

Burnishing History: The Legacies of Maria Martinez and Nesta Nala in Dialogue: Part II: An Artists' Conversation

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Abstract:

This article is the second part of “Burnishing History: The Legacies of Maria Martinez and Nesta Nala in Dialogue”. “Part I: An Historian’s Perspective” precedes this article. The following text is an edited transcription and translation representing a significant portion of a one and half hour Skype discussion that took place on July 21, 2014. The key participants, Barbara Gonzales (great-granddaughter of Maria Martinez), Jabulile (Jabu) Nala and Thembile (Thembi) Nala (daughters of Nesta Nala), are all active ceramic artists/potters. Elizabeth Perrill, with the assistance of Nozipho Zulu, brought together these descendants of Maria Martinez and Nesta Nala, two famous artists of the burnished, blackware ceramic traditions, after observing that, for at least two decades, their lineages had often been compared to one another. Part I of Perrill’s companion article in this volume historicizes this comparison and its roots in the 1980s. The conversation that follows adopts a fluid and open-ended approach; it documents a discussion between peers, the dedication of these culture bearers, and in the end, moments of intergenerational mentorship. Readers will see that some isiZulu (Zulu language) transcriptions are preserved. Some miscommunications and clarifications can be found in the text and are meant to convey the complexity, sincerity, and savvy required of those choosing to engage in intercultural and bilingual dialogue. This dialogue continues to unfold; in July 2015, Jabu Nala and Barbara Gonzalez were able to meet in person in Santa Fe, New Mexico.

Keywords: Ceramics | pottery | Pueblo | South Africa | contemporary art | Zulu | San Ildefonso | Tewa

Article:

On Monday July 21, 2014, a Skype chat was scheduled for 9 a.m. Western Standard Time (USA)/5 p.m. South African Standard Time. In Santa Fe, New Mexico, great-granddaughter of

Maria Martinez, Barbara Gonzales sat next to ceramics historian Elizabeth Perrill. In Durban, South Africa, Jabu and Thembi Nala, both daughters of Nesta Nala sat with Nozipho Zulu, Assistant Director of the African Art Centre, Durban.

The artists participating in this conversation were direct descendants of foundational potters Maria Martinez (San Ildefonso, NM, USA) or Nesta Nala (Oyaya, KwaZulu-Natal, South Africa), doyens of two distinct black burnished pottery traditions.

Prior to the interview transcribed below, preliminary interviews between Elizabeth Perrill and both Martinez and Nala descendants took place. To inform all participants of one another's art practices and allow for deeper engagement, printed materials and films were provided. Barbara Gonzales received copies of the book *Zulu Pottery* (Perrill 2012) and catalog *Ukucewebezela: To Shine* (Perrill 2008). The Nala sisters and their facilitator, Nozipho Zulu, each received *The Legacy of Maria Poveka Martinez* (Spivey 2003), as well as the DVD *Classic Maria Martinez: Native American Pottery Maker of San Ildefonso* (Krepela 1999).

Between 2010 and 2014, Jabu and Thembi Nala both traveled to participate in the Santa Fe International Folk Art Market; however, neither sister was aware that they had been in one of the single most affluent sales centers for ceramics in the world and the American center of burnished blackware production. It is this disconnect that spurred Elizabeth Perrill to facilitate the conversation transcribed below.

The discussion covers a range of topics, from reflections on intergenerational relationships to potters' metaphorical ties to clay and the land. A minimally edited version of the transcription and translation is provided here for readers. The emphasis is on allowing potters to speak and discuss, tempering the consistent arbitration and "speaking for" that occurs in many scholarly venues. Some translations are eliminated to reduce repetition. Names are abbreviated as follows: Barbara Gonzales (BG), Jabulile Nala (JN), Thembile Nala (TN), Elizabeth Perrill (EP), and Nozipho Zulu (NZ).



Fig. 1. Group interview: (from left to right) Barbara Tahn-Moo-Whé (Sunbeam) Gonzales, Thembile Nala, Jabulile Nala, Nozipho Zulu, and Elizabeth Perrill. July 21, 2014. Santa Fe, New Mexico. Photo by Laurent Estoppey.

EP: I guess we can start with introductions. This is Barbara Gonzales. (Figure 1)

JN: Uyafana kakhulu naye. (*She looks a lot like [Maria Martinez].*)

ZN: I'm Nozipho ... I'll be translating for you ...

JN: My name is Jabu Nala, I'm Nesta's daughter.

