



FRIED

CONTEMPORARY ART GALLERY & STUDIO



Colla+eral

catalogue

Gallery hours: Fri 10h00 - 18h00
Sat 10h00 - 14h00
Sun 15h00 - 18h00

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The image features a central text box overlaid on a background of abstract black and white splatters. The splatters are irregular, blotchy shapes of varying sizes and densities, creating a high-contrast, textured effect. The text box is a solid black rectangle with white text inside. The word 'FRIED' is written in large, bold, white, sans-serif capital letters. Below it, the words 'CONTEMPORARY ART GALLERY & STUDIO' are written in smaller, white, sans-serif capital letters, arranged in two lines.

FRIED

**CONTEMPORARY
ART GALLERY & STUDIO**

The exhibition has been curated by Elfriede Dreyer

Elfriede Dreyer

Elfriede Dreyer is associate professor in Fine Arts at the University of Pretoria and an interdisciplinary arts academic, artist and gallerist. She teaches and publishes in the fields of Fine Arts, Art History and Visual Communication, but also produces art and exhibits mixed-media works and video installations. The topics of utopia/dystopia, deconstruction, posthumanity, technoculture and romanticism are ongoing interests in her practical and theoretical research.

Elfriede has curated major shows such as the *Digital Art* exhibition for Unisa in 2002; the *Reconciliation* exhibitions for the University of Pretoria's Arts and Reconciliation festival in 2005; the travelling exhibition, *Little Deaths*, at Fried Contemporary Art Gallery and Bell-Roberts Gallery in 2007; the UP Centenary exhibition, *Visuality and Commentary* in 2008; and the internationally travelling exhibition, *Dystopia* (2009 – 2010).



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CONTEMPORARY ART GALLERY & STUDIO

Exhibition Essay

Collateral attempts to reflect artists' relationships with other artists, galleries, role models, designers, friends, the audience and a multitude of others, and to make manifest the idea that art is not produced and does not exist within a vacuum. In essence, the thematic focus of the exhibition is a response to French theorist and curator Nicolas Bourriaud's branding of a new term, 'altermodernity' in the Altermodern manifesto for *Altermodern*, the fourth Tate Triennial (2009) that he curated. Ushering in new perceptions about postmodernism and its tenets, the Altermodern manifesto reads as follows:

POSTMODERNISM IS DEAD

A new modernity is emerging, reconfigured to an age of globalisation – understood in its economic, political and cultural aspects: an altermodern culture

The Tate Triennial 2009 at Tate Britain presents a collective discussion around this premise that postmodernism is coming to an end, and we are experiencing the emergence of a global altermodernity. ... Travel, cultural exchanges and examination of history are not merely fashionable themes, but markers of a profound evolution in our vision of the world and our way of inhabiting it.

More generally, our globalised perception calls for new types of representation: our daily lives are played out against a more enormous backdrop than ever before, and depend now on trans-national entities, short or long-distance journeys in a chaotic and teeming universe.

Many signs suggest that the historical period defined by postmodernism is coming to an end: multiculturalism and the discourse of identity is being overtaken by a planetary movement of creolisation; cultural relativism and deconstruction, substituted for modernist universalism, give us no weapons against the twofold threat of uniformity and mass culture and traditionalist, far-right, withdrawal.

The times seem propitious for the recomposition of a modernity in the present, reconfigured according to the specific context within which we live – crucially in the age of globalisation – understood in its economic, political and cultural aspects: an altermodernity.

If twentieth-century modernism was above all a western cultural phenomenon, altermodernity arises out of planetary negotiations, discussions between agents from different cultures. Stripped of a centre, it can only be polyglot. Altermodernity is characterised by translation, unlike the modernism of the twentieth century which spoke the abstract language of the colonial west, and postmodernism, which encloses artistic phenomena in origins and identities.

We are entering the era of universal subtitling, of generalised dubbing. Today's art explores the bonds that text and image weave between themselves. Artists traverse a cultural landscape saturated with signs, creating new pathways between multiple formats of expression and communication.

The artist becomes 'homo viator', the prototype of the contemporary traveller whose passage through signs and formats refers to a contemporary experience of mobility, travel and transpassing. This evolution can be seen in the way works are made: a new type of form is appearing, the journey-form, made of lines drawn both in space and time, materialising trajectories rather than destinations. The form of the work expresses a course, a wandering, rather than a fixed space-time.

Altermodern art is thus read as a hypertext; artists translate and transcode information from one format to another, and wander in geography as well as in history. This gives rise to practices which might be referred to as 'time-specific', in response to the 'site-specific' work of the 1960s. Flight-lines, translation programmes and chains of heterogeneous elements articulate each other. Our universe becomes a territory all dimensions of which may be travelled both in time and space (Nicolas Bourriaud, *Altermodern manifesto* 2009).

In this manifesto Bourriaud suggests the end of the postmodern and the dawning of a new stylistic period characterised by relationist aesthetics. Already in a keynote speech to the 2005 Art Association of Australia & New Zealand Conference, Bourriaud coined the idea of the altermodern and explained that "Artists are looking for a new modernity that would be based on translation: What matters today is to translate the cultural values of cultural groups and to connect them to the world network. This "reloading process" of modernism according to the twenty-first-century issues could be called altermodernism, a movement connected to the creolisation of cultures and the fight for autonomy, but also the possibility of producing singularities in a more and more standardized world." The altermodern refers to hypermodern world with supermodern themes (*Altermodern - Wikipedia* 2009). Bourriaud's notion of altermodernity further proposes that globalisation and creolisation have induced new types of representation that emerge beyond the relativist scope of postmodernism. In an interview with Karen Moss, Director of Exhibitions and Public Programmes at the San Francisco Art Institute, Bourriaud comments: "What's an artwork? Any artwork materializes a relation to the world; if you see a Vermeer or a Mondrian, it's concretized, materialized, visible in relation to the world that they had. You can decode and interpret for yourself and use it for your own life. Or for your work if you're an artist. It's a chain of relations. History of art is about that — a chain of relations to the world. So, any artwork is a relation to the world made visible" (Nicolas Bourriaud and Karen Moss 2002).

An artwork has no life sitting in the artist's studio. It has to become public: be seen, experienced and discussed; it has to have a relation to the world existing outside the studio. Most galleries develop strategies not only to lure buyers but also students and art lovers into their space; they arrange walkabouts by the artists; invite speakers to open exhibitions; and solicit art reviews from the media in an attempt to get them involved in the total experience of the making and exhibiting of the artwork, that is, the holistic artistic practice proposed by relational aesthetics. And don't forget the selling of the artwork, the exchange of hands, which is a significant part of the artwork's life.

The relationship between the artist and audience is an important one. Artists mostly cannot wait for feedback – positive or negative – from newspapers, peers, academics and the public in general. Often they don't hear anything back. According to Moss, "It's true for curators as well. You do have a certain voyeuristic opportunity when you are in a space and you can watch spectators viewing the work, or you receive response back if there's a publication. But often you don't get feedback" (Nicolas Bourriaud and Karen Moss 2002).

The new interactivities that have emerged within the context of relational aesthetics can be viewed as the consequences of moving beyond the eclecticism and the multiculturalism of the 1980s onwards to a liminal realm of global interfaces, diasporic identities and shared knowledge that has become the playground and point of exodus for artists. Concomitantly it could be viewed as a result of the development of interactive techniques in communication and information technologies. Our relationship with technology is a contentious one, speaking of dominance, dependency and losses of various kinds on the interpersonal and human levels, and one that has propelled us into a radical in-betweenness of oscillating between the real and the virtual. Conversely, but not contradictorily so and supportive of the relationist premise, relations on the socio-cultural and the empathetic levels – mostly super-subjective in nature – have increasingly influenced artists' subject matter and conceptual choices since the Nineties.

If everything is relationist, relative and connected to everything else, what is new? Have we done away with the idea of the avant-garde? Many writers nowadays find the idea of the avant-garde redundant and even ridiculous, arguing that 'everything has been done.' According to Bourriaud, it is the Modernist value attached to newness that is gone. Arguing that artists' liberation from the need to be avant-garde has been mostly replaced by finding function, meaning and relevance in the conundrum of the present as well as in history, he states: "I think the most important thing is you don't have to be intimidated by knowledge and by history. Most people's relation to history can be summed up by this image of somebody trying to walk into a room with a lot of porcelain and fragile things and not wanting to break any of them. It's super-precious and it has to be kept exactly like it is. I think all these artists do exactly the opposite. Which is they don't care about any historical object, they just use it and try to understand what's in it. And these are two different ways of seeing history — first as a commodified history, doing nothing to change it - or revisiting it all the time and feeling totally free" (Nicolas Bourriaud and Karen Moss 2002).

Today contemporary art seems to be more about issues and having applicability, relevance and utility value than about vanguardism. It makes sense that in the diasporic global ecumene, the notion of the avant-garde would imply a multiplicitous and therefore problematic understanding of its original meaning. Devaluing the notion of the 'new', though, does not mean that the challenge to the status quo has disappeared or has been diminished in the light of coalition, reappropriation and revisitation strategies in artmaking. The artwork as essentially "post-production" (Nicolas Bourriaud and Karen Moss 2002) and as not departing from the *tabula rasa* still demands technical virtuosity, relevancy and ingenuity from the artist – in short, maybe, the ability to touch a nerve.

Elfriede Dreyer


Sources quoted

Altermodern - Wikipedia. 2009. [O] Available:<http://en.wikipedia.org/wiki/Altermodern>

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<http://www.tate.org.uk/britain/exhibitions/altermodern/manifesto.shtm>

Nicolas Bourriaud and Karen Moss. 2002. Part I: Interview at the Walter McBean Gallery at SFAI, translated by Gabrielle Thormann [O] Available: http://www.stretcher.org/archives/i1_a/2003_02_25_i1_archive.php Accessed 12 January 2010.

Explore Altermodern. 2009. Tate modern. [O] Available:
<http://www.tate.org.uk/britain/exhibitions/altermodern/explore.shtm> Accessed 1 March 2010.

The logo for FRIED Contemporary Art Gallery & Studio features the word "FRIED" in large, bold, white, sans-serif capital letters. Below it, "CONTEMPORARY ART GALLERY & STUDIO" is written in smaller, black, sans-serif capital letters. The text is centered on a white background that is partially obscured by large, abstract splatters of black and white paint, creating a dynamic and artistic feel.

