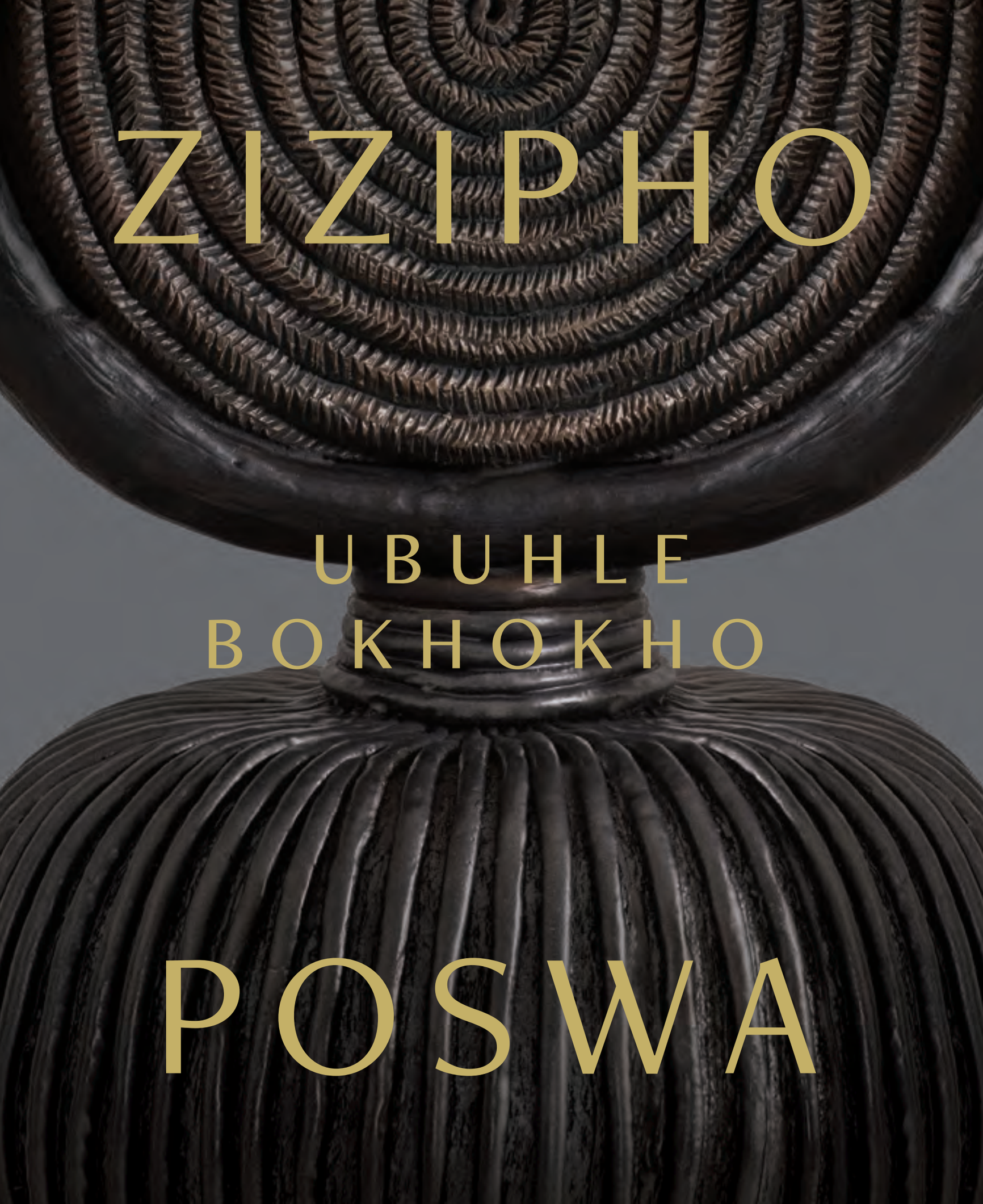
ZIZIPHO
UBUHLE
BOKHOKHO
POSWA

ZIZIPHO POSWA
UBUHLE BOKHOKHO

CONTENTS

BETWEEN RECORD AND INVENTION: *UBUHLE BOKHOKHO* BY ZIZIPHO POSWA

By Nkgopoleng Moloi

In *uBuhle boKhokho*, Zizipho Poswa's most extensive solo exhibition to date, the artist explores practices of hair-making among African women, contemplating the complex terrain of beauty and hair, and their distinct intersections. In the context of far and wide histories that problematise Black hair as wild, unkempt and unsophisticated – markers often applied to the women themselves – hair is always political. For Poswa, however, the decision to celebrate and memorialise traditional African hairstyles is grounded in a desire to explore her personal heritage and embrace a wider, pan-African identity.

