

| Visual Arts Catalogue |

KKNK 2019

The Past Present and Future of South
African Art

Curated by Lucia Boer



Verlede, Hede en Toekoms

Lucia Boer

25 Jaar van die KKNK en sy visuele kunste-program – 'n mylpaal en 'n rede om groot fees te vier. Ek kan dus nie anders nie as om terug te dink oor my eie pad die afgelope 25 jaar. My eerste kennismaking met die KKNK was in 1999. Ek was deel van 'n klein teaterproduksie, In lewe 'n hoer. Daar was die hoof fees, soos ons dit vandag ken, en ook die rimpelfees, wat onder meer vir amateurs die geleentheid gegee het om op te tree. Ek was natuurlik deel van die rimpelfees. Elke liewe laaste hoekie is omskep in 'n teater. Ons produksie was by die Oudtshoorn-begrafnisdienste, en dit is steeds een van die beste ervarings ooit! Die KKNK het toe reeds diep, diep in my hart gekruip.

Ek het B.Prok aan die Universiteit van Pretoria gestudeer. In 2001 begin ek praktiseer, maar in 2004 verander my lewe drasties. Die geleentheid om te werk by een van die beste kurators en galerye in Johannesburg, Warren Siebrits Modern and Contemporary Art, kom oor my pad. Ek staan voor 'n groot kruispad en neem een van die beste besluite van my lewe. Slegs 'n maand tevore gaan ek saam met 'n vriendin na my eerste kunsuitstalling in Johannesburg. Dit is 'n uitstalling van Claudette Schreuders, ek staan verstom en koop hier ook my heel eerste kunswerk. Gedurende my tyd by die galery ontmoet ek en werk saam met die wonderlikste Suid-Afrikaanse kunstenaars. In my eerste week by die galery gaan ek op 'n toer van die BHP Billiton-versameling. In die ingangsportaal is daar 'n werk van Wim Botha, uit boeke gekerf, en ek staan weer eens verstom. Die eerste uitstalling waaraan ek die geleentheid kry om te werk, is dié van Stefanus Rademeyer, net nadat hy as die Absa L'Atelier-wenner aangewys is. 'n Beeldhouwerk deur Johannes Maswanganye, Learn and Teach About Aids, staan by die voordeur van my mentor se huis en ek soek elke moontlike geleentheid om na die werk te gaan kyk en ek raak verlief op beeldhouwerk as 'n kunsmedium. Een van my gunstelingwerke ooit is Pat Mautloa se The Island, wat deel was van die uitstalling X by Warren Siebrits in 2004. In 2007 kry ek die ongelooflike geleentheid om te werk aan Willem Boshoff se terugblikuitstalling by die Standard Bank-galery. So is daar 'n diep liefde vir kuns gekweek, wat steeds elke dag in my groei.

As deel van my blootselling oor hierdie jare het ek te doen gekry met kunstenaars wat met baie min tot hul beskikking die ongelooflikste werke kon maak. Ek het besluit dat indien ek ooit die geleentheid kry, sal ek graag 'n platform wil skep vir opkomende kunstenaars om hul gawe ten toon te stel. Per geluk lei my pad my in 2016 weer terug na die KKNK – die perfekte platform en geleentheid waarvoor ek gehoop het.

Om die visuele kunste-kurator te kan wees met die vieringe van die KKNK se 25ste bestaansjaar is meer as net 'n droom wat bewaarheid is. Die hoogtepunt is beslis die KKNK25-terugblikuitstalling met werke van al die vorige feeskunstenaars, waarvan ek net 'n paar hier bo genoem het. Hierdie kunstenaars het my deurgaans in my loopbaan geïnspireer, en doen dit steeds. Die kurator van die uitstalling is Gordon Froud, 'n vorige feeskunstenaar en leermeester na wie ek baie op sien en by wie ek steeds baie leer. 'n

Versameling van werke van Gordon se terugblikuitstalling, Harmonia: Sacred Geometry, the Pattern of Existence, wat onlangs by die Standard Bank-galery aangebied is, is ook by KKNK25

te sien. Absa maak Oudtshoorn weer mooi met funksionele kunswerke, asook met die uitstalling Imagining Tomorrow in die Prince Vintcent-gebou. Absa skep soveel platforms en geleenthede vir jong opkomende kunstenaars, waaronder die Absa L'Atelier-kompetisie waarskynlik die belangrikste is, en is reeds jare lank 'n borg van die KKNK. Groepuitstallings deur vorige feeskurators, naamlik Paul Bayliss (Absa), Elfriede Dreyer en Johan Myburg, vorm deel van KKNK25. Tereza Lizamore, wat jare lank by die KKNK betrokke was, is ook terug met 'n groepuitstalling, getiteld Collecting Contemporary. Daar is ook groepuitstallings deur twee briljante jong kurators, Tlotlo Lobelo en Dineke van der Walt. Solo-uitstallings van Kobus Spies, Mandy Johnston en Nicola Taylor sal ook te sien wees. KKNK25 se visuele kunste is 'n huldeblyk aan en 'n viering van die verlede, asook 'n blik op die nou en die toekoms van die visuele kunste.

“Ek loop die pad al lank my lam, en kyk hoe lyk ek nou” – Amanda Strydom

TERUGBLIKUITSTALLING

Kurator - Curator: Gordon Froud

TERUGBLIKUITSTALLING KKNK 25 2019



I was asked by Lucia Boer (Overall visual art curator for 2019) to curate a show of the Main Festival Artists of the last 25 years. (some years there were no main festival artists) This was called Terugblik. The exhibition included the first recipient Jan Vermeiring (1996) and concluded with Johannes Mawangwanyani last year.

The first 3 applicants are either deceased or have not responded to requests and work from the KKNK collection were used to represent them. Artists were asked to submit a recent work that typifies where their practice is at currently. The show was not curated chronologically, but rather in conversations to tell the story of the Festival over the last 25 years.

What strikes one when looking at the list is the variety of artists that have been selected according to the esteemed curators of that year. Most of these artists have gone on greater art careers and are represented by major galleries like The Goodman and Stevenson Galleries. It was an honor to work with the roll call of prestigious artists and the proved to be an exciting tribute. This show took the place of a main festival artist for 2019. Highlights included a new very large drawing by Diane Victor that has not been seen before, the inimitable Willie Bester, Willem Boshoff, Berni Searle and Kagiso Pat Mautloa amongst others.

Artists: Jan Vermeieren, Hardy Botha, Erik Laubscher, Willie Bester, Wendy Malan, Piet Grobler, Claudette Schreuders, Wim Botha, Lien Botha, Minnette Vári, André Naudé, Judy Woodborne, Lawrence Lemaoana, Hylton Nel, Lukas Thobejane, Michaela Janse van Vuuren, Helena Hugo, Handspring Puppet Company, Diane Victor, Gordon Froud, Louis Jansen van Vuuren, Willem Boshoff, Berni Searle, Hanneke Benadé, Kagiso Pat Mautloa en Johannes Maswanganyi

Solo exhibitions

Gordon Froud

Harmonia: Sacred Geometry, the pattern of existence

Kurator - Curator: Les Cohn

Harmonia KKNK 25 2019



Statement

Harmonia : Sacred Geometry, the pattern of existence

“Geometry is widely held to be the universal plan on which all material existence is based. The patterns of proportion, shape, form and numbers are found in the smallest atomic structures and are perpetuated at every level of existence even as far as a pattern for the expanding universe in which we live. Most belief systems acknowledge geometry as a plan; blueprint or map on/through, which matter, has come into being. This has variously been described as the thoughts of God, divine utterances, proof of a creator, a master-plan and so on. In its application geometry (Greek for earth – geo and meter for measurement) it is thus often imbued with notions of the divine or the sacred referring to a creator or God or energy force.” Gordon Froud 2018

Gordon Froud, well-known sculptor, Senior Lecturer in sculpture at University of Johannesburg and curator has been working on a show that investigates various aspects of sacred geometry in the world around us. His cone virus sculptures (pointed polyhedra) have become iconic in the cities and towns of Johannesburg, Pretoria, and Stellenbosch and most recently in Richmond in the Eastern Cape on rooftops, in parks and on the streets. Having featured steel mesh geometric sculptures at Nirox Sculpture Park, Hermanus Fyn Arts festivals, Boschendal and Almenkerk wine estates, Froud has constructed a show that brings his research into focus for a monumental mid-career show at the esteemed Standard Bank Gallery in Johannesburg. This show, however, extends to more than his sculptural works and includes drawing, printmaking, digital imaging, embossing and even animation. Froud looks at sacred geometry in the landscape, the cityscape, in the human form and in the spirit. Each of these chapters reinforces the proliferation and extent to which geometry is inherent to our existence and to the overall pattern of the universe. His exploration of the spiritual is not partisan (as he does not ascribe to a particular belief system himself) but looks at sacred geometry in most belief systems from ancient Egypt, Mayan temples, Judeo-Christian, Muslim and other beliefs, to contemporary beliefs in alien and inter-dimensionality of beings, crop circles and the like. This selected body of work ranges from small-scale works to a larger polyhedron made from welded steel mesh. An extensive catalogue was published to serve as a contextual retrospective of Froud's 35 year career so far. The catalogue includes interviews, academic articles and an in depth chapter by Froud on the work for this exhibition.



Info as requested on Harmonia: Sacred Geometry, Pattern of existence by **Gordon Froud** and
curated by Les Cohn of Artsource sa.

Mandy Johnston

SPUN

Spun KKNK 25 2019



Bio

Mandy Johnston is a practicing visual artist who currently lives in Cape town, South Africa. She was awarded a Master's degree from the University of the Witwatersrand in 2003. Since then, Johnston has worked and collaborated on various inner-city art related projects and initiatives. The latest of these being Assemblage (an arts facilitation organisation) and the Artist Career development program. Johnston has presented 5 solo exhibitions and taken part in many group exhibitions. Her works are part of multiple corporate and private collections.

I am formally interested in the use of alternative materials in art making because of the contextual values, definitions and symbolisms attributed to them. I enjoy researching the physical world and finding interesting connections and contradictions in the values attributed to objects and materials. My work is informed by specific historical and cultural context.

"Things are often defined by their antithesis and that the formation of a value is often around the threat of absence or the obvious presence of it. There is pain or fear associated with absence, with a thing that once filled space both literally or figuratively, now open and vulnerable to be absorbed, used, ignored or quoted."



Slow Dancing in a Burning Room I,
(2019)
Plastic straws and Steel
3,4 x 1,2 x 0,5m
Sold

Slow Dancing in a Burning Room II,
(2019)
Mixed media
2,2 x 1 x 1,2m
POA

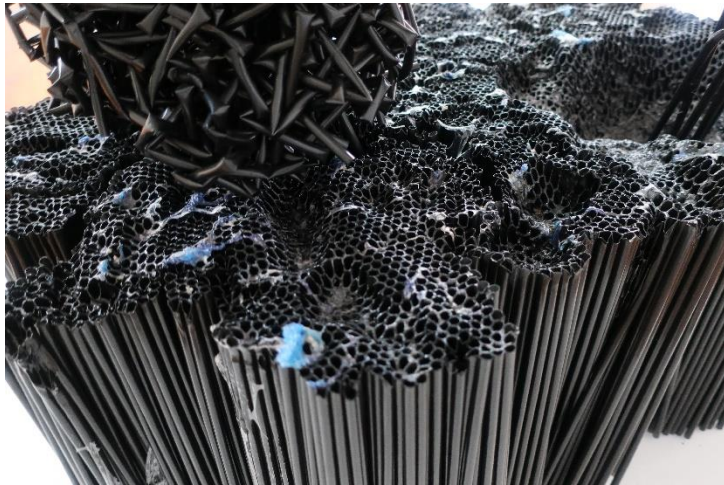
Artist statement

A few years ago, a visual illusion of a spinning silhouetted figure made the rounds on social media. It was created by designer Nobuyuki Kayahara with the aim that the spinning be perceived in either direction. Viewers on social media platforms were led to believe the direction of dance was due to their left or right brain dominance. Scientists and psychologists have more recently argued that the phenomena is more to do with whether the viewer perceives they are looking at the figure from an elevated or lowered angle. The shift in angle shifts the perception of the direction of the dance. As I understand it, everything within perception is mitigated through a series of filters and contexts, spun from what we experience, from what we choose to believe, and these perceptions ultimately alter our engagement and understanding of society.



Detail Slow Dancing in a Burning Room II

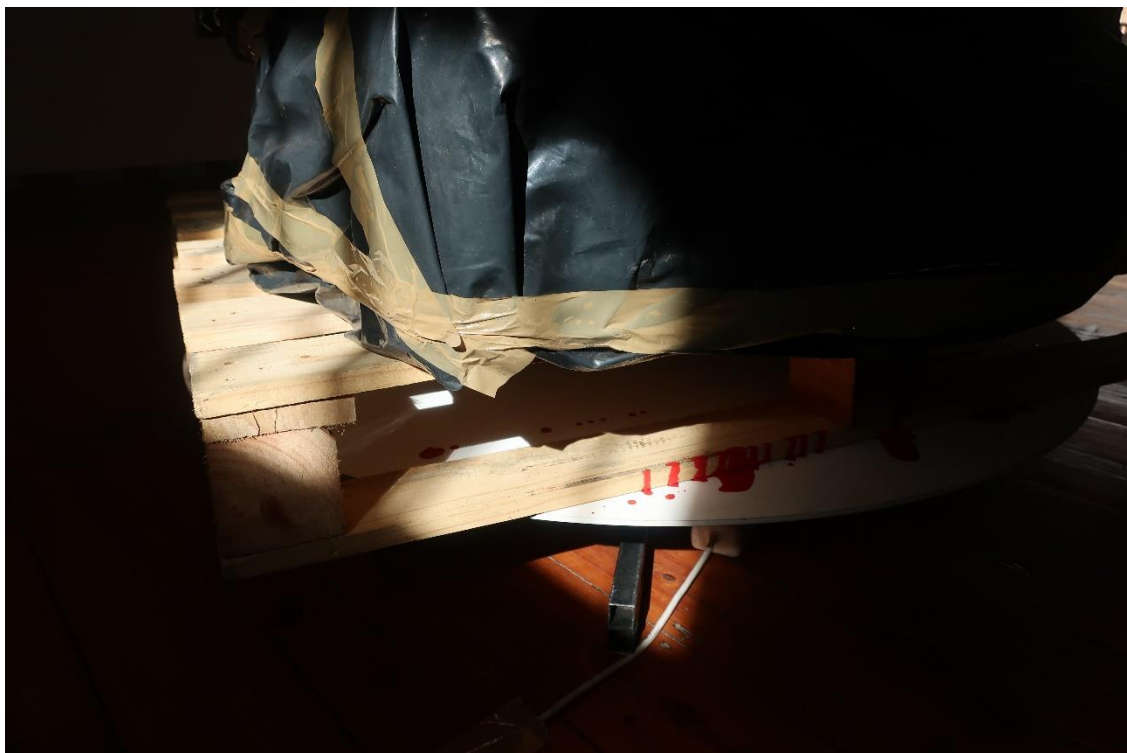
This exhibition draws attention to a human ability - to become desensitized to our environment. How something obvious within our collective vision, be it a physical object or a cultural belief, that should - by shifting societal values - have long ago been interrogated is often overlooked. A plausible reason is that the thing has been naturalised by "always" being there or because it is within traditionally and culturally upheld structures. As soon as light is cast on such a thing, and whether out of context or not, it has the power to stir up vivid emotions and a huge amount of mental space is re-energized. This happens often, daily even, on a small scale on social network platforms but in societies larger public arena, occurrences are usually rare, so they feel out of place and take us by surprise. It is critically important to recognize such moments as they occur, to embrace the highly energized / activated space to encourage possible transformation and not be dissuaded by extremist behaviour and intentionally misrepresented arguments.



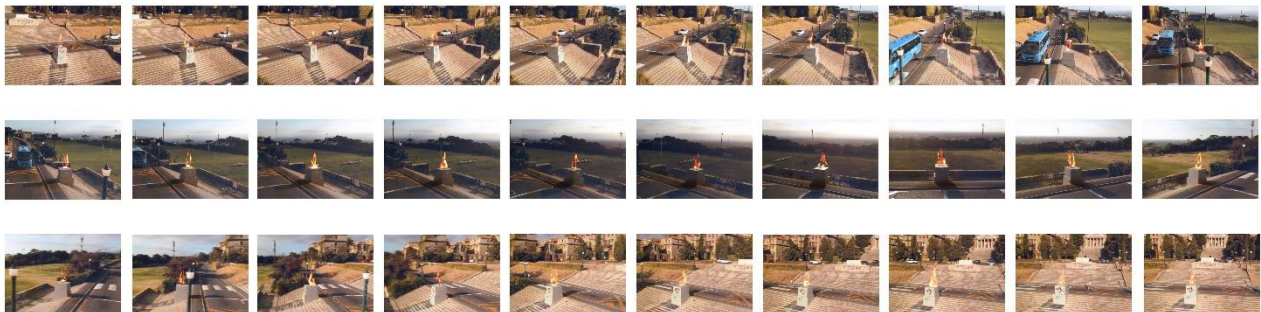
The two figures turn towards and away from each other. This is open to multiple interpretations. I like the thought of it as a kind of eternal dance. The humour is ironic in the thought that eventually, if not destroyed, all political statues will be taken down and more than likely stored, possibly together, in small spaces.

Detail Slow Dancing in a Burning Room I

The use of straws and the obvious reading as referring to the straw man argument is just an entry point to thoughts around consumerism. It occurs to me that the straw being the currently deprecated object in society today is ironically too a straw man for the actual problem that being - in my mind –all single use items.