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Artists

+ [MARVELOUS WORLD \(Guy du Toit, Paul Cooper, Richard John Forbes & Sarel Petrus\)](#)

+ [Maria van Rooyen & Pumla Gobobo-Madikizela](#)

+ [Gerrit van der Walt & The Internet](#)

+ [Daandrey Steyn & Julius Malema](#)

+ [Bongi Bengu & Stompie Selibe](#)

+ [Roelf Daling & Audience](#)

+ [Carla Crafford & et al.](#)

+ [Paul Cooper & Ann-Marie Tully](#)

+ [Gwen Miller and Fabian Wargau](#)

+ [André Naudé & Two diseased artists](#)

+ [Gordon Froud & Michaella Janse van Vuuren](#)

+ [Collen Maswanganyi & Johannes Maswanganyi](#)

+ [Kai Lossgott & "Infinite Coastline: Two" \(Niklas Zimmer & James Webb\)](#)

FRIED

CONTEMPORARY ART GALLERY & STUDIO

+ MARVELOUS WORLD

(Guy du Toit, Paul Cooper, Richard John Forbes & Sarel Petrus)

Artists' statement

Marvellous (Marvelous??) World @ Fried 2010

Tongue in cheek and eloquently boy-blue, the traveling MW component of the Collateral show brings together the work of four sculptors. The focus is a self reflexive reinterpretation of the found object as a starting point for a dialogue hinged on the significance of a marvellous (marvelous ??) world of luminous contradiction and healthy, lubricated conflict. Each sculptor negotiates the found object as a matter of material, differently. As a matter of fact this points to something of the emotional (huh?) (yet persistent) fragility of four unapologetic white, male artist/hero egos inadvertently self-relegated to the four walls and corners of the modernist cubic dictum. Caution caution: there is something inverted / inadvertent (?) and subverted; (discourse, recourse, golf course, of course) literally cheeky yet playful. But there is also deliberate and purposeful blatancy. The masculine artist hero débuts as an awkward comic spectacle in an antagonistic world of liberal political correctness¹, cheap social pastiche² and incorrigible congeniality. (Cheche qui rit)

Ma Paul Cooper

¹ Other W.B. Fucking Bueatiful
² W.B. Super boring

GUIDED TOUR

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MARVELOUS WORLD

(Guy du Toit, Paul Cooper, Richard John Forbes & Sarel Petrus)
Group Installation, 2010.

Bronze, Glazed ceramic and Resin, size variable.

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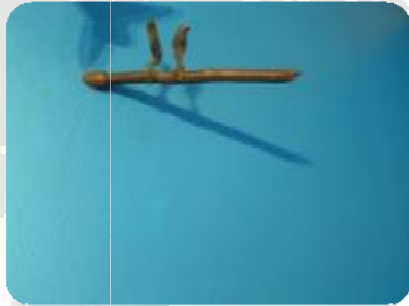


MARVELOUS WORLD

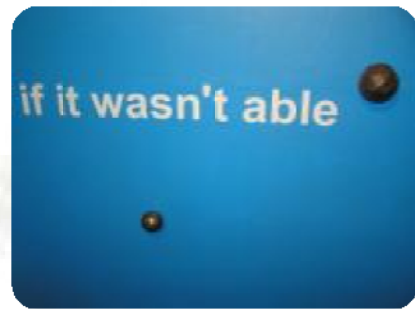
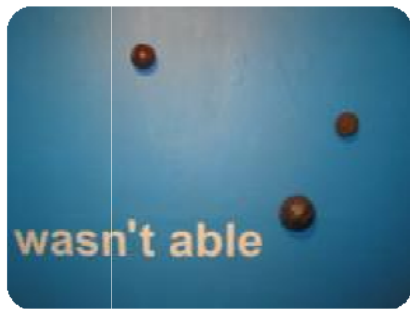
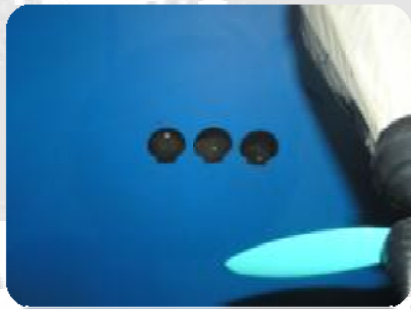
(Guy du Toit, Paul Cooper, Richard John Forbes & Sarel Petrus)

Group Installation, 2010.

Bronze, Glazed ceramic and Resin, size variable.



Sarel Petrus,
Installation consisting of:
Secretary bird; Burgersfort; There used to be;
Armadillo; Bokkie; Falling feathers and Fish three,
2010.
Bronze, size variable.



Guy Du Toit,
Installation consisting of:
*Reflective discs; Tape; Kippie's shoes ¾; Close to my
Heart; Bulle; Cricket ball; Painter's Pliers; VW; Fruit;
Whole world for only and Three shells, 2010.*
Bronze, size variable.

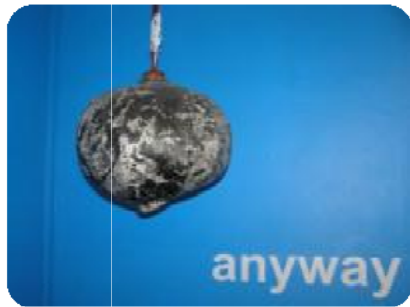
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C O N

Paul Cooper,
My one and only, 2010.
Glazed ceramic,
size variable.



Paul Cooper,
Home, 2010.
Resin, size variable.



Richard John Forbes,
Installation consisting of:

Bronze dual cell aviatron dirigible (1/10); Paper dual cell aviatron dirigible; Paper single cell aviatron dirigible; Marble single cell deflated aviatron dirigible; Marble single cell inflated aviatron dirigible; Bronze Aviatron dirigible relic; Bronze spinning top; Wooden spinning top; Sam face and Son of sam (1/6), 2010.

Bronze, size variable.

Artists' biographies

Guy du Toit

GUY DU TOIT born in 1958, Rustenburg, North West Province, South Africa. Graduated with a BA (FA) with a distinction in sculpture, from the University of Pretoria in 1982. Du Toit has exhibited widely both locally and abroad (China, Czech Republic, Germany, USA, Ireland and France) and is well represented in local – private, public and corporate collections. He has been the recipient of various awards, including a FNB Vita nomination in 1989 and was the overall winner in 1993, the Sol Plaatjies Sculpture Award in 1989, two Volkskas Atelier Merit Awards (now Absa Atelier) in 1990 and 1989 and was a finalist in the Brett Kebble Art Awards of 2003 and 2004. In 2006 he was nominated best overall contribution to the InniBos arts festival, Nelspruit.

Du Toit has taught/lectured at Pelmama Academy in Soweto, both Johannesburg and Pretoria Technicons, (now UOJ and TUT respectively) and the then Johannesburg School of Art, Ballet, Drama and Music. He currently teaches part-time at the University of Pretoria and lives and works in Zwavelpoort, Kungwini, east of Pretoria.

In his sculpture he uses everyday utilitarian objects and domestic animals as subject matter.

Exploring concepts of power - its use and abuse. He chooses to cast his own sculptures in bronze and/or ceramic, thus involving himself in both the creative and the production processes, conciling to some extent the art and craft divide.

Selected Recent Exhibitions

- 2009 *Dystopia*, Unisa Museum Africa
- 2009 Rooftop group show Pretoria and University of Johannesburg
- 2009 Grand Provence Franschoek (one person show)
- 2008 *Visuality | Commentary*, University of Pretoria.
- 2008 *Re-reading the Future*, National Gallery, Prague, Czech Republic, 3 June - 14 September
- 2008 *Marvellous World* Exhibition with Paul Cooper, Richard Forbes and Sarel Petrus. Outlet, Tshwane University of Technology. The Bag Factory, Johannesburg, and Off the Wall, Paarl.
- 2007 Cultivaria 2007, Paarl
- 2007 *Rendezvous*, Johannesburg and Potchestroom
- 2007 “ ”, with Iaan Bekker, Platform Pretoria.
- 2007 *Figures in a Landscape*, with Johann du Plessis, at The Gallery, Grande Provence Estate, Franschhoek, 6 May – 13 June
- 2007 Klein Karoo National Art Festival. Oudtshoorn
- 2007 *Little deaths*, Fried contemporary, Pretoria. (three person show)
- 2006 *South African Art Now*, Solomon Gallery, Dublin, Ireland. 10 September-3 October
- 2006 *I love you + or -* Grande Palais, Paris, HIV/AIDS benefit show.
- 2006 *posi+ive*, Sun City, HIV/AIDS benefit show, 9 -11 June
- 2006 *Transactions* (with Pascual Tarazona) Artspace / Gallery@157 Johannesburg, 18 February-18 March
- 2006 *Rings a bell* (solo) Absa Gallery, Absa Towers, Johannesburg, 6 November – 30 November.
- 2006 *At this stage*, (one person show), InniBos arts festival, Nelspruit.
- 2005 *More (than) histories* Fried contemporary (one person show)
- 2005 Sculpture park project, Oliewenhuis Art Museum

Paul Cooper

QUALIFICATIONS: BA (Fine Arts) (Wits), BA (Hons) (Wits), MA (Wits), PGCHE (UP) with distinction.

EMPLOYMENT

- 1993 - 2001 Various secondary school teaching posts.
2002 - 2004 Lecturer, Greenside Design Center, College of Design
2005 - 2006 HoD of first year, Greenside Design Center, College of Design.
2007 - 2009 Head of Inter Curricula Coordination at Greenside Design Center, College of Design
2008 "Session" Lecturer: Wits Architecture School

EXHIBITIONS

- 1991 Participated in a research programme for an exhibition called *Art, Culture and Social Reality: Indian People in the Transvaal*.
1988 - 1991 Participated in annual student exhibitions as well as various student exhibitions.
2000 - 2004 Various group exhibitions.
2004 Work selected and exhibited on the Brett Kebbel Art Awards, Cape Town.
2005 Joint solo exhibition with Brenden Gray at Gordart on Sunday 8 May.
2007-2008 Group exhibitions, collaborations and solo sculpture commissions
2008 Joint solo exhibition with Landi Raubenheimer, Gordart, Johannesburg.
2009 Group Exhibition: Association for Visual Arts, Cape Town
2009 Travelling Group Exhibition: *Roof Top Sculpture Exhibition*, curated by Gordon Froud. University of Johannesburg and St Lorient Fashion House, Pretoria.
2009 Group Exhibition: *Urban Animal Show*, Absa Gallery, November 2009.
2010 Commissioned public art installation and intervention in collaboration with Landi Raubenheimer: *The Wishing Wall*, Cape Town. Spier: Infecting the City Performing arts Festival.

