

ANDILE DYALVANE
CAMAGU

FRIEDMAN BENDA 515 WEST 26TH STREET NEW YORK NY 10001



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2016
MAY 2016
2016

Andile Dyalvane

Text by Southern Guild, Nkuthazo Dyalvane and Vuyisile Mshudulu?????

Majolandile ‘Andile’ Dyalvane’s Camagu collection is a deeply personal celebration of the South African ceramicist’s lifelong journey. The title of Dyalvane’s first solo show ‘Camagu’ is taken directly from the Xhosa culture he holds central to his being, and has therefore been central to informing all of his work.

To exclaim “Camagu!” is to express gratitude in honoring those who have come before and those still to come; acknowledging that we are not just one entity, but rather part of a wider community encompassing an array of physical and spiritual influences. Camagu references the entirety of Dyalvane’s journey - not only as an artist, designer and creator, but as a father, husband, son, friend and community member.

In telling of his work, Dyalvane interprets his gift as a blessing from those who have come before him and as a gesture from his ancestors. As a young boy, he would learn of his gift of ‘seeing’, or the art of ‘seeing’. Dyalvane would create small scenes from the clay in the river with his friends, fire the figurines in the bare flames they built themselves, and keep them for as long as they lasted. At the same time, he would admire the fine bone China porcelain in his mother’s treasured cabinet and wonder how what he believed to be bone could be so fine, experimenting in his own way.



Studio image, 2016

In time, Dyalvane would find his gift for drawing and would explore it day after day, getting into trouble at school for not concentrating on his work. In all his creations, Dyalvane’s story tells of a mind constantly wanting to document, record and create.

In the articulation of his own work, Dyalvane is acutely aware of his influences. He looks to landscapes in awe, from the soft, green rolling hills of the Amathole district in the Eastern Cape of South Africa where he grew up and the soft clay he was drawn to in the rivers whose source was the surrounding mountains of his home village, to the contrasted surroundings observed in California during his residency at Palo Alto, California, and finally the semi-industrial backdrop of his studio in Salt River, Cape Town. But ultimately Dyalvane’s influences stem from his cultural structures and the meaning of family, place and home, memories and paying homage to his elders.

Dyalvane’s method of splicing into the clay, allowing parts to protrude on either side, references uluqaphula, the ancient practice of scarification of human flesh for healing purposes, commonly found in his Xhosa culture. This interpretation of a traditional practice offers Dyalvane’s work an unusual, unique signature, resplendent with symbolism and cultural celebration.

On the surfaces of his work, Dyalvane uses found objects to create markings and patterns on the clay, which are another hallmark of his designs, inadvertently drawing the viewer in further when admiring the shapes and patterns created with bolts, typewriter keys, and other small tools found around his studio’s suburb.

A recent development, the addition of sharp edges carved into the softness of the substrate allude to fissures of the earth’s puzzled crust – a fascination developed during Dyalvane’s time in Palo Alto, where earthquake-survival kits are commonly distributed.



Detail of Black Docks, 2016



Detail of NKWAKHWA, 2016

“Fractal designs and volcanic eruptions protrude from within perfect crop circles scattering variations of numerical and alphabetical typography encompassed by indents and tears rippling across adobe inspired curves with forms resembling Richter scale shapes. Plateaus folding in shifts that grow mountainous spires from what seems like quiet hillsides similar to ones that surround my home, Ngobozana village in the Eastern Cape.” (Nkuthazo Dyalvane, 2016)

In using such a raw material, manipulating it as a sculptor does, the experience of working with clay once again brought Dyalvane back to the earth.

In creating this collection, Dyalvane was not only inspired by his culture and the landscapes he has seen, but his work was, too, shaped by the environment. His awareness was drastically sharpened by his immediate surroundings – a new studio space to work on his vast, overscaled ceramic pieces, with a custom-made kiln the size of a walk-in fridge. Honing into the subtleties of the everyday meant he would tune into how the changing temperatures through the day would impact his large-scale pieces, from humidity and heat, levels of precipitation, how every day in Cape Town is different, especially over season change, influencing when he would arrive, and when he would leave. The Camagu collection has also been highly influenced by the music with which Dyalvane chose to surround himself each day in the studio – carefully curating each rhythm according to the ceramic piece he was working on that day. And so, movement is a palpable force in every one of his designs.