Poswa's practice has been intimately informed by the life-sustaining roles, resilience and sisterhood she witnessed among her community of female role models. Although born of this interest, *uBuhle boKhokho* marks a more decisive intervention with the historical record, calling to mind author bell hooks' view that "[t]he function of art is to do more than tell it like it is – it's to imagine what is possible"[1].

Each of the 22 works in the exhibition spring from a generative tension between record and invention. Poswa chooses to image herself into history through the poetic and sensual language of clay, but also quite literally through a photographic project documenting herself wearing 12 hairstyles taken over a period of five months. Some of the styles are contemporary interpretations by Poswa and her stylist (such as a more relaxed version of the pre-colonial *omulenda* headdress worn by young girls from the Ovawambo group of people in what is now Namibia); others are purer recreations of traditional coiffures (for example, the large oval crests worn by Fulani women from the area of Fouta Djallon in Guinea). The portraits reclaim the diverse creativity, historical origins and cultural relevance of the hairstyles, traversing the continent's temporal and geographical zones – from the West African Songhai empire of the early 11th century, to newly independent Nigeria, to contemporary South Africa.

The works in *uBuhle boKhokho* are palimpsestic in their visual power, echoing a lineage of artistry that includes traditional hairstyles documented in archival materials, the iconic images of Nigerian photographer J.D. 'Okhai Ojeikere and the contemporary creations of Chicago-based artist Shani Crowe. Like the work of Ojeikere and Crowe, in Poswa's ceramics the ephemerality of these cultural symbols finds a new transcendental sense of permanence.

As a medium, ceramics has a primal significance that strikes at the heart of what is at stake in this body of work. American artist Theaster Gates[2] sums up the humility and intelligence of clay, noting that "built into that intelligence has been the way in which civilisations for a very long time have kneaded clay in order to tell the stories of their people, not only for the living... ...but into the eternal realm".

Poswa interweaves the personal and historic in her storytelling by naming her works after local and immigrant women working as hairstylists in Cape Town, iconic queens and deities, ethnic groups synonymous with the depicted coiffure, or the regional names given to specific hairstyles. In each case, she ties the name back to a geographical location on the African continent. The specificity and care in naming bring into the room the many women that Poswa holds dear for and whose stories she wishes to celebrate, recalling the Basotho proverb "lebitso lebe ke seromo" – a name will influence the character of its bearer.

1. *Outlaw Culture: Resisting Representations*, 2012
2. A brush with... Theaster Gates (2022). *The Art Newspaper.* hiips://www.theartnewspaper.com/2022/11/23/a-brush-with-theaster-gates

The figurative influence of styled heads is felt throughout the exhibition. Measuring up to two metres high, the sculptures are confrontational in their monumentality while retaining an imposing sensuality. Their hand-coiled ceramic bases reflect Poswa's shift in focus from pattern and colour, to shape and texture, culminating in elaborate adornments made from either bronze or clay. The sculptures employ a visual vocabulary that straddles figuration and abstraction, reflecting the three-dimensionality of woven, braided and threaded hair.

Read together, the works create a spatial tension that brings the viewers' attention to their own bodies in relation to the space, and in that sense, they create a moment of kinaesthetic encounter between works of art and bodily sensations. One can feel their own weight in the space, but also the presence of the works in space, occupying it, weighing on it.

Poswa extends and expands on the existing histories, reminding us of the power of tradition to renew and reconnect. *uBuhle boKhokho* situates the artist in a vast and ever-expanding network of Black women who continue to self-define and affirm their own standards of beauty.

Nkgopoleng Moloi's writing has appeared in Art Forum, Elephant Art, Mail & Guardian *and the* British Journal of Photography. *She recently curated* Practices of Self-Fashioning, *an exhibition exploring queer mobility, at the Goethe-Institut in Johannesburg.*


5 BUYANI MAWETHA
6 THONGO LAM
DO NOT WORK UNDERNEATH THIS LIFT

SHE CARRIES IN HER HAIR THE HISTORY OF *OKHOKHO*

By Thando Ndabezitha

One hand picks a small tuft of hair. Then the pinkie, swiftly, with knife-like precision, separates it into two equal halves. She – a friend, sister, neighbour, mama or *khokho* (ancestor) – pinches the first half with her left index finger and thumb, expertly wrapping a loosely looped knot of extensions around it, while the right hand twists the other half in a quick but measured anti-clockwise motion.

