



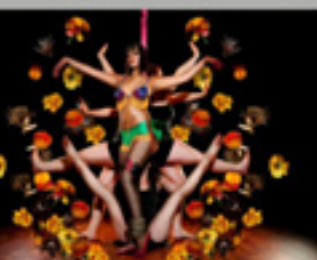
30 January to 7 February 2014

Curator: Elfriede Dreyer

Artists:

Daandrey Steyn	Diane Victor	Frikkie Eksteen	Heidi Fourie	Ismail Farouk
Jayna Mistry	Johan Thom	Robert Hamblin	Senzeni Marasela	Sikho Siyotula
Simon Rush		Titus Matiyane		





Nomad bodies forms part of a larger project, entitled 'Capital Cities', which is an institutional research theme of the University of Pretoria, as well as part of a faculty research theme, 'Visual Technologies: Critical Encounters', both funded by the Andrew W Mellon Foundation. The exhibition engages with the geopolitical and psychosocial conditions brought on by the volatile and turbulent South African histories of the last two centuries, which have led to displacement, hybridity, nomadic cultural patterns and diverse forms of transitivity.

Steeped in discourses on urban African identity in particular, the exhibition presents twelve artists' works that embed meta-narratives such as the city as site of change; utopian construction and world making; the continuities and discontinuities of apartheid and post-apartheid culture; and the city as a space of cultural consumption, exchange and intervention. A performance by Johan Thom will take place on the opening evening of 30 January.

Elfriede Dreyer, Professor in Visual Arts at the University of Pretoria, curates the exhibition.

Wintertuin

opening 30-1-14 - 18u

open 31 t/m 7-2-14, van 12 tot 17u

niet in weekend

Koninklijke Academie voor Schone Kunsten

Royal Academy of Fine Arts

Artesis Plantijn Hogeschool

Mutsaardstraat 31 B-2000 Antwerpen

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Installation views, Wintertuin Gallery
Royal Academy of Fine Arts, Artesis University College, Antwerp







From left to right: Diane Victor, *Migrant - Jan Fiskaal*, *Migrant - Moeras*, *Migrant - Heeltemal*, 2014.
Charcoal ash drawings, 61 x 84 cm



From left to right: Titus Matiyane, *Panorama of Antwerp*, 2014. Mixed media on acid free paper, 600cm x 137cm

Senzeni Marasela, *The Protester*, 2012. From *The Protestor* series, Red cotton on cotton thread, 200 cm X 50 cm



From left to right:

Jayna Mistry, *Alter-Native* series, 2011

Simon Rush, *3 Point Turn* (in collaboration with Dorothee Kreutzfeldt), Performance, 2007



From left to right:

Daandrey Steyn, *Kalosesthesia*, *Esthesia* series, 2013. Video, continuous loop

Frikkie Eksteen, *How the world began and how people first came to inhabit it. Parts 1-4 2014*. Oil and inkjet print on archival cotton paper, four panels, 50 x 50 cm each



From left to right:

Heidi Fourie, *The Erratic Likeness of the Sculptor*, 2013, Oil on primed bamboo paper, 37 cm x 59 cm (each)

Titus Matiyane, *Panorama of Antwerp*, 2014. Mixed media on acid free paper, 600cm x 137cm



From left to right:

Sikho Siyotula, *The Matrix of Entanglement*, 2013. Caul fat and chalk pastels sealed with silicone, 150 cm x 65 cm

Robert Hamblin, Archival pigment prints with relief numbered mount board: *Eunice 3*, 2012; *Gulam 3*, 2012; *Gulam 3b*, 2012; *Roxanne 3*, 2012; *Roxanne 1c*, 2012; *Sia 1*, 2012; *Bongiwe/Stephani 1*, 2012; *Kim Kardashien 1*, 2012

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Ismail Farouk, *Trolley Pusher Protest*, 2008. Video produced as part of the Trolley Works Project, duration 10 minutes



Johan Thom performance,
Huisboot #1, 2014



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Catalogue of the *Nomad Bodies* art exhibition of the Department of Visual Arts, University of Pretoria

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NOMAD BODIES



The curated exhibition, *Nomad Bodies*, takes place from 30 January to 7 February 2014 at the Royal Academy of Fine Arts, Artesis University College, Antwerp, as part of their 350th anniversary celebrations. It is concerned with research on notions of the urban walker; the *flâneur*, transience, nomadic cultural patterns and movement, transgenderism and volatile transtechnology usage. The research project's main aim is to set up critical encounters with a range of visual contexts in their digital, curatorial, archival, creative and theoretical dimensions. Such encounters have the potential to develop and engage trans- and cross-disciplinary discourses within the spatial, informational, medial and conceptual technologies of visual culture.

Nomad Bodies presents critical visual representations of nomadism as it relates to embodied technologies, materials and concepts. The work of graduate students, lecturers and other South African artists are exhibited. They are: Daandrey Steyn, Diane Victor, Frikkie Eksteen, Heidi Fourie, Ismail Farouk, Jayna Mistry, Johan Thom, Robert Hamblin, Senzeni Marasela, Sikho Siyotula, Simon Gush and Titus Matiyane.



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CURATORIAL

PREFACE



NOMAD BODIES

CURATORIAL PREFACE

Already in 1987, Deleuze and Guattari coined the idea of rhizomatic being, stating that the “rhizome itself assumes many diverse forms, from ramified surface extension in all directions to concretion in bulbs and tubers”.¹ The metaphor of the rhizome is of particular interest to an engagement with nomadic identity in the context of a continent such as Africa. Rooted in an immoderate environment of exotic broiling and blistering cold extremes, as well as spectacular natural sights, contemporary African artists nevertheless generally reside in sprawling multicultural, cosmopolitan cities where gallery and industry networks are in proximity. Those in the rural remote parts of Africa make it their business to connect through digital and social media in order to stay connected, current and noticed.

Living on a vast continent, Africans are accustomed to long journeys; however, poverty, violence, civil wars, imperial infiltrations and oppression have resulted in a generalised nomadic condition where people are constantly moving and travelling in the search for a better life and even survival. In a wider sense, globally, Rosi Braidotti² states that the nomadic predicament and its multiple contradictions have come of age in the third millennium after years of debate on the 'nonunitary'-split, in process, knotted, rhizomatic, transitional, nomadic – so that fragmentation, complexity and multiplicity have become everyday terms in critical theory.” Since the 1990s, she has been engaged with the question as to what the political and ethical conditions of nomadic subjectivity are, grounded in a “politically invested cartography of the present condition of mobility in a globalized world”.³



South Africa has experienced turbulent histories over the last two centuries and nomadic movement was brought on by volatile and turbulent histories of a colonial, postcolonial and global kind, leading to political and social displacement and consequently hybrid identities. Having been a British as well as a Dutch colony, South Africa has since 1652 shown cultural patterns of movement in and out of the country, and from place to place. The country is also extraordinarily rich in mineral resources and gold, for instance, which has brought about massive wealth, but also instability. Johannesburg was established in 1886, owing to the so-called gold rush, with fortune seekers and diggers flooding from all over the world to the country. Since then the gold mines have attracted an influx of locals as workers, which contributed to much nomadism, but ironically – especially since 1948 and during apartheid – such mine workers were allowed to work underground, but once above ground they had to return to townships outside the large city. During apartheid non-whites or ‘people of colour’ were viewed as not belonging and were removed from the city; forcibly established in townships out-

¹Deleuze & Guattari 1987:7.

²Braidotti 2011:3, in *Nomadic subjects: embodiment and sexual difference in contemporary feminist theory*, a revised publication of the original 1996 version.

³Braidotti 2011:4.



side the city; only allowed as workers into the city; and had to carry passbooks (identity documents) on them all the time. Such marginalisation has been a cornerstone of the still presiding nomadism. Since 1994 and the end of apartheid there has been a immense influx of people from all over the African continent to South Africa in search of greener pastures. Yet, whereas during apartheid many intellectuals and people of colour emigrated from the country for political reasons (being ostracised and made to feel inferior), over the past two decades there has been an outflux of people owing to a strong degree of political uncertainty and actions of political redress in the post-apartheid constitution, or to experiences of ‘not belonging’ to the new political dispensation.

Zygmunt Bauman⁴ views the ontologies of identity as becoming critical when, through nomadic conditions, there is uncertainty as to where one belongs. Aligned with the idea of the *flâneur*, Bauman appropriates the stereotype of the pilgrim who as a stroller is on a teleological journey – ordered, determined and predictable.⁵ Comparing the contemporary world to a desert through its fragmentation, Bauman views it as being inhospitable to the notion of the pilgrim, being unable to leave a footprint in the sand. The forward march of the pilgrim is equally compromised and in the context of the wind effacing footprints and the rhythmical similarity of the desert environment, the pilgrim goes in circles.⁶ “The overall result is the fragmentation of time in episodes, each one cut from its past and from its future, each one self-enclosed and self-contained. Time is no longer a river, but a collection of ponds and pools.”⁷

⁴Bauman in Hall & Du Gay 1996:19, ‘From pilgrim to tourist – or a short history of identity’.

⁵Bauman in Hall & Du Gay 1996:21.

⁶Bauman in Hall & Du Gay 1996:23.

⁷Bauman in Hall & Du Gay 1996:25.