Detail Slow Dancing in a Burning Room II



Slow Dancing in a Burning Room Animation I and II(on the following page) 2019

Stop frame animation

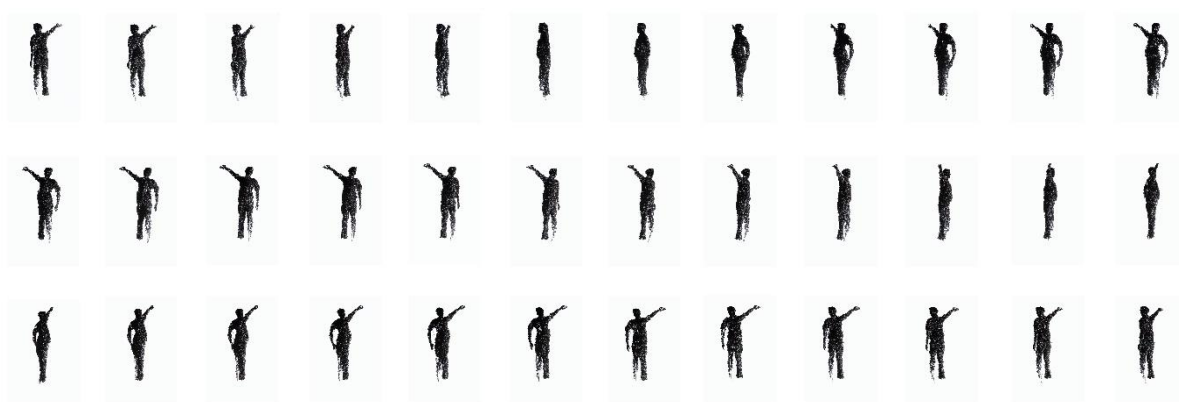
Edition 5

Slow Dancing in a Burning Room Animation Still series I and II (on the following page) 2019

Printed with archival Ink and paper

Edition 30

Individual frames also available.



Music by John Mayer: Slow Dancing in a Burning Room Album: Continuum Released: 2006

www.mandyjohnston.co.za

Nicola Taylor

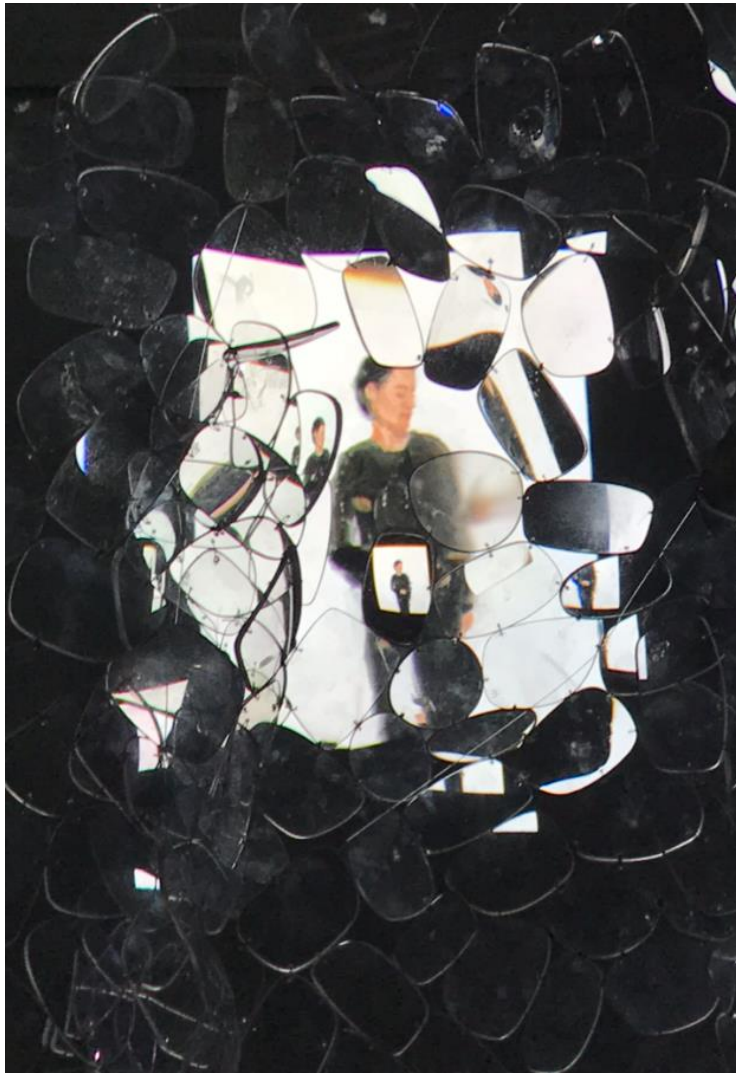
Orb of perception

Orb of perception KKNK 25 2019



Artist statement

'We all see the same thing in different ways. What if we could remove our own lens filters, what would be left. Nothing? Or something that connects us?' This exhibition is an exploration of connection. The sculptures are made by stitching together preowned glasses lenses that refract light differently.





'Aggregated Subjectivity i'
2019

Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity ii'
2019

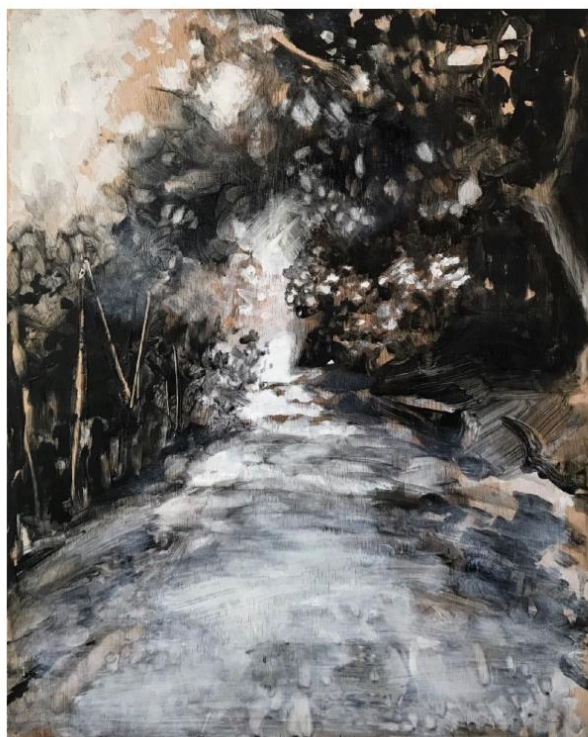
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity iii'
2019
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity iv'
2019
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity v'
2019
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity vi'
2019
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity vii'
2019
Oil on board
40cm x 50cm

Framed
R9500



'Aggregated Subjectivity viii'
2019
Oil on board
40cm x 50cm

Framed
R9500

nicolataylorart@gmail.com @nicolataylorart

Curated exhibitions

In Silva

Kurator - Curator Dineke van der Walt

In Silva KKNK 25 2019



Statement

In Silva, a group exhibition, explores the story telling qualities of contemporary art. The artists and curator collaborated to activate the gallery as a space where different narrative threads can be explored by viewers. The exhibition takes place In Silva, or 'in the forest' signalling the societal forest we are all navigating through. It is a place filled with cross-roads, forks and dead-ends where people can get lost and where you're most likely forced to confront your identity and perspective of the world.

The viewer entering In Silva will encounter a visual narrative brought 'to life' through diverse mediums such as paper thread, animal hide, wood, photography and paint as important tools in the visual storytelling. While each artwork references its own inherent topic or story through a specific medium, they're assembled in one space to examine the possible conversations between them. The visual narrative is frozen mid-story, allowing the viewer to cross the narrative threshold and become part of it. Viewing the different artworks as stills or freeze frames will allow you to participate and 'fill in the gaps' so as to find a narrative

thread. Seen in relation to each other, the various works have the potential to form a continuation of events and therefore also a story. As such, all artworks become clues to uncover.

Each person entering the exhibition consequently has the opportunity to change the narrative as a participating actor. The narrative therefore unfolds in the viewer's response to and conversation around the artworks.

Against this background, the exhibition examines our complicated connection to fairy tale stories and our understanding of them. It looks at how the way we tell and repeat these stories can impact and reflect our view on life and social encounters. Viewers are encouraged to visit the narrative space of In Silva to discover and read the multiple stories that unfold through these works but also to reflect on their interpretations of them.

1. In Silva ['In sɪlvəh]

Wandering In Silva or 'in the forest', you might find yourself somewhat bewildered and intrigued. A forest is after all notorious for its 'pathlessness' on the one hand and forks, dead-ends and crossroads of a labyrinthine complexity on the other. Even on a sunny day, a forest is a place of elusive twilight shadows, shape-shifting and transformation.

The deeper one enters into this arboreal community, the more it becomes a metaphor for the mystery of the human psyche. Like our human souls, a forest is a place of hidden meanings and unrevealed secrets where we're confronted with our identity and perspective of the world.

Preface

Reading and understanding an exhibition can be quite challenging. Where do you start and how do you know if you're on the right track? You might find certain artworks tell stories in themselves while others explain each other.

Approaching a group exhibition as a visual narrative is somewhat like a movie scene frozen mid-story, allowing you to cross the narrative threshold and become part of it. There are different conversations happening while collectively they form a storyline. Perhaps you would be excited to 'fill in the gaps' so as to find the narrative thread, perhaps you would rather be the silent voyeur. Either way, everything in the narrative space could be clues to uncover.

This narrative space is however not concerned with a perfect ending or a single meaning. It would rather take you on a journey through the forest and challenge you to take note of and question your responses and interpretations. After all, the way we tell and repeat stories might just impact and reflect our view on life and social encounters. With no narrator to guide you, the narrative will have to unfold in your response to and conversations around the artworks.

About the curator

Dineke is probably the most passionate human you'll ever meet. She looks for underlying reasons in just about everything, and especially in art. Despite her investigative nature, she nurtures a particular utopian outlook. Dineke likes to imagine the world turned upside down in a fascinating and fun masquerade where everything is possible. In her egalitarian view, a narrative structure should allow readers, actors and the author to be on equal footing – each having their own agency to decide what happens next.

A playful dichotomy becomes evident in her research into the history, origins, meaning and interpretations of fairy tales and other narrative structures coupled with absurd and grotesque themes. The subtleties of human interaction, intent and behaviour continues to occupy her mind and might just be the reason she often unknowingly investigates viewers' responses in an exhibition space. Dineke has worked on several exhibitions over the past decade and was gallery manager to Lizamore and Associates for 6 years. Currently, she's an independent curator and working towards a PhD in Art History.

Artists' Bio stories

Allen Laing (sculptor)

Allen is a non-traditional sculptor fusing ideas of semi-functionality, imaginary rituals and human behaviour. As a Fine Art graduate, currently finalising his Master's degree, Allen worked in the studios of William Kentridge, Jenna Burchell, Guy Du Toit and Louis Olivier, which both contributed to and influenced his own artistic practice.

Working primarily in wood, the natural forms of the material that he collects strongly inform the aesthetics of his work. From a combination between traditional wood joinery techniques and a scientific knowledge of wood and trees, Allen often creates objects he can wear and use in performances or 'rituals'. He employs humour, satire and play to comment on issues confronting him in the society around him and in his personal life. Allen incorporates video, drawing and online platforms to add additional dimensions to the humorous fantasy narratives of his sculptures.

[Born 1990, Pretoria]



False-Front Peep-Through Boards. Brazilian Ironwood, Karoo Acacia, Jacaranda, Cypress, Eucalyptus, Merbau, White Oak, Kiaat, Camphor, Purple Heart and Hematite
213 x 120 x 105 cm
R 33 600

Anastasia Pather (finger painter)

Anastasia is a reluctant artist and female excited by innuendo and the crossed meaning of things, currently painting in Johannesburg. She is concerned with surface, gender and the South African-Indian 'aesthetic'. Anastasia considers **perceptions of value, exoticism and eroticism through the architecture of 'memory' and the politics of colour.**

She is yet to understand the formulaic act of an artist biography as anything other than proving you should be liked because someone has previously liked you. And, although, she has many thoughts swimming in her head Anastasia often finds the conceptual rants of an 'artist statement' for an artwork which is presumably a statement in itself nothing more than a wank.

Anastasia has taken part in a number of group exhibitions through the country and had her third solo exhibition in December at 99 Loop, Cape Town.

[Born 1987, Johannesburg]



Red Veiled, tight-flowered and bejewelled she left

Kungu, Turmeric Sindoor, Flowers, Sari Tassels, Ink, Glue, Acrylic paint on canvas 60 x 45 cm
R 7 000



Soft Revolutions and Belled Distractions... the Kathak Warriors snaked through the unknown towards her.

Kungu, Turmeric, Imitation Gold, Bells, Ink, Glue, Acrylic paint on canvas, 60 x 45 cm
R 7 000

Diane Victor (artist & printmaker)

Diane grew up as an only child on a small farm in Midrand and use drawing as a means to express herself. "I'm not a words person at all, I have a general mistrust for words and I find that I cannot use them in the same way I can use mark or line," she explains.

Diane's work uses the figure to create complex narratives examining the underbelly of society with an extraordinary intensity. Her focus often falls on the South African and global crisis of war, corruption and violence in the public, political and in private life. She generally incorporates historical and mythological references, fusing a recognisable storyline with new South African subjects. As one of South Africa's leading artists, Diane has won numerous awards, is a dedicated and brilliant teacher and has exhibited widely in South Africa and overseas.

[Born 1964, Witbank]



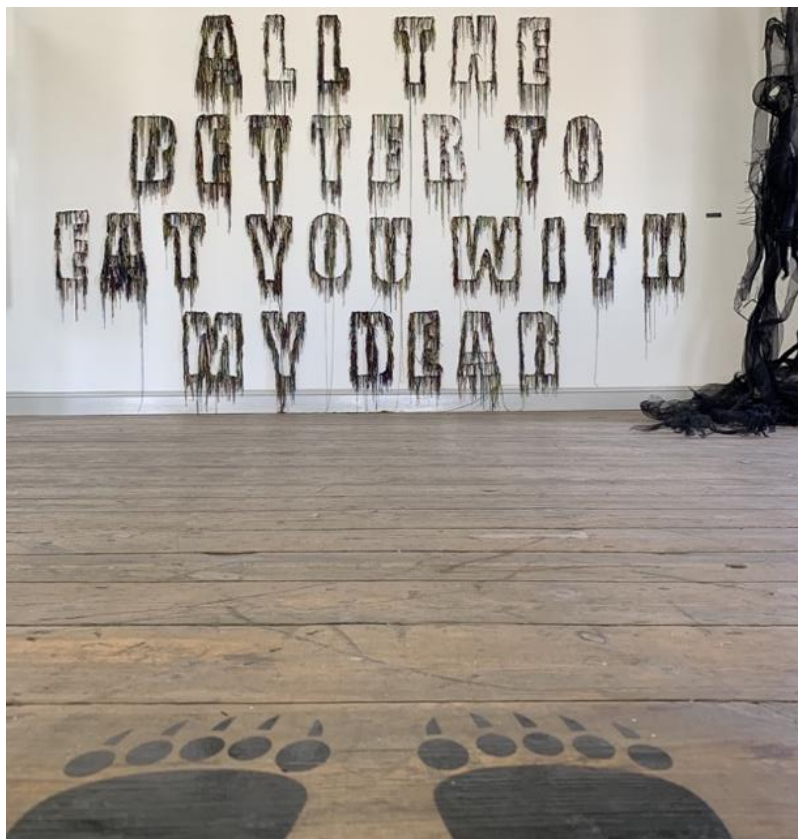
Underling
Smoke on paper, 120 x 90 cm

Gina Waldman (mixed media artist)

Since completing her Masters in Fine Arts in 2003 Gina has developed her own unique style, which as distinct as it is, is also constantly evolving. Her work deals primarily with the concept of perfection and the slippages that seemingly perfect surfaces make. Her interest lies in the ways that supposedly perfect moments, objects and relationships are constructs set up to create a seamless illusion.

Between 2005 and 2012 Gina co-founded and ran the fashion label Two with her sister, Caren Waldman. They created a popular brand of clothing that mixed current trends with wearable, functional clothing. Gina also often takes on large scale art installations at corporate buildings. The themes in her work are myriad and complex, but some recurring motifs include kitsch, excess, collecting and consumerism. She is currently working on a number of public and private commissions and exhibitions.

[Born 1980, Johannesburg]



My Dear
Wire, paint, thread, Variable dimensions, R 18 000

Jaco van Schalkwyk (painter)

Jaco grew up in the faith home, Jatniël: the headquarters of the Latter Rain Mission International. His frequent travels abroad have lead him to some of the world's greatest art museums and international exhibitions and has informed his world-view on contemporary art.

His painterly investigations have looked at various themes such as paintings' relationship to the documentary in order to engage with a world 'freeze-framed' in time. Jaco has also been concerned with the idea of the exotic and the symbolism of forests and islands. Exploring beyond the surface of these places, the artist challenges the general idea of 'Utopia' or 'Paradise' and questions the western notion where 'paradise' is often found in the beauty of exotic landscapes and/or 'the other'. Where romanticism celebrated the idea of nature as both refuge and dream, he reveals that this very nature is being neglected and abused.

[Born 1981, Benoni]



Arcadia VII

Oil on linen (canvas), 175 x 130 cm R 95 000

Maja Maljević (painter)

Maja grew up happily in Belgrade, and considered herself an artist from an early age. After a gruelling seven years of academic and classical arts education, Maja was set free to discover for herself what kind of artist she wanted to be. This for her meant unlearning how to draw.

