke phansi nobheke phezulu. Nokumele ukuhlangana kowesifazane nowesilisa.

32 Genealogy of Self

In titling this work I reflect on my fears in probing and penetrating my past and future. This stems from the anxiety and need I had to trace and know my history from the bottom to the top from both sides of my mother's and uncles' side and that of my father at home. This search completed my knowledge of my ancestral identity. I also experienced a sense of completeness as a child that was born from two streams of lineage that both give me pointers to my past.

• • •

Ngaqamba lomsebenzi ngalesi sihloko ngeba ngangilela ukwazi ngemumva, nephambili lami. Nanoku langazelela ukwaziabakithi kusuka phansi kuya phezulu ezinhlangothini zombili zalapho ngizalwa khona nokuyi komama komalume, nako baba ekhaya. Nokwakuyikho okuzo phelelisa ngomsamo wami, kungenze ngizizwe ngiphelele nami njengo muNtu onezinhlangothi ezimbili zemumva lakhe.

Ceramics
23 x 30cm

Singaba-Ntu
Singaba ka-Ntu
We are a people
We belong to the Ntus

33

Most people are used to speaking randomly, hardly paying attention to what they say. The example of this is that we are accustomed to words such as Bantu, isiNtu or rather singaBantu. I think that a thorough analysis will show there is really no depth to the way we use thse words. Do we really understand the words singabantu, sinoBuntu, isiNtu (we are of human kind, we have humanity, mankind)? If all these words are related what do we mean when we say sing aba ntu (we are a people)? Who is this Ntu that we belong to?

Ceramics
22.5 x 30cm

Do we understand what we mean in saying sikhulume nge Si-Ntu - we speak of humanity? Who is this "Ntu" who is this flagship above all things. This title explains that we have logic and understanding in narrating our history.

• • •

Iningi lethu BaNtu sesazijwayeza ukuthi lapho sikhuluma, sikhulume nje singanaki lokhu esikushoyo. Umzekelo nje wukuthi sijwayele ukusebenzisa amagama njengaleli nje elithi aBaNtu, isiNtu noma singaBaNtu. Ngicabanga ukuthi uma singalihlaziya leligama nendlela elisebenza ngayo singathola ukuthi lisho okukhulu esingakwazi thina nesungakunaki uma silisebenzisa. Umzekelo wukuthi uyaye uzwe thina sisebenzisa amagama afuze lawa athi, singaBaNtu, sinoBuNtu, isiNtu. Umbuzo wukuthi ngabe siyaqonda ngamagama esiwasebenzisayo? Ngibuza ngoba wonke lamagama anobuhlobo, uma nje sithi singa ba-Ntu, sisho ukuthini kahle kahle? Ngubani uNtu lo esingowakhe, njengoba sithi singowakhe? NobuNtu lobu esithi sinabo, ngabe siyaqonda ukuthi sisho ukuthini uma sithi sino Bu-Ntu? Kanjalo ke futhi noma sikhuluma ngeSi-Ntu, ngabe siyazizwa kahle ukuthi sithini?

Ngubani uNtu? Lo ongena kuzo zonke lezizinto? Ngalesisihloko ngiyafisa ukuthi singaBaNtu, siqale siqaphele amagama lapho siwasebenzisa ngoba uhlamvu nohlamvu lwegama lunomlando wokwakheka kwalo.

The Spear/The Hero Iklwa/ Ilembe

34

Ceramics
20 x 32cm

This work was made to pay tribute to iLembe(ShakaZulu) whose wisdom and leadership surpassed that of other Lembe people. He is highly regarded as the builder of the Zulu Nation. UShakaZulu is a name derived from the Arabic word "Sheg" which means "Leader". His name Sgidi has recently surfaced as a result of language change after the arrival of white people in South Africa who killed, polluted and wedged divisions between Nations of Black people. Through history it surfaces that he

was never a king, because the word Inkosi is a recent appendage. He was a leader and a builder of the Zulu Nation. The customary, traditional beliefs and practice of the Zulu people are similar with the ones traceable to the whole of Africa. These customs and traditions have similarities in Northern, Southern, Eastern and Western parts of Africa. I say Shaka was never a king because his reign overshadowed other kings. He was the supreme leader of all kings.

