

**GREGORY ALLICAR
MUSEUM OF ART
COLORADO STATE UNIVERSITY**

**CROSSING COMMUNITIES
BEER CULTURE ACROSS AFRICA**

MAY 16 – SEPT 23, 2017

THE GRIFFIN FOUNDATION GALLERY



The Gregory Allicar Museum of Art is delighted to present *Crossing Communités: Beer Culture Across Africa*.

Dr. Dave Riep, Associate Curator of African Art, brought the idea to our curatorial team when the museum received a gift for our permanent collection of significant African ceramic vessels, many associated with beer brewing. This gift was made possible by the generosity of an anonymous donor and Robert F. Bina and Delores De Wilde Bina. Dr. Riep has expertly stewarded this project with the assistance of students from the Department of Art and Art History who were involved in many aspects of the process, including researching, interpreting, and writing labels and exhibition text. We are especially grateful to Colorado State student Laura Vilaret-Tuma for her contributions. The project would not have happened without the enthusiastic support of our collaborators at **Maxline Brewing**, especially Alisha Lubben and Shawn Woodbury. Our sincere thanks to these wonderful partners.

Crossing Communités: Beer Culture Across Africa is an exhibition that truly embodies key elements of the museum's mission -- to invite visitors to engage with outstanding examples of visual art, to actively participate in the university's core educational mission, to honor a diversity of art making across geographies and cultures, and to establish partnerships across campus and community.

Linny Frickman
Director and Chief Curator
Gregory Allicar Museum of Art

Maxline Brewing is elated to be a part of *Crossing Communités: Beer Culture Across Africa*. The opportunity to partner with Colorado State University and young artists pairs perfectly with our brewery's culture.

Our brewery family was invited to view the vessels during an educational work field trip. Dave Riep, his students, and the Gregory Allicar Museum of Art team were our enthusiastic tour guides. We examined the ceramic brewing pots and learned about traditional African brewing methods, rituals, and ceremonies. This experience inspired the recipe for Kulima. CSU's Liz Griffin designed the collaboration brew's Crowler label. When submitting her artwork, she explained that "kulima" is a Swahili word that translates to "cultivate". Our team immediately connected with this word as we are firm believers in crafting meaningful relationships within the brewing industry and the Fort Collins community.

Kulima was brewed using millet, maize, barley, hops, gesho leaves, and grains of paradise. Our Brewer, Shawn Woodbury, designed the recipe to imitate traditional African brews.

In Craft, Community, and Culture-

Alisha Lubben
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CERAMICS ACROSS THE AFRICAN CONTINENT

by Laura Vilaret-Tuma
art history student, Colorado State University

POTTERY, n. /'pɑdəri/ *pots, dishes, and other articles made of fired clay; pottery-ware, ceramics.*¹

¹ "Pottery, n." OED Online. March 2017. Oxford University Press. <http://www.oed.com.ezproxy2.library.colostate.edu:2048/view/Entry/148928?redirectedFrom=pottery> (accessed March 16, 2017)

Across the African continent, ceramic arts typically reflect long-standing cultural practices that utilize historical methods from generations past. Often seen as functional objects, ceramics may accomplish certain religious, social, or economic tasks, while also conveying aesthetic statements. When such notions of utility collide with culturally unique visual representations, the meaning of such vessels is transformed because form and function serve each other. Moreover, it is

the artist that chooses how form and function coexist. As a result, the techniques and decorative motifs that artists choose to apply when creating ceramics are both deliberate and intentional. Whether it contributes to form, function, or both, it is precisely this process that brings the ceramic vessel's meaning to life. This essay explores this aspect of pot-making across the African continent, focusing on the regionally distinct techniques, as well as their local significances.