In exploring his imagination, the sketchbook has been the birth of each and every piece he has created – not just for Camagu. Since moving to Cape Town shortly after finishing school, the sketchbook was Dyalvane’s tool for observation and documentation. He filled books with sights from his new city, places visited while studying, ideas bursting from

every corner of his mind. Although Dyalvane’s texterity with his primary medium, clay, has propelled him into this space of creating the sculptures one sees now, the foundational knowledge behind each piece is found in the pages of his sketchbook. Every bit of planning, process and measuring goes into his drawings. It is in his black A5 sketchbook that Camagu has been realised.

The naming of a child in the Xhosa culture is a spiritual process as it can define the future of the child born to the mother, family and clan. Dyalvane is a descendent of the Majola Clan and his name translates into “expansion”. It is through Camagu that we celebrate the true meaning of his name: “Majolandile “Andile” Dyalvane, Mna NdinguJolinkomo, uNgwanya, uMphankomo, Thole loMthwakazi, Qengeba, Zwelibanzi, Somadolo, Marholisa, Sabe, Phahla, Ndleb’endlovu, Mzi welanga”.

WORKS

QOBO-QOBO: HOMETOWN

Qobo-Qobo (Hometown), 2016 (right) and detail (above)
White stoneware clay
37.75 x 20.5 x 20.5 inches
96 x 52 x 52 cm



NKWAKHWA: CLAN TOTEM ANIMAL



NKWAKHWA I- Small (Clan Totem Animal), 2016 (right and above)

White stoneware clay

27.25 x 14.5 x 14.5 inches

69 x 37 x 37 cm





NKWAKHWA II- Medium (Clan Totem Animal), 2016
 White stoneware clay
 30.75 x 12.5 x 15 inches
 78 x 32 x 38 cm





NKWAKHWA III- Large (Clan Totem Animal), 2016
White stoneware clay
35.75 x 14 x 14 inches
90.5 x 35.5 x 35.5 cm



MAJOLA: SISTERS SERIES



Drawing by Andile Dyalvane, 2015 (above)

Majola II, Majola Sisters Series, 2016 (right)