RESEARCH OUTPUT AND CONFERENCES

- SAVAH (2003, 2004, 2008)
Various HEQC institutional workshops (2006-2007)
CUMULUS, Schwäbisch Gmund, Germany (2007)
14TH INTERNATIONAL CONFERENCE ON LEARNING: COMMON GROUND (2007)
SAARDHE (2007)
DEFSA (2007)
SAVAH (2008)
De Arte (2009)
SAVAH (2009)
Cumulus 38° South Conference (2009)
Visual Methodologies conference at the University of Cumbria (2009)

MEMBERSHIPS AND OTHER EXPERIENCE

- Appointed external examiner: UJ, WSOA, UP
Member of AERF (Arts Educators Research Forum).
Individual membership: SAVAH
Individual membership: SAARDHE
2007 - Appointed Treasurer of SAVAH.
2008 - Founding member of Empty Office, Visual Arts Collective.
2008 - Individual Membership: AVA, Cape Town.
2009 - Individual Membership: VANSA, Cape Town.

Richard John Forbes

2009

January- Commenced creation, completion and installation of 2 public works for Berea, Johannesburg commissioned by the JDA through the trinity Sessions . 'Courage' and 'Elevator'

April- Exhibited a 'quiet revolution' print and a printed dirigible on the Johannesburg art fair courtesy of Artist proof studio.

Now showing at The art room, Melville JHB " Composing cats series" lino cut prints.

September- Exhibited along with 20 respected sculptors in the "Roof top" exhibition, St. Lorient wedding and dress design venue, Pretoria. This show moves to University of Johannesburg gallery for an opening on the 7th of October to be open for 2 months.

November- Angels for good – Gallery at Grande Provence- exhibited prints and chromed bronzes.

2008

February- "Courage" – Mixed media 3m high sculpture in Mozambique.

Private Commission – door for Michelangelo The King suite. 18 month to complete and install.

Marvelous World- 4 male sculptors, Richard Forbes, Guy Dutoit, Sarel Petrus, Paul Cooper. 3 venues over one year.

Outlet\ at Pretoria tech. Bag factory\ Johannesburg. Off the wall \ Paarl in the Cape.

November- Assisted Guy Dutoit with a 3m / 3m/3m concrete wave for Jeffreys bay, Eastern Cape.

2007

March – Blue Gum project sponsored by Absa, in Prince Albert, Klein Karoo. Five monumental trees carved and four carvers trained. Finished sculpture called The Burghers of Prince Albert.

April - carved two monumental sculptures for Johannesburg Art bank to be placed at Johannesburg Water, named The Fluid Couple(two 3m high wood carvings depicting water towers, as I interpret them)

June – Commenced work on ,SAND ANGEL AND SHAMAN' the entrance of the pent house suite of the Michelangelo towers, Sandton, Johannesburg, South Africa.

July – Quiet Revolution hosted at the Topsy Foundation (haven for Aids afflicted families and orphans).

August- assisted William Kentridge with a wooden horses for his forth coming opera 'The Nose'. Horses shown at the Goodman gallery. September 22nd-October 13th – Quiet Revolution concluded in SA in a solo show at The Premises gallery, Johannesburg Civic theatre

November – Participated in a wood block\lino cut printing work shop hosted by JHB art bank and Artist Proof studio. Produced the " Composing cats series"

2006

February – Ripple Exhibition at Absa Gallery, Johannesburg (8- 24 Feb).

May – Provided Absa Bank with commissioned trophies for Absa Atelier Award 2006

May - Completed one Miniature Theatre for William Kentridge's , Magic Flute , projections. Project destination: Paris.

June – Workshop/show The Quiet Revolution at Artist proof Studio with approximately 100 students.

June – Workshop at St Stithian's College Cultural Day with 1000 attendees.

December – Submitted a print and a spinning top (Quiet Revolution) to the National School of Arts for its traveling exhibition of the East, beginning in Singapore

2005

January--- Established Richard J Forbes school for sculpture.

February--- Beginning of" Blue gum project" with the assistance of Lynne Newnham, Kilimanjaro Public relations. Project received tremendous media support and several sponsorships have been secured.

March--- Research film trip to Zimbabwe and Botswana Produced '4 rivers' digital film .Part of the MTN art collection. Commenced production of" With Logs" exhibition .

April--- Completed scale model display theatre for William Kentridge's "Magic Flute" as seen at La Monne' opera house , Brussels, Belgium.

May--- Commenced film production of "The Somnambulist" with technical assistance from Craig. A transparent night watch self portrait.Submitted "The Somnambulist " to Brett Kebble ward.

July--- "With Logs" solo exhibition opened at 157 Jan Smuts Ave, Johannesburg.

September---- Commissioned to create 5 more miniature theatres for

Sarel Petrus

Selected recent exhibitions

2009

- Sticks and Stones*, Group exhibition, 38 Special, Cape town, 6 Feb-6March.
(sub)TEKS, Group exhibition, Universiteit van Stellenbos KunsGallery, Woordfees, 7-14 March.
Local Anatomy, Show with Edzard du Plessis, Gordart Gallery, Johannesburg 14 March-3April
Presies, group exhibition, What if the world, Hope street design studio, Cape town,
curated by Dirk de Waal, 24February – 25 April.
From this World, Exhibition at Harrie's Pancakes, Centurion, 24 April.
History in Rust, Group exhibition, Platform on 18th, Pretoria, 14 May- 6June.
Mind the Adjustment, Group exhibition, Magpie Gallery, Centurion, 4 July-17July.
Thami Mnyele Fine Art Award, Awarded Top 10, Coen Scholtz Recreation Centre,
Kempton Park, 27 June-10July.
Scenario, Group Exhibition, Carol Lee Fine Art, Johannesburg, 18July-26July.
An exhibition inspired by poster theft, Group exhibition, iart gallery, Cape Town, 2-17 October.
Beast of burden, Group exhibition, Magpie gallery, Centurion, 26 September – 15 October
Feathered friends, Group exhibition, the Association of arts Pretoria, 24 November – 15 December

2008

- From this world*, Exhibition at the Graskop Hotel, 6 December – 18Februarie.
Marvellous World, Group exhibition, Off the Wall Contemporary, Paarl.
Waste Art, Group exhibition, Cresta Shopping Centre, Johannesburg, 1 September - 7 September.
Rendezvous 2008, Focus Wearable Art, Group Exhibition, FADA Gallery University of Johannesburg and
Potchefstroom Akademie Aardklop National Arts Festival.
This or us, Group exhibition, Off the Wall Contemporary, Paarl, 7 August – 19 September.
Marvellous World, Group exhibition, The Bag Factory, Johannesburg, 28 June – 13 July.
Justified Jotting, Group exhibition, Magpie Gallery, Centurion, 25 July – 15 August.
Marvellous World, Group exhibition, Outlet, Projector room Arts Faculty, Tswane
University of Technology, Pretoria, 19 April – 16 May.
Testosterone, Group Exhibition, Magpie Gallery, Centurion 12 April – 1 May.
Transform, Group exhibition, Upstairs @ Bamboo, Johannesburg.

2007

- In die bos*, Group exhibition, Inniebos Arts Festival.
" ", Group exhibition, Platform on 18th, Pretoria.
ABSA L'atelier Art Competition, Top ten finalist, ABSA gallery, Johannesburg, 19 July.
Nuwe Snorre, Group exhibition, Karoo Art House, Pretoria.

2006

- Old School*, Group exhibition, Pretoria Association of Art, October.
By Fire, Group exhibition, Platform on 18th, Pretoria, July.
Collection, Group exhibition, Artspace, Fairland, Johannesburg.
Opening of Platform on 18th, Group exhibition, Pretoria, February.

2005

- Degree Exhibition, African Window, Pretoria.
'A' gallery of contemporary art, Group exhibition, Graskop Hotel.



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CONTEMPORARY ART GALLERY & STUDIO

+**Maria van Rooyen**

& Pumla Gobobo-Madikizela

Artists' statement

In 2004, I made a short audio-visual; *The farm killings*. After completing the work, the high level of violence, crime and cruelty in our society became a nagging thought in my mind.

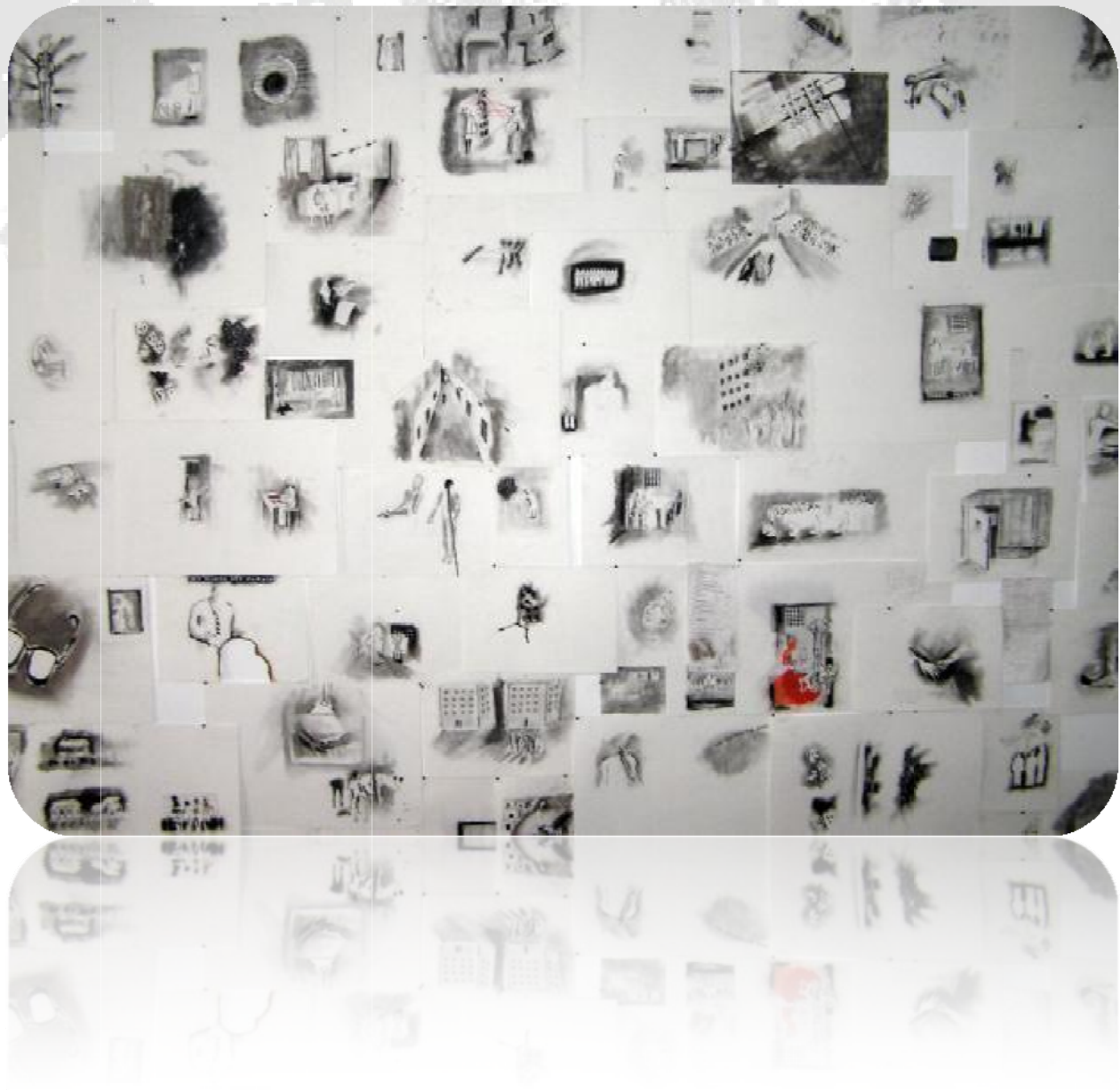
In my search for answers I came across; *A Human being Died That Night*, a book written by Pumla Gobodo -Madikizela. She interviewed Eugene de Kock for several hours over a period of three months in 1997. In the book she shares her experience with the reader. On the spur of the moment I decided to draw every page as I read it. The drawings became the process in the search for answers. It became a journey leading to new questions prevalent in our society: the good and evil in all of us, and accountability for past violations and suffering in South Africa.