TN: My name is Thembi Nala, Nesta Nala's daughter, Jabu's sister.

BG: I'm Barbara Gonzales. I live at San Ildefonso Pueblo, the place where my great-grandmother was raised. I would like to formally wish you a good day. This is just morning for me, so the greeting we use is *Wa-ta-mu* in our language. It means good morning to you. *Na-ing-be-tü*; in our language I would like to say a good day to you and nice potting for a lifetime. My Indian name, just like yours, is not English. My Indian name is *Tahn-moo-whé* ... It was given to me at birth by my great-grandmother so this is the name I use on my pottery. When I sign my name it says *Tahn-moo-whé*. It means sunbeam in English. I'm glad to meet both of you.

JN: Yes, and we [are] happy to see you.

EP: I was interested to bring your two families together because Barbara's family started to have a big international reputation in the 1920s, even earlier, and your mother ... on the South African side, started to have an international reputation in the 80s or 90s.

TN: Mudala nje. (*She is truly old/ancient [implying the depth of Maria Martinez's history].*)

EP: Are there any questions you would like to ask?

NZ: Ikhona imibuzo nje enifisa ukuyibuza? Nje emveni kokuthi nibuke laphana incwadi, khona nje enifisa ukukwazi kabanzi ngaye njenge artist enjengaye? Unjani, nazi ngaye ukuthi wiphilisa kanjani, wenza kanjani. Mhlambe inkinga enike nibhekane nazo nina niyafisa ukumbuza ukuthi yena wenzanjani uma enayo. Noma yini nje enithanda ukuyazi ngaye, noma ngomndeni wakhe nje? (*Are there any questions that you would like to ask? Since you have read the books or maybe as a fellow artist? How she makes a living maybe what problems she comes across, how she deals with them, is there anything you would like to know about her or her family?*)

TN: When did you start making your clay pots?

BG: Ever since I was small, maybe about four years of age. I lived with my great-grandmother, Maria. I lived in her house with her. She didn't have any daughters; she only had sons. At the time that I lived with her, her youngest son was probably 24 or so and my mother had 8 children, so ... We went back to our mother later on, but I lived with my great grandmother till about fourth grade, that would mean about nine, ten years of age ... I was introduced to it as I woke up each morning, the sound of her pounding on the clay and making her pottery. She was already at work at sunrise ... Just like myself [my great-grandmother] probably started seeing it going on

around her aunts, her mother, grandmother probably making pottery. When you're around it you don't pay attention to when you start or when it begins.

EP: Does that sound familiar?

JN: Ugogo une-history ayikhumbulayo ukuthi waqala nini. Kanjani kodwa ukuthi wayeneminyaka emingaki akazi, ngoba ngisho neminyaka yakhe. Ugogo ubeyibala, ubengakwazi ukuthi inini. *(Our granny also doesn't remember the history of when she started. She only remembers things through historical events because she even didn't count her age in numbers.)*

BG: For my great grandmother, the recorded time of when she made her debut in the ceramic field was in 1904, which is the birth year of my grandfather ... the eldest son. In 1904, she was invited to the St. Louis World's Fair to demonstrate. So, from that point on it was recorded. But, prior to that, she was known in the Pueblo world for making pottery. [I know this] because now, when I go to ceremonies, if I see [her pots] I recognize her style. I recognize my great-grandfather's design work on pottery ... They were known for their polychromes, which is still ceremonially used in the different Pueblos. [A polychrome vessel is shown and discussed further.]

EP: I was curious, do you, Thembi and Jabu, when you're back in the area you were raised in ... Do you ever see your grandmother's works in people's homes or have they all been bought by dealers?

TN: Ehhe, ikhona. *(Yes, there is.)*

JN: Eka gogo neka ma. *(Both our grandmother's and mother's.)*

BG: That's good.

EP: But, maybe it's important now to tell the neighbors to be careful, because dealers and runners still come to buy.

NZ: Yes.

BG: Be sure to hold on. Tell them to hold onto the pots. If you have any yourself hold on to them. I myself inherited a large bowl from my mother, from my godmother, a large bowl that's nicely polished, plain and signed Maria. I have a large vase to by my great-grandmother given to my mother; before she passed on she gave it to me ... We hold them very dear to us.

TN: Are you still making pots?

BG: Yes, I still do. In fact, I have some waiting for me to scrape when I get home. They're still drying. I've got an Indian art show coming up on the third week of August. From now until then I'm working on [pots] at night. My hours are from ten pm till about four five o'clock in the morning is when I work.