⁸As a consequence of colonial intervention, Pretoria was founded in 1855 by the Afrikaner Voortrekker Marthinus Pretorius who named the city after his father Andries Pretorius, a leader of the Voortrekkers who trekked mainly towards the eastern and northern parts of the country to escape British rule in the Cape. The Ndebele occupied the Tshwane river valley at around 1600 and at the time of the Mfecane (also known by the Sesotho name Difaqane or Lifaqane) in Natal from 1815 (to about 1840), refugees started arriving

In large cities in South Africa, including Pretoria⁸ and the greater Tshwane, those in power continue to monumentalise their visions of the past and an envisioned future. Representations thereof in Tshwane include, for instance, Freedom Park and the Voortrekker Monument; and Church Square and the Union Buildings, representing legal and administrative seats of power. Here, as in many other cities and countries, marginalised groups contest such spaces and construct alternative meanings around them. As Joe Austin⁹ argues, since the early twentieth-century turn towards the everyday, there has been an adjustment and focus of the analytic lens to look at the mundane experiences within urban walls and streets, including aesthetic experiences, and cultural artefacts have since dealt extensively with this local urban place-scale in response to the human-scaled city experience.



The exhibition *Nomad Bodies* forms part of 'Capital Cities', an institutional research theme of the University of Pretoria, as well as part of 'The Faculty of Humanities' research theme, 'Visual Technologies: Critical Encounters', both funded by the Andrew W Mellon Foundation. 'Capital Cities' explores cultural and artistic mappings of the social and political power geographies and complexes that dominate cities. A main research question is how urban culture can be voiced, claimed, negotiated and contested, especially in the context of capital cities as locations where there is a conflation of global and local influences. Mendieta¹⁰ argues that cities have become the "vortex of the convergence of the processes of globalization and localization ... [and] epitomes of glocalization, to use Robertson's language (1994)"; and that the "city is the site at which the forces of the local and the global meet: the site where the forces of transnational, finance capital, and the local labour markets and national infra-structures enter into conflict and contestation over the city."

in this area under the leadership of Mzilikazi, but were forced to flee during a Zulu raider attack in 1832. In 1899 Pretoria was swarmed by refugees from the Transvaal which included the Fingo and Shangaans who came to Pretoria to escape the South African War (Ramoroka 2009). Tshwane is the name given to Pretoria and its surroundings townships, and there is now a disputed drive (at huge cost) to change the name of Pretoria to Tshwane in order to erase associations with apartheid and colonisation.

⁹ Austin 2010:33.

¹⁰ Mendieta 2001:15, 23.

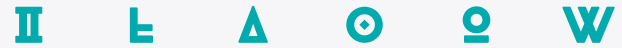
¹¹ Oosterling 2003:30.



The exhibition includes the work of twelve South African artists, the majority associated with the University of Pretoria as lecturers or postgraduate students. The curatorial aim of the exhibition is to present current African urban identity as characterised by cultural patterns and transitivity. Meta-narratives embedded in the work on exhibition include how people construct their identities psycho-geographically and how this has become evident in cultural and arts production; the city as site of change; utopian construction and world making; the continuities and discontinuities between apartheid and post-apartheid culture (evident in Senzeni Marasela's work); the ontologies and contextualities of art production, performance and curatorial practice within the context of urban studies of capital cities; and the city as a space of cultural consumption, exchange and intervention (prominent in Simon

Rush's work). The phenomenology of intermedial production in the urban context driven by technological, political and economic developments is especially illuminated, reconfiguring three formerly separated cultural domains — established in the nineteenth century — of the arts, politics and science, especially philosophy.¹¹

A strong focus in the exhibition is an engagement with the idea of the urban walker, the Benjaminian *flâneur*, historically traced in Baudelaire's nineteenth-century male stroller in the city. Utilising Google and commercial maps of Antwerp, Titus Matiyane presents an eight-metre long panorama of the city. The artist has never visited Antwerp and acts as a virtual 'arm chair' nomad who transcends international boundaries through the creation of imagined space and place. Becoming a global traveller and *flâneur*, the artist simulates a subjective impression of the city, which he totally believes in. The Baumanian distinction between the 'pilgrim' and the 'tourist' as human conditions become clear here as the boundaries between the real and the virtual dissolve in the traveller capacity.



The act of picking places and destinations, and superficially and glancingly 'visiting' them reminds of Baudrillard's notion of the simulacrum and the disappearance or disposition of the real.

Ismail Farouk's video production traces his research on and conceptual interpretation of urban trolley pushers in Johannesburg. In this work the Baumanian idea of the teleological pilgrim is at play. The trolley pushers - refugees or jobless migrants that are working on the fringe of political and economic structures - are provided with stolen trolleys by gangsters and survive this way by delivering a service of transporting goods by foot through the city for customers or transporting goods salvaged from rubbish bins and elsewhere for recycling. They have a clear purpose, even if it is subsistence. Within a context of postmodern subjectivities, distinction should be made between the fragmented, multidimensional life of the nomad caught up in the buzz and speed of global societies as a human condition, nomadic by choice, and 'disposable' bodies such as the trolley pushers as 'waste products' of global conditions, thus becoming victims (or survivors) usually through lack of fiscal potency. Caught up in the very concrete conditions of advanced globalised societies, Braidotti¹² argues that the "disposable" bodies of "women, youth, and others who are racialized or marked off by age, gender, sexuality, and income, reduced by marginality, come to be inscribed with particular violence" in the regime of such powers. Dispossession of the embodied and embedded self takes place in this context so that the global city and the refugee camp become sides of the same coin.¹³ Braidotti¹⁴ argues that "The contrast between an ideology of free mobility and the reality of disposable others brings out the schizophrenic character of advanced capitalism", which is nowhere more visible than in the political and social extremities in South Africa. Nomadic identity is characterised by a sense of loss and disappearance through the volatile self where entities are continually left behind or abandoned. This condition is manifest in the works of Diane Victor, for instance, in her use of volatile media, as well as in the performance of Johan Thom, where ideas, systems, bodies even, are depicted as expendable.

¹² Braidotti 2011:6.

¹³ Braidotti 2011:6.

¹⁴ Braidotti 2011:7.

¹⁵ Soja 1989:133.

¹⁶ Soja 1989:133.

¹⁷ Talton in Jackson et al 2009:82.



Daandrey Steyn's writhing, morphing bodies in his video production and Sikho Siyotula's drawings assert the fundamental ontologies of humanly occupied space, namely that "objectification, detachment, and distancing, however, are but one existential dimension of consciousness, the basis for only a minimal definition of being".¹⁵ Exposed and vulnerable, Steyn's embodied forms suggest engagement and intimate contact between several bodies, expressing the idea that meaning is created through the crossing of space and distance between bodies, or as Soja¹⁶ argues, "To be human is not only to create distances but to attempt to cross them, to transform primal distance through intentionality, emotion, involvement, attachment." Similarly, Siyotula's work references the matrixial space of the body by alluding to the geometric vein system of caul fat, the membrane that protects the digestive system, thus metaphorically examining heterotopic cultural systems. Yet her own enclosed strong cultural traditions, which the caul fat refers to, is not possible without the distancing and the overcoming of detachment, since identity is established through existence in the world and interface with alterity.

Often, it is such sense of alterity or the attraction to the exotic other that produces nomadism.

Jayna Mistry's photographic works narrates identity in which boundaries are unclear. In her artist's statement she says, "There is a thrill of the unfamiliar, of exotic 'others' and 'alien' exotics". Being a South African native, Indian by birth, her academic education has been mainly Western. Her portraits present the female as well as Indian culture in the city as an exotic commodity; as inviting the male gaze by deliberately posing in seductive way, thus corroborating the elements of entertainment and mystery pertaining to *flânerie*. Her work shows the influence of old pin-up, new Bollywood, Gujarati folk traditions, Disney animation songs, and texts on love such as the Geet Govind.

The transience embedded in all the works on exhibition includes that of Robert Hamblin, whose work engenders transgenderism. His photographs are of transgender sex workers in Cape Town, most poverty-stricken and HIV-positive, thus falling into the category of 'disposable' bodies. Being once again a heterotopic group, a third-culture, these individuals live and work – venture – on the margins of society; they are often harassed, raped and ridiculed, only to flee back to the safety of their fraternity within the larger social system. The figures are unclothed, but hide their nudity from the onlooker's gaze. Nudity in this context is far removed from the colonial, westernised view on nude Africans, described by Benjamin Talton as follows: "Within European discourses on African cultural characteristics, African women were 'silent icons of the primitive – the ultimate "others"'. Left largely undefined by Europeans obsessed with categorising people and places, African women became the epitome of Africa's 'darkness'. ... Public 'nudity' was [considered as] symptomatic of a general lack of moral restraint among Africans; an outgrowth of their unbridled sexuality, and a testament to their need for Christian redemption." This was very far from the truth, since in many African countries limited economic and natural resources played a formidable role in determining people's access to cloth that had nothing to do with intellectual capacity or intelligence, and since the 1950s there were several anti-nudist internal campaigns in Ghana and elsewhere. Hamblin's complement to the exhibition highlights the volatility of cultural perceptions and conjectures about others, as well as the socio-political changes that have occurred in Africa affecting the discourses around the clothed/unclothed body. The artist presents the nude transsexual males as liminal, floating, but also as appealing, ethereal and detached from the mundane everyday.