THE ARTIST

It is important to note that most ceramic artists across Africa are women. Although pot making is not exclusive to women, especially in northern Africa, it is predominantly so throughout the majority of the continent. Pottery traditions are typically passed down through generations from mother to daughter, and mother-in-law to daughter-in-law.¹ Vincentelli suggests that the idea of female involvement in ceramics may be historically founded upon the idea of fire, as fire “cooks” the earth that is later used to create vessels for cooking and preparing food. During the change from hunter-gathering to agriculturist systems, it may also be that the evolution of food preservation methods demanded the production of ceramic vessels.²

In addition, ceramics have been regarded as “feminine” objects not only because it is a female-dominated media, but because the shapes are curvilinear, organic, robust, and reminiscent of pregnancy, earth, and life. Among the Yoruba peoples of Nigeria, for instance, a praise poem is often recited to *Iya Mapo*, the protector of potters: “Mother of potters, Mother of mothers, silent mother of the hushed earth.”³ This notion of gender and power existing simultaneously is found among many African societies. Therefore, if a woman makes the earthenware vessels, she also controls the meaning and significance of such objects. Because of this special entrustment, the woman assumes the role of artist, rather than mere laborer or craftsman.

1 Ukucwebezela: *To Shine: Contemporary Zulu Ceramics*. Edited by Diane Pelrine and Janet Rauscher. Indiana: Indiana University Art Museum, 2008, 19.

2 Moira Vincentelli, *Women and ceramics: gendered vessel* (New York and Manchester: Manchester University Press, 2000), 34.

3 Vincentelli, *Women and ceramics*, 254-255.



Unknown Bwaba Artist, community beer brewing vessel, 20th century

THE MATERIAL

Ceramic vessels are fashioned from different types of clay, which are collected from natural deposits and often contain impurities such as grass or pebbles.⁴

The raw material is typically modified to create a more workable clay. This can be done by leaving it to “mature” for an extended amount of time. The extraneous materials are removed before the clay is kneaded by hand or foot (also known as treading).⁵ Water may be added until it develops the right consistency – a process known as the “water of formation.”⁶

This is done with both naturally wet or dry clays. Other materials may be added to the clay and water mixture, such as sand, dung, pebbles, volcanic ash, or broken shells, to create a stronger body. Grog, or pieces of previously fired pottery, may also be ground up using a pestle and added to the clay. Most importantly, these ingredients help prepare the clay for the firing process.

The collecting of clay is a vital part of the ceramic technique, as it allows the artist to choose what is best available for their composition.

⁴ Vasant Shinde and Prabodh Shirvalkar, “Ceramic Production Techniques,” *Bulletin of the Deccan College Research Institute* 68 / 69 (2008 – 2009): 2.

⁵ *Ibid.*

⁶ *Ibid.*

THE TECHNIQUE

The shaping of the vessels is the next part of the process. While there are many basic techniques that can be used to create fundamental ceramic shapes, one may note the presence of distinct regional conventions across the African continent. In western Africa, three main techniques are used: the convex mold method, the concave mold method, and the hammer and anvil method. The convex mold technique requires the artist to use an existing vessel in order to shape a new pot. In central Burkina Faso, clay is pounded into a flat, circular disk and placed over an older inverted vessel. A “beater” is then used to spread the clay evenly over the surface. Following this, the clay is moistened with water to create a smooth exterior surface texture. To form a foot for the new vessel, fresh clay is coiled around the bottom to form a “rib,” and is then molded by hand to the rounded base. Once the newly formed pot has dried, it is carefully lifted from the old vessel, sometimes with another woman’s help.⁷ In a similar manner, the concave mold technique – which is unique to the African continent – begins with a shallow depression in the floor of the artist’s workshop, where she forms her spherical vessel. The round mass of clay is pounded into the hole with a mallet. Once the hole is filled, the pot is turned onto its body to be rotated and pounded further. Sometimes, fresh clay is coiled by hand around the rim to create a larger lip and then smoothed out with a wet cloth before firing. Generally, these vessels are quite thin and strong.⁸

The hammer and anvil method is unique in that it begins with the artist using the convex mold technique, yielding multiple half spheres which are then taken to another work space and filled with pre-existing molds to enhance the shape. A mallet is used to thin the clay and spread it over the mold, until it is almost completely covered.⁹ The anvil,

which is usually a hardened clay disc, is used on the inside of the vessel as the mallet taps the exterior of the pot. Finally, the rim of the pot is trimmed and smoothed by hand with a wet cloth.¹⁰ This technique has spread remotely to regions like the Sahel and north Sudan due to its minimal use of water, as well as the fact that it can quickly yield large vessels, making it one of the most efficient pot-building techniques on the African continent¹¹