NZ: Nina nisebenza ngay'khathi zini emini? (*What time do you work, during the day?*)

JN: Mina ngijwayele ukuqala ngabo 8 ekuseni ngo half past seven ngisuke sengiqeda ntambama. (*I start at 8 in the morning and I finish at half past seven in the evening.*) (Figure 2)

TN: Mina ngiqala ekuseni uma kukuthi umsebenzi muningi ngize ngiqede ngo 11 noma ngo 12 eb'suku. (*For me, if there is a lot of work I start in the morning till like about 11 to 12 at night.*)



Fig. 2. Jabu Nala. *Drinking Vessel (ukhamba)*, 2007. Earthenware, stain. 30.3 × 26.5 cm. Photo by Michael Cavanaugh and Kevin Montague, courtesy Indiana University Art Museum.

EP: But, do you have other things that you have to do during the day?

JN: Mina ngazukuthi, mina akukho okunye engikwenzayo ngyabumba nje kuphela kangangukuthi ngisebenza Monday to Sunday. Monday, Sunday. Ngingathini alubibikho ngaphandle kwento esuke ikuphoqa njengokuvuselela amaphepha alubibikho usuku engingazolisebenza. Akuvumi, kangangukuthi uma ngabe ngingaluthinti ubumba kubangathi khona into engingayenzanga. (*For me, all I do is work with clay and nothing else from Monday to Sunday. Monday, Sunday. What can I say? There isn't ... unless an urgent matter like updating documents arrives ... there isn't a day when I don't work. I can't really. If I don't work I feel there is something missing in my day.*)

NZ: Thembi, uma ustadisha, ustadisha nini? (*Thembi, if you are studying, when do you study?*)

TN: Ebsuku. (*At night.*)

NZ: Thembi is also studying ... She's finished her Bachelor of Arts and now she's just adding, expanding her knowledge.

BG: Well, keep up with your learning. It took me a long time to get my Bachelor's degree, but I have it ... The other thing that I would encourage you [in] is to take some business courses, so that you can learn about marketing, how to price your pots, how to add different percentages ... I don't know about you, but here in New Mexico we have to deal with taxes.

TN: Nala. (*We have that.*)

BG: The other thing I would recommend, is that now you work in the arts and you're getting as famous as your mother, you should always take into consideration, "What can I give back?" ... I just finished putting my youngest one through [university], to get his Bachelor's [degree]. Among Maria's there are three descendants presently going to college ... If possible, put money aside now so that [your children] will not be pressed for money to go on to school.

JN: Nawe ube nento oyaziyo. (*And you, you have something you can be sure of.*)

NZ: Wherever is needed they are here to help each other, as sisters.

BG: It's always good. We have ceremonies in which all of us help to feed people, to share and use the costumes. You know certain dances require certain things, so we all share. We help each other and the other thing that I've noticed is that the more you talk to each other the more you become closer together, as sisters. [Barbara, describes her own family structure and the importance of ceremonies, family, and language in Pueblo culture.] Make sure that your children keep up the language ... and participate in their tradition, so it is not lost.

NZ: [Thembi has described to me that in the film *Classic Maria Martinez: Native American Pottery Maker of San Ildefonso*], Maria and her son were going to the mountain digging into the ground, and throwing "blue cornelia" on the ground. Something like that?

BG: That was corn meal, dried and ground. That is what we use to give as offerings because corn, a long time ago, was made into bread, stews, and powder. That is what we offer because corn was our main food ...

NZ: Okay, let me translate what Thembi's and Jabu's grandmother used to do. It was similar. Thembi was explaining that her grandmother Sipiwe used to take pieces of grass and weave them together. Angithi wayekuluka? (*Isn't it correct that she wove it together?*)

TN: Aha. (*Yes.*)

NZ: Sipiwe Nala would dig a hole where she used to get the clay and put in the rope woven in grass and bury it in there, where she was digging clay. She believed that that would secure her pots, [so they would not break and be very beautiful].

BG: To me that seems like the maker is putting the umbilical cord of the child and burying it into the ground again symbolically.

NZ: Uzwa engazuthi uthi uyakhokha ubona engazuthi wayezama ukukhulumisana nomhlabathi axhumane nawo njenge ngane iba nethumbu exhumana nalo nomawayo nakumawayo. (*She saw it as her way of connecting with the ground and paying back to it, a connection sort of like the mother and baby.*) [Internet connection breaks]

EP: Don't do this to us now. And, it's just at an important part.