• • •

Lomsebenzi ngawuqamba njengendlela yokuhlonipha iLembe eleqa amanye amaLembe ngokukhalipha, umholi nombumbi wezizwe zabaNtu abaNsundu, amaZulu uShaka Zulu. UShaka yigama elisuselwa kwigama lesi Arab elithi Sheig nelisho umholi. Igama lakhe langempela kusolakala ngathi nguSgidi kanti abanye bathi nguMlilwana.

Igama lika Shaka liqhamuke ngenxa yokulahleka nokushintsha kolimi emumva kokuba kufike abeLumbi la eningizimu neAfrica babulala, baxova, bahlukanisa izizwe zabaNtu abansundu ebebephila bengakazibizi ngamaZulu kusayizizwe zabaNtu abaNgoni.
Ngaleso sikhathi laba asebezibiza ngamaZulu manje babesakhuluma ulimi okuthiwa yisi Ngoni, nokuwulimi oluncike kakhulu kwi Swahili nesiSwati. Ngokomlando kuyavela ukuthi uShaka akakaze abe yinkosi, ngoba inkosi yinto yamanje, yena wayengumholi nowayengumbumbi wesizwe samaZulu.

Ngithi uShaka akakaze abe yinkosi ngoba wayebusa phezu kwamakhosi wonke. Yena wayeyisilo samabandla

wonke. Kuthiwa yiLembe eleqa amanye amaLembe ngokukhalipha nje ngoba yena wayengumholi okhaliphile kunabanye abaholi aseke babusa ngaphambi kwakhe. Kanti futhi umlando uyasitshela ukuthi isizwe samaZulu asisuki nje la ezansi neAfrica, isizwe samaZulu siyinhlanganisela yezibongo ezisuka ngenhla neAfrica njengase Zimbabwe Malawi, Kenya, Zambia, Tanzania namanye. Yingakho nje kuthiwa uShaka yiLembe eleqa amanye amaLembe ngokukhalipha, nokususelwa kwesinye sezizwe osithola khona eZimbabwe nokungesinye sezizwe amaZulu asuka kuso engakabizwa ngamaZulu.

Wayesibumba isizwe samaZulu ngoba ngenjathi behla besuka ngenhla ne Africa, bahamba bahamba bahlakazeka. Nikwenza ke iLembe liqale libumbe isizwe okwahamba isikhathi kwathiwa ngamaZulu. asisidala la eningizimu nezwe lase Africa kodwa ngokomlando kuyavela ukuthi cishe zonke izizwe eziseningizimu neAfrica zivela enyakatho nezwe lase Africa. Nokufakazelwa yimikhuba namasiko afanayo owathola eAfrica yonke kubantu abansundu. Kungakhathaleki ukuthi usempumalanga, entshonalanga, enyakatho noma kuphi nezwe, imikhuba namasiko ayafana.

SBONELO TAU LUTHULI'S WORK AFTER 2016

Isiphiwo samathongo 2022, Ceramics, 30.6 x 30cm

INTRODUCTION

We felt that Sbonelo Tau Luthuli's interpretation of his process and work, which we exhibited in 2015-2016, deserved wider attention and decided to republish the catalogue produced then. So that we could understand the developments in his creative process since 2016 we invited him to provide an update. A brief discussion ensued:

"South African art history has been vexed by the question of art versus 'craft', traditional versus 'modern'. The assumption has been that western is modern, individual, free and forward looking, that tradition is only indigenous, backward, restricted and unchanging. The discussion has racial undertones because the art forms and traditions arising out of pre- industrial South African society have been viewed in the same light as the history of the indigenous people was viewed during apartheid. They have been viewed as lacking dynamism, innovation and progressive movement".

He replied "*This statement among other things you mentioned is very important in opening a dialog relating to how people view my work because my work challenges and confronts the notion and the norms that tradition is backward, restricted and unchanging.*"

Sbonelo Tau Luthuli's work continues to give the lie to the assumption that African art inspired by tradition is static.

His new body of work is breathtaking in its simplicity and elegance as well as in the extraordinary way he imbues his pots with a transcendent dimension. The directly personal pain of his earlier body of work has been replaced by a collective prayer, a story for the ages.

Bridget Thompson 2025

ARTIST'S STATEMENT 2024

I am an artist that practices a sacred reciprocal interdependent, interconnected and interrelated BaNtu art discipline or practice. I'm from KwaZulu Natal in Durban. I'm known as iHubo leNgabadi/ the Song of the Soil in ceramic or art circles.