Nomadic identity is also represented through the use of transtechnology on the exhibition, as in the intermedial work of Heidi Fourie. Just as nomadism is grounded in shifting geographies, positions, methodologies and subjectivities, there are shifts in this work in terms of the gaze: the artist is gazing at and painting the sculptor (her subject matter) who gazes at the world and creates artworks; she moves around him in her gaze, encircling him, simulating his own gaze, and renders such encircling in her stop-motion production. Ouroboros emerges in the cyclical activity and the self-reflexivity of both subject and object; the gaze is turned inward, its origin being the outward gaze. In a sweeping way the artist references othered gazing here, whilst the particularities of colonial and ongoing cultural and racial gazing in contemporary societies – especially in multicultural spaces such as those of Africa – become revived.

Likewise, ouroboros is encountered in Frikkie Eksteen's cyclical paintings. His main intention is to destabilise the 'static' character of formal portrait painting through a three-step process of painting – digitising - repainting, and as such 'returning' it to the original medium but shifting the originary meaning through intervention and re-rendering. As the artist says in his artist's statement, "The outcome of this process often becomes another input in an ongoing feedback loop where it consumes what it produces to spawn new physiognomic and painterly possibilities". The artist retraces his own footprint, only to erase it and to create yet another.

Nomad bodies thus presents the ambivalent Baumanian idea of the pilgrim-tourist who keeps going in circles, driven by a non-teleological sense of survival, which might possibly lead to a 'good ending'. Nomadic identity is essentially rhizomatic, and in South Africa - also in an amplified sense on the African continent - the drive to belong and the utopian quest for a better life have resulted in identity being redefined, renegotiated, rerooted and sprouting in many directions.



◆ I would like to thank the Royal Academy of Fine Arts of the Artesis University College, Antwerp, for extending an invitation to me to visit and to curate *Nomad Bodies*. My deepest gratitude goes to Prof Kris Van't Hof for initiating the exchange between Artesis and the Department of Visual Arts at the University of Pretoria. A further thank you to Prof Norman Duncan, Dean of the Faculty at Humanities of the University of Pretoria for his support of this project, as well as to Prof Alan Mabin for opening the exhibition, and to my colleagues that form part of the research team and the participating artists.

I am profoundly indebted to the Andrew W Mellon Foundation for making it possible to realise this research project.

Elfriede Dreyer, curator.¹⁸

¹⁸Elfriede Dreyer was educated in South Africa and the Netherlands and in diversified way as a visual arts theorist, curator, writer and artist, she is engaged with African modernities, utopia/dystopia discourses and technologisation. She is Professor and head of the Fine Arts division in the Department of Visual Arts at the University of Pretoria, South Africa, and she is the co-founder and curator of Fried Contemporary Art Gallery & Studio in Pretoria. In July 2013 she was appointed as one of three research directors for the University of Pretoria's research project, 'Capital Cities', and as project leader for the Faculty of Humanities' Mellon research project, 'Visual Technologies: Critical Encounters', both funded by the Andrew W Mellon Foundation. She is currently the only South African researcher who has received rating from the National Research Foundation for curatorial practice.

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NOMAD BODIES

DAANDREY STEYN



ARTIST

BIO

By questioning the concept of experience through his medium of choice, video art, Steyn finds that the morphing which has become the hallmark of his work, reveals an inherent awkwardness, a macabre fascination that echoes our own vulnerabilities. His works isolate the instants between moments of human experience, mostly representational through the movement and transformations of the human figure. By doing so, new enthrallingly grotesque sequences are created which reveal an inseparable relationship between experience and identity. His morphs never show the complete structure. With Plato's allegory of the cave in mind, he creates with hauntingly recognisable elements, an unprecedented situation in which the viewer is confronted with the conditioning of his own perception and has to reconsider his biased position.





His video artworks are on the one hand touchingly beautiful, on the other hand painfully attractive. Again and again, the artist leaves us orphaned with a mix of conflicting feelings and thoughts. He attempts to increase the dynamic between audience and author by objectifying emotions and investigating the duality that develops through different interpretations.



His works are often classified as part of the new Romantic Movement because of the desire for the sublime in the unfolding globalised world. On a more pragmatic note, Daandrey Steyn is a South African artist based in Pretoria. He has completed a Masters degree in Fine Arts at the University of Pretoria and is currently in the process of completing his PhD in Fine Arts at the same institution.



ARTIST

STATEMENT

The *Esthesia* series consists of kaleidoscopic artworks that deconstruct the transient instant between experiences. Through the creation of fascinatingly macabre and enthrallingly grotesque morphs/transformations of the human figure, the body never consolidates to a completely recognisable form. The body is suspended in time becoming patterns of transient movement. They exist in a state of a depersonalised nomadic flux, never to solidify as cohesive and purposeful entities. Yet identifiable elements remain in the hauntingly familiar imagery of the videos. This enables viewers reconstructions according to their own prejudices, which further amplifies the ephemerality of experience.



NOMAD BODIES



DAANDREY STEYN



KALOSESTHESIA

2013

From the *Esthesia*

Video, continuous loop (Diptych)

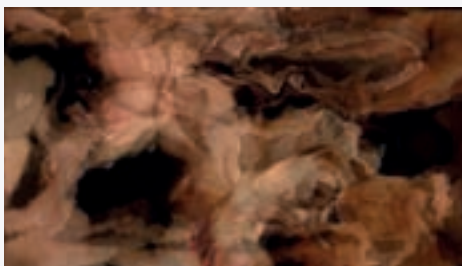
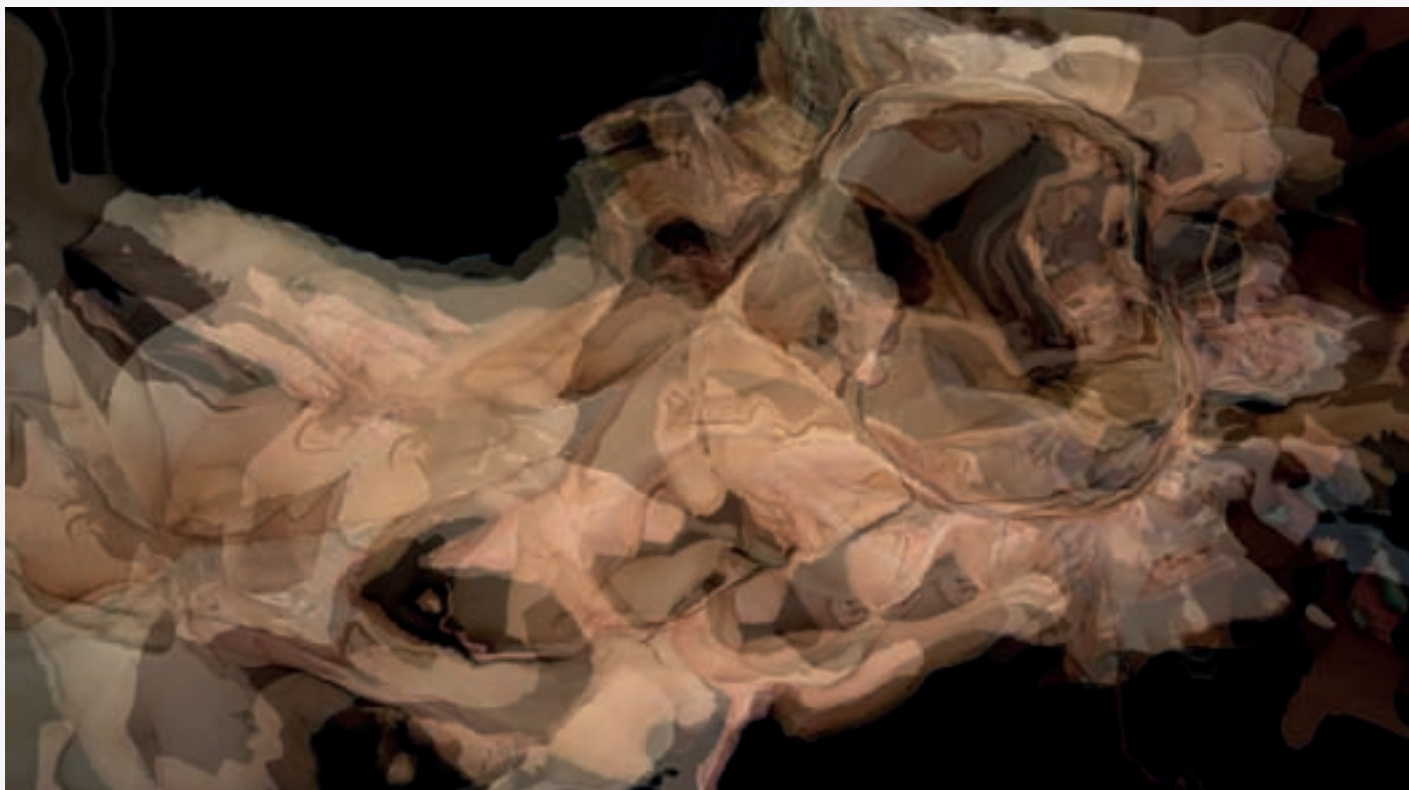


NOMAD BODIES

DAANDREY STEYN







EIDOSESTHESIA

2013

From the *Esthesia* series

Video, continuous loop (Diptych)



NOMAD BODIES

DAANDREY STEYN



ETYMOLOGY:

esthesia - es•the•sia

— n

the normal ability to experience sensation, perception, or sensitivity.