BG: That seems to be what they were symbolically doing, you know, with the umbilical cord. So that it's there again the next time to grow. The renewal, the re-birth. [Beeping sound. click, click, click.]

EP: [Rebirth] for the computer?

[EP and BG both laugh. After approximately 4 minutes the Internet connection is restored and brief greetings are exchanged.]



Fig. 3. Thembi Nala. *Ten Years of Democracy*, 2004. Earthenware, stain. 30 × 28.7 cm. Photo by Elizabeth Perrill.

NZ: They believe that [the ceremony with the tied rope] was a way she communicated with the clay. She treated it like something she could talk to, that was her way of talking to the clay.

NZ: [Thembi] also wants Barbara to explain a bit more. [What did it] symbolize when [Maria] put cornmeal on the ground? Was she offering it to the ground or to ancestors?

BG: To the spirits; to the spirit world.

TN: Oh, benza into efanayo! (*Oh, they do have similar things, [ceremonies]!*) (Figure 3)

BG: Do both of you have pieces done by your mother or do you have pieces done by her mother?

JN: Ngingathini? Asibanga nalo ulwazi ukuthi kubaluleke kangakanani sigcine imisebenzi yakhe. (*What can I say to that? We were not properly informed about the importance of keeping their work.*)

BG: I'm anxious to hear whether any of their children are working with clay now or show an interest.

JN: Ngingathini? Bayasisiza ngokusimbela ubumba nangokusigodlisa. Nangokuthi masesibaza, ukwenza bayakwazi abenzi, kodwa bona bayakwazi ukwenza. Abakaboni ukuthi kubaluleke kangakanani ukuthi baqale manje ukwenza. (*What can I say? They help us to dig the clay and to make the fire. They know how to do it, but they don't do it. They know how. They don't see that it is important for them to start doing it now.*)

EP: It's always tough in every tradition; when kids are urban they don't see the depth of tradition.

NZ: When people learn to understand the depth of tradition it's when they study fine art. For instance, for me, I didn't know anything about Zulu tradition. I had to learn it in high school and varsity (university) then I realized it was important. Ingane ziphucuzeke kakhulu zibona nje into embi. (*The problem is that children are too modern these days and they just see something bad.*)

JN: Engcolisayo. (*They think it makes them dirty.*)

BG: Before we continue further I wanted to explain the clothes that I'm wearing. Normally, I wear a t-shirt and jeans, or pants half cut-up. This is the outfit that you see on one of the covers of the books of Maria, showing her with the pot that she's holding. This is the inner garment that she's wearing. On top of this we wear another one.

TN: Wow.

BG: For springtime this is what we wear as our tradition. I wanted to show you. (Figure 4) Then, this is our belt that holds the dress together and we always wear natural stones, so this is a coral bead that I have [on] and coral earrings [and] bracelets that we wear. But, this is very traditional ... There would just be a dress, a sack like that we put on and would pin to the side. That is what she's wearing outside that you see here [in the book image]. And we don't wear shoes at those times. Our shoes are off, so we are barefoot.



Fig. 4. Barbara Tahn-Moo-Whé (Sunbeam) Gonzales, describing her traditional clothing. July 21, 2014. Santa Fe, New Mexico. Photo by Laurent Estoppey.

NZ: Wow, uqhokele nje nina washinsthelalana. (*Wow, she dressed up especially for you she even changed there.*)

TN and JN: Wow!

EP: It's an honor.

NZ: Thank you very much. [Thembi and Jabu] are very grateful to have seen [this] and for you to have specially dressed just to meet them. They are asking if you've been to the Santa Fe International Folk Art Market.

BG: Four years ago, yes. It has grown. It's gone quiet large now. You see other people doing their artwork, keeping their art alive. You know that they continue on and on, you never know when your time for creating things ends. You always want to leave something behind. So, what I would suggest is if you do clay work, give a piece to all your children so they would have something to hold onto when that time comes.

EP: Do they know that one month after the Folk Art Market ... the inspiration for the folk art market actually, is the Indian Market?

BG: The Indian Market is taking place on the third weekend of August and this has been going on for years and years ... We have booth space and I share my booth space with my second son and my third son and their kids ... I [also] have a store at the Pueblo at which I sell my pieces every day ... but most of my selling now is from the people that knew my great grandmother that knew my grandparents. They have met my mom; now they are looking for me. So, hopefully one of these days my sons will take over the store.

BG: Normally it's people, tourists, the people themselves that buy it.

