

CHRONOLOGY - ANTON BOSCH

CERAMIST

1958 Born on July 11 in Pretoria, South Africa.

1976 Matriculates at Nelspruit High School, Mpumalanga.

1977-78 Military service.

1979-81 Studies art at Pretoria Art School, majoring in painting and drawing.

1982 Joins his father, ceramist Esias Bosch, in the Bosch Studio near White River, Mpumalanga. Anton paints, does woodcuts and engraves on ostrich eggs while he learns from his father and prepares the studio to make and fire large planters. In this early 'apprenticeship' phase he experiments with many of the designs which will later become trademarks of his work such as nudes, symbolic trees and other images from nature. It already becomes clear that he veers toward combining ceramics with his natural affinity for drawing and painting.

1983-86 Makes mainly slab built stoneware planters and floor vases using predominantly reduction fired celadon and iron glazes. Marries former fellow art- student Hanlie Kriek in '84.

His first exhibition is at the Keith Kirsten garden centre in Pretoria, followed by an exhibition at Things Gallery in Mellville, Johannesburg.

1987-90 Begins experimenting with wall panels of various sizes, decorated with coloured slips and oxides and low relief work depicting figures, birds, insects and reptiles. He is commissioned by the Vineyard Hotel in Cape Town to make a stoneware fountain.

Exhibits at the Yellow Door in Cape Town, the Sand du Plessis Theatre in Bloemfontein, at the Bosch Studio itself and at a private venue in Cape Town.

1991-95 Concentrates on wheel thrown pots – large, imposing, free standing bowls, vases, platters. Also reduction-fired blue and white porcelain domestic ware and individual pieces. At this time there is an escalation of knowledge and skill which he applies to flat surfaces and his ongoing interest in 'telling stories on ceramics' intensifies.

Exhibits at the University of Pretoria, the University of Potchefstroom, the William Humphries Gallery in Kimberley, Kuns Uniek in Pretoria (the

first of many successive exhibitions) at various private national venues and at the Bosch Studio.

1996-2006 Bosch continues to combine various decorative techniques such as slips, wax etching work, brush work and the ceramic pencil technique, successfully . The cumulative effect of approximately twenty years of work enables him to master a technically challenging inlay-process which he had developed over time and which is unique to his work. On the raw, flat surface he composes his designs by strategically placing cut outs and delicate, hand rolled clay motifs (made of different clay mixes and colours). These will melt right down and get ‘absorbed’ into the surface to culminate – after multiple firings – as a smooth, glass-like, harmonious work of art.

He adds white stoneware washbasins, wall-hung lampshades and hand-built vessels to his already prolific repertoire.

The Vineyard Hotel in Cape Town commissions a large fountain in white stoneware decorated with cobalt oxide and coloured stains, as well as a collection of wall panels.

Exhibits at the Rand Afrikaans University.

2007 Bosch moves from the Bosch Studio and builds his own studio and gallery adjacent to his home on the St George’s Road, near White River. Here he and his wife Hanlie work, exhibit and sell their art.

Anton Bosch’s work is represented in:

The Keramion Museum, Cologne, Germany.

The Pretoria Art Gallery.

The William Humphries Museum, Kimberley.

The Vineyard Hotel, Cape Town.

Various national and international private collections.