The drawings of the book, combined with drawings of newspaper clippings (some dating more than 10 years ago) became the inspiration for the audio-visual; *why did i die*.

The intention was to create visual interpretations of the inhumanity of the human being and is aspiring to create a universal metaphoric message of hope and forgiveness.

Pumla Gobodo- Madikizela was a member of the TRC and Professor of Psychology at the University of Cape Town.

Eugene de Kock is serving multiple sentences in Pretoria Central Prison for crimes he committed as the head of the Apartheid Government's security branch for covert operations at Vlakplaas. Currently it is under speculation if he will be released by presidential pardon.



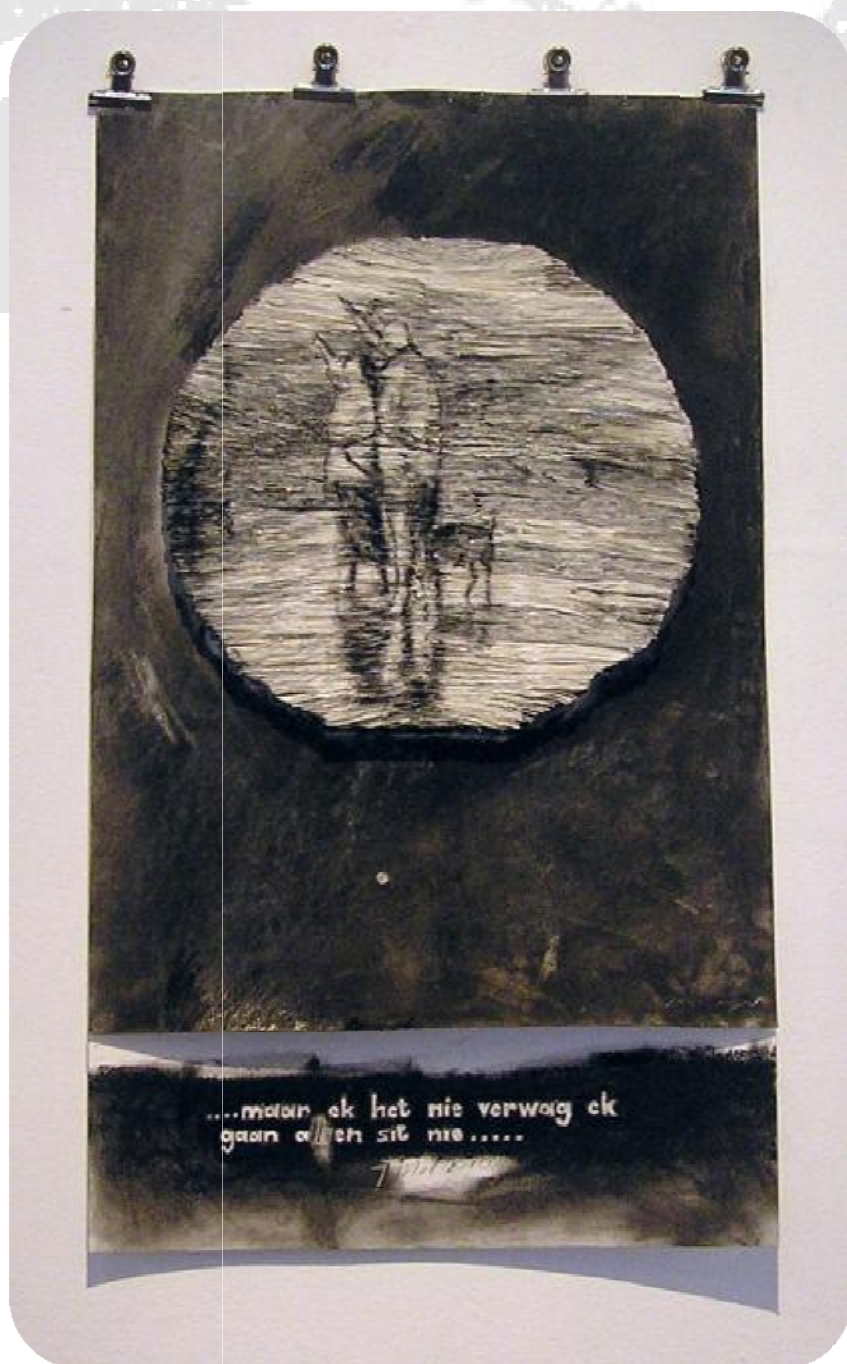
Maria van Rooyen,
A Human Being Died That Night, 2010.
Mixed media, size variable.



Maria van Rooyen,
A Human Being Died That Night, 2010.
Mixed media, size variable.



Maria van Rooyen,
A Human Being Died That Night, 2010.
Mixed media, size variable.



Maria van Rooyen,
Why did i die?, 2010.
Mixed media, size variable.



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CONTEMPORARY ART GALLERY & STUDIO

+ **Gerrit van der Walt**
& Internet

Artist's statement

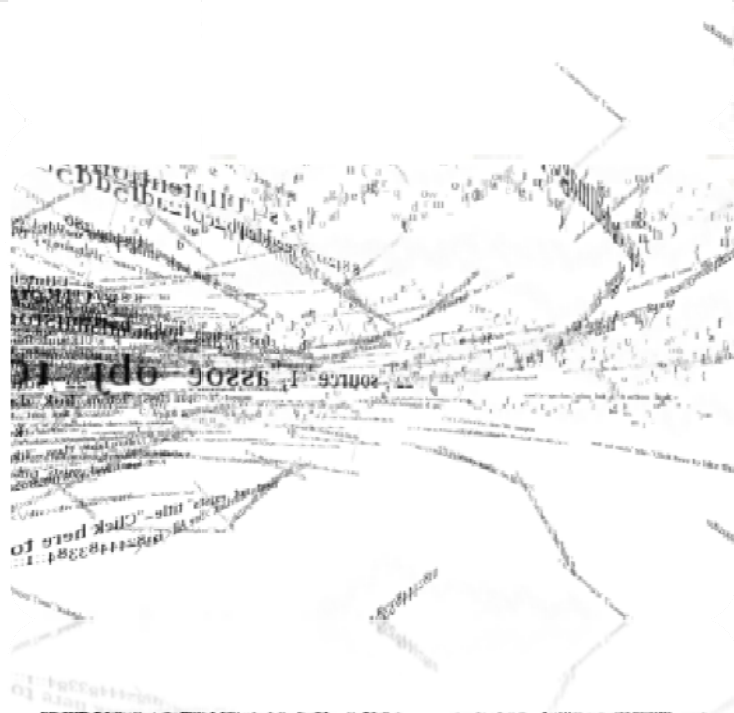
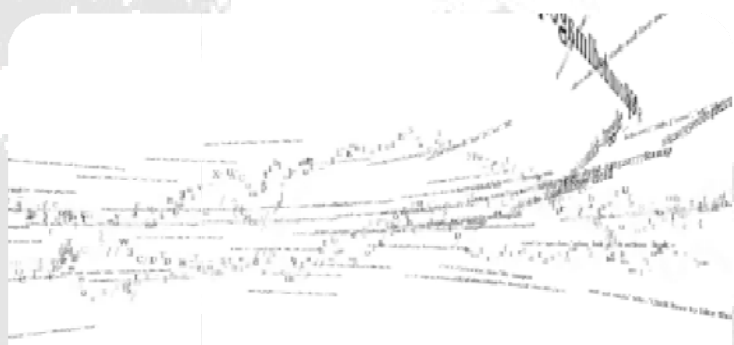
Communicated

The work comments on arbitrary communication that happens on Facebook and on Internet chat programmes. The text used is Facebook HTML code. If stripped down, one gets computer-generated code that travels through a virtual space. By displaying on three different screens, there is an experience of alienation and separation, common to the digital world. The triptych placement creates a narrative structure and comments on multiple computers connected through the internet.