In central and southern Africa, coiling and direct-pull are the chief techniques used to create pottery. The pure coiling method allows artists to create very large ceramic vessels, such as with Zulu potters of South Africa. Rolled clay is added to the lip of the pot after the base is wetted, and can be built up to form large, stable walls. The coiling also allows for flanges, which project from the ceramic object to create a rim, the thickness of which varies regionally.¹² The direct-pull method is quite different from this technique. In Lesotho, pots are created from the bottom upwards, then turned upside down in order to complete the forms. The process usually begins with a large mass of clay placed on a small dish. The artist’s hand pounds the clay as the dish is rotated, much like a potter’s wheel, until an opening is formed. As the artist turns the dish, she pulls the wet clay upward using one fist in the interior of the pot, and the other hand flat against the exterior. Coils may be added to build up the rim, as the dish rotates. Finally, excess clay is stripped with the use of a knife, rib, or pottery shard.¹³ It is important to note that the potter’s wheel has a definitive axis on which it rotates, but the ceramic dish has no axis so it is not a true wheel. Because of this, the artist must use dexterity, balance, and careful attention to form the vessel.

7 “African Pottery Forming and Firing,” YouTube video, 1:04:53, posted by “Christopher Roy,” April 13, 2013, <https://www.youtube.com/watch?v=52HKSwk1hs>.

8 Ibid.

9 Ibid.

10 Ibid.

11 Judy Sterner and Nicholas David, “Action on matter: the history of the uniquely African tamper and concave anvil pot-forming technique,” *Journal of African Archaeology* 1/1 (2003): 20-21.

12 “African Pottery Forming and Firing.”

13 Ibid.



FIRING AND EMBELLISHMENT

Firing ensures the longevity of any ceramic object. Unlike Western pottery, firing across the African continent has historically been accomplished using low temperatures through an open fire or in kilns fashioned from mud and dirt. Interestingly, when a low-fired earthenware vessel is tapped with a finger, it produces a thump rather than a ring. Slip, a liquid suspension of clay containing pigments, may be added to the pottery to create color. Once the vessel is fired, the slip is chemically transformed within the flames. Other embellishment techniques may be used such as scraping, incising, burnishing (rubbing the outside of a hardened pot), stamping, rouletting (rolling an object over the wet clay to impress a design), and relief (the application of wet-on-wet clay to create raised bumps, anthropomorphic figures, or geometric designs).¹⁴ A combination of such techniques are maintained by many artists

across the continent, whose vessels often reflect local visual conventions. The result is a finely decorated pot: minimal, sleek, and geometric.

The African continent is rich with ceramic arts, reflecting a variety of regional styles, methods, and techniques. By exploring the pot making process and its regional variations, one can grasp the importance of these functional objects as visual expressions of status and self. The process of creation is a performance unlike any other, challenging the artist to perfect forms and produce their masterpieces with care. Once such vessels are created, their social use and function continues to highlight their importance to cultures across the continent. Evidence of years of use, from old earth laying in the crevices to cracks and the build-up of rich surface patinas all point to a highly refined art form that is both aesthetically beautiful and practically functional.

¹⁴ Ibid.



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SUGGESTED READING

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EARTH, ART, AND THE ANCESTORS:

THE SPIRITUAL ASPECTS
OF TERRA FIRMA IN CERAMIC ARTS
ACROSS THE AFRICAN CONTINENT

by Dr. David M. M. Riep

Although the focus of this exhibition is the role of pottery in the production and consumption of beer across the African continent, the featured vessels perform a variety of functions.

While many of the earthenware pots were specifically made for brewing beer (Figure 1), other vessels can be used for storing and collecting water, medicine, and dry goods, as well as for preparing food, mediating funerary rites, and even for masked performance arts. In spite of the wide variety of uses, forms, and surface decorations found among pots across the continent, there is one common element present in all such vessels: earth.