Kalosesthesia - ka•los•es•the•sia (kəl-oz'is-thē'zhə)

— n

The experience of sensation through a stimulus caused by the awareness of shapes.

Eidosesthesia - ei•dos•es•the•sia (ēhd-oz'is-thē'zhə)

— n

The experience of sensation through a stimulus caused by the awareness of beauty.



Kaleidoscope - ka•lei•do•scope (k-l-d-skp)

— n

The word was coined from the Greek words kalos (beautiful), eidos (shapes) and scopion (Latin scopium) (to look at), i.e. "looking at beautiful shapes". A tube-shaped optical instrument that is rotated to produce a succession of symmetrical designs by means of mirrors reflecting the constantly changing patterns made by bits of coloured glass at one end of the tube. A constantly changing set of colours. A series of changing phases or events: a kaleidoscope of illusions with many different aspects that keep changing.



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ARTIST

BIO

Diane Victor (b. 1964 Witbank, South Africa) received her BA Fine Arts Degree from the University of the Witwatersrand in Johannesburg, South Africa in 1986. Known for her sardonic humour, Victor is a printmaker who in recent years has been drawing with ephemeral media such as smoke, stains and ash. Exhibitions include showings at the Goodman Gallery; Fried Contemporary Art Gallery; Johannesburg Art Gallery; Michael Stevenson Gallery; David Krut Projects, South Africa and New York, USA; Faulconer Gallery at Grinnell College, Iowa, USA; and many others. In addition to graduating with distinction and winning various awards, Victor became the youngest recipient of the prestigious Volkskas Atelier Award in 1988. She received,

FOUNTAINS CIRCLE GUARDIANS

2013

Ash drawing

Dimensions variable





for instance, an Ampersand Foundation Fellowship (New York, 1997), a UNESCO Residency (Vienna, Austria, 1998), a Vermont Study Center Residency (Vermont, USA, 1999), a Gold Medal Award for Visual Art from the South African Academy of Arts and Sciences (2005), and in 2013 an award at the 4th Guanlan International Print Biennial in China. Victor's works are included in many

collections, including The Metropolitan Museum of Art, NY, Museum of Modern Art, NY, New York Public Library, NY, Baltimore Museum of Art, MD and the Minneapolis Institute of Arts, MN. Diane Victor has been a part-time lecturer at the University of Pretoria since 1990.



NOMAD BODIES

DIANE VICTOR

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◆





ARTIST

B I O

A graduate in the town of his birth, Frikkie Eksteen completed his Masters degree at the University of Pretoria in 2000. He has been involved in numerous projects, which include The Trinity Session's *Broadcast quality: the art of Big Brother* (2002), *CLEAN / GRIME: exhibitions of desaturated art* (2001-2003), *Spier Contemporary* (2010), *Dystopia* (2009-2010), *TRANSCODE // DIALOGUES AROUND INTERMEDIA PRACTICE* (2011) and Brundyn + Gonzalves' *Material / Representation* (2012). He was formerly a permanent lecturer in fine art and multimedia at Unisa, and currently lectures part-time at the University of Pretoria, South Africa.

His work is a multidisciplinary dialogue between painting and computer imaging and is represented in the Pretoria Art Museum, University of Pretoria, Unisa, Sasol, Absa and MTN permanent collections.





CREATION MYTH (DETAIL)

2013
Left & immediately below
Oil and inkjet print on canvas
1000 x 1000 mm (unframed).



CREATION MYTH

2013
Far left
Oil and inkjet print on canvas
1000 x 1000 mm (unframed).



ARTIST

STATEMENT

The paintings I have made over the past six years are the offspring of a particular lineage of commissioned portraits of vice-chancellors in the University of Pretoria's collection. This original series of paintings, demarcating the period from 1908-2008, along with strategic injections of Dutch Renaissance and Baroque portraits,¹ has become a breeding stock for a consistent genealogy of characters. The intention at the start of the project was to destabilise formal portrait painting - to disturb what is predominantly a static art form enamoured with abstruse myths of *likeness*, *timelessness* and *character*.

F Ø Ø E R

The original portraits were digitised, selectively merged and painted again - returning them to the medium whence they came. The outcome of this process often becomes another input in an ongoing feedback loop where it consumes what it produces to spawn new physiognomic



¹ The motivation for engaging with this particular portrait series was the fact that it includes two of my own portraits commissioned in 1995 and 2001. Not only did I contribute to the particular history it portrays, but I also studied and currently lecture at the same university. The influence of Dutch Renaissance and Baroque portraiture was later introduced (Dirck Jacobsz, Rembrandt) as a way of reflecting on the colonial links between traditions.





CREATION MYTH

2013

left

Oil and inkjet print on canvas
1000 x 1000 mm (unframed).

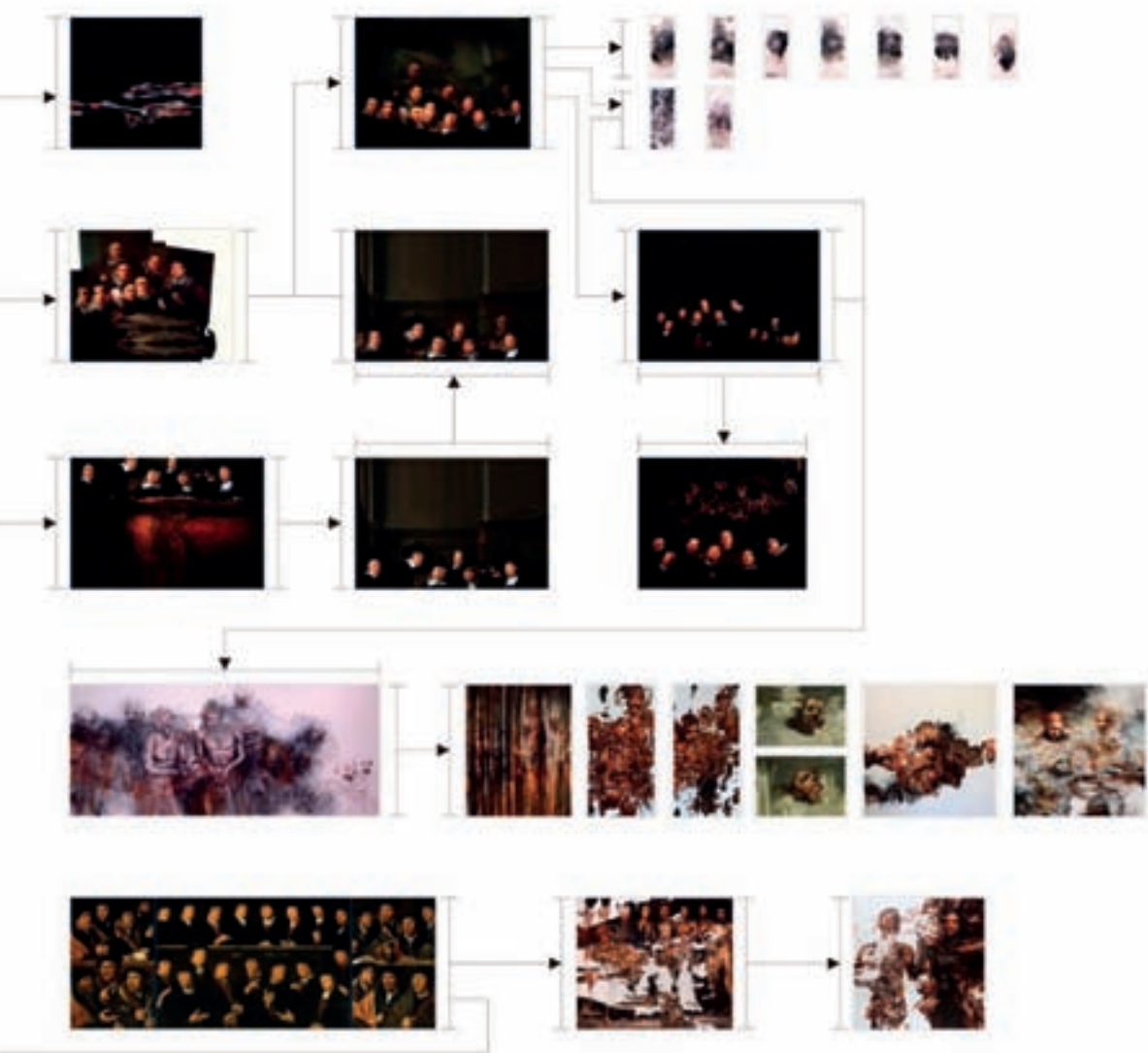
and painterly possibilities. This multidisciplinary exchange between painting and computer imaging - where one medium is represented through another - not only unsettles what we know about portraiture, but also disturbs the boundaries between media and traditions. The ever-growing cast of characters are meta-images of sorts whose very existence depend on other images, yet are capable of inhabiting imaginary spaces that are alien to the tradition of which they were originally a part.