It's an intimate moment that is so familiar for many Black girls. The trunk to which these limbs belong is erect on a chair, while the fingers at the ends of these arms deftly weave your hair into neat rows, vertical, diagonal, curving towards the top of your head, criss-crossing or zig-zagging down to the nape. The rows, some perpendicular and other parallel to each other, sometimes end with puffs, Bantu knots, splendid beehive shapes or twists. The gentle tickle of the weaver's hands working their magic on your scalp – plaiting your hair into flat cornrows or using wool or synthetic extensions to work it into gravity-defying forms – feels assuring. Within hours, your tight coils or straightened mane is transformed into shapes so geometric, they seem to carry the exactness of scientific formulae. What is the pattern saying?

That is the question that has been asked by cultural empiricists for hundreds of years, particularly during the 1500-1600s.

If you have experienced the heat of summer days on the African continent, then you can understand the genius of designing hairstyles with lines that expose and cool the scalp. But the cornrow style was not just a matter of grooming or utility. It was also a way of expressing a certain aspect of your identity – that you were ready for marriage, recently married, widowed or belonged to a particular linguistic group, class or religion. During the trans-Atlantic slave trade, colonialists and slave owners regarded the style with suspicion, wary of the possibility that incendiary messages of freedom and escape could be hidden in these cornrow patterns. This was why traders shaved slaves' hair off before they were forced onto the ships heading to the Americas, and slaves on plantations commonly wore headwraps.

According to hairstylist Ziomara Asprilla Garcia, the *departes* styles (closely cropped cornrows that tend to have circular shapes like a beehive) most vividly demonstrate the ties born of this violent history. The hairstylist of the Choco clan learned the skill from her mother, a descendant of escaped African slaves brought to Colombia in the 16th century. A style that later became common among Afro-Colombian women of her Choco line of descent consisted of circular rows tied into tufts or a top knot. It was an SOS that escaped slaves used to communicate among themselves that they needed help. "In the braids, they [escaped slaves] also kept gold and hid seeds which, in the long run, helped them survive after they escaped," Ziomara told the *Washington Post*. Once free, many established their own communities much like the Moors who built the walled 17th-century city, San Basilio de Palenque, under their king, former African slave Benkos Biohó.

Popular culture icons from various generations such as Miriam Makeba, Beyoncé, Alicia Keys and Sho Madjozi have played a role in making some of the forsaken styles from our history visible. Makeba's hairstyles in the 1970s were a proud display of her Black Consciousness. Her afros inspired some of her Black Power movement sisters in the US, while the beaded Fulani braids that she wore with a rising woven crest at the top of her head, were inspired by her years living in Guinea, West Africa.

In the early 2000s, a silky-voiced, piano-playing Alicia Keys brought this style back in vogue. Black girls born in the 1980s and 1990s were not just transfixed by her talent, but by her signature cornrow styles with beaded braids on the sides and two central lines of cornrows running from the front of the

head to the nape. Black girls born in the 2000s were similarly awed and inspired by Sho Madjozi when the XiTsonga rapper soared to international fame with her colourful Fulani braids and xibelani skirts. These hairstyles were powerful symbols which proclaimed that the women who wore them were not 'too loud' or 'backward' or 'ghetto'. Weaving and braiding your hair was embracing the fact that Mother Nature had given Black girls a canvas of hair that could be transformed.

Beyoncé's donning of hairstyles such as Bantu knots, horned braids (known as Beri Beri in Nigeria), the Mangbetu braid crown and irun kiko for her film *Black Is King* (2020) was roundly praised by African cultural enthusiasts as a fitting tribute to African women. "Every aspect of Beyoncé's *Black Is King* film is an ode to the diversity and power within the African diaspora and Black community at large," says *Vogue* beauty editor, Akili King. Zulu-speaking South Africans were particularly struck by the pop icon's tribute to a style traced back to their own linguistic group. Bantu knots, also believed to have been worn by Madagascan women as far back as 1898, have a history in Africa that dates back to the west and southward migration of the Bantu people between 2000 BCE and 15000 BCE. "Zulu married women, senior women, and men wore topknots to indicate their marital status," Beyoncé's stylist, Neal Farinah, shared in a caption next to the image of the pop star wearing Bantu knots. "The look can also be known as Nubian knots."