Since then, her particular style begins with 'dirtying' the canvas with a layer of bright paint onto which she builds up surfaces with drips, blocks, bands and waves of colour to create a visual ensemble that includes the figurative and abstract, the organic and geometric, the obvious and the elusive. This intuitive jigsaw put together forms an eclectic remix where any one thing can be something else. 'To capture and describe my creative process is like putting music into words – something essential gets lost in translation', says Maja. [Born 1973, Belgrade, Serbia]



Head in the Cloud

Oil painting on canvas, 165 x 230 cm, R 130 000



Lost for Words

Oil painting on canvas, 100 x 200 cm, R 100 000



Installation

Mandy Coppes-Martin (fibre artist)

Mandy often uses seemingly delicate materials and has travelled to Holland, Germany and Belgium to work with various paper experts in three-dimensional paper-casting techniques and sheet production for her extensive research on local and invasive plant fibres.

The specific fibres, threads and silks Mandy works with weave through her drawings and sculptures, taking the viewer on a journey through traces of the past. She is interested in the physical connection to the material and the theoretical association with the image and the material. To this end she applies the traditional art of crocheting and French loom knitting to create forms and shapes that depict a life once lived, or an action once taken. The transparency of her work and the shadows that fall from the images, complete and solidify the relationship that exists between the work, its environment and the viewer.

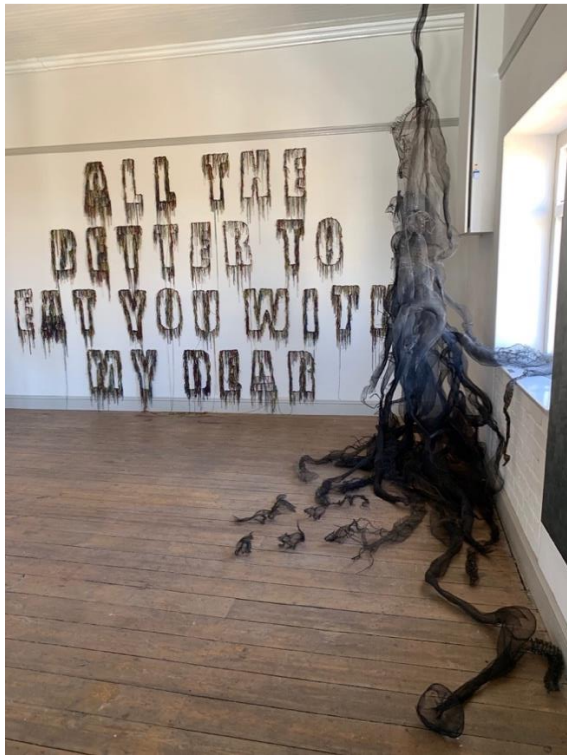
[Born 1973, Nairobi, Kenya]



Lament

Silk thread, 247 x 135 cm (unframed)

R 39 000



Tick Tock

Aluminium mesh, waste industrial knitting needles and cable ties, 300 x 450 x 170 cm



A story in a slice

Raw silk embedded in tree resin and plexiglass, 122 x 122 cm, R 35 000



Installation

Richard “Specs” Ndimande (sculptor)

Richard “Specs”, a Fine Art graduate from the University of Johannesburg, lives and works in Johannesburg. He works in various disciplines of art making such as painting, sculpture, printmaking and drawing but considers himself primarily a sculptor.

His practice looks at themes of oppression, servitude and exploitation and he is fascinated by the human-animal hybrid. He often sculpts masks and full figures out of cow and sheep hide and specifically selects these exploited animals to tell a story about human relations. Specs’ artworks depict the oppressed as prey and the oppressor as the predatory beast, thus allowing him to explore the oppressed and the oppressors in one figurative element, hiding who is truly in power. Through his hybrid metaphors he brings dehumanizing truths to the foreground.

[Born 1994, Soweto]



Inkabi

Mixed media,

Figure: 107 x 54 x 74 cm; Table: 75.5 x 79.5 x 80 cm; Chair: 94 x 44 x 47 cm

Rosemarie Marriott (sculptor & painter)

Rosemarie grew up on a farm in the Kuruman district, a childhood experience that greatly informed her artistic practice. She 'plays' with a combination of human and imaginary animal forms, creating tactile two and three dimensional sculptures and installations from found objects, natural animal parts and skins. Rosemarie's response to material and its manipulation is central to her highly intuitive process where the materials used often have imbued significance. Many pieces embody a redemptive quality; being re-incarnated from discarded bits and pieces to be recreated into a new purpose and life.

Her work often references children's stories and nursery rhymes and invokes their double meanings or underlying sub-texts. Her visceral retelling of childhood rhyme through tableaux of composite creatures allows for an emergent experience for the viewer that questions deeply our connection to nature, childhood and the adult self.

[Born 1974, Kuruman]



Basterma

Aluminium and animal hide, 74 x 36 x 11 cm , R 28 000



Sluikgoed I & II

Found Otter fur, 52 x 50 x 16 cm each, R 7 500 each

Tsoku Maela (photographer)

Born a middle child, Tsoku wasn't as bright as he was a dedicated pyromaniac and often the face of a missing child poster. He very early discovered his interest in human behaviour, which is a less eerie way of saying he took his people watching particularly serious. After studying and exploring various disciplines he finally blew the dust off his old camera and decided that he would turn all the stories he had into still images that moved the world.

His unique visual language borrows from the surrealist and Afrofuturist movements to delve into topics many considers taboo such as mental health, self-love in a post-colonial context, cultural appropriation and the actualization of self through traditional practice, for the black and brown body. His only desire is to set a fire of hope and of love in the heart of anyone who comes across his work.

[Born 1989, Lebowakgomo]



Sins of the father

Photographic print on high-end portrait paper with special lustre finish 104.7 x 104.7 cm (framed), edition 1 of 10, R 16 000



At my own knees and feet (but these flowers are dying)

Mixed media, 120 x 102 x 72 cm

Huldeblyk (Tribute)

Kurator - Curator: Elfriede Dreyer

Huldeblyk KKNK 25 2019



Statement

Sommige van ons land se mees gerespekteerde kunsonderwysers word in hierdie uitstalling vereer. Almal is sowel dosente as kunstenaars, óf by bekende universiteits kunsdepartemente, óf in 'n privaat hoedanigheid. In sommige gevalle het hul kuns agterweë gebly omdat hulle só besig was om hul lewens toe te wy aan die onderrig en mentor van hulle studente, waarvan menige internasionale status bereik het. Die huldeblykkunstenaars het oor die afgelope jare 'n ongelooflike impak gehad op dié wat hulle onderrig het – deur hul benadering tot kunsmaak, hul tegniek, hul manier van probleemoplossing, hul werksetiek, hul wysheid en insig onbaatsugtig te deel. Hulle het die lewens van hul studente gevorm en gerig, die manier verander waarop hul na die wêreld kyk, daaroor dink en dit verander, en het hulle dikwels op 'n nuwe lewensweg geplaas.

Die kunstenaars wat ingesluit is, is Ania Krajewska (Dr., Unisa); Ariana van Heerden (Dr., navorsingsgenoot UP); Avitha Sooful (UP); Carl Jeppe (privaatdosent; afgetree TUT); Diane Victor (UP hoofsaaklik); David Paton (UJ); Dominic Thorburn (Prof., RU); Elfriede Dreyer (Prof. Extraord., Unisa); Elizabeth Gunter (Prof., US); Emma Willemse (privaatdosent; tutor Unisa); Gordon Froud (Dr., UJ); Gregory Kerr (Dr., privaatdosent; voorheen US); Guy du Toit (UP); Gwenneth Miller (Dr., Unisa); Ian Redelinghuys, (afgetree TUT); Ingrid Stevens (Prof. Emer., TUT); Jan van der Merwe (Dr., TUT); Jeremy Wafer (Prof., Wits); Keith Dietrich (Prof. Emer. US); Kim Berman (Prof., UJ); Margaret Gradwell (Prof., afgetree UP); and Ricky Burnett (privaatdosent; voorheen Johannesburg Art Foundation).

Ania Krajewska



Landscapes of the Anthropocene – homo fossil, 2019. Mixed media/print, 370 x 660mm



*Landscapes of the Anthropocene
– on mythology of progress, 2019
Mixed media/print., 370 x 448mm*

Bio

Ania Krajewska is a senior lecturer at the University of South Africa and a coordinator of the Visual Art Programmes in the department of Art and Music. She obtained her a PhD in Art History qualification in 2014. Her special interests include the Anthropocene debates; biocultural critiques of art objects and texts; simulation systems and embodiment; mythologies and narratives as well as critical posthumanism. She participated in numerous exhibitions such as Transmigrations: Rituals and Items (Los Angeles, Tijuana, Mexico City, Guadalajara, Germany) and so far held two solo exhibitions: Mediators (1998) at the Market Theatre and Ask the Audience (2000) at the Millennium Gallery.

Artist statement

The lack of awareness of our biological and ecological heritage is a very limited and short-sighted paradigm at the end of the second decade of twenty first century. The Anthropocene, a term coined by Eugene Stoermer to mark the visible geological consequences of human impact on the planet, also includes the debates on the calamity of the extinction of species, acidification of oceans, plastic pollution, carbon dioxide emissions, fossil fuel abuse and general recklessness of human behaviour. E O Willson warns against the Eremocene – the Age of Loneliness – the environmental trespassing and the danger of extinguishing the planet's biodiversity.

Ariana van Heerden



Dystopian trailer #1, 2019. Oil on canvas, 1200 X 1500mm

Bio

Dr Ariana van Heerden's 35-year academic career focused on wealth creation and entrepreneurship in SA. Her master's research study *Overcoming capability deprivation through craft technology transfer* addressed issues pertaining to poverty and craft skills training in rural areas and disadvantaged communities. Her analysis of capability deprivation led to an interest in the mediating factors of peak performance, resulting in a PhD speciality - the association between art making, autotelic action and the flow brain state. Inter alia, electroencephalography is employed to identify the cognitive and neural underpinnings of flow. Ariana has supervised over 160 Honours, Master's and Doctoral studies and is currently Research Associate at University of Pretoria.

Artist statement

Van Heerden's artwork embodies shape-shifting manifestations of continually active forces of nature as metaphors of transience and Anthropocene change. Water symbolises the continuation of life and specifically the ocean, the most democratic recipient of abuse that humankind foists upon the earth, has become Ariana's obsessive investigation. The ocean's value is being tested for adversity, possibly beyond endurance. Ariana has had five solo art shows, the largest at the Pretoria Art Museum in 2004 and has participated in joint/group shows nationally and internationally since the 1970s.

Avitha Sooful



Juicer, 2019. Jacaranda wood,
350 x 200mm

Bio

I began my academic career in Kwazulu Natal. I have worked in the professional environment of the visual arts for most of my academic career. I spent 15 years as an academic at the Vaal University of Technology. I currently lecture in the School of Arts: Visual Arts Division at the University of Pretoria. My area of interest remains a feminist position within the visual arts. My artworks reflect on the social-political and gender issues inherent in South Africa.

Artist statement

The work on show is a wooden sculptural object that resembles a juicer. This object is commonly found in households and I use these familiar objects to reflecting on domestic violence and gender issues.

Carl Jeppe



Desert Lines, 2018.
Compressed charcoal on
200 gsm Fabriano, 570 X
570mm (Artwork)

Bio

Born - 1949, School: St. John's College Johannesburg.
1970 – 1972 Studied Fine Arts at Pretoria Technikon
1972 – 1973 Worked at Performing Arts Council, Transvaal (PACT)
1974 - 1977 Taught at Art Studios Pretoria, Sunnyside
1978 – 1980 Taught part-time at Technikon Pretoria
1981 - Appointed full-time at Technikon Pretoria.
1988 – 2002 Lectured part-time at Pretoria University (UP)
2000 - Presented workshops and lectures at Michigan State University (MSU)
2005 to the present: Hosts weekend life drawing sessions in Pretoria
2013 – Retired from teaching at Tshwane University of Technology
2015 – 2016 Presented drawing workshops at UP
2017 – 2018 Lectured part-time at UP

Artist statement

This drawing contains much of the imagery that pervades my work: Monotonous barren landscapes, dangerous rock formations, chasms and cliffs, devoid of human inhabitants, and yet there are signs that humans in some form might have been present at one time. There may be the remains of crude wooden shelters or Megalithic circles. In this drawing there are lines scratched across the desert as if to attract the attention of some passing spaceship, much like the Nazca Lines in the Peruvian highlands. All this could represent the devastating effect that mankind has had on this planet.

David Paton



Working Drawings with Speculative Interventions (triptych), 2018. Digital print with ballpoint pen, 570 X 1995mm [3 panels of 570 X 665mm each]

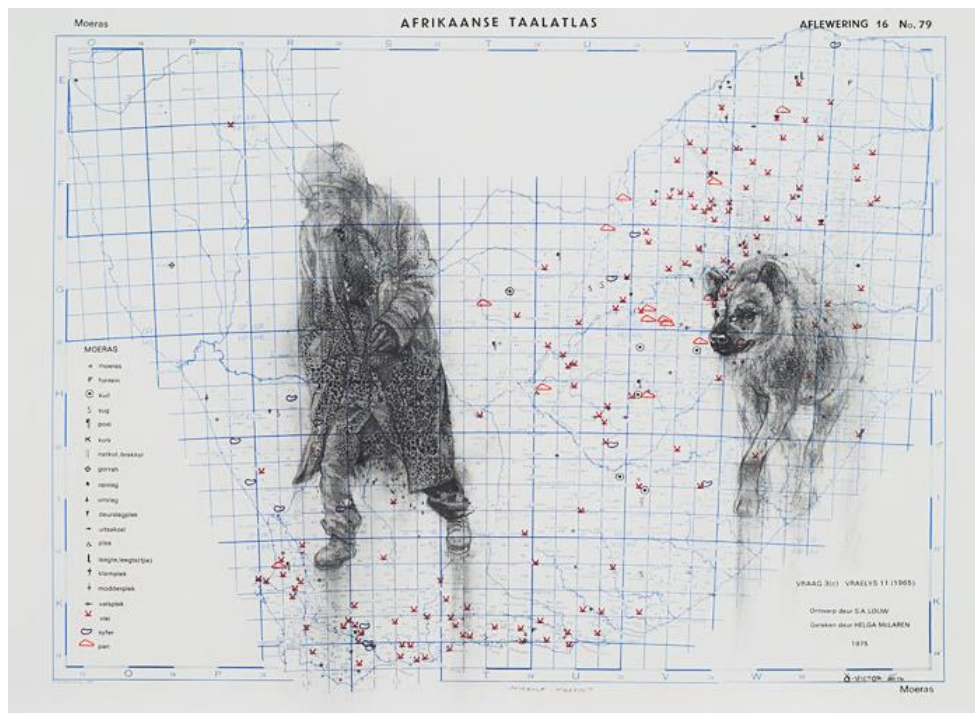
Bio

David Paton is Senior Lecture in the Department of Visual Art at the University of Johannesburg teaching Drawing and Studio Practice at undergraduate level and supervising postgraduate student studies. He received his MAFA (Wits) in 2001 and is currently completing a PhD at the University of Sunderland, UK. David curates book arts exhibitions in South Africa and publishes catalogues and articles on artists' books in local and international journals. David hosts the website Artists Books in South Africa, is twice the recipient of the Ampersand Foundation Fellowship to New York and is the father of two sons.

Artist statement

At a particular moment during every 2nd Year Drawing class, my students and I stop what we are doing and spent 30 precious, focussed and silent minutes drawing one of the students who has volunteered to model for that day. Working Drawings with Speculative Interventions (triptych) extracts three of these many studies and through digital enlargements alters the journal format in which they were first done. I then overlay a series of speculative, doodle-like interventions with ballpoint pen that both disrupt and extend the original drawings which seem to evoke, through the models' gaze, past, present and future drawings.

Diane Victor



Moeras, 2014,
from the
Migrants series.
Charcoal dust
drawing on
Hahnemühle
paper (printed on
Taalatlas), 610 x
840mm. Framed

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; Falconer 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, 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 recently this year 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.

Artist statement

The set of three *Migrants* series of works depicts three homeless men regularly begging at the Fountains Circle in Pretoria. The title of the work, *Moeras*, refers to the word 'moeras' appearing on the *Taalatlas* paper hailing from Nationalist days when Afrikaans was promoted at schools, but here the word could be interpreted as indicative of the swamp of poverty.

Dominic Thorburn



Fairyland lost, 2016. Blind embossed paper, 300 X 420mm, unframed

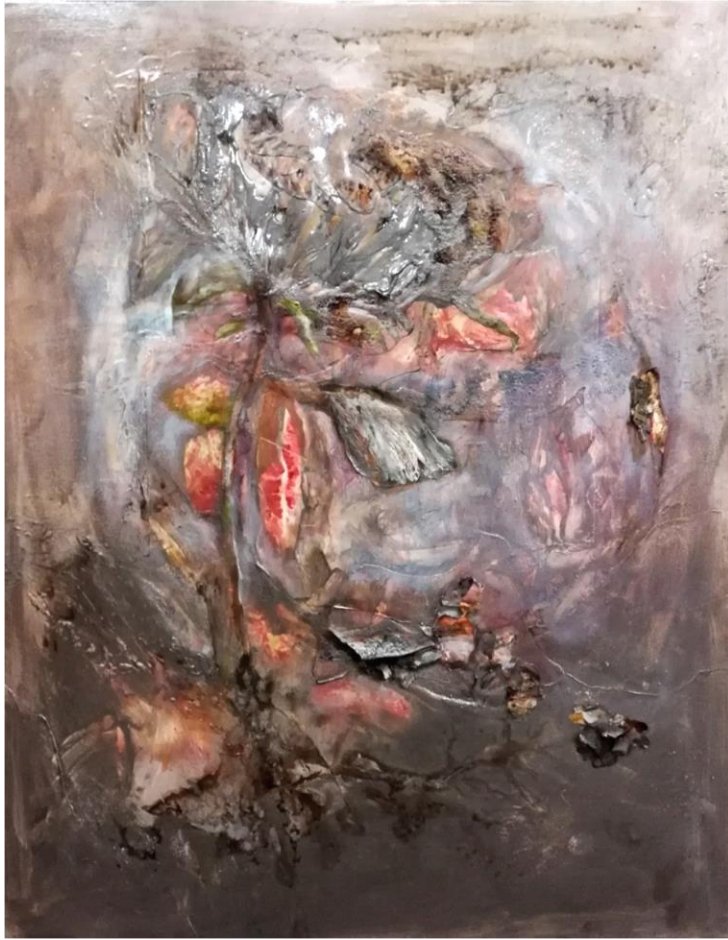
Bio

Dominic Thorburn is a practicing artist printmaker and professor of Fine Art at Rhodes University. Born and educated in Cape Town he was awarded an MFA in 1983 from Rhodes University. Dominic was the recipient of a Fulbright Scholarship in 1992 that granted him a sabbatical at the renowned Tamarind Institute, University of New Mexico, USA where he completed postgraduate studies. First prize in the ABSA Atelier (then Volkskas) rewarded him in 1994 with a year's residency at the Cité Internationale des Arts, Paris, France. Thorburn has exhibited extensively both within South Africa and globally and is broadly represented in museum, corporate, and private collections.