Figure 1. Unknown Senufo artist, Brewing vessel, 20th century

When one considers the physical make-up of the earth, a typical response might be rather lackluster. Dirt, clay, minerals, and other materials that are normally given so little regard, that we simply tread upon them throughout our daily pursuits. However, when reconsidering the significance of this common ground through different contexts, new insights are often revealed. This is truly the case with ceramic arts among many cultures across the African continent, for whom the earth holds important spiritual significance. Not only does it function to create useful objects, as well as vehicles aimed

at the maintenance of social relationships, but often times the link between humanity and the spirit realm is grounded within this substance of the temporal world.

As one surveys the ceramic arts from across the continent, one finds numerous examples where the earth is understood to have a spiritual dimension, whether overtly or covertly. For example, in the north African countries of Egypt, Tunisia, and Morocco, the veins for sourcing potting clay have historically been located outside of towns and settled community spaces, away from the hubs of human interaction, while the kilns used for firing and cooking the completed vessels were often located in proximity to urban sites of spiritual



Figure 2. Unknown Yoruba artist, Vessel for the orisha Shango, 20th century

vitality, such as the 14th century pottery center near the 'Amr Mosque in Fustat, Egypt.¹ Such divisions of space suggest a recognition and respect of the earth's fecundity which is mediated through the organization of social realms. In a similar manner, clay sources located across much of the southern and western Sahara are often viewed as spiritually potent sites, where unmediated interactions with powerful unseen entities have the ability to cause sterility, miscarriage,

¹ Julie Hudson, "Urban Pottery Workshops in North Africa," in *Pottery in the Making: Ceramic traditions*, eds. Ian Freestone and David Gaimster (Washington DC: Smithsonian, 1997), 134-135.

blindness, and even death.² As a result, potters are often forbidden to source clay on certain days of the week, and follow a variety of other taboos in order to ensure their own well-being, as well as that of the community.³

As one looks at pot production across southwestern Nigeria in west Africa, it is notable that commercially produced aluminum and enamelware vessels are now commonly used for cooking and domestic activities, but vessels used for religious purposes are often required to be made of earth.⁴ This notion is illustrated by the earthenware vessel for the orisha (god) Shango among the Yoruba peoples (Figure 2), whose indigenous pantheon includes a number of deities associated with pot making, all of whom are female (with the exception of Obalufon, the God of Arts and Crafts), and who must be honored and venerated as part of the pot making process.⁵ While this in itself speaks to the link between spiritual vitality and the media of earth, such ideas are furthered when considering that many potters across west Africa are renowned and respected - and sometimes feared - for their transformative abilities with clay, highlighting their aptitude to safely manipulate this spiritually potent substance.⁶

In fact, among the Dowayo of Cameroon, the living quarters of potters were separated from the rest of the community by a stretch of uncleared bush, due to the “contamination” that came as a result of working with earth.⁷ Potters were even forbidden to interact with livestock, as their “hot hands” could adversely affect and potentially kill the beasts.⁸ Even the remaining ash that was left behind after the firing process was viewed as mortally dangerous to individuals outside the pot making sect.⁹

Other examples of the spiritual potency of earth are found across this region, as evidenced by Asante potters from Ghana who are forbidden to gather clay on days sacred to Asase Ya (an earth deity) when the breaking of soil is prohibited, or among Lobi potters from Burkina Faso who offer part of all profits from the sale of pots for the purchase of sacrifices to be made to the earth.¹⁰

As one moves down into central and southeastern Africa, such notions are further supported across numerous cultures. For example, Kongo peoples from the Democratic Republic of the Congo use ceramic urns (diboondo) to mark the graves of wealthy and socially prominent peoples, while the Konso of Ethiopia formerly placed pots on the graves of women, linking notions of status, fertility, regeneration, and spiritual vitality with earthenware vessels.¹¹ A similar regard is also maintained among Zulu peoples in South Africa, for whom the earth is viewed as the ultimate provider of nourishment, as well as the perceived dwelling of one’s familial ancestors (amadlozi), and therefore is used to form earthenware vessels that are used for spiritual communion.¹²

While these examples highlight some of the sacred aspects of earth from across the continent, a focused look at the significance of earth in both artistic and socio-religious contexts provides a nuanced understanding of its role as both sacred and secular. An example of this is found among the South Sotho of Lesotho and South Africa, where the earth provides a link to all facets of society, and is layered with meanings that connect the present with the past.