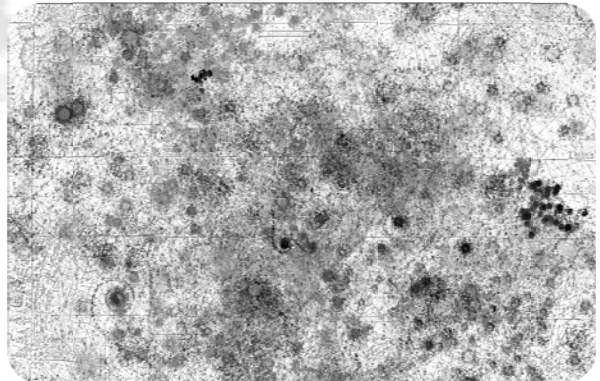
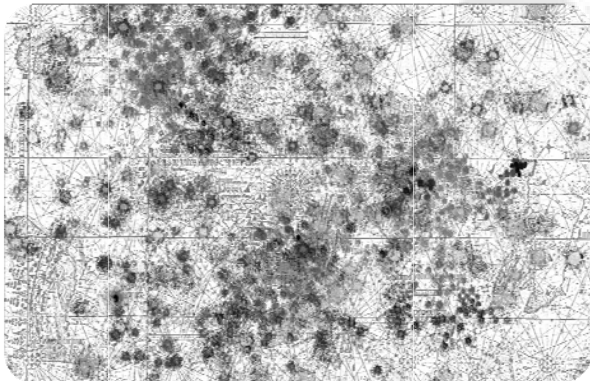
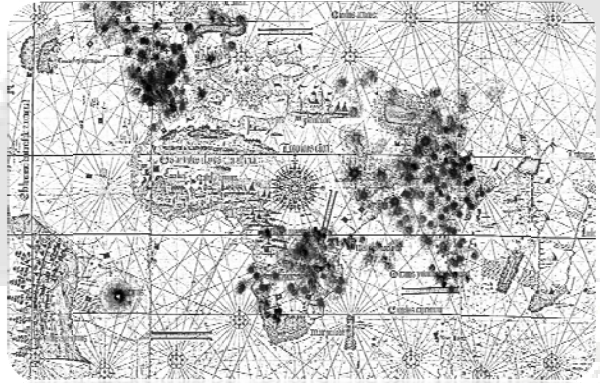
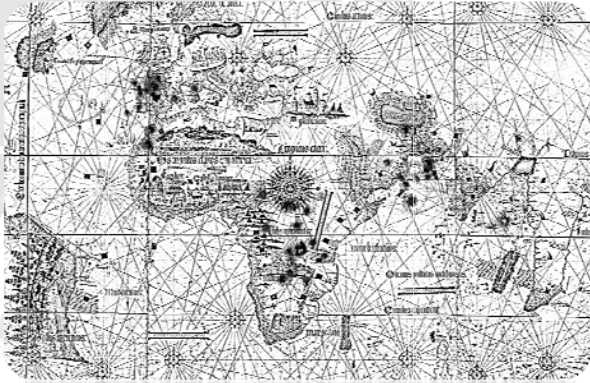
A of plane is created with the generated code, which emphasises the size and vastness of the virtual world. The horizon, placed in the centre of the screen, comments on the alignment of the virtual and the real. By placing the three screens next to or across each other, a dialogue is formed between them and thus commenting on the communication of people in the digital and virtual worlds. By building up, it comments on cluttered cyberspace and the increasing enlarging of the information overload.

Remapped

Fractal patterns generating all over the map, indicates the growth of human connectivity in digital communication over time. A navigational renaissance map is used and then totally covered with other patterns. One can communicate and the actual physical distance, has very little or no effect while this was a big factor some years back. The map and patterns that is created with the fractals, are now more representative of what has an influence on today's society. The black circles generated on the map, can link to fingerprints that we leave on the planet and communications or trade posts that are created over the word. The title remapped, is closely linked to the computer world, as the term is used in reassigning keys to functions. The origin of the fractals are used to comment on important places in traditional trading. As the artwork grows, it emphasises how unimportant the locations become.



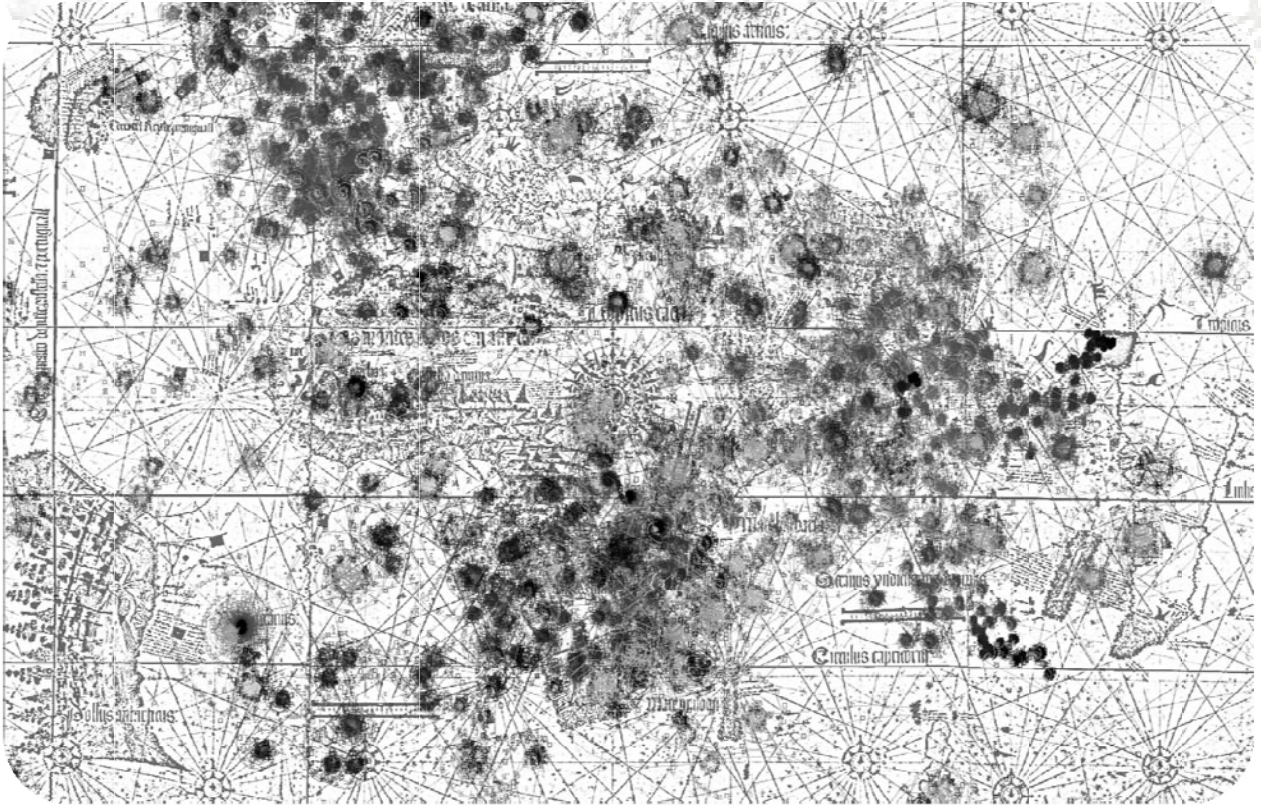
Gerrit van der Walt,
Communicated, 2009.
Computer generated installation, dimensions
variable.



Gerrit van der Walt,
Remapped, 2009.
Stills from computer generated installation,
dimensions variable.

FRIED

CONTEMPORARY



Gerrit van der Walt,
Remapped, 2009.
Computer generated installation, dimensions
variable.

Artist's biography

Gerrit van der Walt

Gerrit was born in 1986 in Pretoria, and lived there since. He matriculated at Hoërskool Waterkloof in 2004, where after he started studying. He is currently a final year student in B.A. Fine-Arts at the University of Pretoria. By studying B.IT for two years before studying Fine Arts, he got a good background in digital media and programming. He is always keen on learning new technology and intends on making a career in digital art. Gerrit has attended lots of student exhibition through the four years of studying fine arts and has work on permanent display at the University of Pretoria.



FRIED

CONTEMPORARY
ART GALLERY & STUDIO

+ Daandrey Steyn

& Julius Malema

Artist's statement

No artwork can ever be made outside of the environment in which the artist finds himself. This environment is shaped and changed by multiple factors from the socio-political makeup of the country and the status quo of the times. The status quo of a country is determined by its ruling government and its agents, and as such the government has diverse effect on all aspects of life within that country, effectively engaging all its citizens. When this status quo is upset or overturned, by such event as a radical shift in ruling party or the actions of radical, powerful and influential individuals, all aspects of life from the interpersonal to the larger social economical environment of the country undergoes change and adaptation to compensate for the shifts.

For the artwork *Inkwenkwe* I have sourced images of Julius Malema from selective media publication. As the president of the ANC youth league, Julius Malema, a supposed role model for the youth, is quite an outspoken politician. His allegations and remarks spark massive public reactions and outrage due to its controversial nature. This confrontational innuendo's often leaves a state of unease within different sections of the general populace. One can never truly be sure that such statements as "Kill the Boer", as chanted by Malema, will not result in action. Thus we as a South African society, and I as an artist within this society, find ourselves in a loaded environment with the fear of it imploding at any moment. I cannot divorce myself from my situation and environment and inevitably my own artistic production stands in relation to this context, and therefore in indirect relation to Julius Malema as a shaper of our political climate.

I have then morphed my own image into various photographs of Julius Malema. Yet these morphs are awkward and uncomfortable for each time that I engage with another photo of Malema my own image has to shift to accommodate Malema's position, resulting in grotesque anomalies of my own image. This shows the adaptation one has to go through with shifts and currents in politics. The deformation of my own image re-enforces the idea of unease experienced in the wake of Malema's controversial statements.



Daandrey Steyn,
Inkwenkwe, 2010.
Video, 8 min. Edition 3.



Daandrey Steyn,
Inkwenkwe, 2010.
Video, 8 min. Edition 3.

Artist's biography

Daandrey Steyn

Born and raised in the rural town of Groot-Marico in the northwest province, he relocated to Hartbeespoort in 2002 where he finished his school education and practised art for the first time. Thereafter he moved to Pretoria to further his studies at the University of Pretoria where he obtained his degree in Fine Arts. He currently resides in Pretoria.

Throughout his studies he has developed an appreciation for the human mental condition in the postmodern South African environment. His topics include such phenomena as paranoia and narcissism within the communal postmodern mindset and the interplay these and surrounding factors have on moulding identity, especially the identity of our multicultural South Africa. This he explores through his medium of choice, video art.