Artist statement

This print was made for the District Six 50th Commemoration Portfolio. I accessed historic archives for aerial views and maps of the area. This was due to my earliest memories, as a very young boy, of District Six being elevated views from the raised upper level of a public double decker bus. Later I was also to be witness to its demolition and erasure, and the resultant wasteland. The inkless blind embossing offers an apt metaphor for absence, trace and indeed whitewash – an afterimage evoking a tactile spectre of a lost community. The title *Fairyland Lost* quotes a favourite archived photograph by Ian Bruce Huntley featuring children on a street shop-corner, and the graffiti that reads, “You are now in Fairyland”.

Elfriede Dreyer



***Blot*, 2019. Mixed media on canvas, 1270 x 1020mm**

Bio

My academic career spans 29 years, starting at Unisa, then to UP, and since 2015 I've held the position of Professor Extraordinarius, again at Unisa. I received NRF rating as researcher in 2012, again in 2018, based on my interest in utopian discourse and African modernism. My teaching specialisation is professional art practice and concept development, with focus on senior and postgraduate students. I have published widely, both locally and internationally, and have been involved in international projects, currently the Explore visual cultures online site, a project with the University of Munich. Selected recent curatorial projects include Home (2018) - National Arts Festival, Grahamstown; Non-place (2016) - Moór Gallery,

Franschhoek; Nomad bodies (2014) - Royal Academy of Fine Arts, Artesis University College, Antwerp; Terra (2015) - Oliewenhuis Art Museum, Bloemfontein; Titus Matiyane's Panoramas of the BRICS Capitals (2015) - University of Johannesburg Gallery; overall art curator of the KKNK in 2015; and The city: a form of life - Cool Capital Biennale (2014), Pretoria. In 2005 I founded Fried Contemporary Art Gallery & Studio, Pretoria, and was its curator until April 2014. My own art has been acquired by several public collections. More info: www.elfriededreyer.com

Artist statement

Blot (2019), translated as Exposed, entails an engagement with destruction, annihilation and defeat. The work is event-based by relating to the traumatic experience of the loss of my entire home during the Great Fire of 7 June 2017. I realised how powerless, vulnerable and exposed we are to the natural elements and how we live life mostly unaware of the authority of powerful Mother Nature. The senseless, raging fire engulfing the landscape with dark grey smoke obliterating even close-up view speaks to the surreal loss of reason during the event. Through the use of metallic surfaces, reference is made to the sublime of alchemical processes

of material lost and transformed, natural elements transmuted into others, and the wisdom gained during the event.

Elizabeth Gunter

Last 1&2 (diptych), 2016. Charcoal dust on archival paper, 700 x 1500mm (each) [1450 x 3000 mm together]



Bio

Background - Elizabeth Gunter studied at Stellenbosch University, where she graduated with a BA degree in Fine Arts (Educationis). She obtained Honours (1980) and Master (1984) degrees in Fine Arts and a PhD degree in Visual Arts (2011) from the same university. She has lectured art at various institutions, currently at the Visual Arts Department, Stellenbosch University, South Africa. She has had several solo exhibitions in the Western Cape, participated in numerous group exhibitions and her work is represented in private, corporate, and public collections both in South Africa and abroad. Art practice as research – Through mainly drawing and sculpture, she deals with the human/animal relationship, employing the liminal overlap between opposites to demonstrate, even enact, mutuality and difference between non-human and human animal. As such, the fetuses of endangered species suggest that birth and death exist as contiguity, muteness becomes articulation, and instead of impenetrable membrane, skin becomes fused between inside and outside. To fulfil in its full function, skin is dependent on both inside and outside to remain alive. In this way, Elizabeth finds commonalities between human and non-human animal that erase a perceived rift. Teaching Drawing – Gunter's drawing courses employ and encourage a personalized, yet diverse, grapheme in making sense of life-world. Her courses aim to develop in the student not only practical, conceptualizing, and technical skills, but also the ability and understanding to use drawing as medium of dissent, challenge, and critique.

Artist statement

The series of drawings of African Wild Dogs titled *Last* explores notions around continuance of life as opposed to annihilation, and the complex bonds that tie human and non-human animal. The endangered African Wild Dog serves as subject matter and techniques of shaping through direct touch – a humble caress that simply wants to know – draw in fitting media, genre, and form. In and through the artworks, I aim to meld divergences in meaning, some of which the word 'last' also enfolds. As intransitive verb, 'last' denotes prolongation – for example, of life and of species. As adjective 'last' indicates 'being the only remaining', which contrarily would suggest a looming end to life and species. As noun, 'last' specifies an implement for shaping leather, intimating a creative act that, while accomplishing protection, adornment, and beauty (shoemaking), requires the sacrifice of (animal) life. As such, the bonds between animal and human remains ambiguous and conflictive, enfolding planes of

protection and intimacy as much as of destruction and distance, while they offer no last answer.

Emma Willemse

Bio

Emma Willemse is an artist and educator living and working in Riebeeck Kasteel in the Swartland of the Western Cape. Her artmaking practice deals with issues of displacement and she works in a wide range of media and formats, including sculptural installations and printmaking. Her award winning artist's books have been exhibited in Florence, Dakar, Paris and London. Emma's works have been included in the Nando's Collection (South Africa and UK), the Arcadia Collection and the Artbank Joburg. Emma holds a Master's degree in Visual Art from the University of South Africa (cum laude), and qualifications in psychology and librarianship.

Artist statement

Elegy is the root image for a series in which the constructs of memory, identity and place are investigated in terms of the world-wide phenomenon of displacement. Originating from a collage laboriously constructed by hand, this re-imagined home-like structure is precariously balanced on one rickety leg, implying an ability for movement but also possibly a pending fall and destruction. Elegy is intended as a self-preservation image constructed by the psyche, counteracting the traumatic experience of the loss of a home. It suggests a relic to commemorate the displacement experience; yet also a symbol of longing and hope for the future home.



paper, Limited edition 3/5, 1515 x 915mm, framed

Gordon Froud

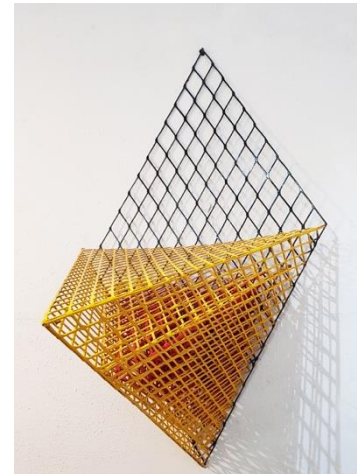
Bio

Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for the last 30 years. He has shown on hundreds of solo and group shows in South Africa and overseas and has served on many arts committees throughout South Africa. He has judged many of the important Art competitions from local to national levels in South Africa. Froud graduated with a BA(FA)Hons from the University of Witwatersrand in 1987, a Higher education Diploma from the same university in 1987 and a

master's degree in Sculpture from the University of Johannesburg in 2009 where he runs the Sculpture department as a senior lecturer. He has taught continuously at school and tertiary level in South Africa and in London since 1990. He directed Gordart Gallery in Johannesburg from 2003 to 2009 showcasing work by new, upcoming artists. where he showcased the work of new, up and coming artists. He shows on more than 20 exhibitions a year. In 2012, Froud participated in 30 shows locally and internationally in Holland, USA and France. He was represented in 'The Rainbow Nation' sculpture exhibition in The Hague, Holland and was the first recipient of the Site Specific land art residency in Plettenberg Bay. Froud has curated 2 shows that will travel SA over the next 2 years.

Artist statement

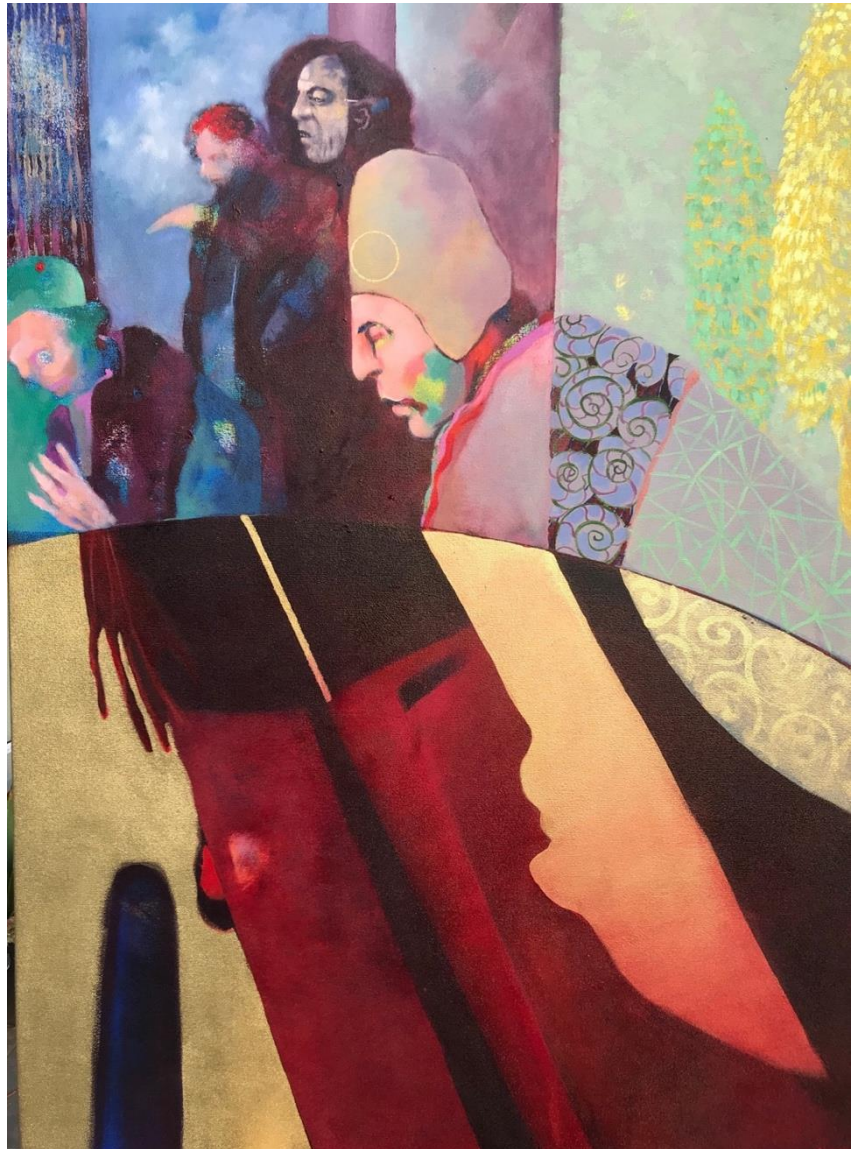
The works investigate various aspects of sacred geometry in the world. Most belief systems acknowledge geometry as a plan, blueprint or map through which matter has come into being. This has variously been described as the thoughts of God, divine utterances, proof of a creator, a master-plan and so on. In its application, geometry is often imbued with notions of the divine or the sacred referring to a creator or God or energy force.



Yellow Pyramid with black shadow, 2018. Welded steel mesh and automotive paint, 600 x 450 x 450mm

Fractional, 2018. Welded steel mesh and automotive paint, 1400 x 600 x 600mm, including base

Gregory Kerr



The Invention of Metaphor,
2019. Oil on canvas, 1200 x
900mm

Bio

B. 1949. 25 solo exhibitions. Ph.D. University of Georgia 1985. Taught in various institutions including Johannesburg College of Education, Technikon Witwatersrand and University of Stellenbosch. Since 2001 offers high end instruction in painting and art theory to private students in Cape Town, Johannesburg and Port Elizabeth.

Artist statement

All my work is the result of a reflexive dialogue between my intentions and the often bloody minded demands of the picture. We parley and sometimes things come right without too much heartache, but mostly what you see is the end result of a series of acts of desperation.

Guy du Toit

Bio

Guy du Toit born in 1958 in the North West Province. He matriculated from Pretoria Boys High School in 1976 and graduated from the University of Pretoria in 1982. His work has been exhibited extensively, both locally and internationally. He has lectured at a number of institutions, including Pelmama Academy in Soweto, Pretoria University, Johannesburg and Pretoria Technikons, and the Johannesburg School of Art, Ballet, Drama and Music. He has presented workshops throughout South Africa. Guy currently teaches part-time at the University of Pretoria and works from his studios in Zwavelpoort, Pretoria and Graulhet, France.

Artist statement

Base is made of glass and bronze, both mediums involve extreme heat in their manufacture. The glass was the product of a workshop hosted by Smelt Glass Studio, titled BYS - Blow your Sculpture. The bronze part of Base is a play on the medium bronze, traditionally used to cast sculpture, but instead here it has been used to create the pedestal - making the sculpture redundant and the base the sculpture. The transparent glass was blown onto a corner of the pedestal. Taking its form - the X, Y and Z axes that are used to define the shape and space of a sculpture.



Base, 2019. Bronze and glass, 1010 x 150 x 185mm

Gwenneth Miller



Dullstroom Dam, 2019. Oil on canvas, 600 x 1520mm, without frame

Bio

Miller's multimedia practice comprises studio-based work, curatorial and community projects. There is a symbiotic relationship between her academic research and praxis as informed by intermediality, the sublime and the complexities of societal systems. She graduated with BA(FA), DipHOD, MA(FA) and DLitt et Phil and is currently a Unisa senior lecturer. She has participated in over 160 exhibitions nationally and internationally, and has received numerous awards. Her work features in the collections of Absa, Telkom, Centurion City Council, Northwest University, Unisa, SAHMS and Sasol.

Artist statement

Small-scale dams are intentionally constructed for animal care and for family leisure activities. My research on the ethic of care led me to appreciate its complexity. I explore the intricacies of social and ecological relationships around these sites. I support Rosi Braidotti's (2013) theory proposing a nomadic vision of ethics, which affirms values that impacts society. Far from a static dichotomy between 'right' and 'wrong', ethics are intertwined with discord. My practice explores visual tension that reflects these conflicting forces around the simple structure of a farm dam.

Ian Redelinghuys

Bio

Born in Johannesburg, Ian Redelinghuys obtained a Higher Diploma in Fine Art and a Teacher's Diploma in Fine Art from the Technikon Pretoria, (now the Tshwane University of Technology) and a Masters' degree in Art and Design from the University of Wolverhampton in the United Kingdom. He was Head of the Department of Fine and Applied Arts of the Tshwane University of Technology for 17 years and taught there for 42 years. Redelinghuys has exhibited extensively in this country and abroad. His work is represented in several private and public art collections locally and internationally.

Artist statement

In 2000/1 Ian Redelinghuys designed and built a shrine to St Chad, d 634, (the missionary bishop to the Kingdom of Mercia,) which was placed in the Lady Chapel of the Cathedral of St Mary and St Chad at Litchfield, Staffordshire UK. The purpose was to originate a new shrine in place of the one destroyed in 1532 during Henry VIII's Suppression of the Church. The purpose was to provide a focal point for prayer, gathering and veneration of St Chad within the cathedral as the original had been. Built in brass 3000 mm in diameter and 1400 mm in height it utilized Celtic elements, such as the ancient circular Torr neckpiece and crosses saltire. As all shrines have, a feretrum forms the mainstay of the work, (sans the resident relics.) The shrine was removed from the cathedral in 2006 and placed permanently in the Lady Chapel of Newman College, Birmingham. This shrine was never exhibited as an artwork in South Africa and various versions were contemplated and begun after 2010 with the purpose of showing something of what had earlier occupied three years of my life. The miniature version, 310x 300x 140(h) mm was completed in 2018.



Shrine for St Chad (miniature version), 2001-2018. Brass, 300 x 310 x 145mm

Ingrid Stevens



What the red bishop saw, 2018/2019. Mixed media, 83 X 63 mm

Bio

Ingrid Stevens was a Professor in the Department of Fine & Applied Arts at the Tshwane University of Technology. She retired in 2017 after 36 years as an academic. She lectured in theory and research, as well as the practical making of art and crafts. She has a D Tech (Fine Arts) degree, which focused on sustainability in South African craft projects, while her master's degree investigated contemporary art criticism. She has published extensively, both in the popular press and in scholarly journals, on contemporary art, South African crafts and theories of art criticism. She also makes art, exhibits and is currently a Professor Emeritus.

Artist statement

I am fascinated by decorative ornament,

perhaps because of my initial training as ceramist and art historian. I explore decoration from many historical periods, believing, along with critic Peter Fuller, that they are part of our shared symbolic order. Decoration carries meanings on various levels: it orders the natural world; it implies culture rather than nature, even when based on nature; it takes us back in time and to other places. I combine decoration with other themes. One is still lives, because objects carry messages about history, memory and the past. They are like concrete memories, still and always present, while memory is fleeting and fluid. Objects are complex signifiers, or 'texts'. Some 'texts' are intimate, personal and domestic, like the tea cup. Others make reference to history and different cultures, like Chinese ceramics or French tapestries. Some are amusing or whimsical, like the snow globes I loved as a child. Others are neutral or mysterious and we may make of them what we will.