My work is generally influenced by BaNtucentric, indigenous, historical, cultural, spiritual and social knowledge systems as a premise, a reference and a guide that informs or dictates my creative process. Bantu cultures in their various languages are an umbrella for BaNtu spirituality, BaNtu cosmology, BaNtu ontology, BaNtu epistemology, BaNtu philosophy, BaNtu calendar system, BaNtu psychology, BaNtu history and culture. In addition to this I apply symbolic form of thinking and symbolic writings as a primary cultural principle.

I work within BaNtu indigenous unconventional creative expression, but not within typical indigenous conventional ceramic cannons. In general, the designs or patterns that I apply on my work makes reference to my cultural bodily and facial practice of incision called, "ukugcaba, ukuzawula, ukuklekla", particularly those that reflects lines and cuts. They are not scarifications as some may assume, but they are intentional and done for various reasons. I apply very critical unconventional techniques that however do not deviate far from Bantu conventional ceramic or art practice or cannons.

My work is an embodiment of my cultural and spiritual heritage. It is informed, inspired and rooted in BaNtu "African" concept and context of conceptualization, BaNtu culture, BaNtu philosophy, BaNtu spirituality, BaNtu ideologies, and baNtu

indigenous knowledge systems. I am a vessel of my ancestral art expression, a voice and a reference of their creativity and knowledge which come through me, not from me. In essence my work tabs?, responds and dances to the BaNtu centric rhythms and beats of our great grand ancestors 'Ogogo nomkhulu,

Izalukazi namakhehla, okhulu nokhulukhulwane, amadlozi namathongo, abavikeli bekhaya nabehluleli. izithunywa nemimoya yamakhosi ayizindlondlo ezingabanikazi bemvelo. Izindlondlo zasezintabeni, zasemigedeni, zasemanzini, zasemifuleni, zasemihosheni, zasezimpophomeni, zasezizibeni, zasemahlathini, zasolwandle nezasemkhathini," whose wisdom, chants and vibrational frequencies gave life to us as their offspring.

I don't subscribe or conform to a notion of art for art's sake or form follows function principles or statements. My work is very conceptual in its BaNtu aesthetic, principle and ideologies and it has depth in terms of meaning, historical background and understanding. For me art should not form part of an arrangement of some sort, but should allow exploring, within one's cultural context or identity.
My work is femininely inspired because it is a gift from a maternal side of my family. In my work, form follows art expression because my work has its own life and meaning apart from the norms. I don't believe in subverting, changing or distorting things, but I believe in the culture of free artistic expression. "I don't just create ceramics, I create melodies and poetry with clay". My work is an extension of my cultural heritage. When I do something in my work, I do it with intention and understanding.

I believe that our history and culture should be a steppingstone not a stumbling block, we should use it as a compass to guide us into new creative endeavors. Indeed, referencing the past because the past is in the present. One cannot create without any guidance or past reference because what occurred then shapes and informs what becomes of our work in the future.

Isithunywa 2022, Ceramics, 30cm x 30cm

Uthando, inhlonipho, intobeko nesizotha/Love in details 2015, Ceramics, 26cm x31.5cm

Melanin Gods/Inspired by the Gods 2013, Ceramics, 23.5cm x 29cm

Ligeze ngeNcokazi 2019, Ceramics, 30cm x 27cm

Njiyela Ceramic blue print 2021, Ceramics, 24cm x 30cm

Ngelinye Ilanga 2016, Ceramics, 21cm x 24cm

Indigenous art 2013, Ceramics, 19cm x 34cm

Melodies in me 2015, Ceramics, 29.5cm x 29.5cm

Isiduli 2019, Ceramics, 26cm x 31cm

Umsamo 2019, Ceramics, 23cm x 29cm

INQUBOMGOMO YOKWENGISEBENZA NGAPHANSI KWAKHO

Umsebenzi nomsebenzi walelociko uveza isimo somqondo futhi usuke uyireflection yemicabango yalelo ciko. Nelisuke selikhipha likhuluma elikucabangayo ngokwenzeka eduze kwalo. Ngakho -ke kubonakala emsebenzini walo elisuke liwakha. Nowami -ke umsebenzi uma ngiwubuka wonke kusuka kumbukisowami wokuqala ngqa eyangethula kumkhakha yezobuciko bokubumba. Kakhulu la kwisifundazwe saKwaZulu Natal, Wonke lowamsebenzi uxoxa uphinde ukhulume ngezinto ezahlukene, ukhuluma owehlukile ngamunye, uveza nesimo sempilo ebengisiphila ngokwenhlalo, kakhulu okuthiinta imumva lakithi. nokungazinzi kwami emoyeni nasempilweni.