2 Moira Vincentelli, *Women Potters: transforming traditions* (New Jersey: Rutgers University, 2003), 48.

3 Ibid.

4 Nigel Barley, “Traditional Rural Potting in West Africa,” in *Pottery in the Making: Ceramic traditions*, eds. Ian Freestone and David Gaimster (Washington DC: Smithsonian, 1997), 140.

5 Anthonia K. Fatunsin, *Yoruba Pottery* (Lagos: National Commission for Museums and Monuments, 1992), 9. Other orisha associated with pot making include Iyamopo, Osun, Olokun, Imole Irefin, and Ayavi.

6 Barley, 140

7 Ibid., 141.

8 Ibid., 143.

9 Ibid.

10 Nigel Barley, *Smashing Pots: Works of clay from Africa* (Washington DC: Smithsonian, 1994), 52.

11 Barley, *Smashing Pots*, 53; Monica Visona, Robin Poynor, Herbert M. Cole and Michael Harris, *A History of Art in Africa* (New York: Harry N. Abrams, 2001), 358-359.

12 Dieter Reusch, “‘Imbiza Kayibil’ Ingenambheki: The social life of pots,” in *Umba: aspects of indigenous ceramics in KwaZulu-Natal*, eds. Brenden Bell and Ian Calder (Pietermaritzburg: Tatham Art Gallery, 1998), 26.



Unknown Makonde Artist, Grain Storage pot, 20th century

A CLOSER LOOK: EARTH AND CERAMIC ARTS AMONG THE SOUTH SOTHO

From the time of their arrival to the central interior of southern Africa in 1833, the French Missionaries Eugene Casalis and Thomas Arbousset kept written accounts of their experiences among the South Sotho peoples, and explored such topics as history, religion, and the arts. It is from these early accounts that we find the first references to earth as being a sacred substance, embodying the powerful spirits of the past. For example, Casalis records that the first South Sotho sprang from the bowels of the earth at a place called Ntsoana Tsatsi, a marshy land located in the East.¹³

This “Eastern land of the rising sun” embodied the forces of fertility and regeneration, as is reflected in the daily ascent of the sun, and was a site of intense spiritual vitality. In the same way, it was believed that the bowels of the earth, or mosima, served as the dwelling of balimo, the

familial ancestors of all South Sotho.¹⁴ The location of this spiritual afterlife wasn’t coincidental, but rather completed a cycle that identified the earth as a powerful and life-giving locale.

Although the written accounts of South Sotho creation were recorded over 150 years ago, the connection between earth and the ancestors is still widely regarded by many South Sotho individuals today. For example, one informant explained that a Mosotho (South Sotho individual), when setting up house, or moving to a new area, should always take some earth from the gravesite of one’s parents, and bring it to the new location.¹⁵ This sacred soil literally brings balimo to the new site, ensuring blessings and communion through their presence. Furthermore, if one visits any of the sacred caves throughout the Free State province of South Africa and the Kingdom of Lesotho, one immediately notices the presence of holes, where visitors have collected the soil. This spiritually charged substance is taken back to

¹³ Eugene Casalis, *The Basutos* (Morija: Morija Museum & Archives, 1997), 240. Originally published in 1861, this is a 1997 facsimile.; Thomas Mofolo, *The Traveler of the East* (Nendeln: Kraus-Thomson Organization, Ltd., 1973), 36; Edmund Hugh Ashton, *The Basuto: A Social Study of Traditional and Modern Lesotho* (New York: Oxford University Press, 1967), 10.

¹⁴ Casalis, 247.

¹⁵ T. Motloutng, *in a personal interview*, Qwaqwa, South Africa, November 2008.