EP: I guess that's the biggest challenge for everyone internationally is to attract the customers to you, so you have the power to negotiate the prices.

BG: To negotiate your own price. I try and do that with the art galleries that have approached me to sell my work, but I want the people themselves to come meet the artist, to meet me and go to my store. I'm trying to keep tight reigns on that, so that they come to the source and meet the artist. That's what I tell people that are interested another kinds of art, to find the artist that they know about find out where they live and talk to them and meet them.

JN: Nathi loko kuyasikhathaza kakhulu ukuthi abantu abazi sinabi nayo indawo sisebenza kuyona sisebenze ndawonye lapho abantu bezobona from ukhamba luqala baze babone la seluphele khona ... *(That issue also worries us a lot because we don't have a place where we can work together and our clients can come and observe our work from the starting point of the pot creation until the finishing point ...)*

NZ: Jabu and Thembi's biggest challenge is that a lot of time they find that their customers cannot reach them. They don't have one place where it's their studio, where they produce their work. It's often quite hard for them to meet their customers, to show the people how the clay process works, and appreciate the work. They don't have that much interaction with the buyers.

BG: Ask them what their price of pottery is.

EP: This [pot] is about five inches, you can see from my hand span. How much would they sell a pot like this for?

JN: Mina engingakusho ukuthi I gallery ine price yayo. *(What I can say is every gallery has its price.)*

[After some discussion, JN and ZN determine the pot would sell for R800 to R1200 (\$80-\$120), depending on the buyer.]

EP: Now Barbara is going to tell you her prices.

BG: This [five inch pot] is \$1100 dollars.

JN: Ukhamba oluncane kanje imali engaka yabo uma elikala kanje. Lincane! (*Such a small pot for an extravagant price, you see even when she measures it. It's small!*)

BG: I started as a little girl charging 25 cents for something small and now that is what my price is. It took me that many years to slowly build up my market. All this is incorporated the price that I now set for my pieces, so even my smallest one is \$225 and my smallest one can be [two to three inches].

TN: Wow!

EP: Let me show you something [holding up a small pot by Barbara]. I like what she is talking about, that her whole career is built into each piece. And, she has a signature motif [turning the pot to show a spider motif].

BG: The symbol that I use is my good luck spider and spiders. If I put different stones on them, turquoise for men, coral for females. (Figure 5) So, they are either female spiders or male spiders. If they are not on the outside I have a spider on the inside, but there is a spider somewhere. This one sells for \$1800 dollars.



Fig. 5. Barbara Tahn-Moo-Whé (Sunbeam) Gonzales, *Vessel*, c. 1985. Pottery, slip, stone bead inlay. National Museum of the American Indian, Smithsonian Institution (25/4765). Photo by Ernest Amoroso.

NZ: So yabo ukuba umawakho usakhona ngabe useyazi ngabe usemakhulu ama price akhe ngabe awafani nawenu yabo ngabe awafani. *(So, you see if your mother was also still [alive] her prices would also be the same as theirs.)*

BG: What I would suggest to you is ... find a symbol. If it's in your tradition, a women's society. You put it on a pot inside or outside so that years from now they don't need to see a signature.

EP: Did they say something you want to translate? [Commenting because there was a side conversation taking place between Jabu and Thembi.]

NZ: They say from this conversation they have learned a lot from you, from Barbara. You've opened their eyes.

BG: And, in time, as the years go by the more traditional [your work] is the more valuable it will be, [keep the traditional] versus using [commercial] ceramics or coloring. Still follow your traditions. Fire your pieces the traditional way, never mind the kilns, that is all really. Now our pieces are traditionally fired—outdoors.

TN: Uyabona ukuthi abahlile ama design amama wabo, ubona ama design amama wabo la mangabe beveza umsebenzi. *(You can see they haven't neglected their mother's designs. You can still see it when you look at their work.)*

NZ: Wenza umsebenzi wakho ungasoze uluze i-value ungaphiki nalabantu abenza umsebenzi laba abaphumayo. *(It makes your work have more value unlike that of people who deviate from the traditional ways.)*

BG: It is important to stick to your tradition and we do. We still fire our pottery with [cow and] horse manure, we use wood ... There are families that have horses so we gather the [dry] horse manure.

EP: In South Africa [dry] aloe leaves and dung [are used in firing]. They make for an even temperature.

NZ: Where do you live in Santa Fe? Jabu wants to visit when we come to Santa Fe.