EDUCATION

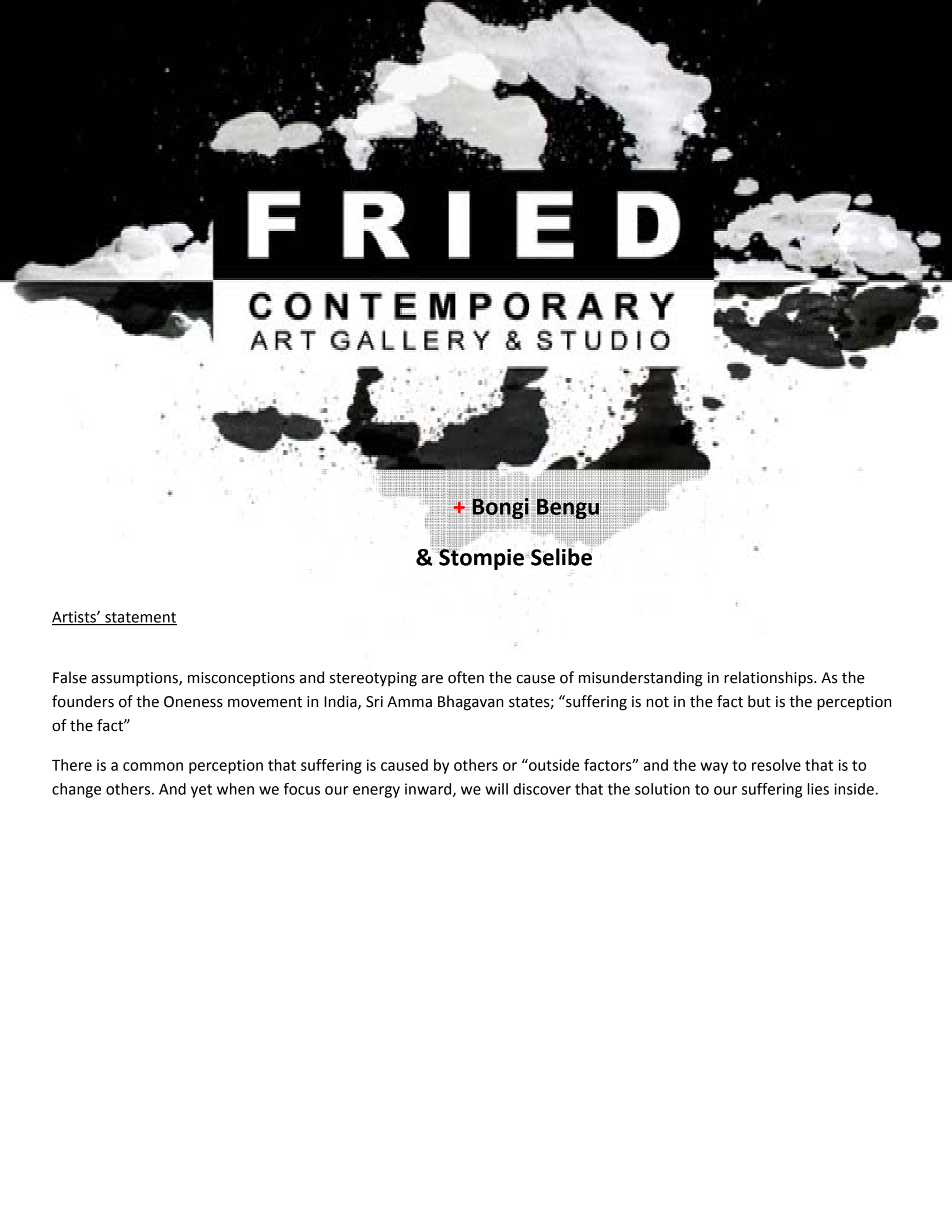
- 2008-2010: MA (Fine Arts) degree. Still enrolled at present.
2004-2007: BA (Fine Arts) degree.
2003: Matriculated Hartbeespoort High School.

EXPERIENCE

- 2007-2010: Gallery assistant and art installer at Fried Contemporary art gallery and studio.
2008: Lecturer on the artistic usage of Adobe Photoshop at Fried Contemporary art gallery and studio.
Guest lecturer at the University of Pretoria Visual Arts Department: three-week course in artistic video production to the third year fine arts group.
2009: Guest lecturer at Studio Collective Irene in the artistic usage of Adobe Photoshop and brand creation.

SELECTED RECENT EXHIBITIONS

- 2006: Two art works selected for Ekurhuleni Fine Arts Awards exhibition of the top one hundred.
- 2007: Awarded top fifteen place at the Ekurhuleni Fine Arts Awards, another chosen for the exhibition of the top one hundred.
Group exhibition at the Karoo Art House.
- 2008: Group exhibition at Fried Contemporary art gallery and studio, entitled '*Us + I*' with Hanje Whitehead, Rebecca Emery and Thelma Marais.
Group exhibition *Justified Jotterings* at Magpie gallery.
Group exhibition *Digital Dichotomies* at Magpie gallery.
One artwork was selected for the Absa L'Atelier fine art award exhibition.
One works selected for the Ekuruleni fine arts award exhibition.
Won third place in the 'God's washing line' competition. The competition was hosted by the NG Kerk Universiteitsoord.
Feathered in the *Post Box* publication of 2008.
- 2009: Group exhibition *Zeitgeist* at Magpie Gallery with Masa Milovanovic, Ladine Joubert and Jessica Ballantyne
Group exhibition *Justified Jotterings* at Magpie gallery.
Group exhibition *Affordable Art Fair'09* at Fried Contemporary.



FRIED

CONTEMPORARY
ART GALLERY & STUDIO

+ **Bongi Bengu**

& Stompie Selibe

Artists' statement

False assumptions, misconceptions and stereotyping are often the cause of misunderstanding in relationships. As the founders of the Oneness movement in India, Sri Amma Bhagavan states; "suffering is not in the fact but is the perception of the fact"

There is a common perception that suffering is caused by others or "outside factors" and the way to resolve that is to change others. And yet when we focus our energy inward, we will discover that the solution to our suffering lies inside.

FRIED



Bongzi Bengu & Stompie Selibe,
Godless souls, 2010.
Mixed media on paper, 56 x 76cm.

Artists' biography

Bongi Bengu

Bongi Bengu was born in Eshowe, KwaZulu-Natal, grew up in exile, in Geneva, Switzerland and studied in High School in Switzerland and later Waterford Kamhlaba in Swaziland.

As a student in Swaziland, she received a distinction for a research project, which included interviewing established and major artists who later became her colleagues at The Bag Factory Studios in Newtown, Johannesburg.

It is through that eye opening exercise and exposure to the art establishment at such a young age that she decided to become an artist. She later enrolled and graduated with a Bachelor of Arts degree Mount Vernon College, in Washington DC, and a Masters Degree in Fine Arts from the University of Cape Town. She has since participated in numerous international residencies and workshops.

Though highly versatile, her work is a social commentary about her life a black/African woman, and a black woman artist. Over the years her work has been evolving in texture and depth, she has worked with soils, collage and clay. Her recent output – utilising leaves- and engagement with nature, preserving, questioning and re- interpreting the meaning of life and its organisms, speaks of the process of decay and renewal (of life). It also echoes her experience of exile and homecoming.

The latest work for the exhibition *Space* reaffirms her love for rich textured surfaces. The work is about layering textures, experiences, and emotions. Her concept of "space" is not merely physical but relates to emotional states such as joy, serenity, and ecstasy. The work also reflects the dualities and contradictions of power and powerlessness. In some cases people are enclosed in space, and yet at other times they dominate the space.

Stompie Selibe

Johannesburg born visual artist and musician Stompie Selibe is a multi-talented individual. He not only creates beautiful artworks and music but he is also involved in community outreach programmes. He has been trained in art therapy at The Art Therapy Centre in Johannesburg six years ago. His training has given him the tools to work with different people who have experienced many things ranging from abuse, rape and living with HIV. He also uses his skills to work with teenagers sharing his passion and talents for the arts.

In the past two years he has been involved specifically with the Living Together Project, which operates in a number of schools in the Gauteng area such as Duduza, Orange Farm and in Indian communities. It is hardly surprising that all of Stompie's hard work has borne fruit. He has been invited for the second year in a row to represent South Africa at the annual Global Performing the World 4 conference in Terrytown. He and three other South African representatives will be doing a presentation on the growth and progress of their community projects. "It will be a collaborative presentation, we have a classical musician, a performance artist (theatre), a spoken word artist and myself [a visual artist and musician]... I will talk about the music and how I manage to integrate the therapy part of it into my lessons." said Selibe

Attendees from all over the world will be taking part in the conference which seeks to bring together individuals and groups that use the arts as a tool of facilitation in their community projects, and give them a chance to learn from other facilitators. The conference also presents an opportunity for the various people involved to be recognised for the work they do in their communities.


Since 2006 he has been working on a project with teenagers aged between fifteen and twenty at Constitution Hill. He uses his training to work in various ways and uses psychology, music and art as a tool for healing. The location of the classes has presented an opportunity for the learners to be exposed to the history of their country at this important site in South Africa. The learners have been familiarised with the stories of the location and also some of the former prisoners of Apartheid who were held there.

Selibe has worked out a programme that incorporates both his music and art knowledge and has named the programme "Democracy begins in Composition". The programme involves the following: different issues concerning the constitution, democracy and freedom are explored; a colleague then works with the same group and shares with them writing skills and introduces them to various forms of literature. With this combination of disciplines the learners are given a well-rounded arts education and in the end can discover for themselves where their strengths lie. They have the added advantage of having a trained counsellor on hand whenever there is a need for someone to listen.

The Living Together Project has arranged for over eighty-five learners to be part of the programme and so far it has had great results. The learners have been afforded the opportunity to gain radio presenting skills at Ulwazi Community radio station, through their own initiative. They have had guest speakers come and talk to them on issues such as child abuse, rape, sexual issues. "They see change from the processes that they are being exposed to."

In addition to the Constitution Hill project Stompie also works with learners at the Bag Factory in Newton, Johannesburg. There he draws from the palette of artists that work within the space. There are various artists there at any given time and he invites them to work with the learners on specific projects. He has been working closely with artist in residence. Chike is an artist from Nigeria and he was involved in community work back in Nigeria and he has offered his skills to the learners and been a valuable contributor to the classes.

When asked about the effect that his work has had on the groups he has worked with Stompie said, "You don't want to change people, you facilitate and understand where they are, and you meet them [there]. It's important not to give advice, not interrupt or to try and fix. You must allow someone to express themselves."



FRIED

CONTEMPORARY ART GALLERY & STUDIO

+ Roelf Daling

& Audience

Artist's statement

In this work I used the Duchampian found object as a point of departure. The work questions the idea of a mendicant ability to be a found object as well. All of us are daily confronted by your local mendicant begging on the street; this person easily becomes another object. Different questions and connotations emerge from this daily confrontation, feelings of irritation, sorrow or even hatred. It's us who have the power to make this found object a person again; we as the audience are controlling his/her 'visibility' in society. In *Citimetal* the image of the mendicant is controlled via a camera inside the gallery.

In the Xhosa culture young men undergo initiation ceremonies which mark the end of carefree childhood and the acceptance of adult responsibilities. After the centuries' old ordeal of circumcision they will have their bodies smeared with white clay. Coming to the city, the initiated boy-child pursues a utopian idea of the city but often ends up being 'circumcised' by the dystopia encountered in the urban environment. Strong spiritual references are built into the work, but do they provide any answers? The urinal becomes a masculine, technological and mechanical vessel for the subjective notions of the role of the self in contemporary society. Technology provides us with a window of communication; this window has the potential to solve the very problems that are presented by technology itself.

Seeing my work as partially relevant to Nicolas Bourriaud's ideology of the Altermodern, I quote Elfriede Dreyer:

Our relationship with technology is a contentious one, speaking of dominance, dependency and losses of various kinds on the interpersonal and human levels, and one that has propelled us into a radical in-betweenness of oscillating between the real and the virtual. Conversely, but not contradictorily so and supportive of the relationist premise, relations on the socio-cultural and the empathetic levels – mostly super-subjective in nature – have increasingly influenced artists' subject matter and conceptual choices since the Nineties (<http://www.friedcontemporary.com/Collateral.htm>).