NOMAD BODIES

FRIKKIE EKSTEEN

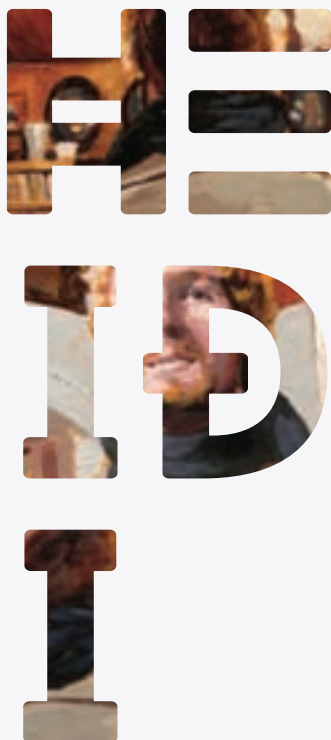




GENEALOGY

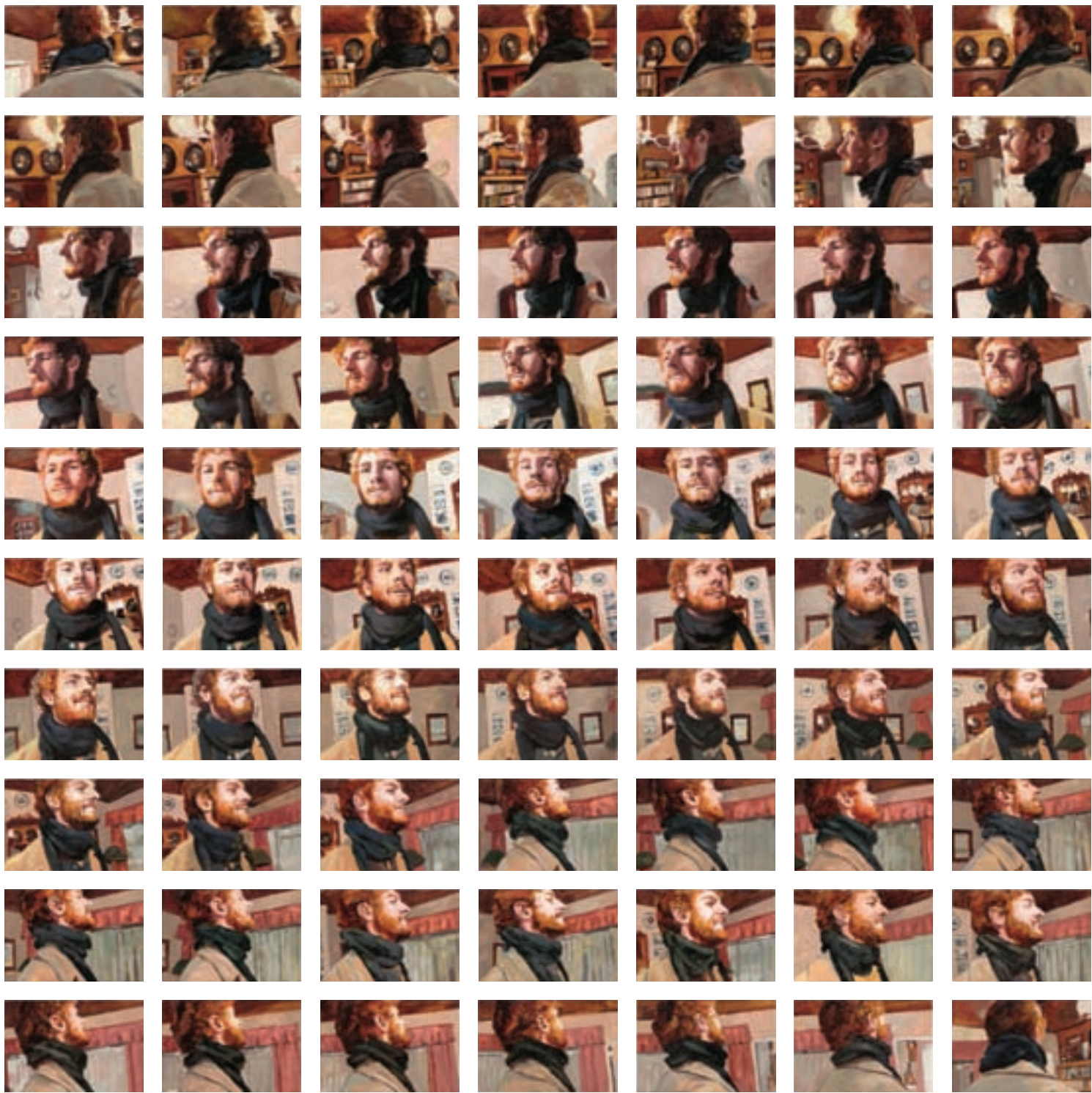
Left
Genealogy explaining the
relationship between portraits
in work created since 2007





FΘURIE





ARTIST



BIO

Heidi Fourie was born on 24 August 1990 and grew up in Pretoria. She completed her BA (Fine Arts) (cum laude) in 2012 at the University of Pretoria, where she received the Bettie Cilliers Barnard bursary for Fine Arts, specialising in painting, and is currently working as a full-time fine artist. She has participated in a number of exhibitions in Pretoria and Johannesburg and has been a finalist in Sasol New Signatures (2011, 2013), ABSA l'Atelier top 10 (2013), Thami Mnyele Fine Art Awards (2012, 2013) and SPI Portrait Awards (2013). She has participated in numerous group exhibitions.

ILLUSTRATION



NOMAD BODIES

HEIDI FOURIE

STATEMENT

The sculptor takes photos of the subject from all possible angles, to ensure an accurate three dimensional likeness in his sculpture. A painter generally tries to capture the subject's likeness from one viewpoint, which can be deceptive. This animated artwork defrosts the inanimate



painted subject and captures the three-dimensionality, movement and physicality of the painted subject. The viewer is invited to circle the character, made of oil paint, invade his personal space, as one would upon opening a ballerina in a music box.



NOMAD BODIES

HEIDI FOURIE



This collection of works explores the technical and conceptual relationships and similarities between painting and sculpture (or two dimensionality and three dimensionality) and the translation of one into the other. In *The erratic likeness of the sculptor*, the three dimensional subject is represented in 72 two dimensional paintings, which, in the video, illusively become three dimensional again as all facets of the subject become visible.



THE ERRATIC LIKENESS OF THE SCULPTOR

2013

Above

Oil on primed bamboo

370 x 590 mm (6 frames, 12 paintings).



NOMAD BODIES

HEIDI FOURIE

SCULPTORS

2013

Below

Oil on wood

220 x 135 mm (series of 6).



NOMAD BODIES

HEIDI FOURIE

IS MA IL

FAROUK



NOMAD BODIES

ISMAÏL FAROUK



ARTIST

BIO

Ismail Farouk is an artist and urban researcher working at the African Centre for Cities at the University of Cape Town. His work broadly deals with issues of historical injustice and the city. His doctoral research investigates the politics of culture-led urban regeneration in the East City of Cape Town. In his artistic practice, he focuses on developing creative responses to social, spatial and economic injustices.

STATEMENT

Trolley pushing activity in the city provides a necessary service for people wanting to transport heavy baggage through the city. Most trolley pushers charge a fee of R20 for a single load, but are seldom paid more than





R5 by streetwise customers who know that trolley pushers are in no position to bargain. The problem with the activity has been the illegal nature of the trolleys used, as they are stolen from supermarket chain stores. However, the trolley pushers are not responsible for the theft of trolleys. Harassment by the police is also a problem. Every time a raid occurs, trolley pushers are fined R300 and trolleys are confiscated. Lately, raids have been occurring on Fridays, with trolley pushers being arrested over the weekend.



The trolley pusher protest was orchestrated in collaboration with the trolley pushers of Joubert Park in Johannesburg. The objective behind the action was to mobilise support for the formalisation of a representative trolley association. The protest took place at the vehicular entrance of the Johannesburg Art Gallery, a location synonymous with police activity. Since the protest, weekly meetings with the trolley pushers have been organised in aid of formalising their activities in the city.



01 > TROLLEY PUSHER ACTIVITY

2009

HD Video, 16:9 (aspect ratio), 1024 x 597 px

A Mozambican trolley pusher helps a customer requiring baggage-carrying assistance.

02 > CHEAP TROLLEYS FOR SALE

2008

HD Video, 16:9 (aspect ratio), 1024 x 597 px

Theft of supermarket trolleys is a highly organised business. The trolleys are supplied by Zimbabwean youth, who utilise hired trucks and vans to transport stolen trolleys from shopping centres to the downtown area, where they are sold on the streets.

03 > LOCKED PLASTIC TROLLEY

2009

HD Video, 16:9 (aspect ratio), 1024 x 597 px

877 trolleys were confiscated in Joubert Park between 21 March – 5 April 2009.

04 > CRIMINAL TROLLEY PUSHERS

2009

HD Video, 16:9 (aspect ratio), 1024 x 597 px

A major problem associated with trolley pushing activity has been victimisation by the police. Every time a raid occurs, trolley pushers are fined R300 and trolleys are confiscated.

05 > KEITH AND THE PROTESTORS

2008

HD Video, 16:9 (aspect ratio), 1024 x 597 px

A protest action against the criminalisation of trolley pushing in Joubert Park, demonstrated that the trolley pushers are united against police harassment. During the protest, trolley pushers addressed members of the police force and highlighted the fact that they were creating jobs and were not mere criminals.