Kunezigaba ezahlukene kusuka kwesakamoya, esithinta umlando, usiko, nempilo nje jikelele. Kusuka ngo 2014 ngiqala ngenza umbukiso wami ngedwa kuya ku2018, umsebenzi awusafani nalo engiwakhe kusuka ngo 2019 kuze kube manje. Wona usetshensisiwe futhi ukhomba ukukhula nokuqonda ngobumba engilusebenzisayo. Awugcini lapho, ukusetshenzwa kwemigqa le ehlobise umsebemzini kukhombisa umehluko. Kuningi nokunye njengokuqhamuka kwezindlela ezintsha zokuwuhlobisa eyimisoko enokwenza nendlela thina baNtu esenza ngayo lapho sigcaba, sigcabela izimo ezahlukahlukene.

Lomsebenzi omusha ukhomba injulalwazi kwindlela engiwenza ubukeke ngayo futhi ukhomba ukuqonda engikwenzayo. Imisebenzi eminingi yamaciko iqhamuka ngaphansi kwezimo ezinzima nezibuhlungu, leyo misebenzi ijwayele ukuba nomlando ngawo ojulile. Izikhathi eziningi umsebenzi nomsebenzi weciko uveza

isimo somqondo salo, nokusuke kwenzeka empilweni yalo ngalesosikhathi. Akukhathaleki ukuthi lowomuNtu uyakuqonda noma akakuqondi yini ngenkathi esebenza. Phakathi kwezinye zezinto ezaziveza izimo ezicashile kuwo. Kubalwa ukungahlali kwawo uzinze, imibhalo nemisiko engiwenza kuwokonke lokhu okuwumqondo ocashile kongafundisekile ngawo. Yena angabona ubuhle nje kuphela.

Lesisigaba siqale sakhombisa ukudlula ngo 2019 ngenkathi umsebenzi usuqala ukhombisa ukucoliseka (refined) kuze kube owamanje ngo 2024. Nosugcine usukhombisa ubuxhaxha obuhlangene bemidwebo nemisiko esamhlobiso (designs and texture) emsebenzini owodwa, nokukhombisa ukuphambana nenqubomgomo waloluhlobo lomsebenzi, kusuka kwindlela owakhiwa ngayo nokulindelekile ngawo.

Ngaphambilini, bengisebenzisa enye I artists statement ngoba ulwazi nokuqonda kwami ngempilo nangami kwakusakulesiya sigaba. Njengamanje ukuqonda sekukwesinye isigaba nokwenza umsebenzi nokuqonda engikwenzayo kushinthe nakho. Yingakho ngakhetha ukubhala kabusha ngichaze ngokujulile ngengikwenza nengikuqonda njengamanje.

Umsebenzi wangaphambilini ubukhuluma kabanzi ngezinto ezahlukahlukene nokuqale washintsha wakhuluma ngami, engikwenzayo nengizama ukukusho.

Kuzohamba isikhathi futhi ugcine ukhuluma nange cultural lineage yami, nangomsebenzi othinta ubungoma, ubunyanga nokunye. Mina ngigqugquzelwa imisebenzi yakudala, kodwa ngakha ngendlela okufika ngayo kimi.

Nokuyindlela ethe ukwehluka kwejwayelekile. Uma ngisebenza ngisebenzisa noma ngiholwa yinqubomgomo yesiNtu yokusebenza. Umsebenzi ongaba wumzekelo omuhle kulokhu engikuchazayo yilo oqanjwe ngokuthu " Unxantathu" kuwo umlomo wawo ungunxathathu awusona isiyingi njengenjwayelo nangendlela okulindeleke ngayo.