Jan van der Merwe

Bio

Jan van der Merwe was born in 1958, in Virginia, Free State and grew up in Ladysmith, KwaZulu-Natal, where he matriculated in 1975. He lives and works in Pretoria and is senior lecturer in Fine Arts at the Department of Fine and Applied Art, Tshwane University of Technology. He obtained a master's degree in Fine Art at the Pretoria Technikon (now TUT) cum laude in 1999. His work is represented in a number of museums and corporate collections and has also won several awards. Since 1976 he has taken part in numerous group exhibitions and has also had several solo shows. In 2006 the Pretoria Art Museum hosted a comprehensive retrospective exhibition, entitled: The Archaeology of Time. In 2013 he presented a solo exhibition, Time and Space, at Oliewenhuis Art Museum, Bloemfontein. He completed a D Tech (Fine Art in 2018) at TUT. An extensive CV is available at art.co.za/janvandermerwe.

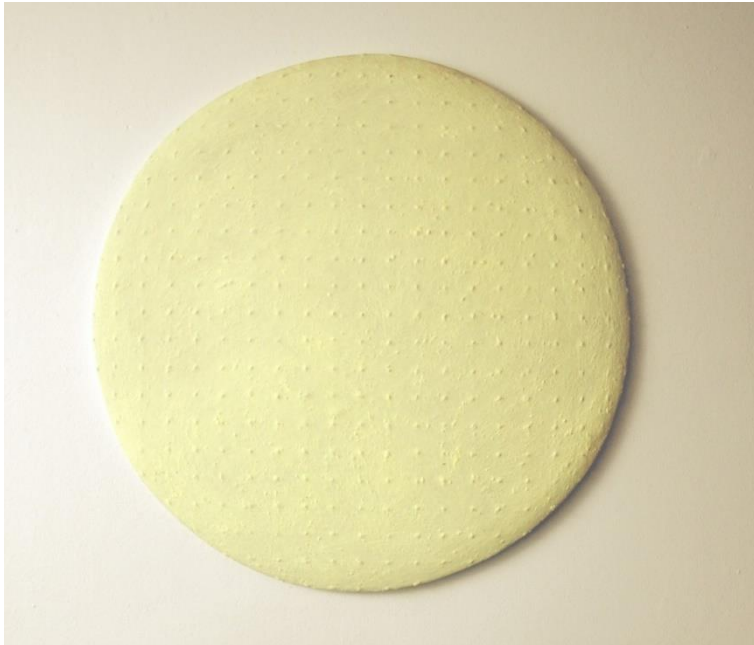


The last tweet, 2019. Installation: rusted metal, found material and sound bite, size variable

Artist statement

My works incorporate found objects, images and junk materials that have been discarded. At present I work with artefacts of our time and try to transform them into archaeological relics, revealing human pathos and weakness. The rusted surfaces suggest scarring and vulnerability. In our attempt to confirm our identity in this volatile climate, we rearrange and reconsider the meanings of banal events and objects. I try to create a poetic moment, an opportunity for contemplation, reconsideration, humility and respect. The installation *The Last Tweet* refers to technology (Twitter), a method of disseminating very quickly whereby messages could be conveyed on a global scale, also enabling misuse of power. The phrase “canary in a coal mine” is an allusion to caged canaries that miners would carry down into the mine tunnels with them. If dangerous gasses such as carbon monoxide collected in the mine, the gasses would kill the canary before killing the miners, thus providing warning to exit the tunnels immediately.

Jeremy Wafer



Yellow (Sulphur), 2004/2018. Acrylic resin, pigment and sulphur,
1000mm diameter x 40mm thick

Bio

Jeremy Wafer is an artist and Professor of Fine Art. He taught at the Natal and Witwatersrand Technikons before taking up his present position at the University of the Witwatersrand in 2004. His work engages with the politics and poetics of space and place with recent work focussing on issues of land and territory, location and dislocation, possession and dispossession. He works in both gallery and site specific work in sculpture, photography and drawing. His work is represented by the Goodman Gallery, Johannesburg.

Artist statement

Yellow (Sulphur) (2004/2018) is a reworking of a sculpture from an earlier series. These derive from a place in my work which started around 1994 with the changes in South Africa. I was interested in locating some common ground between aspects of local indigenous traditions in sculpture and a more international post minimalist style. I was inspired by the beauty and simplicity of traditional artefacts, Zulu pottery in particular, and made use of natural materials deriving from indigenous healing practices. The covering of this more recent work in sulphur opens the work to a somewhat different and perhaps more ambiguous reading.

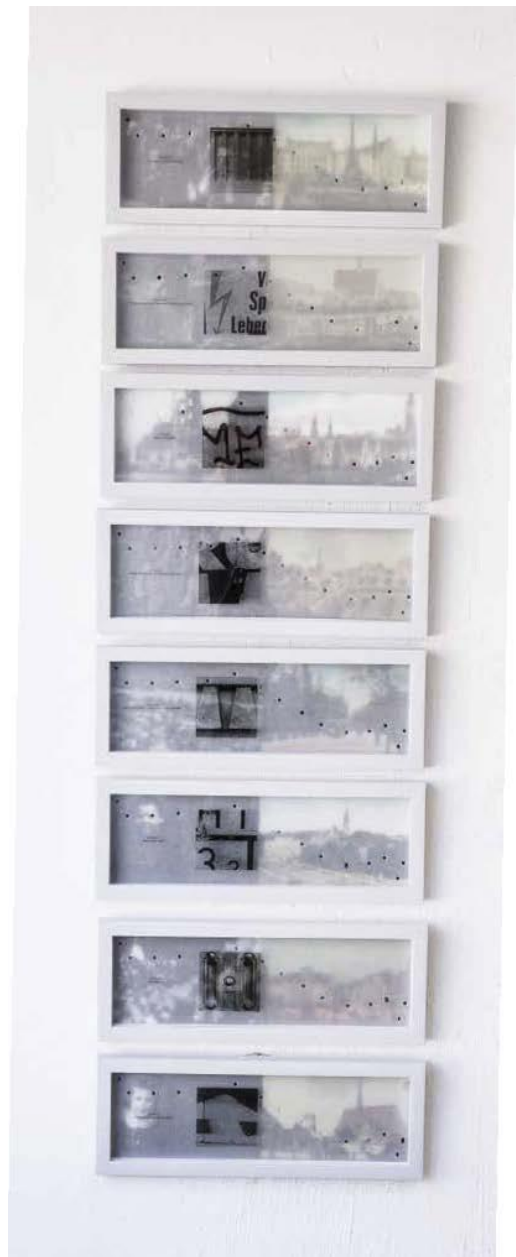
Keith Dietrich

Bio

Keith Dietrich studied at Stellenbosch University and the National Higher Institute for Fine Arts in Antwerp, Belgium. He obtained his MA in Fine Arts (cum laude) in 1983 and his D Litt et Phil in Art History in 1993, both at the University of South Africa (Unisa). He has lectured at the University of Pretoria, Unisa and Stellenbosch University, where he was Distinguished Professor, Chair of the Department of Visual Arts and Director of the Centre for Comic, Illustrative and Book Arts (CCIBA). He has participated in over thirty community interaction projects in southern Africa and received a number of awards in South Africa and abroad for both his creative and his academic work. Keith has participated in over 85 group exhibitions and biennials in Belgium, Botswana, Chile, Egypt, Germany, Italy, Namibia, the Netherlands, South Africa, Spain, Sweden, Switzerland, the United Kingdom and the USA, and has held 28 solo/duo exhibitions in South Africa. His work is represented in 37 corporate and public collections in South Africa and abroad. His bookworks are represented in the Jack Ginsberg collection, WAM, Johannesburg; the National Museum of African Art, Smithsonian Collection, Washington DC; the Library of Congress, Washington DC; Yale University, New Haven, Connecticut; and the University of South Africa, Pretoria.

Artist statement

Between the Folds: Drifting among Shadows comprises a series of seven works that visually map out and document a number of psychogeographic walks the artist undertook through Dresden and Leipzig where he followed the shadow of his great-grandfather and the places where he lived between 1835 and 1860 before emigrating to South Africa. The works are seen through the lenses of street life, the former beauty of these cities, and the pain and destruction these cities and their people lived through during the course and aftermath of World War II.



Between the Folds: Drifting among Shadows / Leipzig Walk Five: Karl-Liebknecht-Straße – Käthe-Kollwitz-Straße, 2016. Photographs on cotton paper and vinyl, tracing paper and text, 8 framed panels 200 x 540mm

Kim Berman



The

Memory of the Quarry, Robben Island 1. Robben Island series, 2018. Monotype, 415 x 770mm

Bio

Kim Berman is a Professor in Visual Art at the University of Johannesburg (UJ) and Executive Director of Artist Proof Studio (APS), a community-based printmaking centre in Newtown, Johannesburg which she co-founded APS with the late Nhlanhla Xaba in 1991. She received her B.F.A. from the University of the Witwatersrand in 1981 and her M.F.A. from the School of the Museum of Fine Arts/ Tufts University, USA in 1989. She completed her PhD at the University of the Witwatersrand in 2009. She has lectured and exhibited widely in South Africa and internationally. She is committed to engaging arts for social change through her activism and teaching. Her book, *Finding Voice: A visual approach to engaging change* was published by the University of Michigan Press and released in 2018. https://www.press.umich.edu/9256315/finding_voice

Artist statement

(for Robben Island series, July 2018)

After a very long drought of making images, I was invited on a two-week artist residency in the pre-famine village of Cill Railaig in Ireland in August 2017 and fell in love with the exquisite landscapes with its ancient standing stones and traces of ancient villages drawn with stones. The well-known comment by Carl Jung in *Man and his Symbols* came to life in his understanding of the symbolic power of the stones as “the containers of the spirit of the life-force with all its mystery”. A short while before, I had visited Robben Island and was struck by the way the stones in the desolate scrub held the memory and trauma of the site. The series of Robben Island became a kind of counter-point to the green and mystical Irish landscapes, in which both sets of images hold historical traces of trauma of political and personal violence in the stones. Robben Island, a name resonant with both extreme oppression and the humanity that birthed South African democracy, is infused with material fragments and symbolic voices of that hold the memory of human resilience. These monotypes are another way to explore the evocative memory traces in the landscape.

Margaret Gradwell



Imprint of time, 2018/2019. Oil and acrylic on canvas, 750 x 1000mm

Bio

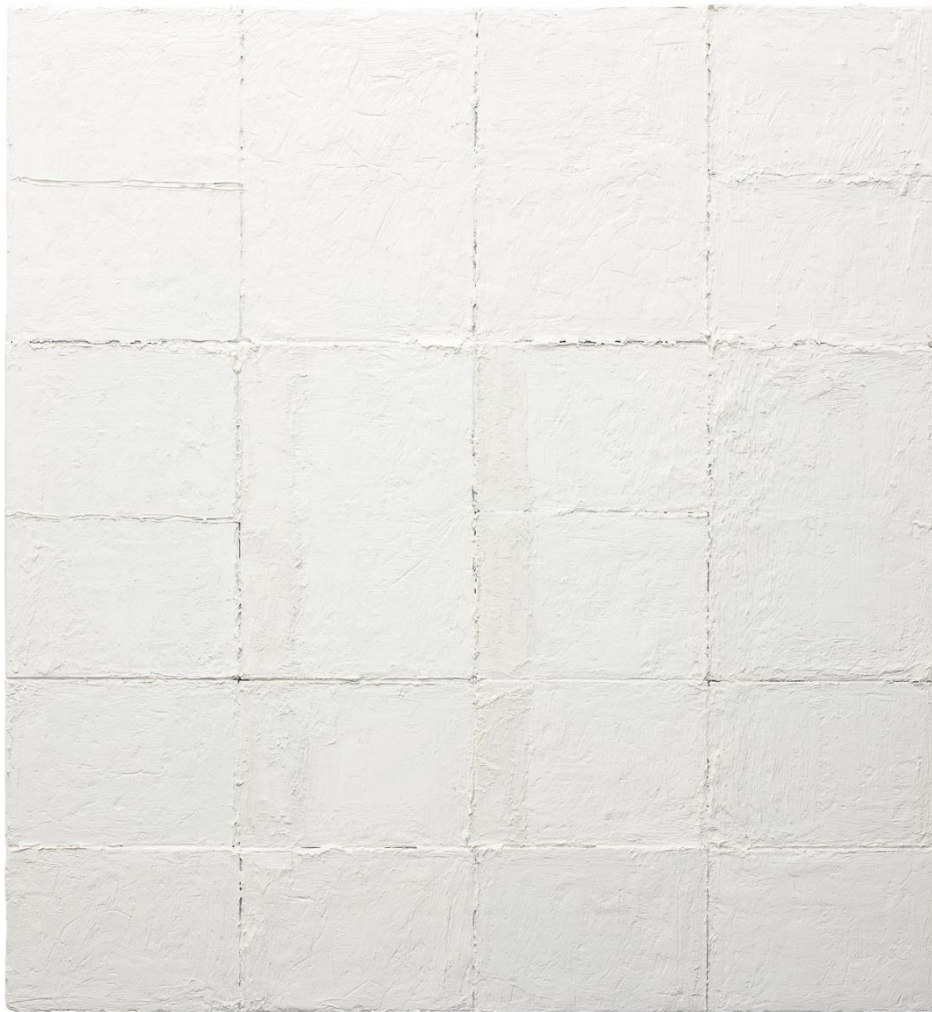
Margaret Gradwell was born in Pretoria and studied at the University of Pretoria. She joined the lecturing staff in 1980 and was appointed associate professor in the Department of Visual Arts in 1998. After 35 years of academia she pursued a career as full-time artist. The predominant theme of her work being nature and the challenges surrounding it, led to her being contracted for the past 7 years as one of the artists of Call of Africa, Native Visions Galleries in Fort Lauderdale, Naples and Jupiter in Florida, USA. She therefore exhibits at various venues throughout the USA. From 2012 to the present she is the curator of the extensive, Ellerman House Art Collection in Bantry Bay, Cape Town. Margaret commutes between her studios in Pretoria and Bloemfontein.

Artist statement

My fascination with the magical properties of paint continues. Paint unlocks the magic in a different way depending on the emphasis that one chooses. The experimental nuances and resulting struggle with the painting process is never ending. The complex layering of painterly hues, that often seem to be randomly applied, is what interests me. Apart from the painting process my immediate surroundings are a reminder that we are the curators of our natural world. Juxtaposing animals from ancient rock paintings with domestic animals brings home our

responsibility to preserve the environment for future generations. Fortunately, vast tracks of natural beauty can still be found in South Africa which is testament to the resilience of nature. The detail of rock surfaces is a clue to earlier inhabitants of the same land that is now domesticated and cultivated, but still retains its splendour.

Ricky Burnett



High Windows 8, 2017. Oil on bolted canvas panels, 10650 x 985mm

Bio

Ricky Burnett taught for many at the Johannesburg Art Foundation and then went on to curate two ground breaking exhibitions, *Tributaries* (1984) and *Jackson Hlungwani* (1989). He formed and ran the Newtown Galleries. He has a private teaching studio in Johannesburg and exhibits with the Everard Read Gallery.

Artist statement

I am interested in the basic problem of abstraction, 'how much is too much and how much is too little?'

Binary Opposites

Kurator - Curator Tlotlo Lobelo

Binary Opposites KKNK 2019



Binary

In pursuit to finding meaning, reaction and evoke an immersive experience

Binary Opposites KKNK 2019

Independent Curator and Art Cataloguer: Tlotlo Lobelo

Curator: Tlotlo Lobelo

Cell phone Number: +27 73 168 3563

Email: lobelo.tlotlo@gmail.com



Tatenda Chidora

b.1988 South Africa

Captured I

2018

Hahneuhle Museum Itching 350gsm Archival paper

Signed, dated, numbered 4/5 and inscribed with the title, dimension and artist name and surname and publisher on the reverse.

Sheet size: 70 x 60 cm



Tatenda Chidora

b.1988 South Africa

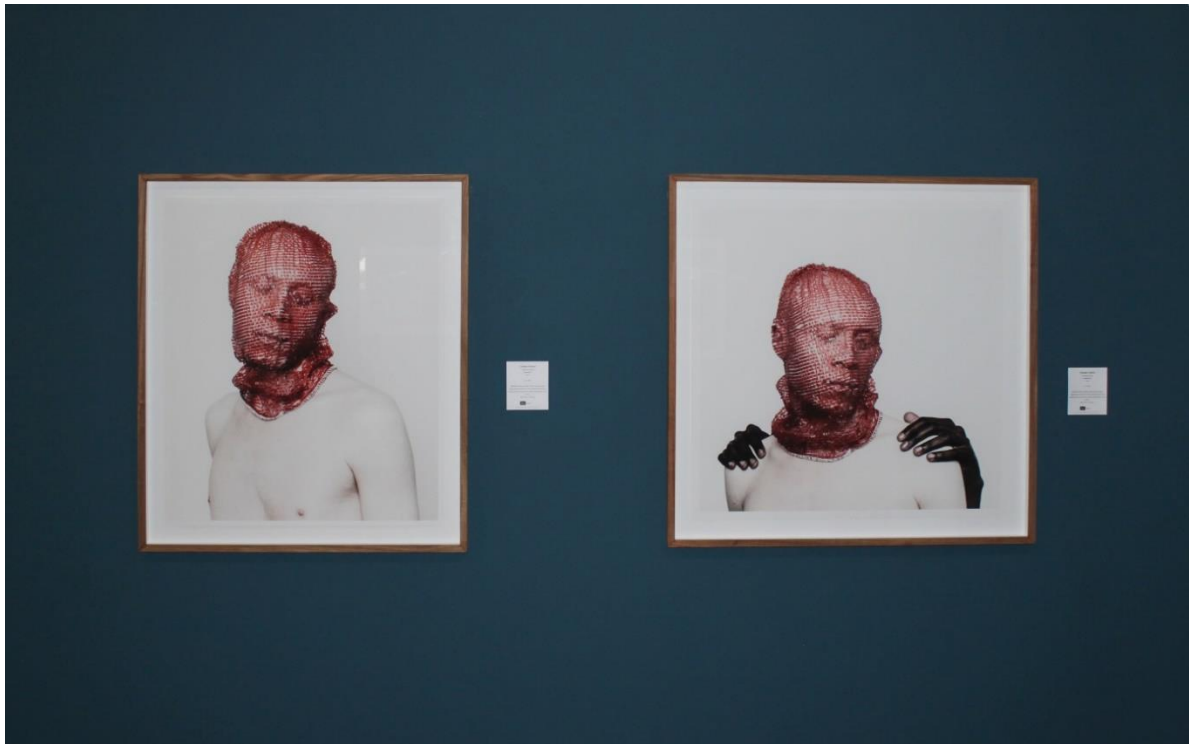
Captured II

2018

Hahneuhle Museum Itching 350gsm Archival paper

Signed, dated, numbered 2/5 and inscribed with the title, dimension and artist name and surname and publisher on the certificate of authority on the reverse.