Sadly, while African women through different eras have proudly and sometimes courageously worn their hair in styles that are deeply rooted in their present day politics', many of the styles that date back centuries are no longer known. This is why archiving this material history is so vital. The Mangbetu braid crown, for instance, is traced back to the Mangbetu women of the Congo who sought to imitate the long face shape of those considered to be of royal blood by creating this towering braid crown.

Another example of a style now considered antiquated is the irun kiko. For decades, it was popular in many African countries for its economy as it requires just thread or wool to braid the hair into different fascinating shapes. British Nigerian photographer Juliana Kasumu documents these forms in her photo series illustrating how, in Nigerian households, hairstyles were one of the ways each member's rank would be known to outsiders. These hairstyles, which are quite sculptural in form, also "could send messages to their Gods and deities, highlighting the deep cultural importance and prominence hair played during this period of time". The hairstyle was not just a woman's crown. It was, like many art mediums, a vehicle to carry multiple messages.

Nowadays, many Black girls across Africa and the diaspora may take the universal experience of sitting on the floor to have your hair done by another sister, friend or maternal figure for granted. The feeling of being held securely between two warm thighs while being braided is one of your most familiar experiences of being Black, after all. But it is just one of the many ways we are connected to *ukhokho* from across oceans and all over the continent.

Thando Ndabezitha is a Johannesburg-based writer and editor whose work has been published in major South African publications including The Sowetan, Drum, Elle *and* Elle Decoration SA.

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Clockwise from top left: *Untitled (Etine Uton Eku)*, 1974; *Untitled (Ogogo)*, 1974; *Untitled (Ife Bronze)*, 1973; *Untitled (Shangalti)*, 1971. ©J.D. 'Okhai Ojeikere. All images courtesy of estate of J.D. 'Okhai Ojeikere/Foto Ojeikere.

CATALOGUE OF WORKS

Omulenda, Ovawambo, 2022
Glazed earthenware, bronze
128 x 76 x 63 cm
Unique

Amaflerho, *Xhosa*, 2022
Glazed earthenware
108 x 66 x 66 cm
Unique

Amancanca, Xhosa, 2022
Glazed earthenware
111 x 88 x 82 cm
Unique

Nikiwe Dlova, South Africa, 2022
Glazed earthenware, bronze
76 x 41 x 37 cm
Unique

Fang Ndom, Cameroon, 2022
Glazed earthenware, bronze
89 x 112 x 110 cm
Unique

Southern Guild, *uBuhle boKhokho* gallery installation view

Songhai, *Gao*, 2022
Glazed earthenware, bronze
112 x 83 x 60 cm
Unique

Chidima Odonsi, *Nigeria*, 2022
Glazed earthenware
149 x 67 x 64 cm
Unique

Omhatela, Ovawambo, 2022
Glazed earthenware, bronze
110 x 62 x 61 cm
Unique

Amasunzu, Rwanda, 2022
Glazed earthenware
73 x 74 x 76 cm
Unique

Southern Guild, *uBuhle boKhokho* gallery installation view

Punu-Lumbo, Gabon, 2022
Glazed earthenware
116 x 61 x 61 cm
Unique

Kenny Kipoyi, *Cameroon*, 2022
Glazed earthenware, bronze
149 x 78 x 65 cm
Unique

Queen Nenzima, Mangbetu, 2022
Glazed stoneware
117 x 61 x 60 cm
Unique

Southern Guild, *uBuhle boKhokho* gallery installation view

Amagodi, *Shona*, 2022
Glazed earthenware
81 x 99 x 89 cm
Unique

Fouta Djallon, *Fulani*, 2022
Glazed earthenware, bronze
161 x 82 x 67 cm
Unique

Mireille Kamwanya, Congo, 2022
Glazed earthenware
133 x 78 x 64 cm
Unique

Ababalwe Tshaka, *South Africa*, 2022
Glazed earthenware
110 x 68 x 67 cm
Unique

Ga, Ghana, 2022
Glazed earthenware
113 x 61 x 61 cm
Unique

Southern Guild, *uBuhle boKhokho* gallery installation view

Tsitsi (Mercy) Mushamba, Zimbabwe, 2022
Glazed stoneware, bronze
180 x 70 x 70 cm
Unique