Unknown Kuba artist, Liquid storage vessel, 20th century



Unknown Ndaui Artist, Brewing vessel, 20th century

the homes of pilgrims, and is seen as the embodiment of spiritual influence, invoking the presence of the departed among the living.¹⁶

Thus, these spiritual beings continue to serve as intermediaries between Molimo (God), and the living, and are believed to have the power to influence the daily lives of their living descendants. Furthermore, it is said that balimo are the source of all tradition and custom, and act jealously to protect it.¹⁷ Therefore, it should come as no surprise that earth plays a large role in South Sotho visual arts, many of which are aimed at honoring or appealing to one's ancestors. While overt connections between the earth and the spirit realm can be identified when examining concepts of creation and death, the significance of earth in South Sotho visual arts is often much subtler. Although substances such as clay and soil are common materials found in historical and contemporary South Sotho arts, including litema and marella house murals, clay beads,

and the application of ochre and chalk to the body of male and female initiates, the significance of earth in pot production is perhaps the most revealing link between the commonplace and the sacred.

This connection between the use of earth in pot making and South Sotho socio-religious systems takes an equally relevant turn when one considers the topic of sex and gender in pot production. In southern Africa, and largely throughout the remainder of the continent, women are primarily the artists who manipulate the sacred materials from the earth, creating forms whose contextual use are often used to engage with the spirit realm. Among the South Sotho, form does follow function in the sense that materials from the earth often are used to create objects that are employed when venerating or appealing to one's familial ancestors.

This is especially the case when one considers earthenware vessels found within the home, which serve as the primary objects for invoking the presence of balimo. To

¹⁶ Personal interviews with L. Moloi and O.D. Moloi (Harrismith, South Africa, February 2009).
¹⁷ A. Lekhotla Pula. *Tsabo ea Balimo* (Mazenod: Mazenod Print Works, 1988), 4.



Unknown Zulu artist, Water collection vessel, 20th century



Unknown Lobi Artist, Ceremonial vessel, 20th century

begin, it is notable that the location of such vessels within the home often occupy a low earthen platform constructed at the inner reaches.¹⁸

This particular location was overlooked and misunderstood by early European missionaries working among the South Sotho, who noted the lack of sacred sites within the community. However, they failed to realize that Sesotho religious practice did not include any institutions through which to differentiate the sacred from the ordinary, but in reality, maintained a nuanced relationship between the spiritual and the everyday. This earthen shelf, referred to as mohaolwane, often contained any number of domestic utensils, as well as clay vessels such as morifi, lefiso, and moptujoana, all of which were primarily used for preparing and serving beer (Figure 3).

The brewing of beer, or joala, also plays a central role in maintaining positive relationships with balimo, as it not only serves to honor and remember them, but invites their



Figure 3. Unknown South Sotho artist, Beer drinking vessel, 20th century

presence and participation in communal events.¹⁹ Beer was, and still is, essential at every feast and occasion, and

¹⁸ Casalis, 129.

¹⁹ Sandra Klopper and Peter Magubane, *African Renaissance* (Cape Town: Struik Publishers, Ltd., 2000), 132.

literally serves as food for the ancestors.²⁰ This is standard protocol for all important events, and ensures the attention and blessings of balimo upon the particular occasion.

The status of the ancestors is fully recognized at all social events, and the freshly brewed beer is first placed upon the raised platform in the inner reaches of the home, allowing the ancestors to partake of the first share. The following day, the dregs are strained out, and only then is it made available to the living, beginning with the eldest members of the family. It is important to note that the clay vessels themselves primarily function as vehicles of spiritual communion, and are constructed of the sacred materials from the earth. Thus, the ancestors receive blessings through the use of a spiritually significant vessel, ensuring their recognition and attracting their presence. Aside from the use of these vessels to honor and invoke balimo, it is also important to note other significant uses of earthenware pots in the domestic realm. For example, in the case of a stillborn child, the body of the deceased was formerly placed in an old, broken pot, and buried in the communal ash heap.²¹

Thus, the child was enveloped by this sacred material, which symbolized its return, or re-birth, into the realm of the spirits. Furthermore, if a woman delivered a child in the breech position, the bottom of a pot was broken out, and the newborn child was passed through the vessel head-first, in order to assure safe deliveries in the future. In both cases, the vessels mimic the womb, and recall South Sotho creation stories, linking human fertility with the sacred and life-giving substance of earth.