06 > HANSA RIDES NEW TROLLEY

2009

HD Video, 16:9 (aspect ratio), 1024 x 597 px

Hansa Monsaka tries out the new trolley on Bree Street.



NOMAD BODIES

ISMAIL FAROUK



◆ 01



◆ 02



◆ 03



◆ 04



◆ 05



◆ 06



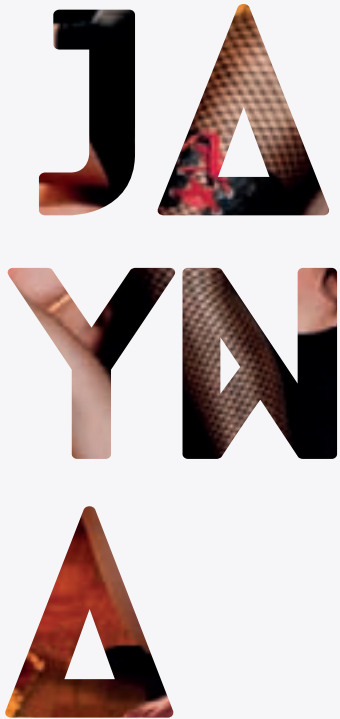
NOMAD BODIES

ISMAIL FAROUK



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III I S T R Y



NOMAD BODIES

JAYNA MISTRY



ARTIST

BIO

Jayna Mistry is a third generation South African Indian artist, born and raised in Gauteng Province, where she studied Fine Arts at the University of Pretoria. Mistry has featured in various group shows in South Africa and internationally, where she has received a special mention in the *New York Times* newspaper as well as in *Oprah Magazine* South Africa.

H V D X O III



UNTITLED

2011
Right, (from the Alter-Native series),
Digital print on archival paper 255gsm,
419 x 279 mm.



NOMAD BODIES

JAYNA MISTRY



STATEMENT

I have experienced that the human body is an organism in culture, a cultural artefact even, and its own boundaries are unclear, and unclear boundaries disturb us. There is a thrill of the unfamiliar, of exotic 'others' and 'alien' exotics in my work, and transgression is important. What is represented is an alter-ego, and I am an exotic South



African native who is Indian by default. Despite being South African and receiving the majority of my academic education from a 'Western' perspective, my life consists of a significant amount of Indian pop culture and Bollywood defining 'Indianness' and abstractions that frequently embody female characters and their choices. These portraits are a result of my influence of old pin-up, new Bollywood, Gujarati folk traditions, Disney animation songs, and texts on love such as the Geet Govind. My work is about alterity, foreignness, and transgression.



NOMAD BODIES

JAYNA MISTRY



My first full body of work, entitled *Alter-Native*, consisted of 35 digitally manipulated documentary photographs for which I directly exposed myself to various forms of ‘exotic’, ‘erotic’ and ‘alternate’ entertainment in an attempt to try to make sense of the appeal of being an ‘attention whore’ like most celebrities in global popular culture today. I am interested in narcissistic power, transgression, and the boundary hybridisation that occur when ‘self’ and ‘other’ become enmeshed.

I am currently working on a large-scale cross-genre collaborative performance piece, highlighting my own alter-ego called *Sita Von Teese* with burlesque artists, Indian classical dance choreographers, photographers, filmmakers, and theatre set crew.



NOMAD BODIES

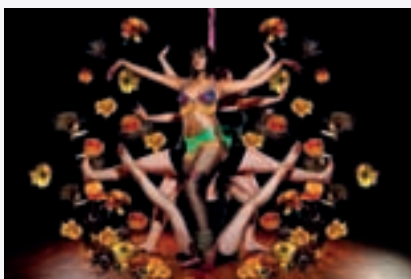
JAYNA MISTRY

UNTITLED

2011

Left and immediately below,
(from the Alter-Native series),

Digital print on archival paper 255gsm,
196 x 296 mm.



UNTITLED

2011

Immediately left and above,
(from the Alter-Native series),

Digital print on archival paper 255gsm,
560 x 840 mm.



NOMAD BODIES



JAYNA MISTRY



UNTITLED

2011

Above, (from the Alter-Native series),
Digital print on archival paper 255gsm,
279 x 419 mm.



NOMAD BODIES

JAYNA MISTRY



UNTITLED

2011

Above, (from the Alter-Native series),
Digital print on archival paper 255gsm,
140 x 209 mm.

JO
HAN
N

Т П О М





ARTIST

BIO

Johan Thom was born in Johannesburg, South Africa in 1976. From 1995-1999, he studied at the University of Pretoria majoring in sculpture. In 2002, Thom attained a Masters Degree with a focus on performance and postcolonial studies at the Technikon Pretoria. In 2009, Thom relocated to London in order to pursue a PhD in Fine Art at the Slade School of Fine Art, UCL on a Commonwealth Scholarship Award. Currently Thom is a lecturer in Fine Art at the department of Visual Arts at the University of Pretoria.





Thom began exhibiting nationally whilst still in his second year of undergraduate studies and has since participated in numerous national and international exhibitions. These include the Venice Biennale (2003), the Canary Islands Biennale (2006), the Palazzo delle Papesse (2008), the South African National gallery in Cape Town (2009) and the Johannesburg Art Gallery (2005). He is an active presence in the art research community and has participated in conferences and talks at venues such as the University of Cambridge (2009), GradCam in Dublin (2010), the Finnish Academy of Fine Art (2010), the Slade School of Fine Art (2010, 2011, 2012), 'Real Presence' at the Venice Biennale (2005), the University of Bayreuth (2010), the Department of Fine Art at the University of the Witwatersrand (2007) and most recently at Documenta 13 (2012).



Thom has been the recipient of a number of fellowships, awards and residencies that include the Ampersand Foundation Fellowship, Johannesburg/ New York (2005), Nirox Foundation Residency (2008, 2013), CRIC/Pro-Helvetia Residency (2004), SASOL/New Signatures Judges Award (2001), and more recently a Commonwealth Scholarship Commission Fellowship for the completion of his PhD at the Slade School of Art (UCL), London.



ARTIST

STATEMENT

CHALLENGING MUD

In my performances, videos and assorted artworks I map the ways in which my embodied interactions with the material world continuously changes my sense of self, place and belonging.

For me, the body is not simply a vessel for the mind but is an integral part of the performative tools through which I come to have knowledge of the world. I understand the various personas that operate in my work as aspects of myself that are unlocked in relation to particular environments, surfaces and experiences.



My work is part of the greater chaos from which it distils a focused moment of pure collaboration.



NOMAD BODIES

JOPAN THOM

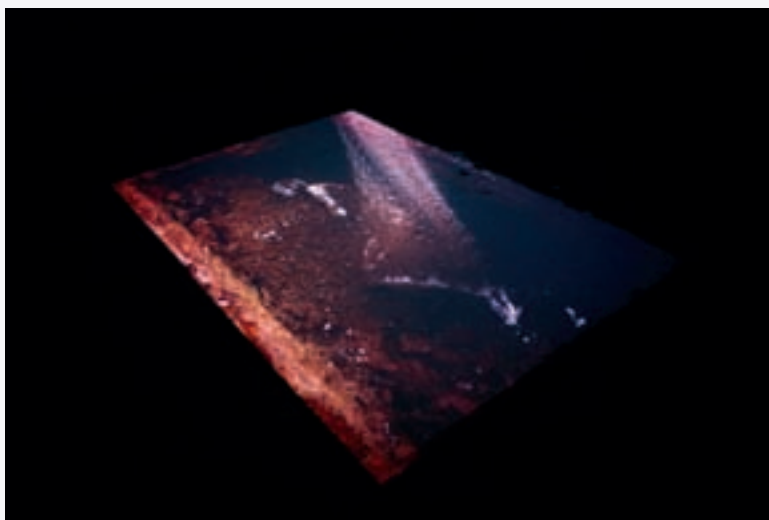


On Sunday 23 March 2008 the artist covered his entire body with honey and gold leaf for a private performance in which he was to be buried alive by his wife and a close group of friends. In the resultant artwork the viewer witnesses an unseen hand slowly covering a golden figure lying in a foetal position at the bottom of a full-scale grave.



NOMAD BODIES

JOPPAN THOM



The work is strangely hypnotic, with the repetitive sound and motion of the spade and red soil creating a meditative viewing experience, an effect further accentuated by the slow transformation of the visual image. Here the combination between the golden figure, soil and the foetal position serves for the emergence of a variety of interpretative strands, all seemingly archaic or mythic in origin: the so-called 'bog figures' from northern England come to mind

CHALLENGING MUD (AFTER KAZUO SHIRAGA)*

2008

Left & right

Single Channel Video Loop

10 min 42 sec. Edition of 5

as do the Inca and Egyptian burial customs, the symbolism of gold in the Ashante worldview (Africa), the usage of gold leaf in Renaissance painting and Asian religious iconography, and more close to home, the history of the discovery of gold in Johannesburg, South Africa.



NOMAD BODIES

JOPAN THOM



The video cuts to black moments before the golden figure breaks through the layer of soil, breathing easily once again. For exhibition purposes the work is projected, life size, onto a thin layer of flour covering the floor.