Okunye ababumbi bakudala banohlelo olulandelwayo lapho behlobisa umsebenzi. Nokujwayele ukuthi uma bewuhlobisa basebenzisa indlela ecishe ifane. Nokwehluke kakhulu kowami umsebenzi. Kanti futhi mina isinqe saw ngisenza site since kakhulu kokujwayelekile, kodwa umsebenzi uhlala kahle uzinze. Lonke -ke lolushintsho engilibalulayo ngibona kuwumsebenzi wami ukuthi ngiluchaze kuze abaNtu bezowuqonda kangcono umsebenzi wami.

A BRIEF ANALYSIS OF MY CREATIVE PROCESS OF CONCEPTUALIZATION

As things unfold before our eyes they register in our hearts and minds, leaving an impression in our lives. That impression is what becomes our reality. For us as art practitioners our work becomes a mirror that reflects our mental or psychological state of mind. Our creation is a manifestation of thoughts and ideas formed in our conscious or subconscious mind.

Therefore, if I look back to my early work from my very first solo exhibition that introduced me into the field of ceramics I see that the body of work created around that time narrates and speaks on several issues from my personal life. It reflects historical, political, spiritual and social aspects of my life.

Individually each work carries its own story and taps into all aspects of my life to try and make sense of what unfolds around me. Even though my work is aesthetically appealing, it is created under difficult, challenging and painful circumstances.

I don't create from a premise or position of comfort and privilege, but some people fail to look beyond its aesthetic appeal to get the very essence and meaning behind it. Some go as far as celebrating what they don't properly understand and have not investigated, because for them it is easier to generalize without putting things in their proper context.

A body of work that I created between 2003 and 2014, that formed part of my debut, solo exhibition in 2014 differs from that which I started to create from 2015 to date. The work created from 2015 to date is more refined and it displays a greater sense of critical, technical and conceptual understanding of clay as a medium of expression. I managed to invent new pattens, designs and texture, that are based on my personal expression in general and some reference BaNtu ritualistic incision that you get in various parts of the body and face. Some call them scarifications, which is a mis-interpretation by Western academics because those incisions are done for various reasons and they are intentional. The application of some of my techniques from a form of a pot to a surface treatment or on the body of a pot tends to challenge or perhaps differ from indigenous conventional ceramic cannons, norms and principles. Particularly when one looks at a pre- determined expectation of how Ukhamba is supposed to look and represent. Previously I had an artist's statement that is

different from the one I am currently using because it reflected issues I needed to challenge and things I needed to put into perspective. My perception and understanding have matured over the years, my area of interest has not changed much however, the challenges I had then have slightly changed. Therefore, I felt it was fair to also give a voice to my current struggles and challenges. I have no idea where creativity might lead me in future, but I would like to create work that depicts my spiritual journey as an indigenous healing practitioner "isangoma". However, the discourse there would be looking at very critical issues within the practice.

In addition to this, I also create work that talks about my cultural lineage. In ceramic art like in any other discipline, there are guidelines, laws, principles, and cannons that form part of that profession. My intention as I put it in my artists statement is not to challenge any of those norms, but I prefer to work around them and create a work that is reflective of my intention using BaNtu indigenous principles as a reference.

I work within a strong Bantu cultural context of conceptualization. I draw inspiration from indigenous ceramics of BaNtu culture. We need to understand that within any practice, a new generation always comes with different concepts and approaches as to how they view the world and express themselves. The indigenous approach is there and always will be there as a foundation, basis and inspiration for our work. My work is a testimony to the idea that you can build on a foundation but choose to express yourself using a different premise. Mine is an unconventional approach within a conventional practice.

Instead of signing my pots underneath, like many ceramists and potters have been conditioned to do. I sign mine on the surface or body where anyone can see my signature. This is because I treat my work as a painter or a print maker would. Another instance is a pot titled "Unxantathu" (Triangle) where I decided to create almost a square rim or mouth of the pot. Indigenously, it was not allowed. Early work had circular mouths or openings at the top and there are specific reasons for that. (The reason for having circular opening is that the pots were functional, circular rim, resonated with the form of the pot and its made use much simpler. With a square rim, spillages are possible and challenging to use a pot with a square rim. I decided to create a square rim because I was trying to challenge perceptions.

Conventional indigenous ceramists, potters kept balance vertically or horizontally in a circular manner. They also created a repetitive design that is similar all around the pot. Furthermore, their pots have a big foot or base to sit firmly on the ground. My base is small but my pots can still easily balance.