Queen Nandi Bhebhe, Zulu, 2022
Glazed earthenware
156 x 75 x 65 cm
Unique

Natalie Leumaleu, Congo, 2022
Glazed earthenware, bronze
155 x 74 x 60 cm
Unique

Hathor, Kemet, 2022
Glazed earthenware, bronze
196 x 106 x 61 cm
Unique

Tendai Munyamani, Zimbabwe, 2022
Glazed earthenware
110 x 64 x 63 cm
Unique

Shani Kanjirembo, Congo, 2022
Glazed earthenware, bronze
181 x 77 x 61 cm
Unique

Nkechi Obodo, Nigeria, 2022
Glazed earthenware, bronze
151 x 61 x 58 cm
Unique

Southern Guild, *uBuhle boKhokho* gallery installation view

OMULENDA, OVAWAMBO

The “Omulenda” was a headdress worn by young girls from the Ovawambo group of people in what is now Namibia. The Ngandjera and Kwaluudhi girls and women transformed their hair through age-initiated milestones. They used ox sinews to add weight to the ends of their hair, which resulted in it being lengthened to create this style.

AMAFLERHO, XHOSA

“Amaflerho” is the Xhosa term for braided hairstyles (typically known as “cornrows”, particularly in the US). Another local name for this style is “amarobhozo”.

AMANCANCA, XHOSA

“Amancanca” is the Xhosa name for small Bantu knots, after the word “encinci”, which means small. Also referred to as “amagodi”, this is the most universal hairstyle on the continent of Africa, although its exact origins are unknown. Its name varies from group to group and region to region.

NIKIWE DLOVA, SOUTH AFRICA

Named after a Nigerian hairstylist known to the artist, in reference to the origins of this hairstyle. The style was created using the ancient art of threading, called “irun kiko” (literally translated as “gathered hair” in Yoruba), which requires just thread or wool to braid the hair into different shapes. Because it required easily accessible materials, it was a popular technique for decades in many African countries and is currently undergoing a revival.

FANG NDOM, CAMEROON

Named after a Cameroonian hairstylist in Cape Town known to the artist. This work was inspired by an elaborate hairstyle photographed by J.D. ’Okhai Ojeikere and created using the irun kiko technique.

SONGHAI, GAO

The Songhai people are an ethnolinguistic group in West Africa, predominantly Muslim and found throughout Niger and Mali. The women traditionally wore highly ornamented headdresses incorporating brass, copper, silver, amber and coloured glass ornaments. Gao became the capital of the Songhai empire in the early 11th century, and became a major trans-Saharan trading centre for gold, copper, salt and slaves.

CHIDIMA ODONSI, NIGERIA

Named after a Nigerian hairstylist in Cape Town known to the artist, in reference to its origins as a Yoruba hairstyle. Traditionally reserved for wives of royalty, its simplicity made it less time consuming to make. Known by different traditional names such as the Beri Beri, this hairstyle is now worn by women of all stations and ages.

OMHATELA, OVAWAMBO

The “Omhatela” headdress was worn by Ovakwanyama married women of the Ovawambo people from Namibia and Southern Angola regions. A young girl’s hair was prepared for it with pieces of roots, barks, leaf fibres and fats mixed with red olukula ochres.

AMASUNZU, RWANDA

The “Amasunzu” is a traditional Rwandan hairstyle consisting of sharply defined, geometric shapes that swirl around the head. There are over 30 different styles of Amasunzu worn by both men and women. For the former, Amasunzu would show one’s power, bravery, and nobility, as well as prestige. For the latter, Amasunzu was intrinsically linked to marital status and virginity and was only worn by teenage girls until they were married.

PUNU-LUMBO, GABON

Named after the Punu-Lumbo mask, native to the Ogooué River basin in Gabon, which depicts an upswept single or double-crested coiffure. Dancers from the Bapunu people in Gabon and Congo wore these masks at important ceremonies to symbolise spirits of the dead and the afterlife represented by the faces of well-praised female ancestors.

KENNY KIPOYI, CAMEROON

This work is a tribute to the artist’s late mother, as it is named after the Cameroonian hairstylist who often braided her hair. The hairstyle depicted here is a more bulbous version of the crested style worn by Fulani women from the area of Fouta Djallon in Guinea.

QUEEN NENZIMA, MANGBETU

Named after Queen Nenzima of the Mangbetu people, from the Congo. Female members of the Mangbetu wore a hairstyle called “Edamburu”, which consisted of a thin braid woven into a circular, infolding crown. Variations of length and structure signified social status, identifying age and position from young girls to elderly women.