White stoneware clay
34.75 x 13.5 x 11 inches
88.3 x 34.3 x 27.9 cm





Majola I, Majola Sisters Series, 2016

White stoneware clay
 27.5 x 14.5 x 15 inches
 69.9 x 36.8 x 38.1 cm



Majola III, Majola Sisters Series, 2016

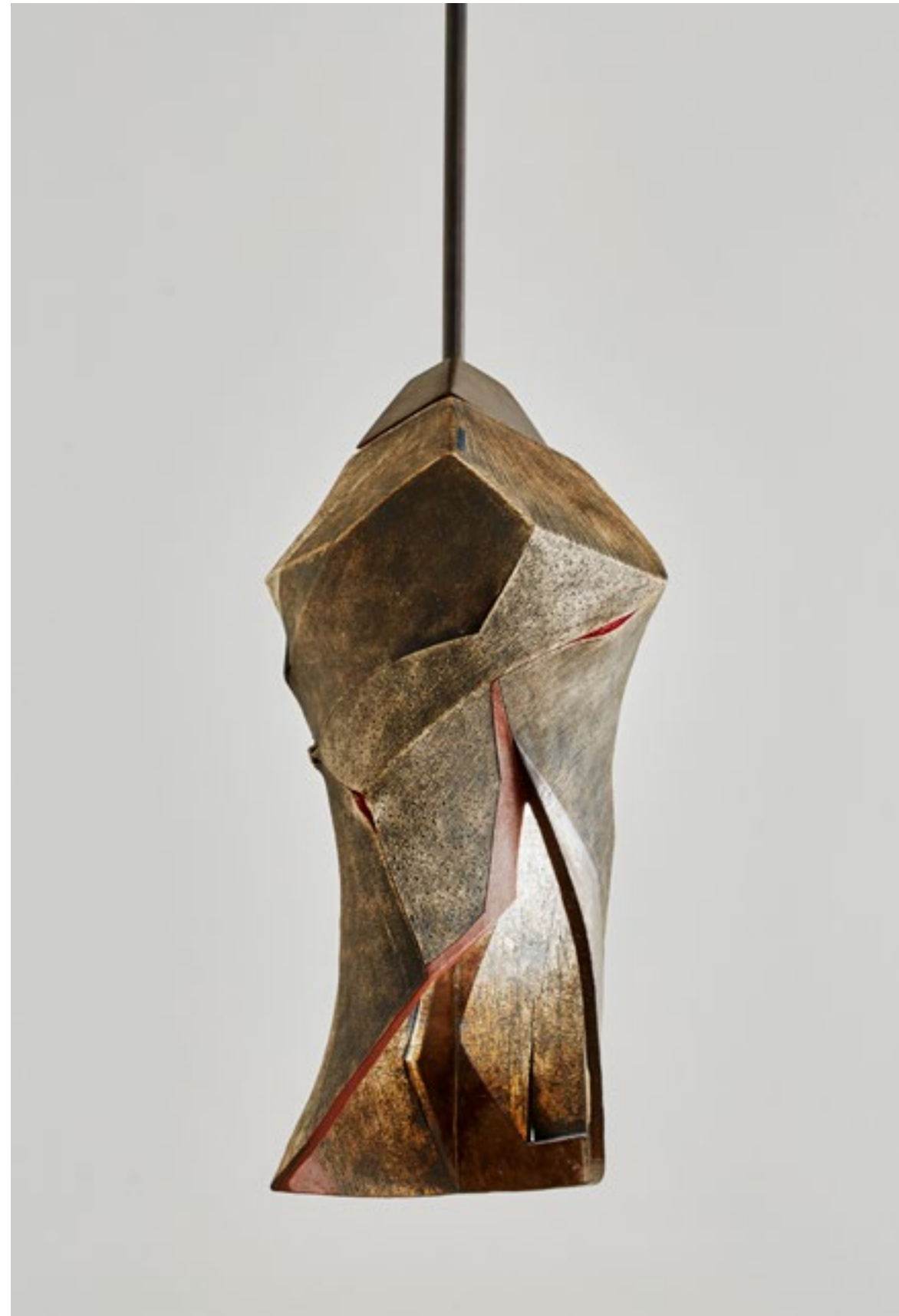
White stoneware clay
 30 x 16 x 15 inches
 76.2 x 40.6 x 38.1 cm

NGWANYA: PRAISE NAME SERIES



Detail of *Ngwanya II*, *Praise Name Series*, 2016

Ngwanya I, Praise Name Series, 2016
White stoneware clay
20.25 x 9.75 x 9.75 inches
51.5 x 25 x 25 cm



Ngwanya II, Praise Name Series, 2016
White stoneware clay
21.75 x 10.75 x 10.75 inches
55 x 27 x 27 cm



Ngwanya III, Praise Name Series, 2016
White stoneware clay
19.5 x 9.75 x 9.75 inches
49.5 x 25 x 25 cm



GUDU: CLAN OF MY MOTHER



Drawing by Andile Dyalvane, 2015

Gudu I (Small), Clan of My Mother, 2016
White stoneware clay
22.75 x 15.35 x 11.75 inches
58 x 39 x 30 cm



Gudu II (Medium), Clan of My Mother, 2016
White stoneware clay
23.75 x 15 x 10.75 inches
60 x 38 x 27 cm



Gudu III (Large), Clan of My Mother, 2016
White stoneware clay
26.75 x 10.75 x 15 inches
68 x 27 x 38 cm



OoJOLA: CLAN SERIES



OoJola I, II, and III, Clan Series, 2016
White stoneware clay
each: 8.25 x 10.25 x 12.25 inches
21 x 26 x 31 cm



OoJola IV, Clan Series, 2016
White stoneware clay
8.25 x 10.25 x 8.25 inches
21 x 26 x 21 cm



OoJola V, Clan Series, 2016
White stoneware clay
8.25 x 10.25 x 12.25 inches
21 x 26 x 31 cm

NKCOKOCHA: MOUNTAIN PEAK

Nkcokocha (Mountain Peak), 2016
Black Clay
59 x 39.5 x 31.5 inches
150 x 100 x 80 cm

