

The fire horse collective

Andreas Betzold

“Something, somehow with someone at some time.”

Atlantic Ocean

“Beautiful, powerful and unpredictable.”

Carle Haasbroek

“Videographer and photographer creating considered, visually driven work with an emphasis on mood and composition.”

Jenny Cargill

“I am not a photographer; I take photographs. I feel the camera gives me privileged access to the environment and new perspectives.”

Lalainya Carpenter

“I translate the language of the stars, planets and cosmos into stories, symbols and living cycles. My work explores how celestial patterns mirror human perception, time and participation.”

Patrizia Litty

“Multi-disciplinary artist walking the line between artisan practice and conceptual provocation.”

Sage Erasmus

“Ambient sound and installation artist working at the intersection of ecological systems and sonic perception.”

The Fire Horse Collective emerged from a collaboration brief set within a Master’s course at Falmouth University.

While reflecting on the challenge during a walk on the beach near her home in Cape Town, artist Patrizia Litty recognised that the true collaborator she wanted to work with was already present: the ocean. For twenty-seven years, the sea has been a constant force in her life – seen, heard, entered, and lived beside – making it both a personal presence and a conceptual partner.

From this starting point, the project returned to Litty’s primary material, clay, and opened into a new experiment with unfired forms. The idea of allowing clay shapes to dissolve in the ocean connected directly to the philosophical grounding of her practice, particularly Hartmut Rosa’s concept of uncontrollability: the understanding that transformation occurs not through mastery, but through encounter with forces beyond one’s control.

The first test in January 2026 made clear that this was not a work for one person alone. The scale and force of the ocean demanded further knowledge, labour, and support. Litty therefore invited her husband and long-term artistic collaborator, Andreas Betzold, whose practical understanding of tides, weather, and sea conditions became central to the project. He also assisted in making the unfired clay spheres, ranging from 20 to 50 cm in diameter, which became the core sculptural form.

As the project developed, environmental consultant and astrophotographer Jenny Cargill joined early conversations around ecological impact. These discussions quickly expanded into collaboration, as the visual and symbolic resonance between moon imagery and the clay spheres became apparent. This, in turn, opened the project toward cosmology and astrology, leading to the involvement of artist and astrologer Lalainya Carpenter, who brought an additional temporal and celestial framework to the work.

At that point, four human collaborators and one non-human force – the ocean – had gathered around the project. A further shift came when Betzold proposed placing the spheres on the mountain above the bay during the full moon: nothing, he suggested, should be dissolved before it has first been seen. From this moment, the project evolved from a single action into a sequence of rehearsals, with multiple events unfolding across time rather than one fixed performance.

As momentum grew, Litty approached the Cape Town School of Photography in search of a videographer and was connected with filmmaker and editor Carle Haasbroek, who joined the project to document and shape its moving-image dimension. Later, conversations around sound and music led to the inclusion of Sage Erasmus, whose experimental work with biofeedback-based sound extended the project into another sensory register.

What began as one artist’s response to a course prompt gradually became a collective practice: interdisciplinary, site-responsive, and shaped by both human collaboration and more-than-human agency. Fire Horse Collective was formed through this process – not as a fixed group from the outset, but as a gathering around a shared event of making, surrender, and transformation.