AMAGODI, SHONA

“Amagodi” is a Shona word which is used widely in Southern Africa to refer to Bantu knots in particular and African women’s hairstyles in general. This is the most universal hairstyle on the continent of Africa, although its exact origins are unknown.

FOUTA DJALLON, FULANI

Fulani women from the area of Fouta Djallon in Guinea wore their hair in a distinctive rising crest on top of the head. The Fulani are a large and widely dispersed group of both nomadic herders and sedentary farmers living in the African Sahel/Savannah belt. In a proud display of her Black Consciousness, this traditional hairstyle was worn by Miriam Makeba in the 1970s, inspired by her years living in Guinea.

MIREILLE KAMWANYA, CONGO

Named after a Congolese hairstylist based in Cape Town, this work was inspired by the Mangbetu braid crown, which is traced back to the Mangbetu women of the Congo who sought to imitate the long face shape of those considered to be of royal blood.

ABABALWE TSHAKA, SOUTH AFRICA

Ababalwe Tshaka is a South African hairstylist and a cousin of the artist. This work depicts delicate braids covering the entire head, otherwise known in Xhosa as “amaflerho”, culminating in a small pointed crest.

GA, GHANA

Young Ga or Gan girls from south-east Ghana wore this horned hairstyle. The Ga are descended from immigrants who came down the Niger River and across the Volta during the 17th century. The Ga-speaking peoples were organised into six independent towns, among which Accra became the most prominent.

TSITSI (MERCY) MUSHAMBA, ZIMBABWE

This work references the disc-and-horns headdress of the Egyptian goddess Hathor, and is named after Poswa’s own hairstylist, who collaborated with her to create the styles in the accompanying portrait photographs, in honour of her artistry and their long-standing relationship.

QUEEN NANDI BHEBHE, ZULU

Named after the mother of Zulu King Shaka, Queen Nandi Bhebhe, this work was inspired by the “isicholo” hairstyle customarily worn by married Zulu women and later applied to the hat that replaced this hairstyle. Often adorned with traditional beaded letters at the forehead moving upwards to hug spiralled braids.

NATALIE LEUMALEU, CONGO

Named after the Cape Town-based hairstylist who does Poswa’s young daughter’s hair. This fan-shaped hair design was worn by married Zande women from Central Africa (South Sudan, parts of DRC and the Central African Republic).

HATHOR, KEMET

Hathor was a major goddess in the ancient religion of Kemet (now Egypt), who was symbolically depicted as a cow as well as a woman wearing horns and a sun disk on her head. Hathor was the consort of the sky god, Horus, and the sun god, Ra. Her beneficent side represented music, dance, joy, love, sexuality, and maternal care. Chicago-based artist Shani Crowe based her Suntrust hairstyle on this ancient Egyptian image.

TENDAI MUNYAMANI, ZIMBABWE

Named after a Zimbabwean hairstylist and depicting the delicate braids covering the entire head, otherwise known in Xhosa as “amaflerho”.

SHANI KANJIREMBO, CONGO

Shani Kanjirembo is a Congolese hairstylist, based in Cape Town. This work is an adaptation of the horn-and-sun-disk style Poswa refers to in *Hathor, Kemet*, but with the horns joined at the top.

NKECHI OBODO, NIGERIA

Named after another stylist in Poswa’s circle, this work is inspired by an image by Nigerian photographer J.D. ’Okhai Ojeikere. The complex architectural hairstyle is created using the irun kiko technique.

ARTIST PROFILE

Ceramic artist Zizipho Poswa creates large-scale, hand-coiled sculptures that are bold declarations of African womanhood. She is inspired by the daily Xhosa rituals she witnessed as a young girl growing up in the Eastern Cape province of South Africa and the life-sustaining roles that Xhosa women play in traditional and contemporary life.

Born in 1979 in the town of Mthatha, Poswa studied surface design at the Nelson Mandela Metropolitan University. She draws on this knowledge to amalgamate the visual stimuli she encounters in her daily life into a simplified pattern language. In 2005, she and fellow ceramicist Andile Dyalvane opened their studio, Imiso (meaning “tomorrow”) Ceramics.