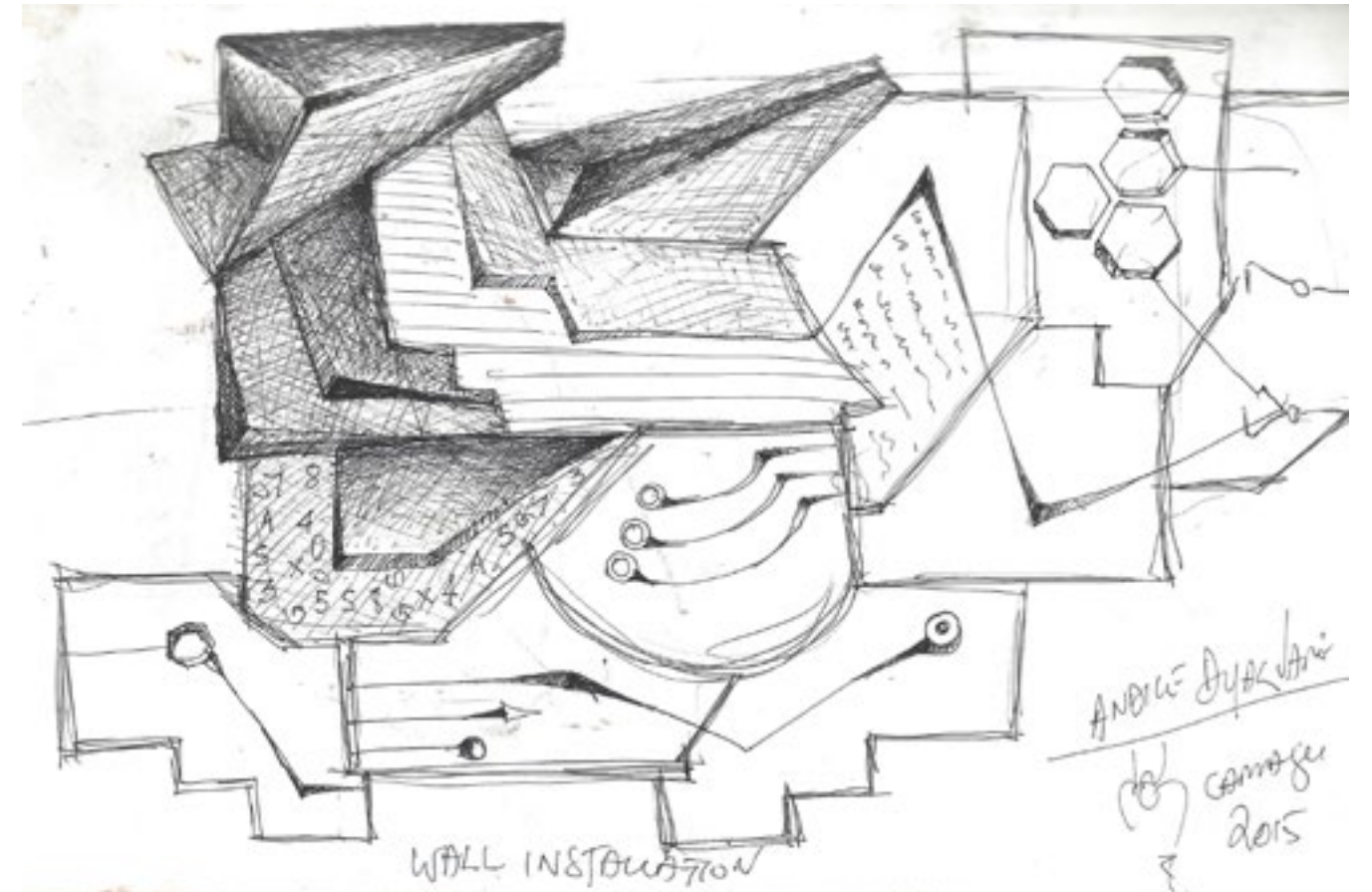


IDLADLA: SILO

Idladla (Silo), 2016
Black Clay
56.75 x 25.5 x 13.75 inches
144 x 65 x 35 cm