Although this focused look at the significance of earth and ceramic arts among the South Sotho represents only one African culture, the subtle connections linking soil and spirituality are plainly recognized across the continent. When one pairs the use of earth as an artistic medium with its spiritual significance, its role as a mediating substance binds the sacred with the secular. While one may certainly admire the breadth of ceramic arts from across the continent for their aesthetic beauty, their complex ability to express spiritual ideas within the very substance of their making is equally spectacular.

²⁰ Francois Leydevant, *The Basuto* (Roma: St. Michaels Mission, 1952), 18.

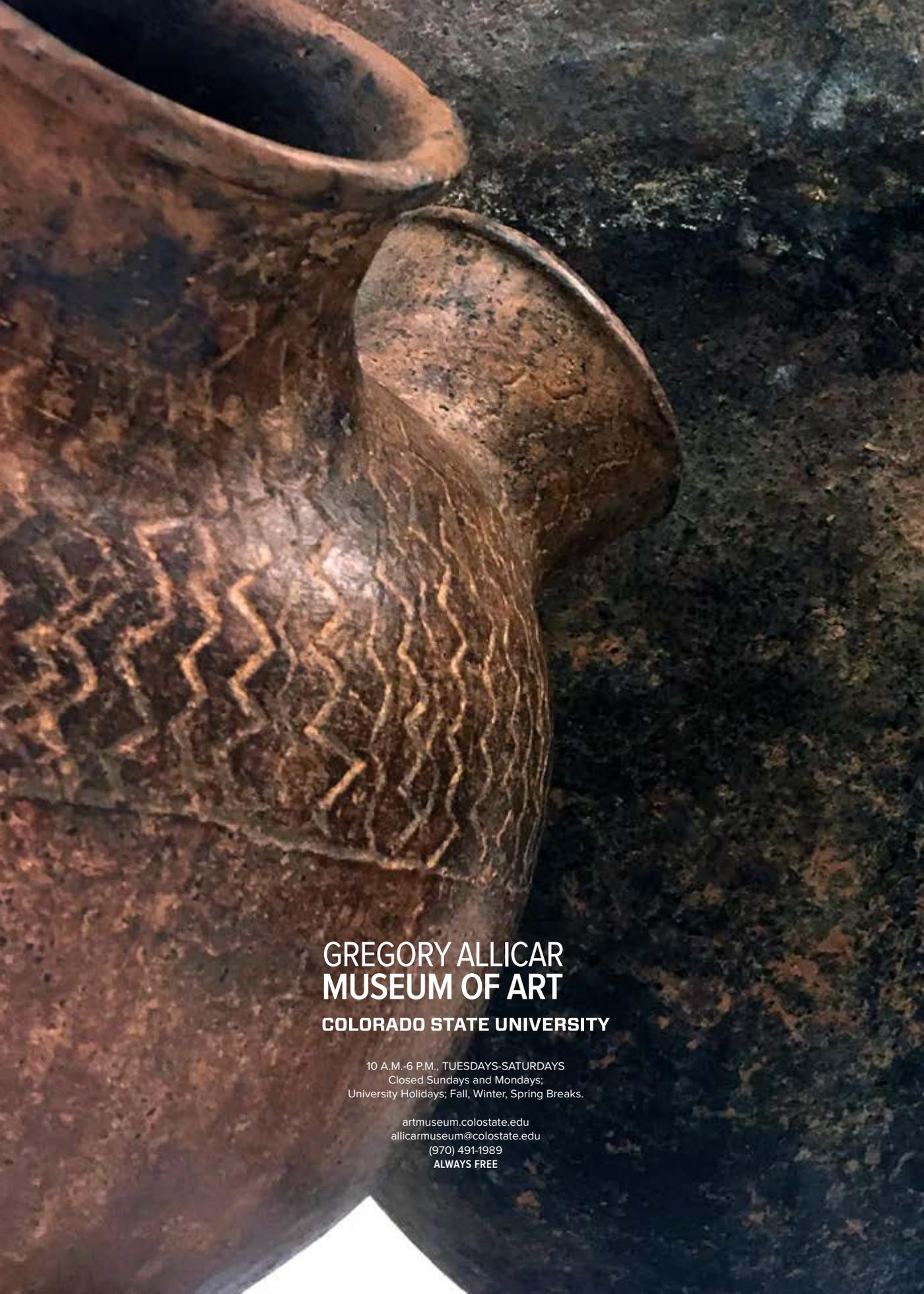
²¹ Justinus Sechefo, *Popular Superstitions, Beliefs and Customs* (Roma: St. Michaels Mission, N.D.), 7