**Cinematography by Garreth Fradgley. Assistants: Guy du Toit, Sarel Jansen van Rensburg, Mika le Roux, Shane de Lange, Nicholas du Toit.*



NOMAD BODIES

JOPHAN THOM

ARTIST

STATEMENT

HUISBOOT #1

This work is part of a new series of works centred on exploring the notion of the 'houseboat'. This is distinct from the more commonplace concept of the 'boathouse' (a boat on water that doubles as a human habitat). In this sense the houseboat signals a rethinking of the ordinary house as being a stationary built environment inhabited by individuals, families and so forth.

π ⚡ W M ≠ P

HUISBOOT

2014

Performance with glass sheet, spark-plug, flour, honey, found image

In this series of artworks the notion of the house as an ordinary private dwelling is displaced in favour of a more open-ended understanding: the house become a space through and by which real and imagined journeys into the world are undertaken on a daily basis. The house now becomes something like a vessel – a simultaneously ethereal and concrete framework that accompanies and informs one's myriad interactions with the surrounding world. The houseboat is never left behind as one travels into the world, but an ever present reality in one's daily life.



For this performance I will imagine the various roles that inform this reworked concept of the house as vessel: every houseboat has a captain, shipmate, and a crew. Thus my voice will become a virtual speaking of the houseboat and its crew as they journey into the world. These multiple voices are the material embodiment of the interactive relationship between the houseboat, the various individuals that inhabit it and the world they encounter on their journey.

NOTE: *Huisboot* is a performance piece that was performed during the *Nomad Bodies* exhibition in Antwerp, 2014.



ROBERT
HAMBLIN

И А М Б Л И Н

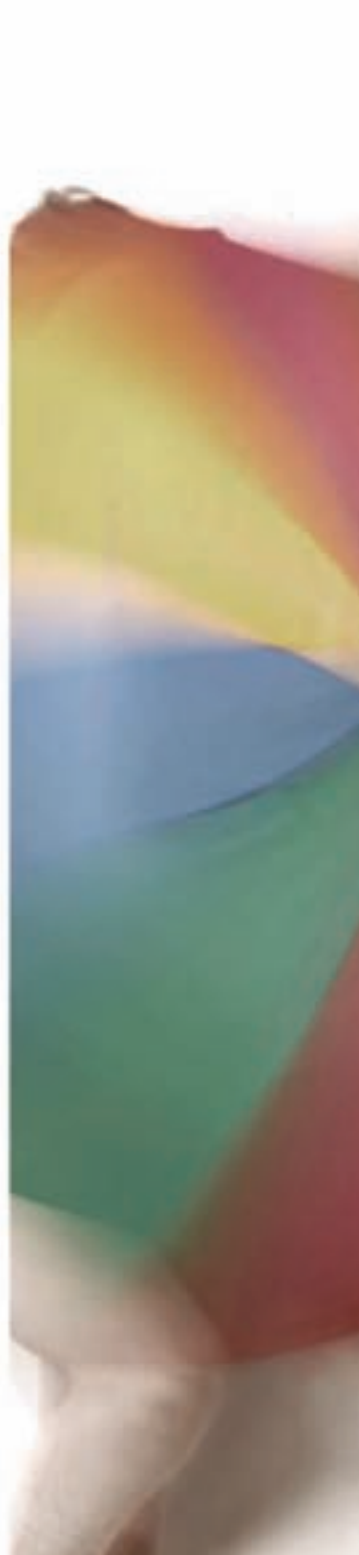


NOMAD BODIES

Р О Б Е Р Т И А М Б Л И Н



6845



ARTIST

BIO

Robert Hamblin was born in 1969 in Hillbrow, Johannesburg, South Africa. His work gazes at masculinities and systems of power, with these themes running through most of his exhibitions. His work presents in *non*-documentary style and rather allows for his multiple influences to shape the images with a more conceptual and visceral impact in mind.



N K A P »Q

His early career saw him working in theatres and television while he also steadily built up bodies of fine art work to critical acclaim in the media. In 2010, he moved to Cape Town where he was a founding member of an organisation that fights for the rights of transgender persons.

Here theories of gender and the context of human rights became an important focus. During this time he also changed his gender from female to male, a transition which strongly influenced his perspective on maleness and patriarchal notions.





INVA

AM

BONGIWE 1

2012

Left,
Archival pigment print with relief numbered
mountboard,
290 x 450 mm.

In 2012, he dedicated himself to his fine art photography full time, manifesting in an exhibition entitled *The Sistaaz Hood*, a project with transgender sex workers. The work was nominated for a Kanna award. He currently resides in Muizenberg with his wife Sally and is working on three different on-going projects concerned with masculinities.



NOMAD BODIES

ROBERT HAHLBLIN



ROXANNE 3

2012

Left,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.

EUNICE 3

2012

Immediate right,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.

GULAM 3

2012

Middle right,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.

GULAM 3B

2012

Far right,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.



NOMAD BODIES

ROBERT HAMBLIN



NOMAD BODIES

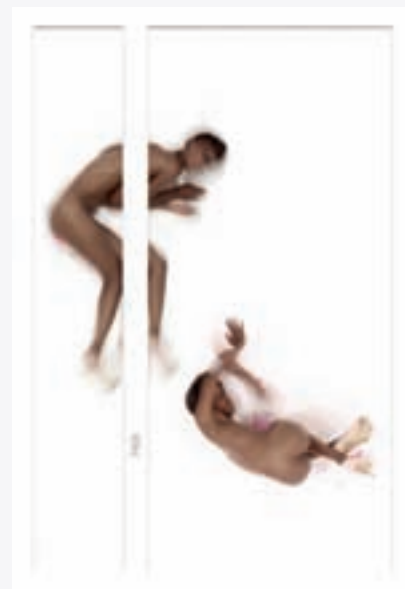
ROBERT HAMBLIN

ARTIST

STATEMENT

Sistaaz Hood is a support group for transgender sex workers in Cape Town, South Africa. Most of the members are indigent and HIV-positive. When I embarked on this project with them we had already spent a lot of time developing advocacy strategies for their group at the organisation SWEAT that facilitates them. The organisation advocates the decriminalisation of sex work and South Africa is in the midst of working towards this goal.

We spent a lot of time planning the project and in my consultation with them a few key issues became important for them to be visualised in the project: Firstly, they wanted to express femininity, yet



NOMAD BODIES



ROBERT HAMBLIN



show their male bodies clearly. This incongruence in context of societal gender constructs might have people question their sanity. Secondly,

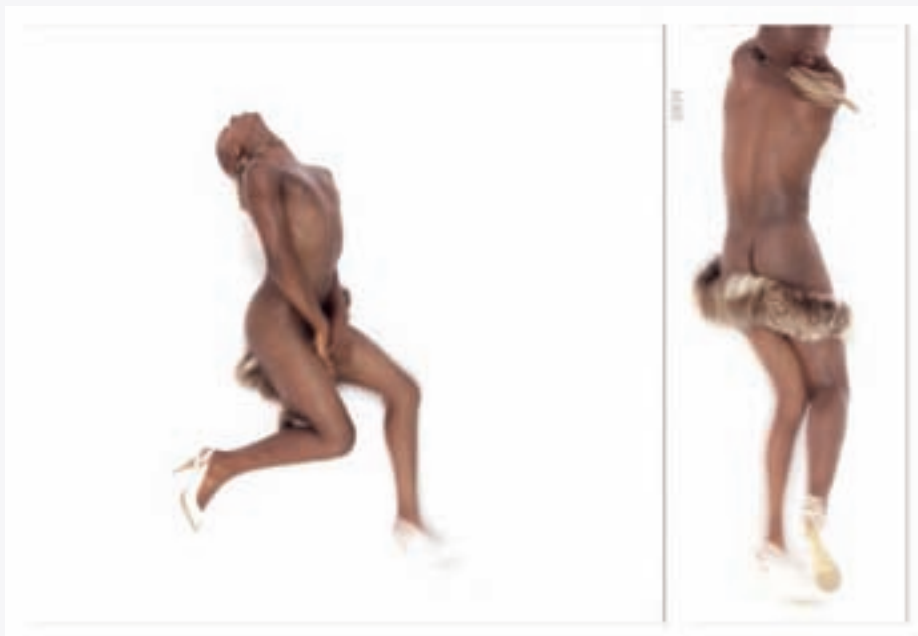
it was important for them not to be photographed in the context of their poverty and health challenges. Some of their more serious challenges arise when incarcerated, since ignorance of transgender identities have police put them in jail together with hardened male criminals, which often leads to rape and abuse. The group recently worked with a group of police personnel to develop new police protocols on how to deal with transgender detainees.

SIA 1

2012

Below,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.



KIM KARDASHIAN

2012

Left,

Archival pigment print with relief numbered mountboard,
290 x 450 mm.



IIIARASELA





ARTIST

BIO

Senzeni Marasela was born in Alberton, South Africa in 1977 . She is currently reading for her MA degree in Art History at the University of the Witwatersrand. Marasela works full time as an artist. She is a recipient of a number of residency awards and her work is in national and international collections.



STATEMENT

The protestor series of works looks into ways that black women occupy the often difficult and threatening city of Johannesburg. I attempt to insert myself into the city by painstakingly sewing for hours. The city of Johannesburg forms the backdrop of many of my current works of art. I continuously return to the city, looking and relooking as it undergoes massive transformation. Having grown up in a catholic environment, penance informs a great deal of methods which are labour intensive. The city of gold is important as a transitory space: people go through the city, they come to the city and many dream of this city. There is something impermanent about this city, and it is precisely at this point that I began to write my own histories. The social climate of the city has never been favourable to the women that enter it.