IFUSI: UNUSED LANDSCAPE



Drawing by Andile Dyalvane, 2015



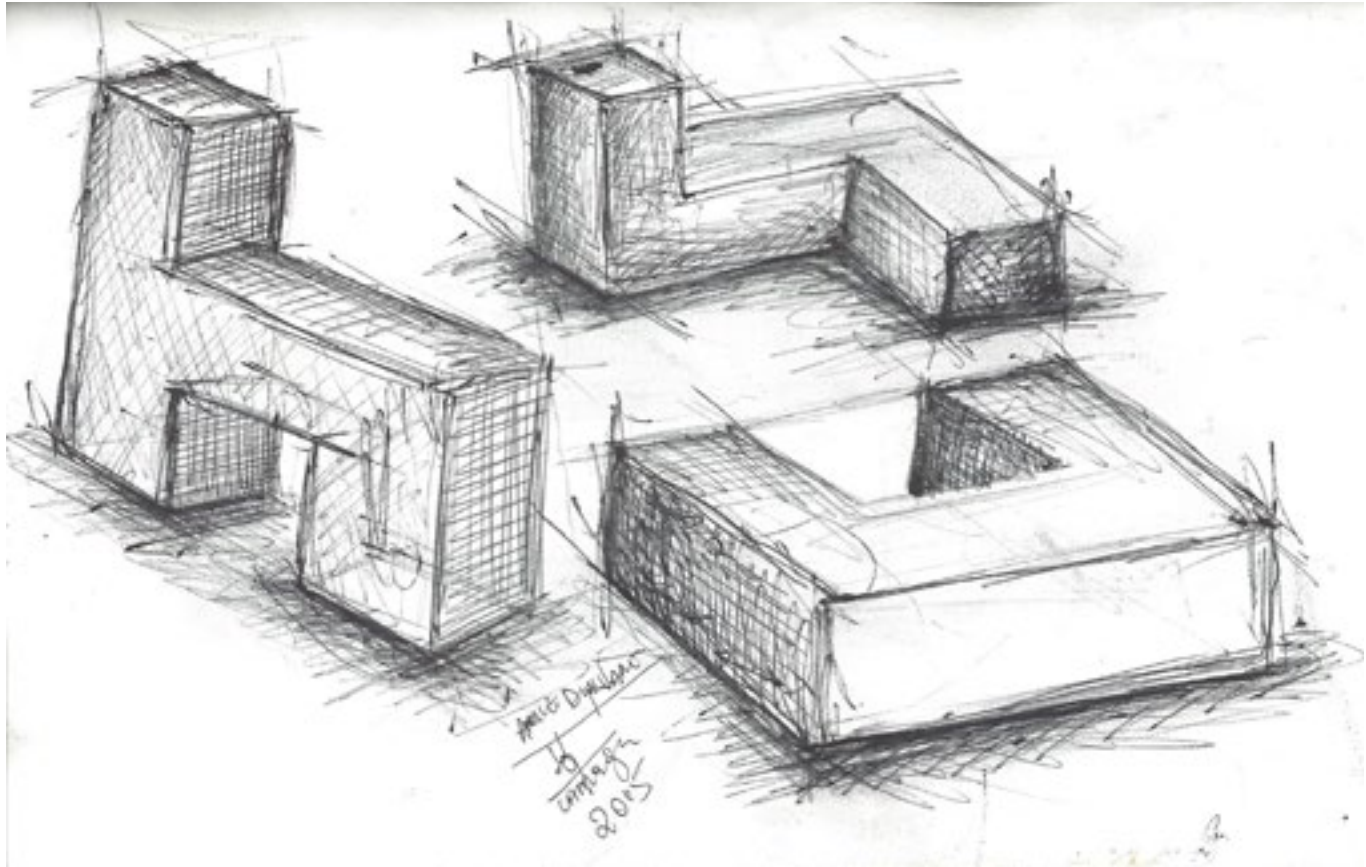
Ifusi (Unused Landscape), 2016 (right)