Roelf Daling,
Citimetal, 2010.
Installation, dimensions variable.


Artist's biography

Roelf Daling

Roelf Daling was born and raised in Pretoria and matriculated in 2003 after which he worked and traveled in Europe for a year. He studied Multimedia at the University of Pretoria for two years before starting with his BA in Fine Arts degree, and is currently in his final year.

ERILED
CONTEMPORARY

ART GALLERY & STUDIO



FRIED

CONTEMPORARY ART GALLERY & STUDIO

+ Carla Crafford

& et al.

Artist's statement

A Hat Trick Propped

In this work I collaborated with Guy du Toit, whose work I have often photographed. After having explained to du Toit what I wanted in the picture, I set the camera up on a tripod, then had him (Du Toit) and Liekie Fouché pose in my place to find the right viewpoint. Then I placed du Toit's hat sculpture on own head, covered my face and asked Du Toit to take the picture. The idea was to become directly involved in how his work is seen, by serving as a prop for his work.

The Subversion of Images (Victor sê dit gaan 'n riller wees)

The Subversion of Images is the title of an exhibition that I saw in Paris in December 2009, and which inspired the group of 'portraits of artists' included in this exhibition. Several artists were asked to pose, and in most cases, they were also asked to shut – or cover - their eyes in at least one of the portraits that I took. I had told them about the words *forme tes yeux en les fermant* ("shape our eyes by shutting them'), and let them pull faces or do whatever they please to be more involved in the result than a passive sitter would normally be. One of the artists does not like to see her own face on photographs, and I decided to cover her face with her own hair.

Another artist – a writer from Reunion Island, kept his eyes open, but posed with and without glasses. We had later found several resonances between his writings and my preoccupation with what I call 'new surrealism'. I added a translation of a story he wrote to his portrait. The text cut-out pieces assembled with other portraits were done by myself while thinking of each artist – and how we may have either joked together, or how I would have liked to joke with them.

It is my intention to continue with these assemblages of artists' portraits and text. The few examples on show at FRIED represent a small part of a more elaborate project.


FRIED



Carla Crafford,
A Hat Trick Propped, 2010.
Photograph, 38 x 54.5 cm.



Carla Crafford,
Conversations with artists following *The Subversion
of Images* (detail of series), 2010.
Mixed media, dimensions variable.

The background is a black and white abstract composition of splatters and ink-like marks. A central white rectangular area contains the text. The word 'FRIED' is written in large, bold, white, sans-serif capital letters. Below it, 'CONTEMPORARY ART GALLERY & STUDIO' is written in smaller, black, sans-serif capital letters. At the bottom of the white area, the names '+Paul Cooper' and '& Ann-Marie Tully' are listed in black, sans-serif font. The '+' sign is red. The overall aesthetic is high-contrast and graphic.

FRIED

CONTEMPORARY
ART GALLERY & STUDIO

+Paul Cooper

& Ann-Marie Tully

Artists' statement/poem

Poem / artists statement for Collateral

Ann-Marie Tully and Paul Cooper

This work entitled *My One and Only II* emerged as a collaboration at the *Urban Animal* exhibition (ABSA Gallery) 2009.

“What is REAL?” asked the Rabbit one day...You become: An “I” through the attribution, affectation and oppositional differentiation in relation to the animal. Once you are Real you can’t be ugly, muddled with visceral glossiness [Animal Autobiography]. Standing guard, stare universally fixed at an infinite point a trillion light years away. “It seems a pleasant enough town. I saw no drug-testing laboratories, no factory farms, no abattoirs. Yet I am sure they are here. They must be” (Costello who knew the bunny).



Paul Cooper & Ann-Marie Tully,
My One and Only II, 2009.
Silk ribbon and porcelain, dimensions variable.

Artist's biography

Ann-Marie Tully

Ann-Marie Tully obtained her Master of Fine Arts degree at the University of the Witwatersrand in 2003 and is currently a lecturer in Critical Studies at the Greenside Design Center in Johannesburg. Ann-Marie is also a practicing artist who has exhibited widely and is represented in major South African collections. Her art and her writing has been concerned with photography's fetishistic transference value in experiences of loss as well as the convergence of the photographic banal [simulacra] and painting's tradition of transcendental value and authenticity. The former culminating in a solo exhibition entitled *Thimble Narratives* (2003) at the Johannesburg Art Gallery and the later in a more recent solo exhibition entitled *Non Facture* (2007). Currently Ann-Marie is working on art works and papers that explore the interdisciplinary field of animal theory, a burgeoning area of visual culture studies; employing a semiological methodology in relation to representations of animals in film, art and other media. Ann-Marie is also currently co-curating a group exhibition entitled the *Urban Animal* at the ABSA Gallery (October 2009). Her interest in film and populist media stems from her experience of working as a cinematographer in the commercial film industry on local and international projects

M.A.F.A. (WITS)

COLLECTIONS

Artworks represented in the Art Bank Collection, the Sasol Wax Collection and the Constitutional Court as well as in several private collections.

EMPLOYMENT

2008 to 2009 -Currently an external master's moderator for the Wits School of Arts Fine Art department.

2009-Currently a lecturer in Critical Studies at the Greenside Design Centre at graduate and post graduate level.

2003 to 2007-Freelanced in the Film Industry as a Director of Photography and 1st AC (on film and High Definition) with projects including commercials such as Joburg City Council Skyline, the Sunlight Khanye Kaya Show, Metro FM, Auto and General, Mozambique's National Lottery, Yamaha's Flagship Range, amongst others; documentaries such as The Oprah Winfrey Leadership Academy-Building A Dream documentary, the Africa Rising Series: Sibongile Khumalo, Brian Steinhobel and Juliet Miyabe; as well as features and drama series including the Phillip Noyce film To Catch a Fire, the Hallmark Channel's Wild at Heart and may other local series.

2002 to 2004-Worked as a part-time Fine Art lecturer, teaching sculpture and photography at the WITS Tech and History of Art at the WITS School of Arts.

2001-Headed up art at Jeppe High School for Girls.

1999 to 2000-Lectured in vocational sculpture, photography and drawing at Parktown College (now Central Johannesburg College).

Ann-Marie has completed several projects as designer, producer and project manager including: a permanently installed interactive appliquéd tapestry for the South African Constitutional Court Children's Room (2004); a series of twice life-size puppets for Blue IQ's corporate Identity campaign in collaboration with the Market Theater Workshop (2003); and maquettes and moulds for the Friends of the Earth Awareness Installation at the World Environment Summit, Johannesburg (2003).

EXHIBITIONS

1999 to 2001-Owned and operated an artists bronze foundry, producing several commissions, amongst them, The Ernst and Young Trophy.

2010-Participated on a group exhibition entitled Collateral, curated by Elfriede Dreyer at Fried Contemporary Pretoria.

2010-Currently working towards a solo exhibition entitled *Bird Brained and the Others*. To be staged at Artspace Johannesburg in 2011.

2009-Curated an exhibition entitled the Urban Animal at the ABSA Gallery in October 2009. Participants on the exhibition include Gavin Young, Wilma Cruise, Elizabeth Gunter, Rosemary Marriot and Siobhan McCusker amongst others.

2007-Staged a solo exhibition at Gordart Gallery in Johannesburg entitled *Non Facturé* meaning *Not Charged*. The body of work consisted of paintings (oil and watercolour) employing traditional methods of illusionistic representation, while ironically and subversively drawing from photographic subject-matter that is flawed by some or other optical or digital artifact. The exhibition was opened by Professor David Bunn of the Wits School of Art (August).

2003-Staged a solo exhibition entitled *White: Thimble Narratives*, at the Johannesburg Art Gallery. This exhibition was linked to the fulfillment of her masters' degree. *White* was opened by Willem Boshoff.


2003-Photographic work was selected for the Sasol New Signatures award at the Pretoria Art Museum, and was positioned as first runner up to the judge's award.

2003-Photographic work was placed within the top fifteen at Ekurhuleni.

1997 to the present-Ann-Marie has participated in several mainstream and commercial exhibitions including: Stephan Erasmus's independent group show entitled *Re-View* (2007); the Carol Lee group shows entitled *Impression and Project* (2007); the Absa Atelier Award show (2007); a collaborative video piece for Sonja Britz's Sasol sponsored exhibition entitled *The Endangered Wild Dog Exhibition* (2007); photographs of Stephan Erasmus's *Love Letter* for her installation (2007); the Absa KKNK Boere Baroque and Flesh exhibition (2007); the Christian Boltanski's exhibition at the South London Gallery entitled, *Independence* (2003); the *Innovative Threads* Exhibition, which toured in New Zealand and Japan and several European countries (2003, 2004); the Master Art exhibition (1998) and the *Repositionings* exhibition (2003) at the Gencor Gallery RAU. Ann-Marie's work has also been selected for competitions such as the Martienssen Prize exhibition (1997) and the Ekurhuleni Fine Arts Award (2001, 2002, and 2003).

Paul Cooper (Cf. *Marvelous world*)

Paul Cooper is a practicing artist and writer based in Johannesburg. His research is focused around three dimensional interventions in the way these set up, evoke and enable a politics of space and spatial relationships; particularly in the way objects both resist and invite viewing strategies. His current research interests focus on an investigation into the purpose and function of public art in the context of a phantasmagorical urban landscape. By working within a discursive trans-disciplinary context, he advocates a revision of what we understand to be public art and to what extent it effectively operates as part of a bigger transformational strategy. These contentions are discussed as they play out in sculptural interventions that are in turn brought to bear through the changing spaces of the urban city context.



FRIED

CONTEMPORARY ART GALLERY & STUDIO

+ Gwen Miller
& Fabian Wargau

Artist's statement

In the collaboration between Gwen Miller and Fabian Wargau, the dialogue centres around the notion of finding systems that respond to one another. Working from an existing composition, *Continuum system*, by Miller, the visual reply from Wargau was interference in the section of the work that represents an industrial cityscape. As the upper system in Miller's composition visualises mostly transparent glass, Wargau's response was to drip resin, which increased the sense of transparency but also disrupts the imagery. The grid of dots formed by the resin is regular in areas and becomes irregular in other sections, resembling an intensification of energy. The conversation of digital technology and hand rendering becomes a dialogue in the way the two media exchange mechanisms of control and loss of command.



Gwen Miller & Fabian Wargau,
System collaboration, 2010.

Digital print: Ultra chrome Inks, acrylic ink and resin
on Poster paper, in box frame with light,
90 x 50 cm.