It is deliberate that I leave the city arid, without indications of lived experiences, as I seek to build the Johannesburg I can safely occupy.



THE PROTESTOR

2012 (from *The Protestor* series),
Red cotton on cotton thread,
2000 x 500 mm.



NOMAD BODIES

SENZENI MARASELA

SI
KE
O

SIYØTULA





ARTIST

BIO

Born in 1989 in Johannesburg, South Africa, Sikho Siyotula lives and works in Pretoria, South Africa.

Sikho completed her BA (Fine Arts) studies at the University of Pretoria in 2011. Her research for the Honours year dealt with the defacing of the landscape and how graffiti destabilises contemplative and interpretive studies of landscape. Her practical work was engaged with notions of the ephemeral.

FOO

Siyotula worked as a gallery assistant at Everard Read Gallery in Johannesburg in 2011 and 2012, based at its contemporary wing, CIRCA on Jellicoe. Since the beginning of 2013, she is working as an assistant lecturer in the Department of Visual Arts at the University of Pretoria and is currently enrolled for an MA (African European cultural relations) at the same institution.



NOMAD BODIES

SIKHO SIYOTULA

In 2011 and 2012, she was commissioned to paint murals for the indoor cricket centre at Super Sport Park cricket stadium in Centurion. Selected exhibitions include, Trans-Africa (group exhibition) (2013), ABSA gallery, Johannesburg; Finalist for the 2012 Absa l'Atelier Art Award; Swift Transitions 2011, Pretoria Art Museum; in 2010 the Thami Mnyele Art Award Ekurhuleni, New Bee's at Van Wouw House, Pretoria, and a group exhibition at the Pretoria Art Museum in collaboration with KASI; in 2009 she was selected for the Thami Mnyele Art Award again, participated in the Fried Contemporary exhibition, 4 Sale, as well as the UP Principal's exhibition, Pretoria.



In 2011 she was a participant in the Prosperity mural project, a project of Fried Contemporary funded by the development Bank of South Africa. In 2013, Siyotula received a general bursary from the University of Pretoria towards the completion of a Masters in African-European cultural relations.



In 2011, she received a University of Pretoria bursary and in 2010 an award to complete a residency at the Cité internationale des arts in Paris, France.



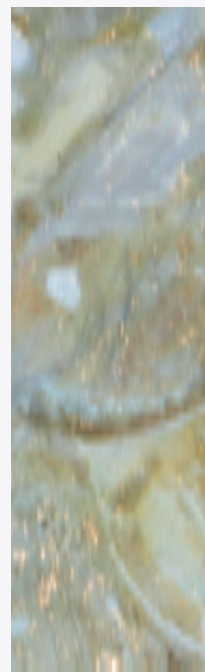
NOMAD BODIES

SIKHO SIYOTULA

ARTIST

STATEMENT

The Matrix of Entanglement is a mixed media drawing made of caul fat, chalk pastels and sealed with silicone. The drawing references the geometric vein system of caul fat, the membrane that protects the digestive system. This drawing is a study from a series of drawings responding to a larger body of work exploring African-European cultural relations.



JK



NOMAD BODIES

SIKPO SIYOTUEA



THE MATRIX OF ENTANGLEMENT

2013

Left,

Caul fat and chalk pastels scaled with silicone ,
1500 x 650 mm.



Caul fat, as a drawing medium, stems from a previous body of work titled, *Reminders of the Ephemeral*. This body of work examines issues of the materiality and ephemerality of culture. The body of work was conceived as an attempt to make sense of a personal memory of caul fat as a 'cultural art effect'.



NOMAD BODIES

SIKPO SIYOTULA

SIMON

G U S H





ARTIST

BIO

Simon Gush, born in 1981 in South Africa is a South African artist currently based in Johannesburg. He completed his undergraduate degree at the University of the Witwatersrand in 2003. Gush was a laureate at the HISK (Higher Institute for Fine Arts) in Ghent, Belgium, in 2007/8 and a

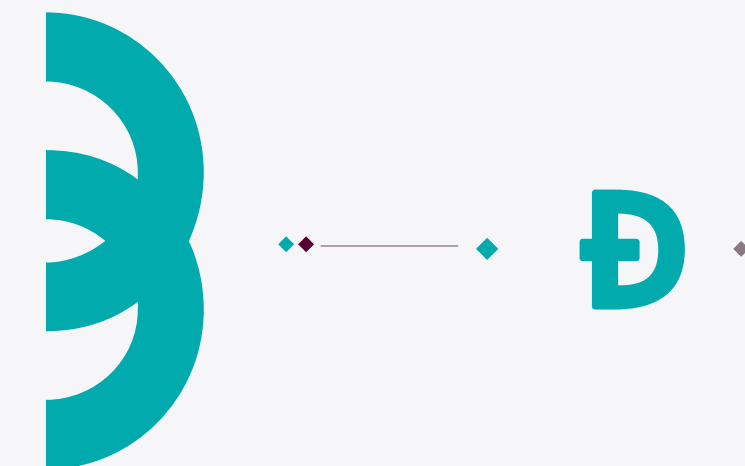


Gordon Institute of Performing and Creative Arts Fellow at the University of Cape Town, South Africa, in 2011. He has participated in numerous group exhibitions internationally and locally and has held solo shows at the *SMAK* (Stedelijk Museum voor Actuele Kunst) in Ghent (2010), *West*, Den Haag, the Netherlands (2010), and the *Stevenson Gallery* in Cape Town (2009, 2010, 2013) and Johannesburg



(2009 & 2011). Gush has been included in an international publication surveying young contemporary artists, namely *100 New Artists* by Francesca Gavin, published by Laurence King Publishing (2011). Alongside his artistic practice, Gush has collaborated in founding and facilitating a number of alternative temporary exhibition platforms, most notably the Parking Gallery in 2006, which was relaunched in 2012.

Simon Gush works across a variety of mediums, with a focus on video, installation and performance. His recent work addresses ideas of labour and work in



the South African context as well as the history of labour movements. He attempts to challenge the ideological assumptions that pervade discussions around work.



ARTIST

STATEMENT

I work across a number of mediums with a focus on video, installation and performance. My recent work addresses ideas of labour and work in the South African context as well as the history of labour movements, and I attempt to challenge the ideological assumptions that inform discussions around work. Using my dual position as both an artist and a paid worker as starting point for my investigations, my work makes use of devices of rhetoric, such as metaphor and analogy, to think through commonly accepted ideas such as work ethic. Central to my thesis is a scepticism about the necessity of work and the dominant place it has within our lives.



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SIMON GUSH



Instead, I'm interested in alternative ideas of creative production that can replace work as a locus of identity. A re-occurring concern within my work is the history of labour movements in South Africa and particularly that of the trade union federation Cosatu (Congress of South African Trade Unions).

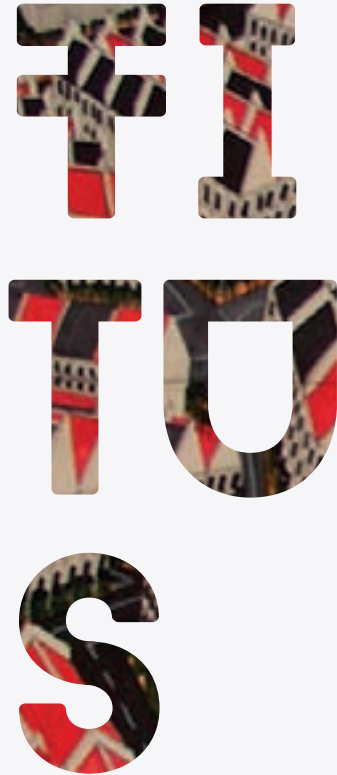
3 POINT TURN

2007
Video stills, in collaboration with
Dorothee Kreutzfeldt,
SD (4:3 aspect ratio) 720 x 576 mm.



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SIMON GUSH



MATIYANE
◆



By T. A. R. M.
SA

ARTIST

BIO

Being artistically untrained, Titus Matiyane, an artist in Atteridgeville outside Pretoria, works from commercial and Google maps, as well as from his imagination in his rendering of panoramas of cities and the surrounding rural areas.

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The panoramas, which he has been making since 1990, create the impression that the artist has intimate knowledge of the cities and has observed them aerially, whilst in fact he only flew for the first time in 1998 and works from maps that are commercially available. Matiyane has never picked up the mannerisms of institutional art and training, nor has he understood its mechanisms of approval.

His first patrons were his school friends. Later, his singular skill in procuring and working in scrap metal led to his work being featured in numerous newspaper and magazine articles. Despite this attention, he only came to the attention of art critics when his two-metre long model of a British Airways Concorde was included on the BMW sponsored *Tributaries* exhibition (1985) which toured West Germany.

Matiyane completed a world tour of his work with an exhibition entitled *Cities of the World*, which travelled from December 2007 in Delft, The Netherlands, to Aedesland in Berlin in 2008 and from there to the National Museum of Mali in Bamako.





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TITUS MATIYANE



PANORAMA OF ANTWERP

2013

Mixed media on paper,
1400 x 6000 mm.



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TITUS MATIYANE