Black Clay

31.5 x 60.25 x 2.25 inches

80 x 153 x 6 cm

DOCKS



Drawing by Andile Dyalvane, 2015

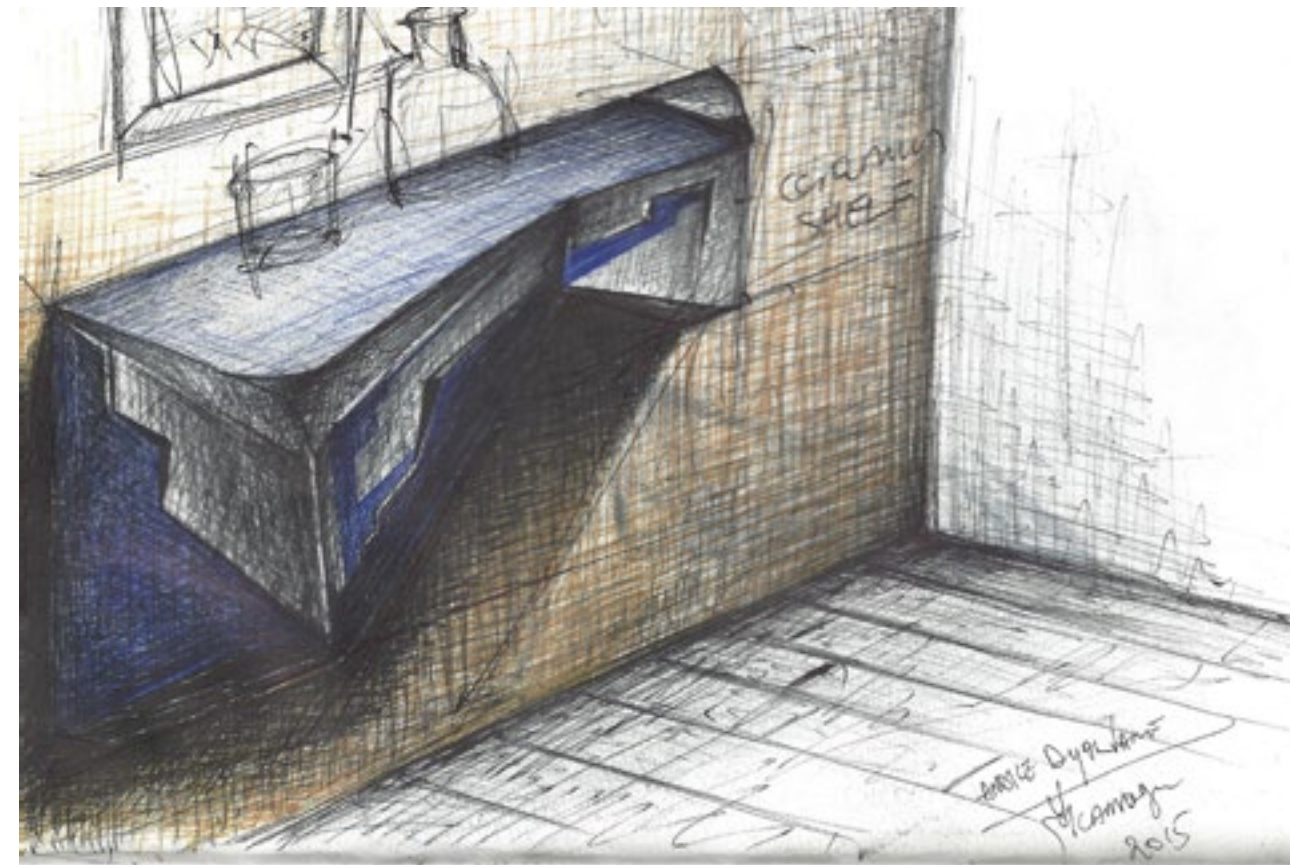


Black Docks Table, 2016
Black Clay
Dimensions variable

NGOBOZANA: VILLAGE



Ngobozana (Village), 2016
Black clay
12.99 x 33.46 x 9.45 inches
33 x 85 x 24 cm



Ngobozana (Village), 2016 (detail above)
 Drawing by Andile Dyalvane, 2015 (right)

SOZE NYANGA and SOZE LANGA: MUD TABLE/STOOL



Soze Nyanga (Mud Table/Stool), 2016
Black Clay
19 x 30 x 23.25 inches
48.5 x 76 x 59 cm



Soze Langa (Mud Table Chair), 2016
White stoneware clay
16.75 x 25.75 x 23.75 inches
42.5 x 65.5 x 60 cm

BIZANA: STREAM



Bizana (Stream), 2016 (right and above)