Theirs was functional mine can be, if I choose to but I decided to use my pots as a tool and a medium of art expression. My approach is different, I usually plan and structure my designs, but they often change along the way due to several reasons. One among many is the positioning of a design; different areas on the body of the pot need different special handling and treatment. Also the scale of a pot and natural environment condition are amongst the factors that impact on and affect the outcome of anything I create.

Even though my work differs from conventional indigenous BaNtu ceramics, there are creative undertones that connect the two. I take it upon myself to explain and elaborate on those changes and similarities.

Lastly, I currently no longer write long elaborative explanations of the titles of my work, because should one not understand the work, an artist statement is there to enlighten the viewer and gives an in-depth understanding of my approach. My titles are based on what I aim to express and convey. Titles can be poetic, or a direct reaction to various issues. I thereby allow people to have their own interpretation of my work. Although I work differently from others, we have similarities, even though they are not obvious. Each one of us as ceramic art practitioners, early and current, late or contemporary, use what is in our environment differently and so the outcome of our work differs.

Different environments also inform our firing practices because for one to fire you have to consider what is available and around you. That is why there is a difference between all indigenous approaches to creation, techniques and use of available material. In essence my inspiration is to do with questioning, scrutinizing, observing and coming up with my own conclusion within my own environment and this then becomes my own ceramic expression.

In closing, from the time I started signing my work I started off with my name and surname, Sbonelo Luthuli continued to Sbonelo, Tau, Sbonelo Tau Luthuli, iHubo leNgabadi, Sbonelo iHubo leNgabadi. I'm aware that this might create confusion however I need to clarify that Ive been on a journey of self-realization.

I didn't have a proper understanding of my cultural lineage. As result I used a wrong surname that I was given as a child. But from now on this year 2024, I will sign my work using Sbonelo iHubo leNgabadi/ the Song of the Soil, Luthuli - Njiyela. Njiyela is my maternal surname and an appropriate surname which I should be using. Luthuli is the surname of the family with whom I lived until I reached first year level at university. I cannot however just use Njiyela because I have an identity document under a Luthuli surname. To honor my rightful ancestors, I decided to include my real surname. This is very important to mention because in future some may look back to my work and assume it was created by different people. I use the name iHubo leNgabadi that translates to the Song of the Soil because it resonates with my practice. It is a name I prefer to be known by, particularly in ceramics or art circles.

As Baba Dioum a Senegalese forestry engineer in a paper presented in new Delhi in 1968, at the triennial meeting of the General Assembly of the International Union for the Conservation of Nature and Natural Resources (IUCN) made the much anthologized statement : " In the end we will conserve only what we love, we will love only what we understand, and we will understand, only what we are taught ". And this is my approach to my work, which is a personal expression, and can be taught in order to be to be understood, loved and appreciated.

Sbonelo Luthuli Njiyela – Ihubo leNgabadi/The Song of the Soil
December 2024

Art of Arts/Ubuciko bobuciko [11]

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Thanks are due to all who contributed to making this publication possible.

Sokhaya Charles Nkosi introduced us to Sbonelo's work in Durban in 2015. We immediately began working with Sbonelo and were able, with Department of Sports Arts and Culture, Mzansi Golden Economy funding, to showcase his first significant body of work in exhibitions in Cape Town and Johannnesburg. In Cape Town at two galleries: The Irma Stern Museum where we were warmly welcomed by the director, Christoper Peter and at the Spin Street Gallery. In Johannesburg the exhibition was at Con Hill in the old women's jail.

Kate Soal and Gadija Badat helped with the initial exhibitions in Cape Town and the late Phindile Xaba did a magnificent job with publicity and promotion in Johannesburg. Phaladi Mmotong and the late Dingan Kapa helped mount the exhibition in Johannesburg. Dingan Kapa was also a central player in the small film we made of Sbonelo and acted as lighting assistant to Abdulcadir Ahmed Said when he photographed the pots. We thank Lori Gie for the initial design work she did. We also acknowledge the late Phindile Xaba for her copyediting.

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Abdulcadir's photographs of the first exhibition beautifully reflect the aesthetic synergy between him and Sbonelo' which continues in a dialogue up to today.

Sbonelo is a joy to work with. His focus, discipline and dedication make every collaboration smooth and joyful.

IHUBO LENGABADI

SONG OF THE SOIL

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"My work challenges and confronts the notion and the norms that tradition is backward, restricted and unchanging"

Sbonelo Tau Luthuli

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