Poswa’s work for Southern Guild straddles figuration and abstraction, employing an intuitive vocabulary of shape, colour and texture. Her first major series paid tribute to the practice of “umthwalo” (load), in which rural women carry heavy bundles of wood, buckets of water or parcels on their heads, often walking long distances on foot. Her second series, *Magodi*, looked to the sculptural forms of traditional African hairstyles, such as the Bantu knot and dreadlock, and the central role that hair salons play as a meeting place for women.

Poswa’s debut solo, *iLobola*, paid homage to the spiritual offering at the heart of the ancient African custom of *lobola*, or bride-wealth – the cow – as well as the role the practice plays in building relations between the two families.

Poswa’s work has been acquired by the Metropolitan Museum of Art, Los Angeles County Museum of Art (LACMA), Philadelphia Museum of Art, and the Loewe Foundation, as well as important private and corporate collections around the world. In 2021, she was a featured artist with Andile Dyalvane in the inaugural Indian Ocean Craft Triennial in Perth, Australia and was included in *Self-Addressed*, curated by Kehinde Wiley at Jeffrey Deitch Gallery in Los Angeles. She has taken part in group exhibitions in New York, Paris, Hamburg and Liverpool and has presented her work through Southern Guild at Design Miami, The Salon Art + Design in New York and PAD London.

ZIZIPHO POSWA
CURRICULUM VITAE

BIOGRAPHY

Present	Lives and works in Cape Town
2009	National Diploma in Textile Design, Nelson Mandela Metropolitan University
1979	Born in Mthatha, Eastern Cape, South Africa

SOLO EXHIBITIONS

2022	*uBuhle boKhokho*, Southern Guild, Cape Town, South Africa
2021	*iLobola*, Southern Guild, Cape Town, South Africa

SELECT GROUP EXHIBITIONS

2021	(ongoing) *Before Yesterday We Could Fly: An Afrofuturist Period Room*, Metropolitan Museum of Art, New York, USA
2021	*Self-Addressed*, Jeffrey Deitch Gallery, Los Angeles, USA
2021	*iZilo*, Indian Ocean Craft Triennial, John Curtin Gallery, Perth, Australia
2021	*Ceramics Now*, Galerie Italienne, Paris, France
2021	*Exceptions d'Afrique*, Maison Artcurial, Paris, France
2020	*Shaping Things*, SMAC Gallery, Stellenbosch, South Africa
2019	*Indlovukazi*, Toyota Woordfees, Stellenbosch, South Africa
2019	*Communion*, Southern Guild, Cape Town, South Africa
2019	*Deeper than Text: Redefining the Message*, 1stdibs Gallery, New York, USA
2018	*Colour Field*, Southern Guild, Cape Town, South Africa
2018	*Ideas in Transit*, Akademie der Kunste, Hamburg, Germany
2017	*Extra Ordinary*, Southern Guild, Cape Town, South Africa
2011	*Ekapa*, Bluecoat Display Centre, Liverpool, UK

SELECT COLLECTIONS

The Metropolitan Museum of Art
Loewe Foundation
Philadelphia Museum of Art
Los Angeles County Museum of Art
Iziko Museum

RESIDENCIES

2023	Centre for Contemporary Ceramics, California State University, Long Beach, California

AWARDS

2019	Finalist, Innibos National Craft Awards
2017	Fellowship Award, Ceramics Southern Africa Association, Western Cape
2017	Mbokodo Award (Traditional and Indigenous Art Category)
2009	Finalist, VISI Magazine Awards (Design Category)
2009	Finalist, City of Cape Town Woman in Tourism Awards (Arts and Culture Category)

PUBLICATIONS

2021	*Black Artists Shaping the World* by Sharna Jackson, published by Thames & Hudson
2023	*Ceramics: An Atlas of Forms* by Glenn Barkley, published by Thames & Hudson

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ARCHIVAL IMAGERY
J.D. 'Okhai Ojeikere, courtesy of the photographer's estate/Foto Ojeikere

BMW SOUTH AFRICA

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SOUTHERN GUILD

Southern Guild specialises in functional and fine art by artists from across Africa. Through exhibition making and community engagement, the gallery catalyses the creation of globally relevant work. Founded in 2008 by Trevyn and Julian McGowan, Southern Guild is unique on the continent both for its hands-on involvement in facilitating production and its interest in the intersection of art and design. Works from the programme have been acquired by the Metropolitan Museum of Art, LACMA, Philadelphia Museum of Art, Pérez Art Museum, Mint Museum, Denver Art Museum, National Gallery of Victoria, and the Loewe Foundation, among others.

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