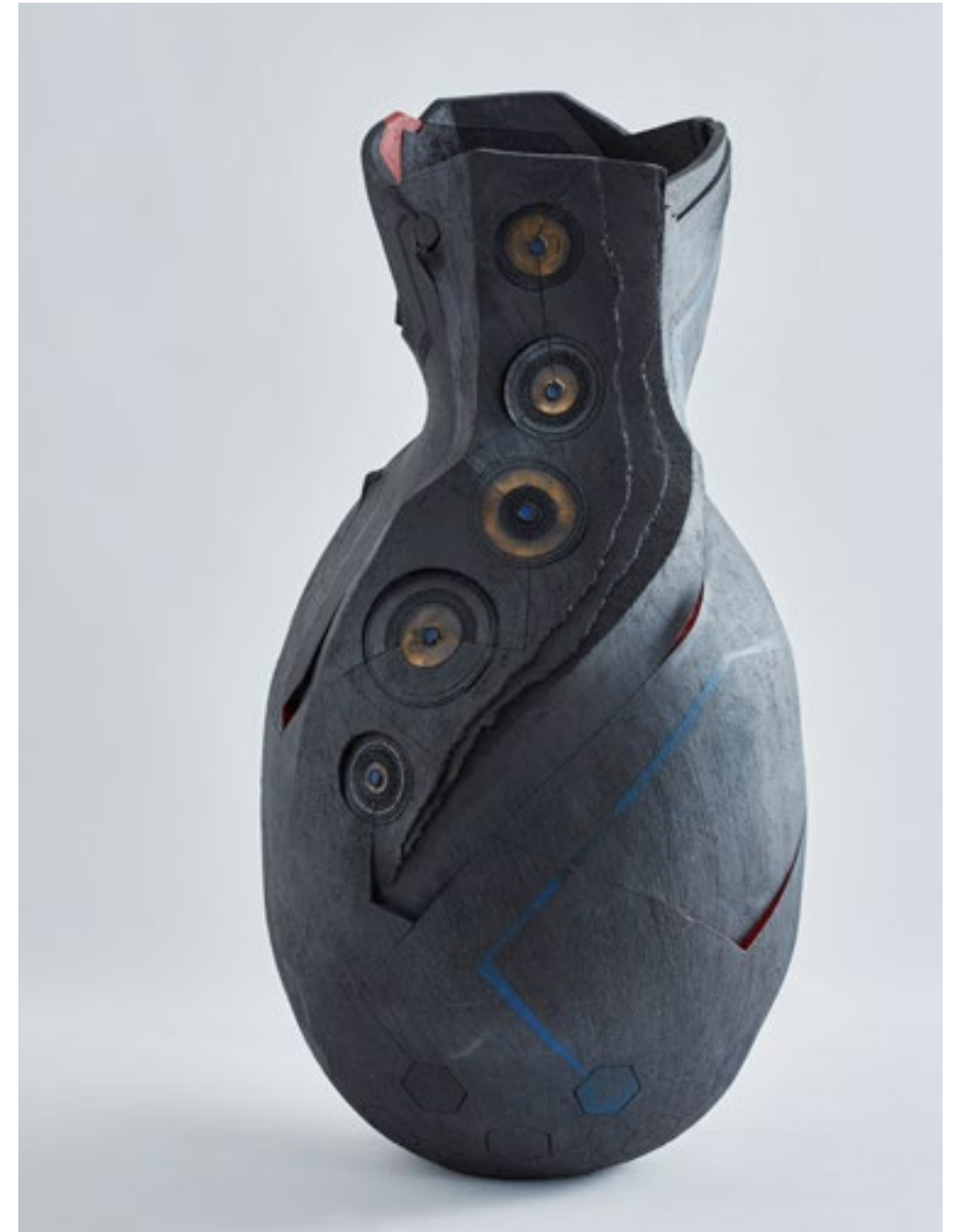
White stoneware clay

13 x 28.75 x 19.75 inches

33 x 73 x 50 cm

CAMAGU: GRATITUDE

Camagu (Gratitude), 2016
Black Clay
39.25 x 19.75 x 19.75 inches
100 x 50 x 50 cm



CHECKLIST OF WORKS



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ANDILE DYALVANE



Present	Lives and works in Cape Town, South Africa
2003	Nelson Mandela Metropolitan University, National Diploma in Ceramic Design
1999	Sivuyile Technical College, National Diploma in Art and Design
1978	Born in Ngobozana, Eastern Cape, South Africa