Sheet size: 70 x 70 cm



Tatenda Chidora 31 Zimbabwe born, residing in South Africa. Contemporary Photographer inspired by the traces of imagery that surrounds us every day, the most beautiful images are stored in our brains. My one challenge is bringing them to life and making them immortal. The love for photography was installed in me at an early age through magazines and other mediums of art. The desire to create was in me but never had a sense of direction in how I could execute it. Through painting with light, I am able to tell my story.

I seek after beauty but it's not so far-fetched because it surrounds me. Faces, people, culture, lines, nature and structure inspire me. As light falls on objects, I am drawn to focus and create. This allows me not to go too far for inspiration.

Tatenda uses monochrome photography to have a visual conversation about the striking beauty of black skin. He draws inspiration from the people and places he encounters in everyday life, capturing intoxicating portraits and breath-taking architectural shots of Johannesburg monuments. – AFROPUNK 2018

Chidora, is known for is keen ability to capture unconventional beauty and details. – Elle Magazine, South Africa 2018 www.instagram.com/tatendachidora
www.tatendachidora.tumblr.com



Lee-Roy Jason

b.1983 South Africa

#FeesMustFall

2015

photography

Signed, dated and inscribed with title and artist name and surname in the margin.

2m x 1.5 m



Lee-Roy Jason

b.1983 South Africa

House of Bondage

2013

photography

Signed and dated

90 x 125 cm



Lee-Roy Jason

b.1983 South Africa

Together we clean Africa

2013

photography

Signed and dated

90 x 125 cm



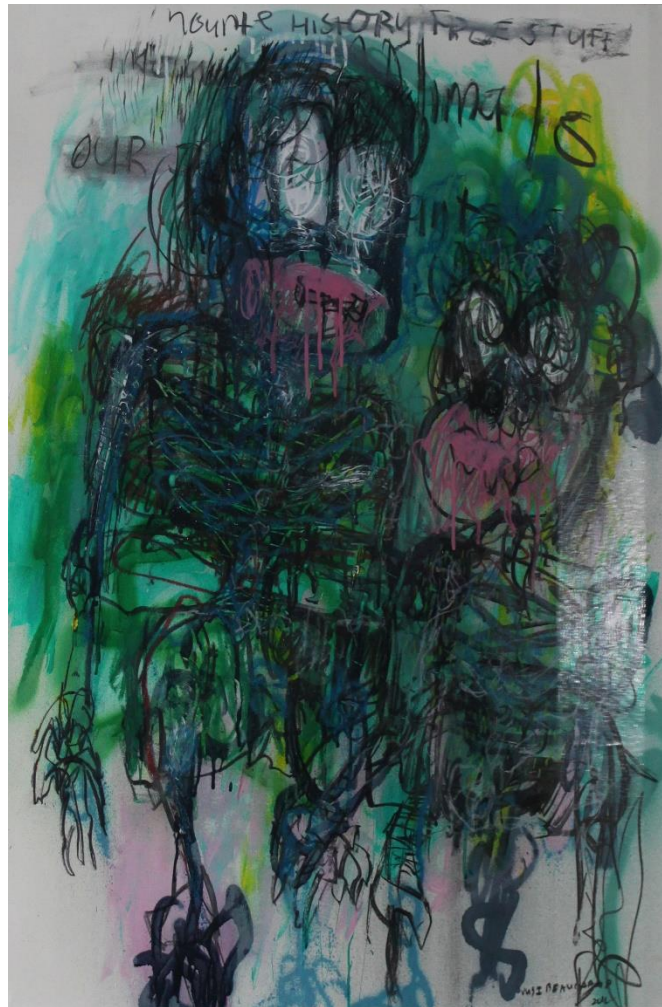
Lee-Roy Jason

b.1983 South Africa

I am African

photography

90 x 125 cm



Vusi Beauchamp

b.1979 South Africa

Nounte History Face Stuff

2016

oil paint, oil pastel, spray paint on paper

Signed, dated and inscribed with the title in pencil and charcoal

85.5 x 66 cm



Vusi Beauchamp

b.1979 South Africa

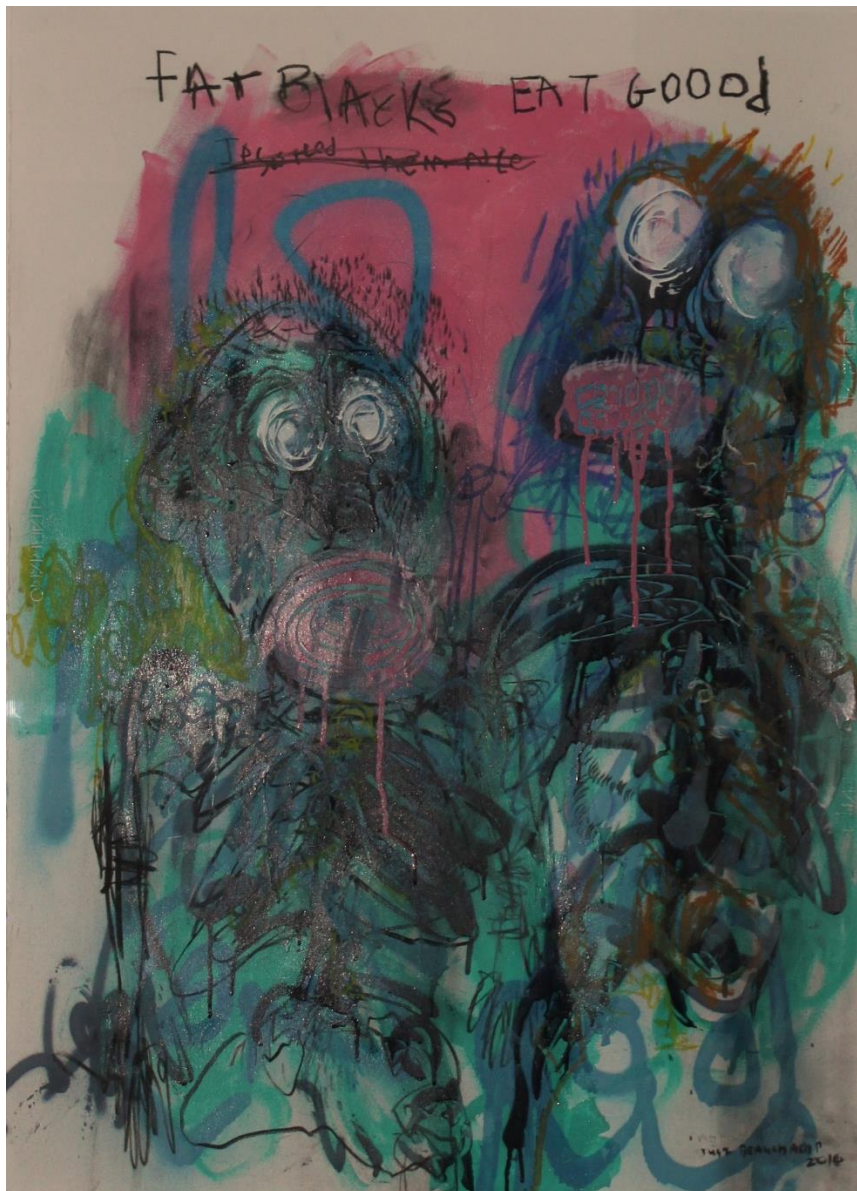
Colony Mascots Can Dance

2016

oil paint, oil pastel, spray paint on paper

Signed, dated and inscribed with the title

100 x 78 cm



Vusi Beauchamp

b.1979 South Africa

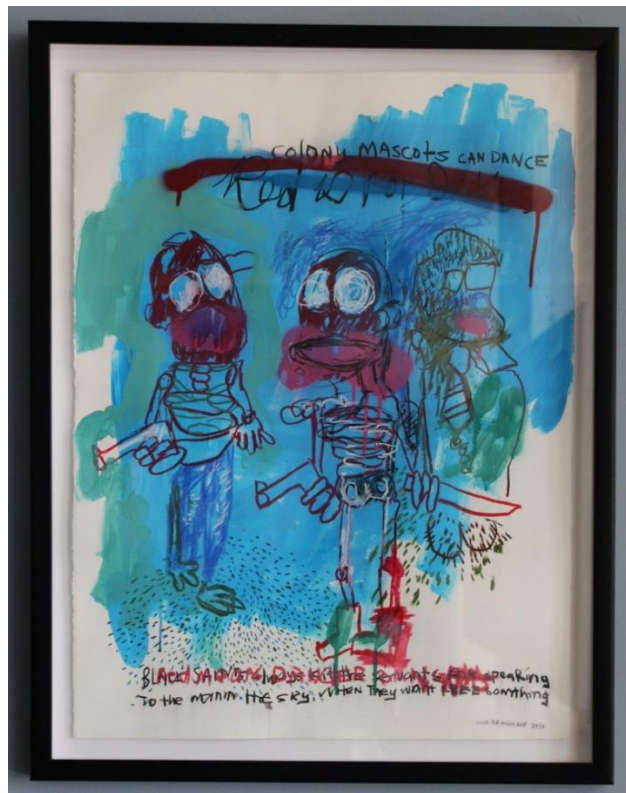
Fatt Blacks Eat Goood

2016

oil paint, oil pastel, spray paint, graphite on paper

Signed, dated in the margin with pencil and pastel and inscribed with the title.

100 x 78 cm



Vusi Beauchamp studied print making and painting at the Tshwane University of Technology and Graphic Design at Damelin. His solo exhibitions include Woordfees, Stellenbosch (2016), Paradise of the Damned, Pretoria art museum (2015), and smoking cheese, Obert Contemporary, Johannesburg (2009). He has participated in group exhibitions at the Cape Town art fair (2016), Twenty: Art in the time of democracy, Pretoria Art museum (2015), protest, hazard Gallery, Johannesburg (2015), between Democracy, Constitutional hill (2015), Johannesburg Art fair (2015), Johannesburg Art Fair (2015) (2015), and Goodman Gallery (cape town) (2014).

I would describe myself as being an artist, multimedia designer, and art director. For the last 12 years I have created artworks by means of painting, spray-painting and stencils to comment on social issues and on the politicians and events that make up the south African social landscape. More recently I have used silk-screening

in order to bring the content of the work (that is, critical observation of people and events) closer to a 'media-based technique. These works are the artistic version of satirical journalism and social critique, often controversial. Humour is an important ingredient, in plays, comic book genre, painting, and to depict simultaneously their stereotyping by the media. This dual vision (of looking at events both from the 'inside') reflects the way in which perception is shaped by the media and subsequently becomes reality and affords the viewer a glimpse of contemporary local politics as well as lived experience in the urban jungle.



Azael Langa

b.1988 South Africa

Behide a successful man

2016

smoke and colour ink on canvas

Signed, dated and inscribed with the title in
charcoal

90 x 70 cm



Azael Langa

b.1988 South Africa

Reminisce

2016

Smoke and colour ink on canvas

Signed, dated and inscribed with the title in charcoal.

120 x 91 cm



Azael Langa was born in Boksburg and raised in Daveyton, as a practicing artist, he now lives in Pretoria. Langa has stayed close to home by perpetuating stories of his community and emphasizing the fundamental importance these stories have on the formation of identity.

He also evokes pertinent issues of corruption and exploitation through the investigation of the dualism which exists between identity and community within his artworks. The medium, in which he uses a combination of candle smoke and burnt plastic, which is a symbolic process. He uses burnt plastic to signify the toxicity of an economy that operates off the "silent sacrifices" of others and candle smoke "as a gesture of illuminating and purifying their situation".

Langa's artworks have been featured in numerous auctions & group shows both locally & internationally, namely Johannesburg, Pretoria, Cape Town, San Diego & Miami. Some of his more recent shows from 2017 include the SA Art Collective at the 'New York Art Expo' & the 'Dual' exhibition at Trent Art Gallery in Pretoria. His first solo exhibition was in 2018 at the Julie Miller Investment Art Institute, which sold out and he has recently participated in Turbine Art Fair (2018)



Manyatsa Monyamane

b.1989 South Africa

Joe Mguni

2017

photography

Signed, dated, numbered 3/5 and inscribed with the title

72.5 x 53.5 cm



Manyatsa Monyamane

b.1989 South Africa

Mukumela Liphaswa

photography

Signed, dated, numbered 1/5

72.5 x 53.5 cm



Manyatsa Monyamane

b.1989 South Africa

Joe Mguni

2017

photography

Signed, dated, numbered 1/5 and inscribed with the title

72.5 x 53.5 cm

Manyatsa Monyamane, a Mamelodi-raised, Johannesburg-based photographer, who recently featured in our story “20 Emerging Black Womxn Photographers in South Africa You Should Know “, describes herself as “an artist; a storyteller through imagery, inspired and influenced by African literature, theatre and everyday surroundings”. And looking at Manyatsa’s portraits that boldly and contemplatively frame her surrounds, you can see how this description comes to life. Her work won her a place in the top 10 of the 2017 Absa L’Atelier.

In high school, Manyatsa started taking photographs with a point and shoot family camera and later went on to study photography. “My photography is aimed at creating an archive and to serve some sort of historic record, while putting a spotlight on unpopular themes and subject matters and celebrating everyday life,” Manyatsa chats about a new project capturing the youth of the 1970s and earlier and what photography has taught her.

‘The Unsung Ones’

The participants in this project emphasize the historical value of our elders, these are real people who witnessed and experienced the transition of an entire society towards the birth of a new nation. These are people who have defined what it means to be a South African today and yet their strength has never been celebrated.

The aim of this project is to celebrate the undying spirit of resilience of the youth of the 70’s and prior, the truly unsung heroines and heroes of our land. Offering an opportunity to build empathy, understanding and as a means to hold space for and honor their stories and experiences. Capturing the essence of timeless beauty and the strength that carried us through the dark days and continue to carry us to this day, looking at how they define themselves 50 years later.

Collecting Contemporary

Kurator - Curator: Teresa Lizamore

Collecting contemporary KKNK 25 2019



Statement

The exhibition is inspired by the profound artistic background of art curator and director Teresa Lizamore. This exhibition can be viewed as a narrative timeline which reflects on the past three decades of Lizamore's unique journey in the contemporary art industry. With South Africa's creative talent with new artists emerging continuously, the aim of this show is to bring forth a history that stretches over three decades and invites the viewer, to a more in-depth view of Teresa's journey in the contemporary art industry. Contemporary art can simplify and convey critical conceptual messages and will give the viewer an overview of how contemporary art developed and changed over the past three decades. A contrast between then and now which an onlooker may use to compare certain narratives.

Richard Ndimande

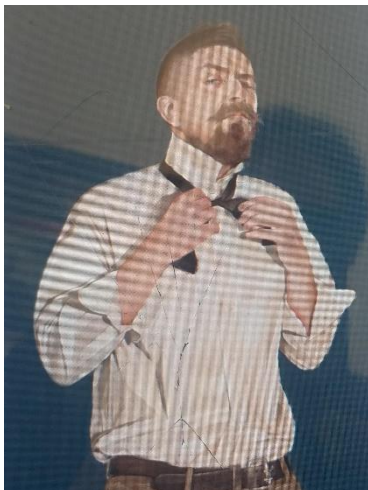


Richard 'Specs' Ndimande, born in 1994 lives and works in Johannesburg. He obtained his Diploma and Degree in Fine Arts from the University of Johannesburg in 2016 and 2017. He is primarily a sculptor but also a multi-disciplinary artist. He was the recipient of the Reserve bank scholarship award and the Cassirer Welz award in 2017

Overview of work

Richard Specs Ndimande's practice looks at themes of oppression, servitude and exploitation and is fascinated by the human-animal hybrid. Ndimande's artworks depict the oppressed as prey and the oppressor as the predatory beast. Thus allowing him to explore the oppressed and the oppressors in one figurative element, hiding who is truly in power.

