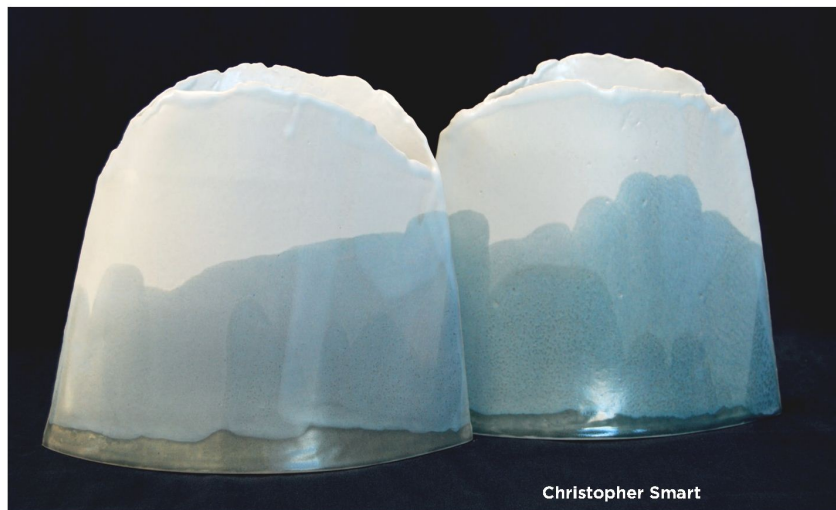


Helen Vaughan



Christopher Smart

No  
35

**BECAUSE**

It finds shades  
in pale

# WHITE ON WHITE

The strength of our country's ceramics legacy and production was evident in the scope and diversity of the Southern Guild 2012 collection, which showed at the Everard Read Gallery, Johannesburg, in partnership with ArcelorMittal SA. A champion of SA design on the global market, organiser Trevyn McGowan is emphatic about the high regard her overseas clients have for our ceramics.

Surveying this year's output, what lingered with VISI was the sometimes chalky, sometimes pearly, often milky, mostly glazed, and always understated – white.

White is not the absence of colour, but all colours cancelling each other out, all light switched on to 100 per cent. It takes its cue from its surroundings,

absorbing, reflecting or brightening. It stands out as the quiet in the visual onslaught. It is a blank canvas for what we want to see. Texture – at times paper thin, at others oozing like ripe Camembert – adds to the complexity and richness of white.

There were some 50 shades of white across the earthenware, porcelain, stoneware and clay pieces on display. Says Trevyn: "What has really struck me is that there is no overlap in style. Even though it is all South African and made in white, all the work is completely different with very strong individual narratives. What buyers really appreciate when they come out here is the diversity South Africa offers."

• [southernguild.co.za](http://southernguild.co.za), [everard-read.co.za](http://everard-read.co.za)

Katherine Glenday



PHOTOS: ADRIAAN LOUW WORDS: NADINE BOTHA



Hennie Meyer



Ceramic Matters