BG: Well give me a call and let me know! I'll be more than happy to meet with you, so if you are looking for San Ildefonso it's between Los Alamos and Santa Fe ... Los Alamos is on our ancestral lands. It's a dry plateau and we are down in the valley by the river, the famous river that goes by our village is called the Rio Grande River. It goes right by the reservations and a long time ago our ancestors would walk to the river, would take water jars and that's how they collected their water.

JN: Njengathi. *(Just like us.)*

BG: In some of our ceremonies, we still do that. We've got to put our water jars up on our heads.

TN: Wow, njengathi. (*Wow, just like us.*)

BG: I'd enjoy meeting you and hopefully I will meet you in person one of these days hopefully next year. So you are invited to my house. Come visit! (Figure 6)



Fig. 6. Barbara Tahn-Moo-Whé (Sunbeam) Gonzales (rear view), Thembi Nala, and Jabu Nala. July 21, 2014. Santa Fe, New Mexico. Photo by Laurent Estoppey.

TN and JN: Sijabulile nathi ukumubona bandla. (*We are also very happy to have seen her.*)

NZ: They are really, really pleased to meet you and felt important with you spending your time and dressing the way you are dressed. Even with Elizabeth they were really happy; she's making an impact in their lives, in their work.

TN: Ngijabulile ukumubona; muhle njengo Maria Martinez [laughs]. (*I am also very happy to see [Barbara]; she is beautiful like Maria Martinez.*)

BG: I want to say *sen-gi-diho* which in our language means, "May the spirits go with you." Thank you and keep up your clay work.

NZ: In Zulu, we say, *Salani kahle*, all of you stay well.

BG: Thank you.

EP: *Sizobonana. (See you all later.)*

NZ: It was really exciting to be part of this.

BG: Thank you.

TN, JN, BG, EP, NZ: Bye!

Addendum

After hearing of Barbara Gonzales' emphasis on preserving family history and vessels, former gallery owner Sue Greenberg and Dr. Perrill facilitated the donation of three pots by Nesta Nala back to the Nala family on March 6, 2015 by American collector Richard Levy.

On July 13, 2015 Jabulile Nala and Barbara Gonzales continued their dialogue in person. During lunch and half a day of discussions following the Santa Fe International Art Market, these two families strengthened their ties and have plans for future meetings. Many thanks to potter and Santa Fe International Folk Art Market volunteer Ann Schunior for facilitating this meeting.

Acknowledgment

It is hoped that the voices of the potters heard here convey the power, the depth, and the resonance between these indigenous pottery movements and the powerful potential for mutual understanding that can come from continued direct dialogue.

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Notes on contributors

Barbara Tahn-Moo-Whé (Sunbeam) Gonzales (b. 1947) is an active ceramic artist working in San Ildefonso Pueblo, New Mexico, USA. She has been a potter for nearly 40 years and lectures at museums, schools, and cultural events. The eldest great granddaughter of Maria and Julian Martinez, Gonzales' work is held in numerous museums.

Jabulile (Jabu) Nala (b. 1969) lives and works as a ceramic artist and workshop instructor in Johannesburg, South Africa. Jabu is the second daughter of the famous Zulu potter Nesta Nala.

She has traveled to Santa Fe, New Mexico three times to sell her work at the International Folk Art Market, as well as to the International Ceramics Festival in Aberystwyth, Wales.

Thembile (Thembi) Nala (b. 1973) is the third daughter of Nesta Nala. Thembi holds a Bachelor of Arts degree from The University of South Africa and continues to take university courses as a continuing learner. She has traveled to Italy, Spain, Germany, and the USA as part of her pottery career and has visited Santa Fe, New Mexico twice for the International Folk Art Market.

Elizabeth Perrill (b. 1976) is an Associate Professor at the University of North Carolina at Greensboro, as well as Consulting Curator at the North Carolina Museum of Art. Her primary research interests include the history of hand-built ceramics, South African contemporary art, and the economic history of ceramic arts. Perrill's publications include *Zulu Pottery* (2012), *Ukucwebezela: To Shine* (2008), as well as many academic articles.

Nozipho Zulu (b. 1986) is the Assistant Director of the nonprofit African Art Centre in Durban, South Africa. She holds a Bachelor of Arts from the Durban University of Technology and has traveled to many countries facilitating arts and crafts promotions and sales on behalf of the African Art Centre. She gained expertise in Zulu ceramic vocabulary both during her degree and while acting as a translator for Perrill's doctoral fieldwork.