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EXHIBITION CHECKLIST

<p>Unknown Aringa Artist Uganda Beer vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.20</p>	<p>Unknown Ikalango-Nyakusa Artist Tanzania Beer vessel, 20th century Clay and slip Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.21</p>	<p>Unknown Nyanja Artist Malawi/Mozambique Liquid storage vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.11</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.23</p>
<p>Unknown Baganda Artist Uganda Communal beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.9</p>	<p>Unknown Kokedo Artist Uganda/South Sudan Beer brewing vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.15</p>	<p>Unknown Senufo Artist Côte d'Ivoire Beer brewing vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.2</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.24</p>
<p>Unknown Bamoun Artist Cameroon Water Vessel, 20th century Clay Gift of Robert F. Bina - Spillville, Iowa and Delores De Wilde Bina - Charles City, Iowa, in honor of David Riep, 2016.9.4</p>	<p>Unknown Kuba Artist Democratic Republic of the Congo Liquid storage vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.10</p>	<p>Unknown Songye Artist Democratic Republic of the Congo Water Storage Vessel, 20th century Clay Loan from William Simmons</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.25</p>
<p>Unknown Basoga Artist Uganda Beer vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.14</p>	<p>Unknown Lobi Artist Burkina Faso Ceremonial vessel, 20th century Clay Gift of Robert F. Bina - Spillville, Iowa and Delores De Wilde Bina - Charles City, Iowa, in honor of David Riep, 2016.9.3</p>	<p>Unknown South Sotho Artist Lesotho Beer drinking vessel, 20th century Clay Gift of Silas Riep and Ellie Riep, 2016.3.3</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.26</p>
<p>Unknown Baule Artist Côte d'Ivoire Water vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.3</p>	<p>Unknown Lobi Artist Burkina Faso Beer brewing vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.18</p>	<p>Unknown South Sotho Artist South Africa, Lesotho Beer drinking vessel, 19th century Clay Loan from David Riep</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.27</p>
<p>Unknown Beriba Artist Benin Ritual vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.5</p>	<p>Unknown Makonde Artist Mozambique Grain storage vessel, 20th century Clay Gift of Robert F. Bina - Spillville, Iowa and Delores De Wilde Bina - Charles City, Iowa, in honor of David Riep, 2016.9.1</p>	<p>Unknown South Sotho Artist South Africa, Lesotho Beer drinking vessel, 19th century Clay Loan from David Riep</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.28</p>
<p>Unknown Bwaba Artist Burkina Faso Community beer brewing vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.17</p>	<p>Unknown Mambila Artist Cameroon Water vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.8</p>	<p>Unknown Toussian Artist Burkina Faso Water vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.1</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.29</p>
<p>Unknown Dogon Artist Mali Beer vessel, 20th century Clay Gift of Richard and Jan De Vore, 1999.1.12</p>	<p>Unknown Mandingo Artist Guinea Honey pot, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.4</p>	<p>Unknown Tumboko Artist Malawi Beer vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.22</p>	<p>Unknown Zulu Artist South Africa Water collection vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.30</p>
<p>Unknown Dogon Artist Mali Water vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.19</p>	<p>Unknown Ndaou Artist Zimbabwe Beer brewing vessel, 20th century Clay, bark fiber Gift of Robert F. Bina - Spillville, Iowa and Delores De Wilde Bina - Charles City, Iowa, in honor of David Riep, 2016.9.2</p>	<p>Unknown Yoruba Artist Nigeria Ritual vessel for Shango, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.13</p>	
<p>Unknown Ga'anda Artist Nigeria Ritual vessel for Ngum-Ngumi, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.6</p>	<p>Unknown Nupe Artist Nigeria Liquid storage vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.7</p>	<p>Unknown Zulu Artist South Africa Beer drinking vessel, 20th century Clay Anonymous gift made possible by Robert F. Bina and Delores De Wilde Bina, 2016.10.12</p>	



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