Hanneke Benade



Hanneke Benade completed the degree BA (Fine Arts) in 1993 at the University of Pretoria and worked as a part-time lecturer in drawing between 1994 and 1998. She exhibited extensively in Gauteng from 1993, taking part in group shows locally and abroad. She participated at the Joburg Biennale and was represented at the London Art Fair. Her first solo show, 'Local Girls', was in 1996 at Gallery on Tyrone, Johannesburg, and after relocating to Cape Town she showed 'Passage' at the Chelsea gallery in Darling, followed by 'The Gift' at the US Gallery in Stellenbosch and 'Once More, Wants more' at the Scukan Gallery in Pretoria the same year. She exhibits at the Everard Reads and 'Stage' was her most recent solo exhibition

at the Read Gallery in Cape Town. Hanneke received several awards, among them Merit Awards at the ABSA Atelier (1995/6) and a Brett Kebble Award (2003). In 2008 she received two Kanna-Awards at the Klein Karoo Nasionale Kunstefees in Oudtshoorn. Some of her work are housed in collections of the Universities of Stellenbosch, Pretoria, Free State and Johannesburg; as well as Spier Holdings, Rand Merchant Bank, SAB, Hollard House, Pretoria Art Museum, Gauteng Provincial Government, British American Tobacco Company, Sanlam, Sasol, Telkom and ABSA.

Cobus Haupt



Cobus Haupt obtained his B Tech. in Fine Arts at the Pretoria Technikon, in 1998.

Haupt is best known for his bronze sculptures. Haupt's signature feature of his work is the flawed bumps and unresolved imperfections left intentionally to highlight the casting process. This trait gives equal importance to the method and medium as it does to the human figure portrayed. He was the winner of the Kempton Park/Tembisa Metropolitan Fine Arts Competition 30 June 2001. He was the runner-up in the 1999 PPC Sculpture Competition and won first prize in 2001 in the Technical Category.

He has exhibited extensively across South Africa, and is widely collected by both private and corporate individuals. He has been commissioned by the National

Heritage Monument Project to complete a public sculpture of Walter Rabusana which currently resides at Fountains Valley, Pretoria. He was also commissioned to create a sculpture of J.T Gumede which is currently on view in Pietermaritzburg.

Patrick Seruwu



Patrick Seruwu uses his artwork to express his opinion on African girls and women. It reflects the experience of thousands of women . A day in the life of girls and women. He draws inspiration from the environment he grew up in and also from his own personal life because he was raised by a single parent, his mother Meridah. "I draw in particular women who are in or going through a state of trauma after being subjected to emotional, physical and sexual abuse. I use drawings, painting over with acrylics in the form of wash to reflect the feeling of some of the victims who just wish everything could be washed away. Being a sensitive topic, I chose deliberately wash the canvas allowing the paint to drip as a metaphor for the countless drops of tears or blood that is reflected on my choice of color pink/brown to portray the tension of violence in the art work"

Bastiaan van Stenis



Bastiaan van Stenis was born in South Africa on the 24th of June 1981, a descendant of the renowned 19th Century English painter John Thomas Baines.^{[1][2][3]}

Bastiaan, of half Dutch, half South African descent, grew up in Cape Town, South Africa. Bastiaan is primarily a self taught artist but at a young age he received private art tutoring and

Guidance. After his schooling in 2000, Bastiaan then began to fully dedicate himself to painting and commenced exhibiting his work, an endeavour that he continues to this day. In his own words, "What drives me is the process, the creating, and the creation itself is just another stop on the way. His paintings are expressed using a diverse range of tools and mediums including paint, cloth, encaustic wax, hair, glues and collage. His other projects include taxidermy and sculpture.

Wilma Cruise



Wilma Cruise is a South African sculptor and visual artist. She works mainly with fired clay in her renderings of life-sized human and animal figures. Her sculpture installations and exhibitions are often accompanied by works on paper. She has also completed several series of print editions. A number of her ceramic sculptures have been successfully translated into bronze editions. Themes explored in Cruise's work include the interface between humans and animals and existential conditions of muteness – silent, internal battles in the search for meaning.

Karin Preller



Karin Preller is a Johannesburg based artist and writer. She obtained the degrees B Proc and LL B at the Rand Afrikaans University (now the University of Johannesburg) and practiced law before pursuing a career in art. After completing a BA Fine Arts (with distinction) at Unisa and an MA Fine Arts (with distinction) at the University of the Witwatersrand, she lectured in art history at Unisa and other tertiary institutions. She is currently registered for a D Phil in Art and Design at the University of Johannesburg. Preller has exhibited consistently since the completion of her Master's degree in 2001 and has had a number of

solo exhibitions: Family Album at ABSA Gallery in 2001; Snapshots at Gordart in 2007, Aperture at Fried Contemporary in 2008, Stills at Artspace in 2009, City and Suburban at the Standard Bank Gallery in 2010; Just above the Mantelpiece at Artspace (now Lizamore and Associates) in 2013 and Stilled Lives at Lizamore & Associates in 2015, amongst others.

Louis Olivier



Louis Olivier is a sculptor based in Johannesburg, South Africa. Born in 1976, in Vereeniging, he grew up in Bethal in Mpumalanga. He graduated with a degree in Information Technology from the University of Pretoria in 1998. Olivier worked in the IT field for three years and then made a dramatic career change in 2001, to work as a fulltime artist. He works in various media: sculpture, drawing, collage, printmaking and installations. His sculptures are often beings that are figurative, but also emanate vibrance and presence. His drawings and collages are renditions of and find their origin in his sculptures. Olivier is a Maker who collaborates with numerous artists and designers. He is investigating various fabrication processes. Playing, experimenting and elaborating is at the heart of his artistic practise.

Hannelie Coetzee



Hannelie Coetzee (b. 1971) is a Johannesburg-based visual artist. Coetzee works in her practice to grow an audience that appreciates art whilst contributing to systems change. She received a BTech degree in social documentary photography from the Vaal University for Technology in 1994. She followed it up with an Advanced Diploma in Fine Arts at the University of the Witwatersrand (Wits) whilst working in the Fine Arts Department (1996-1997). She studied Social Entrepreneurship at the Gordon Institute for Business Science (GIBS), The University of Pretoria's Business School in Johannesburg on a Rand Merchant Bank Grant in 2013. She was invited to do a Master of Science Degree (MSc) as an artist in the Wits Animal, Plants and Environmental Science School in 2019. She will be reading with an abductive approach to hone science as a medium in artworks that connect people.

Artist Statement

Titel: Populierwortel Krukke/Poplar root crutches 2019

Medium: Found wood and poplar roots, screws and staples.

Size: 1880mm high X 500mm wide X 80mm deep

Sales Price: R18 000

Populier bome is uitheems. Hulle kom van die noordelike halfgrond. Dus is hulle wanaangepas vir Suid Afrika se klimaat. Populier boomwortels vertak ondergrond. Een moederboom se wortels spruit uit as dogterbome. 'n Populier bos is gewoonlik een boom met 'n gedeelde wortelstelsel. Dit het dus meer water nodig as inheemse bome. Populiere is dikwels onproduktief in die hedendaagse landskap. Deur populiere met inheemse bome te vervang sal in die lang termyn ons land se water wys gebruik. Dit sit druk op die droogtes wat ons tans ervaar.

Mandy Coppes Martin



Mandy Coppes Martin
The thin ethereal nature of my work represents the delicate space that we, as humans, find ourselves in: the space that exists between denial and the inability to react, and that

of acceptance and the ability to take responsibility. The transparency of my work, and the shadows that fall from the images complete and solidify the relationship that exists between the work, its environment and the viewer. My work, in many ways, is a personal attempt at fully understanding my own place in the physical universe and to what degree I am actually able to alter the way that I choose to live in it. I do not want to create an apocalyptic version of events depicting images of doom and gloom. Instead, I try to create snap shots of my thoughts that are not offensive to look at but, on closer inspection, are over-flowing with an undeniable reality that we all know exists, but that we are unable or unwilling to visualize.

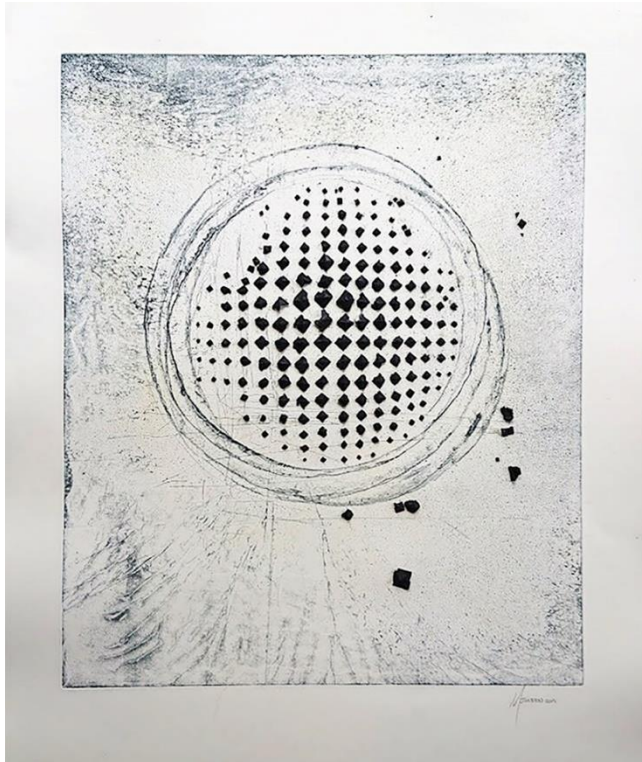
Judy Woodborne



Judy Woodborne is a printmaker and painter based in Cape Town, South Africa. She was awarded her Master of Fine Arts Degree with Distinction from the University of Cape Town in 1993 with a dissertation entitled *Moria, a Eulogy of Folly*. Her current work is a series of paintings based on the Elements. Her main inspiration comes from various trips she has undertaken around the world. Travels to

Hong Kong, the south of China, Zanzibar, Istanbul and the Lakes in Salzburg have inspired her recent works: *The Water Series: Persephone's Tears*.

Mandy Johnston



Mandy Johnston is a practicing visual artist who currently lives in Cape town, South Africa. She was awarded a Master's degree from the University of the Witwatersrand in 2003. Since then, Johnston has worked and collaborated on various inner-city art related projects and initiatives. The latest of these being Assemblage (an arts facilitation organisation) and the Artist Career development program. Johnston has presented 5 solo exhibitions and taken part in many group exhibitions. Her works are part of multiple corporate and private

collections. Her fascination with materials and value systems are the source of inspiration. For this work salt was used in both in the process of the etching of the plate and the use of black salt crystals to form the central design.

Jan Tshikhuthula



Jan Tshikhuthula - This body of work centres on the deep and fragile relationship South Africans have always had with water. The work depicts the literal rural scenes and landscapes of Venda, where my parents born and

where I spent a lot of time in my youth. Apart form the literal depictions, the work also brings to life the emotions at play when a struggle for water is a central part of daily life.

Collen Maswanganyi



Collen Maswanganyi's art incorporated issues relating to both the African traditions that he has been raised with and the modern world he lives in. While he also depicts the life of traditional Africans - their dressing, lifestyles and customs - he also contrasts this with Africans participating in the modern, hi-tech world. His work represents hardworking African people in the corporate sector. He also acknowledges the advantages of modern inventions and how they can impact on rural life in a positive way. 'Modern Man' and 'Modern Woman' tell the story of a modern African couple combining traditional African with modern living. The mobile phone is used to represent the easiness of communication that can now be attained through this

technology. Mobile phones have created a way of working miles from home but still being able to keep in touch with loved ones in the rural areas.

Kagiso Patrick (called Pat) Mautloa



Patrick Mautloa was born 24 September 1952 in Ventersdorp, Western Transvaal. Mautloa's family moved to Soweto in 1954. He attended Mehlaleng Lower Primary School, Fred Clarke Higher Primary School, Leratong Higher Primary School and Morris Isaacson High School all in Soweto. While still at high school, Mautloa studied art at the Jubilee Art Centre in 1969 and 1970 and at Mofolo Park Arts Centre. When he left school in 1972 he continued studying at Mofolo until 1975. He worked as an insurance clerk until 1977. In

1970 he was awarded an OK Bazaars Bursary which he took up at Rorke's Drift where he studied for two years beginning in 1978. In 1980 he began working for the OK Bazaars as a junior graphic artist and during this time also taught art part-time at the Mofolo Arts Centre

and at FUBA. In 1981 Mautloa joined the SABC as a graphic designer. Mautloa is a committee member of the Thupelo Art Project and has participated in the yearly workshops. His work has been exhibited at the UFH Annual Exhibitions and the UZ African Art Festival Exhibitions. He currently lives in Alexandra, and produces commercial graphic design as well as his own art work. He is married to artist Bongzi Dhlomo.

Peter Mammes



Peter Mammes was born in 1986 in Krugersdorp, South Africa, and currently resides in London. He has worked on drawings and artwork from a very young age. For the most part an autodidact, his training has also included an apprenticeship in a puppet theatre and with a set designer working on theatre productions. Peter is a fourth-generation South African of Dutch descent, who grew up as part of an isolated, Afrikaans-speaking community during the collapse of the apartheid regime and the transition to a democratic, multi-cultural government. As a child experiencing the regime change, he observed the rapid transformation of the country's collective social and economic norms and the conflicted and

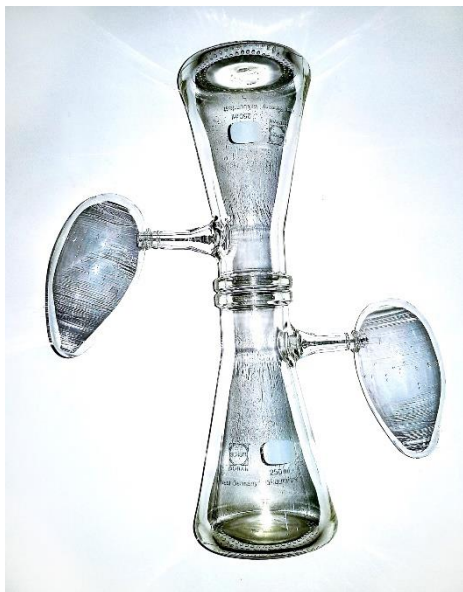
often clumsy responses to those changes. His observation of the amorphous historical narratives told by the successive governments ruling South Africa has been a major factor in his development as an artist. He uses his artwork to pose questions about the construction of the narratives of power and authority, the intersection of individual and national identity and the suppression and celebration of the ugly and unacceptable. Peter has sought out what it means to be African while travelling from Cape Town to Cairo on public transport. He has also lived and worked in Moscow, Russia and Varanasi, India, and there is a strong Russian and Indian influence in his artwork. Peter mainly works making drawings, but has recently started creating sculptural artworks.

Robert Hamlin



Robert Hamblin is an artist, father and a feminist. His fine art work is concerned with masculinity, power, whiteness and the performance of that. Hamblin's conceptually driven, painterly photographic works have been exhibited locally and internationally. The artist has received critical acclaim for his compelling works that contribute to debates around body politics in the South African post-1994 era. He lives in Muizenberg Cape Town with his partner Sally-Jean Shackleton and their daughter Georgia Asemahle.

Gordon Froud



Gordon Froud has been actively involved in the South African and international art world as artist, educator, curator and gallerist for the last 30 years. He has shown on hundreds of solo and group shows in South Africa and overseas and has served on many arts committees throughout South Africa. He has judged many of the important Art competitions from local to national levels in South Africa. Froud graduated with a BA(FA)Hons from the University of Witwatersrand in 1987, a Higher education Diploma from the same

university in 1987 and a master's degree in Sculpture from the University of Johannesburg in 2009 where he runs the Sculpture department as a senior lecturer. He has taught

continuously at school and tertiary level in South Africa and in London since 1990. He directed gordart Gallery in Johannesburg from 2003 to 2009 showcasing work by new, upcoming artists. where he showcased the work of new, up and coming artists. He shows on more than 20 exhibitions a year. In 2012, Froud participated in 30 shows locally and internationally in Holland, USA and France. He was represented in 'The Rainbow Nation' sculpture exhibition in The Hague, Holland and was the first recipient of the Site Specific land art residency in Plettenberg Bay. Froud has curated 2 shows that will travel SA over the next 2 years.

Zolile Phetshane



Zolile Phetshane (South Africa, b. 1973) is widely known for is abstract colour fields and expressive works in pastels and paint. Phetshane (1973) obtained an Advanced Diploma in fine arts at the University of Witwatersrand and later joined the Artist Proof Studios in Johannesburg. Phetshane has taken part in numerous art competitions, including King Kong, ABSA L' Atelier and Spier Art Contemporary. He also participated in more than 40 local and international exhibitions and his works has been widely collected in private and public collections.

Christiaan Diedericks,



Christiaan Diedericks, completed his Masters degree in Fine Arts (practical cum laude) at the University of Pretoria in 2000. In 2006 Christiaan received the Kanna Award for Fine Arts at the KKNK and was awarded the coveted Ampersand Foundation Fellowship (with Anni Snyman) for a two months sojourn in NYC in 2006. Diedericks successfully completed nearly fifty

international artist's residencies since 1994 and exhibited extensively both locally and internationally (USA, Canada, Japan, China, South-Korea, Finland, Argentina, Spain, Germany, Turkey, Poland, Belgium, England, Bulgaria, Macedonia, Sweden and France). Diedericks is regularly represented on various international biennials: The Beijing Biennale in China (2015) to name only one.

Jaco Benade



Jaco

Benade was born in 1964, in the Northern Cape and went on to study Graphic Design and Fine Arts at TUT from 1988 to 1994. In 1996 he won a merit prize at the Sasol New Signatures Competition and have been actively participating in solo and group exhibitions

since then. His work can be found in numerous public and private collections locally and overseas

Ronel de Jager



Ronél de Jager (b.1985, Johannesburg, South Africa) studied BTech Fine Arts at Tshwane University of Technology. The artist's work has featured in a number of curated group exhibitions; Spaces Between Maps (ABSA Gallery, KKNK Festival, 2016); The Sacred & Profane (Lizamore & Assoc Gallery, 2017); Dead and Dreaming: Still life (Priest Gallery, 2017); MYOPIA a two-woman exhibition with artist Mandy Coppes-Martin (Lizamore & Associates, 2017) and more recently New Romantics curated by Mary Corrigan (Barnard Gallery, 2018). Her work was presented at the Cape Town Art Fair (2015 & 2017) – as well as the Turbine Art Fair in 2013 to 2018. She has been a regular finalist in national art competitions such as the Absa L'Atelier Art Awards (2008, 2013 and 2015) amongst others.