AWARDS

2015	Icon Award, Southern Guild Design Foundation, South Africa
2014	Second Runner Up, Ceramics South Africa National Exhibition, South Africa
2011	Top 200 Young South Africans, Mail & Guardian
2010	Nominee, Johnny Walker Celebrating Strides Awards, Design Category
2009	Artist of the Year, Visi Magazine Top three, International Young Design Entrepreneur (IYDE) of the Year
2008	Gold Award, Best Stand (Displays) Decorex Johannesburg
2006	Design Icon in the Western Cape, Cape Craft and Design Institute (CCDI) EDIDA International Award in Ceramics, Elle Décor
2003	Second Prize, Cape Craft Design Institute, 10 Years of Democracy, South Africa
2001	FNB Vita Award, Best Decorated Piece, South Africa
1999	FNB Vita Award, Best Exhibition Piece from the Western Cape, South Africa

MUSEUM AND PUBLIC COLLECTIONS

- Iziko National Museum, Cape Town, South Africa
- Nelson Mandela Metropolitan Art Museum, Port Elizabeth, South Africa
- Yingge Ceramic Museum- Taipei, Taiwan

SELECT EXHIBITIONS

2016	<i>Camagu</i> , Friedman Benda, New York, NY <i>Gebak</i> , Stellenbosch University, Stellenbosch, South Africa	2012	<i>Long Table 101 Place Settings and Retrospective</i> , Iziko Heritage Museum, Cape Town, South Africa <i>ReCollect</i> , Southern Guild Gallery, Cape Town, South Africa <i>Southern Guild 2012 Collection</i> , Everard Read, Johannesburg South Africa <i>Everyday Discoveries: Tradition Reinterpreted</i> , International Design House, Helsinki, Finland <i>South African Pavilion</i> , Royal Festival Hall for the Olympics, London, United Kingdom <i>KKNK Festival Exhibition</i> , MOOOI Art Gallery, Oudtshoorn, South Africa <i>Cape Best Gallery Exhibition</i> , Milan Design Week, Italy <i>Design Indaba Expo</i> , Cape Town, South Africa <i>Accent on Design</i> , NY Now, New York, NY
2015	<i>Homecoming</i> , Southern Guild, Cape Town, South Africa <i>South African Contemporary</i> , Art Santa Fe International Art Fair, Santa Fe, NM <i>Southern Guild Gallery</i> , Design Miami, Basel, Switzerland <i>Southern Guild Gallery</i> , GUILD Design Fair, Cape Town, South Africa	2011	<i>Conversations</i> , AMARIDIAN Gallery, New York, NY <i>Design Indaba Expo</i> , Cape Town, South Africa
2014	Central Saint Martin University of Art, London D-Street Gallery Exhibition <i>Southern Guild Gallery</i> , Design Miami, Miami, FL <i>Southern Guild Gallery</i> , Design Miami, Basel, Switzerland <i>Making Africa</i> , Vitra Design Museum, Weil am Rhein, Germany <i>Design Days</i> , Dubai, United Arab Emirates <i>Accent on Design</i> , NY Now, New York, NY <i>Southern Guild Gallery</i> , GUILD Design Fair, Cape Town, South Africa	2010	<i>Design Indaba Expo</i> , Cape Town, South Africa
2013	<i>The Craft of Ubuntu: An Exploration of Collaboration through Making</i> , Iziko Heritage Museum, Cape Town, South Africa <i>Southern Guild 2013 Collection</i> , Museum of African Design (MOAD), Johannesburg South Africa <i>Heavy Metal</i> , Southern Guild, Cape Town, South Africa <i>Design Days</i> , Dubai, United Arab Emirates <i>Accent on Design</i> , NY Now, New York, NY	2009	<i>Brotherhood</i> , RED BLACK & WHITE Gallery, Cape Town, South Africa <i>Angels 4 Good</i> , Grand Provance Gallery, Franschhoek, South Africa <i>Design Indaba Expo</i> , Cape Town, South Africa
		2008	Design South Africa, Atlanta, GA
		2006	<i>Picasso and Africa</i> , Iziko Museum, Cape Town, South Africa
		2003	Solo Exhibition, UCT Irma Stern Museum, Cape Town, South Africa

ANDILE DYALVANE CAMAGU

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