De Jager's works are included in a number of private collections, locally and internationally, as well as in the corporate art collections of First Rand, Hollard, Rand Merchant Bank, Sasol, Telkom, Spier, Nando's International & the permanent collection of the South African National Library.

In 2017, De Jager was the recipient of the KANNA award for Best Visual Art Exhibition for her solo exhibition Broeigrond: Fertile Ground for Golden Regrets at the Klein Karoo Nasionale Kunstefees. De Jager expanded on her multi-disciplinary practice with electroplating and glass sculptures, as well as developing her existing practice of infrared photography.

De Jager's paintings ask the viewer to slow down and stare a little longer. Her delicate attention to colour, paint and its transcendental qualities form an ethical attitude, showing her constant appreciation for our innate connectedness with the world around us. De Jager does not restrict herself to one medium – she works comfortably across disciplines and media in installation, photography, video and painting. Experimenting with photographic practices to capture 'moments', which De Jager memorialises through the transient process of painting; melding light, space and time. Through this her practice is constantly able to morph to meet new understandings and inquiries.

The artist currently resides and works from her studio in Parkview, Johannesburg, South Africa.

Jaco Sieberhagen



Jaco Sieberhagen is well established within the South African art industry and is currently based in Onrus. He holds a BA degree from the University of Port Elizabeth, a BTh from the University of Stellenbosch and was an occasional student in sculpture under Prof. Jos Nell at Rhodes University. Sieberhagen has taken part in numerous local and international exhibitions and has had 13 solo exhibitions.

Monumental sculptures of the artist are in sculpture parks and office buildings as far afield as England, India, China, Australia and Taiwan, but he has also done large works in SA for Hollards Head Offices in Johannesburg, Cape Gate Head Offices in Vanderbijlpark, Q-square in Worcester and

Leeu Collection in Franschhoek to name but a few.

Furthermore his works are in private collection all over the world and has already been incorporated in 26 corporate collections, including The South African Constitutional Court, Development Bank of South Africa, Cell-C, Sasol, RMB and Sanlam.

With the use of CAD and laser technology he creates shadow sculptures from mild steel. These sculptures express the landscape of the mind.

Ruhan Janse van Vuuren



Ruhan Janse van Vuuren was born in Amersfoort, Mpumalanga, in 1981. The Janse van Vuuren family moved to Pretoria in 1989. He matriculated in 1999 from Garsfontein High School and studied Fine Arts at the Tshwane University of Technology under the guidance of Guy du Toit, Jan van der Merwe and Kevin Roberts. He specialised in sculpture and painting. After completing his degree, he started working as an assistant with the modelling of large scale figures at Dionysus Sculpture Works. After four years of apprenticeship and learning new skills, working with materials such as bronze, stainless steel, aluminium and granite, he decided to focus on his own work and building his career as a sculptor. Janse van Vuuren has exhibited nationally and internationally.

Janse van Vuuren divides his time between new works to exhibit, private and public commissions. He continues his work at his studio in Pretoria

Johann van der Schijff



Johann van der Schijff is an artist living and working in Cape Town, South Africa. As an Associate Professor at the Michaelis School of Fine Art, University of Cape Town, he teaches in the sculpture section of the school. He holds a Master of Fine Art (new media) degree from the Frank Mohr Instituut, Groningen, The Netherlands; a Master of Fine Art (sculpture) from the University of Cape Town; and a Bachelor of Fine Art from the University of Pretoria. His sculptural/new media works have been exhibited nationally and internationally.



Johann's research interests are in the areas of computer-aided design and manufacturing techniques and the design of interactive systems. Growing up in South Africa, questions of power relations in society underlie much of his work, forcing the viewer into a position of choice in

their engagement with his artworks. His work has been concerned with the effects of apartheid and the pervasiveness of violence that continues in its wake. Central to his exhibitions has been the presence of interactivity as he tempts his viewers to interact with his sculptures even as they realise such interactions are suggestive of aggression and complicity in violence.



For an extensive selection of images of his artistic work and additional supportive video clips and text, please refer

to www.johannvds.co.za

Chrisél van der Merwe



Chrisél van der Merwe was born in 1994 in South Africa. She received her BA Fine Arts degree from the University of Pretoria in 2016. Van der Merwe was selected as a Sasol New Signatures finalist in 2016 and 2017. In 2017 she was chosen to participate in the Assemblage Peer Mentoring Program and the RMB Talent Unlocked exhibition at the Turbine Art Fair.

Hereafter she continued to showcase her work in multiple group shows around South Africa where her work has become part of various national and international collections. In 2018 she participated in several group exhibitions at the ABSA Art Gallery in Johannesburg and was selected as a Top 100 finalist for the ABSA L'atelier Art Competition. She had three solo projects in 2018; "Architectus Konstruksie" at the Klein Karoo Nationale Kunstefees (KKNK), "Under Construction" at Assemblage in Braamfontein, and "Substratum" at Lizamore & Associates in Rosebank. Van der Merwe was selected as a 2018 recipient of the Young Female Residency Award with The Project Space.

Van der Merwe works in multiple mediums, including experimental printmaking, sculpting, painting and installation. She currently lives and works in Johannesburg where she has a studio at End Street Studios in August House, Doornfontein.

Haidee Nel



Haidee Nel is a sculptor, and installation and performance artist who lives and works in Swellendam, Western Cape, South Africa. She works mainly with wood, cement, fabric and resin and enjoys playing with colour and texture

Candice Kramer



Candice Kramer

Born in Johannesburg, Candice Kramer holds a BA in Fine Arts from the University of the Witwatersrand. She has had two solo shows at Obert Contemporary and NIROX projects respectively. Candice has participated in a number of group shows. Her work has consistently been sold into both private and corporate collections including Spier, Nandos, RMB and First Rand. She was selected to be on the emerging painters show at TAF 2017 curated by Jessica Webster. Candice was a top 30 finalist for the

SA TAXI art competition in 2017. Candice won the Multi & New Media Category Award of the Thami Mnyele Fine Arts Awards 2018 as well as a recipient of Lizamore and Associates Mentorship award for 2019. She was also selected by RMB as one of ten artists to

participate in the 2018 RMB Winex event. She is a mother of three and works full time as an artist.

Kramer works on cold-rolled steel: indestructible sheets ordinarily used in the construction industry. The compositions reference historical images of peopled city streets and industria of the early 20th century in Johannesburg. The diminutive figuration in bright shades of colour contrast the print in the background. This evokes a feeling of nostalgia. Kramer is questioning elements of time. What evolves through time and what stays the same.

Title: Jozi Walkers

Medium: oil paint and print on steel

Size: 74cm diameter

Artist price: R 8000.00

Jacki McInnes



Jacki McInnes has practiced variously as an artist, arts writer and curator since obtaining her BA(FA) (with distinction) from UNISA in 2001. She won the UNISA Fine Art Faculty Medal in the same year and went on to complete an MFA at the Michaelis School of Fine Art, UCT in 2004. McInnes is currently a PhD candidate (Creative Research) at the Wits School of the Arts, University of Witwatersrand. McInnes lives in Cape Town and works between Cape Town and Johannesburg.

McInnes has received numerous awards including the Mixed Media category prize on the M-Web New Signatures Competition in 2000, a National Arts Council scholarship in 2003, and she was selected for the Pro Helvetia Arts Council of Switzerland Artist's Residency programme in 2004. McInnes won the Sacatar-Spier Contemporary Fellowship Award 2010.

In 2011, McInnes (in collaboration with film-maker Peter Goldsmid) was a finalist in the inaugural Johannesburg GoodPitch² Documentary Film-making Competition. McInnes was the Kunstraum Sylt Artist's Residency award winner for 2012.

Ligdag

Kurator - Curator: Johan Myburg

Ligdag KKNK 25 2019



Willem
Pretorius

Jangroentjie
olie op doek
52 x 38 cm

Statement

Hoewel 'n mens in 'n landskap soms 'n presiese plek of omgewing kan herken – dikwels dui die titel wat die kunstenaar aan die skildery gee juis 'n presiese plek aan – is 'n landskap meer as net 'n geskilderde weergawe van 'n lap grond.

Benewens die eerste herkenning van “ja, dit is presies soos dit daar lyk of gelyk het”, noop 'n landskap die kyker om ook na te dink oor sy of haar plek “in” die landskap. Ten diepste is 'n landskap die resultaat van hoe grond gevorm word deur menslike aktiwiteite, of hoe dit mense se lewens vorm sodat 'n spesifieke plek tot stand kom. 'n Landskap is persoonlik, verryk deur mense se verhale en aangevul deur herinneringe, mites en emosies.

Hoe kan 'n landskap vir 'n skilder dan anders wees as outobiografies?

Die Vrystaatse kunstenaar Willem Pretorius verwys na sy werk as 'n “visuele dagboek”, 'n aanduiding dat hy 'n persoonlike en selfs intieme band met tonele het wat in sy werk aan die orde kom. Maar ook van 'n dokumentering van visuele indrukke op 'n gereelde grondslag.

“Die stofstrate van klein dorpie, die geboue, die veld waar ek ure as kind gespeel het. Die plekke waar ek was, dit wat ek gesien het, dit is wat ek wil onthou,” sê hy.

Pretorius is op Musina gebore, maar het op Stella in Noordwes grootgeword. Deesdae woon hy op Rosendal.

“Ek sien my werk eerstens as 'n dokumentering van 'n sekere tyd en plek in Suid-Afrika se geskiedenis, soos dit nou is. Dit is nie noodwendig vir my tragies nie, maar verwys bloot na 'n era wat verby is. Ek dink dit herinner ons aan ons eie tydelikheid en sterflikheid.



Willem
Pretorius

Sonbesie

olie op doek

50 x 36 cm

“Ons het ook in die dorpswembad geswem en ek het goeie herinneringe daarvan, maar baie Suid-Afrikaners was oor hul velkleur nie toegelaat om daar te swem nie. In een van die swembaddens, wat ek afgeneem het, is daar graffiti wat lees: ‘Whites only they said...’ Dis soos ’n vuishou in die maag.”

Met die agteruitgaan van talle plattelandse dorpe is dit die manier waarop die natuur strukture (soos swembaddens) terugneem wat sy oog vang. “Ek voel dis so half geregverdig,” sê hy.

Maar vir ’n skilder is die estetiese oogmerk ewe belangrik – die weerkaatsing van die wolke in die water, die perspektief van die lyne op die bodem, die verskillende kleure en teksture. En bowenal lig.

Hy gebruik foto’s, “’n oomblik gevries in tyd”, om van te werk “en ’n mens kan seker sê die aanskouer word op ’n manier gedwing om te staan waar ek gestaan het en te sien wat ek sien”.

“Miskien voel dit asof my werk na ‘verbygane glorie’ verwys, maar daar is nie by my persoonlik ’n hunkering na die verlede of ’n soort sentimentele nostalgie daaroor nie. Dit is bloot wat dit is, alles gaan verby. Oud maak plek vir nuut.”

In Ligdag is dit Pretorius se aanvoeling vir en registrasie van daglig op die landskap wat die samebindende tema is – van nuanses met ligdag tot die felheid van die middaguur tot die koelte van die laat namiddag. Dit is immers teen ligdag en laatmiddag wanneer ’n mens die lig op die landskap ten beste vasvang.

Dié verkenning van natuurlike lig – een van die onderliggende estetiese elemente in Pretorius se landskappe – kry gestalte in kleinerige werke in olieverf. Die versameling is byeengebring deur Johan Myburg.

Ligdag is ’n versameling skilderye deur Willem Pretorius, die skilder van Rosendal in die Vrystaat wat onlangs heelwat aandag getrek het met sy landskappe met verwaarloosde swembaddens.

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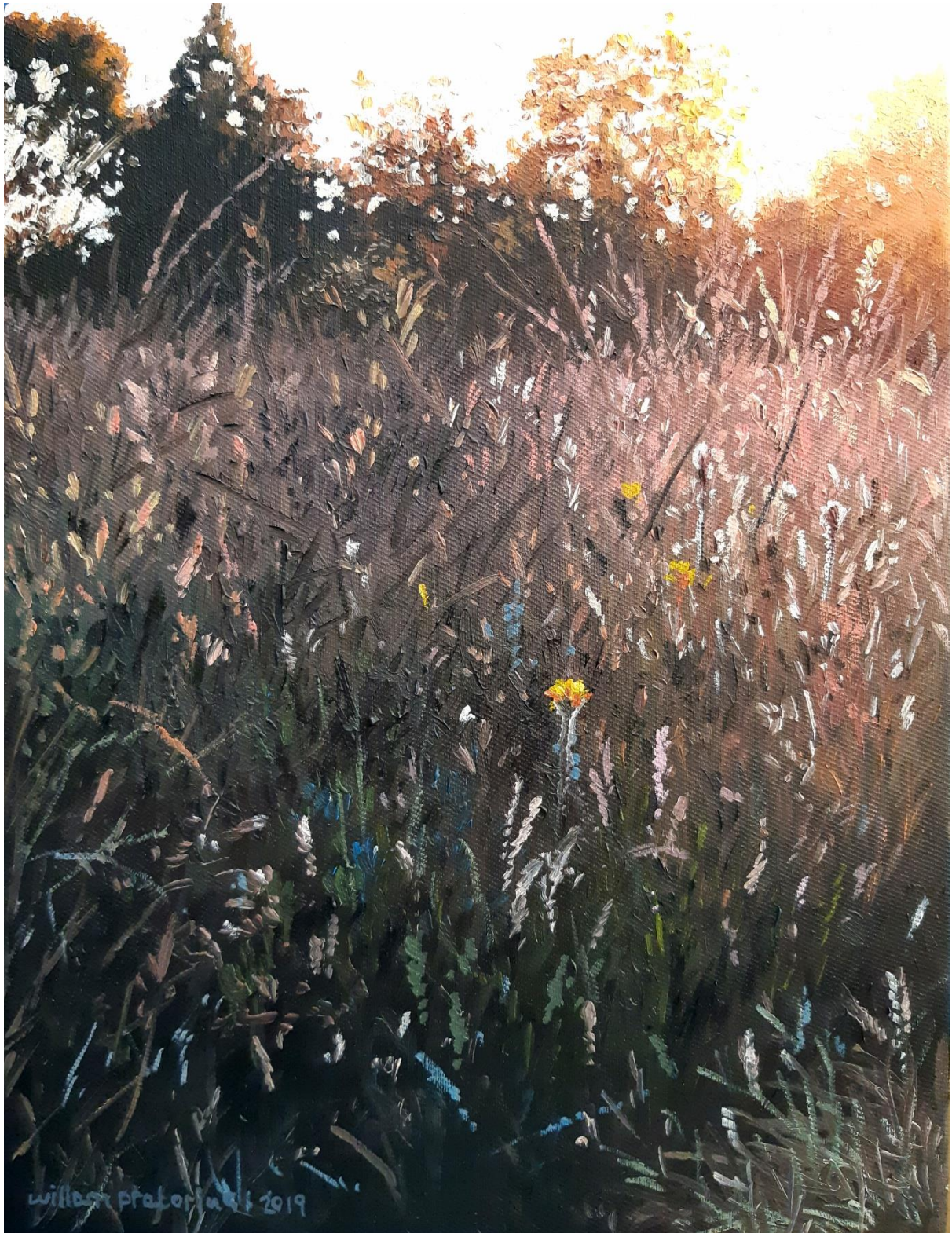


Willem Pretorius

Stoepstories

olie op doek

50 x 40 cm



Willem Pretorius

My ma se huis

olie op doek

75 x 54 cm

Imagining Tomorrow I ABSA | Kanna award winner

Kurator - Curator: Paul Bayliss and Thabo Seshoka

KKNK 25 2019



Statement

“Imagining Tomorrow” is a joint exhibition featuring the works of Donald Wasswa from Uganda and Onyis Martin from Kenya, both Absa L’Atelier 2016 Merit Award winners. Their show explores the notion of an uncertain future – an imagined and parallel reality. In this hyper-realistic version of the future, life as we know it has changed, our natural environments have mutated, and humanity has been forced to evolve. This process has wiped out everything that we hold dear; dramatically altering our ways of being and rendering our systems of belief absolute, therefore forcing us to encounter the unknown – alone. This expresses feelings of anger, grief and fear towards our uncertain way of being, while we secretly harbour anxieties and struggle to survive in our newly-created environment.



"In Your Presence" Kalanzi Installation – Donald Wasswa – 2018



"Talking Wall" – Onyis Martin – 2018



"Be-com-ing ii" – Onyis Martin – 2019

Kobus Spies

OP DOEK

OP DOEK KKNK 25 2019



KLEIN KAROO OP DOEK MET Kobus Spies As 'n genre-skilder van die Klein Karoo en 'n boorling van die omgewing mag Kobus Spies dié landskap en sy mense op doek vaslê. Die oënskynlik moeitelose aanslag vra 'n diepgaande studie van sy werke waarin hy met kleur en vorms die een juweel na die ander skep. Met 'n paar kwashale het hy die vermoë om skaduwees teen die Swartberge of 'n fietsryer op 'n grondpaadjie vas te lê asof tyd stilgestaan het. Die ontwerp (plasing van groot en klein teksture en vorms) dra by tot sy besondere aanslag. Vergeet van die huidige droogte en droom saam met hom, ervaar sy passie en liefde vir die streek. Die Klein Karoo sal weer so lyk.

Event Gallery

KKNK 25 2019









Thankyou

Many thanks to Kobus Spies for his generosity in providing the buildings and staff to host the visual arts exhibitions.