Artists' biographies

Gwen Miller

Miller lives and works in Pretoria, lecturing in Visual Arts at UNISA. Born in 1962 in Musina, South Africa, Gwen studied at the University of the North-West, completing the BA (Fine Arts) degree in 1984 and a postgraduate educational diploma in 1985.

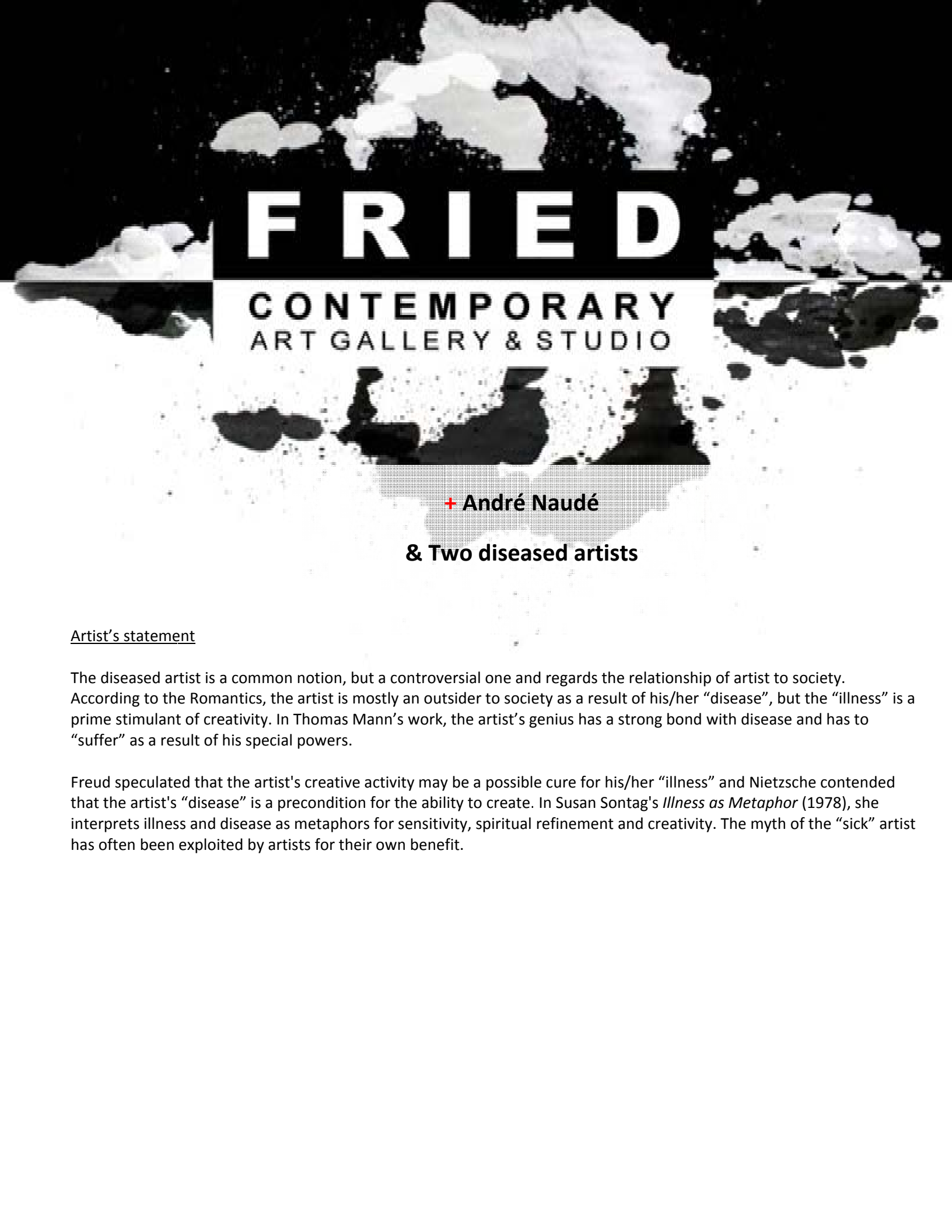
She completed the MA (Fine Arts) at Pretoria University in 1997 and is currently registered for a DLitt et Phil degree at UNISA. For most of her career she worked as a painter, exploring mixed media with diverse thematic interests. During the past decade she became increasingly involved with multifaceted group projects and new media. She exhibits nationally and internationally, and has participated in 105 group exhibitions, 3 collaborative projects and 4 solo exhibitions. Her works are represented in private and public collections, such as Absa, Telkom, University of the North-West, UNISA and SASOL.

Fabian Oliver Wargau

Born in Pretoria, Fabian Oliver Wargau is a German citizen with permanent residence in South Africa. He completed his Bachelor of Visual Arts degree including honors with *cum laude* at the University of South Africa in 2008 and has been exhibiting locally since 2007, receiving the Visual Arts Merit Award from UNISA at the end of that same year. At present Wargau is pursuing a career in the field of visual arts and cinematography, following his keen interest in the film industry. His work ranges from experimental painting through to new media, digital video art, animation, design, photography, performance and installation.

In 2009 Wargau was employed by *Fopspeen Moving Pictures* as an animator for a children's show at the SABC. He independently produced twelve stories for nine episodes of the season, from concept design to art direction and animation to editing.

Wargau is currently exhibiting locally – most recently at the ABSA L'Atelier 2009 – and his work has become part of both private and institutional collections locally as well as private collections in the USA, Germany and the Netherlands.



FRIED

CONTEMPORARY ART GALLERY & STUDIO

+ André Naudé

& Two diseased artists

Artist's statement

The diseased artist is a common notion, but a controversial one and regards the relationship of artist to society. According to the Romantics, the artist is mostly an outsider to society as a result of his/her "disease", but the "illness" is a prime stimulant of creativity. In Thomas Mann's work, the artist's genius has a strong bond with disease and has to "suffer" as a result of his special powers.

Freud speculated that the artist's creative activity may be a possible cure for his/her "illness" and Nietzsche contended that the artist's "disease" is a precondition for the ability to create. In Susan Sontag's *Illness as Metaphor* (1978), she interprets illness and disease as metaphors for sensitivity, spiritual refinement and creativity. The myth of the "sick" artist has often been exploited by artists for their own benefit.



André Naudé,
Penicillin A, 2010.
Mixed media, 121.5 x 91 cm



André Naudé.
Penicillin B, 2010.
Mixed media, 121.5 x 91 cm.

Artist's biography

André Naudé

Naudé has been a practising artist since 1974. He has been involved in art education since graduating and lecturing for ten years in painting at the Department of Visual Arts and History of Art, University of Pretoria until 1998. In 2000 he joined the Department of Art History and Visual Arts at the University of South Africa on contract, where he co-ordinated the 4th level Art History course as well as presenting practical courses.

Subsequently Naudé has been a fulltime artist and also presents seminars, acts as external examiner and presents short courses at Universities and Technikons. He presents a tutor course at the Association of Arts Pretoria.

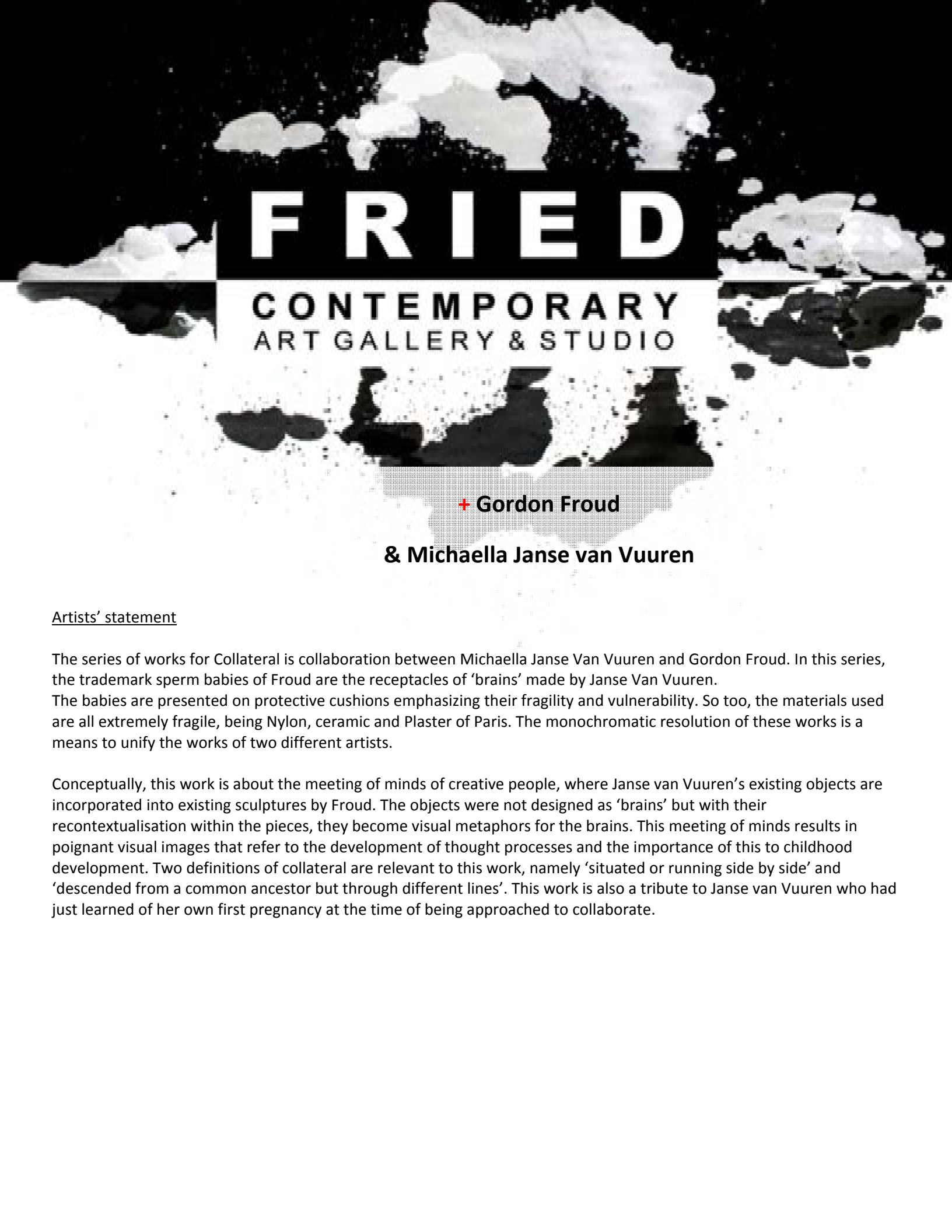
His solo exhibitions should number approximately 30 shows and +/-50 group shows in South Africa as well as New York, Washington, Toronto, Paris, Hamburg, Leverkusen, Riberac, Barcelona, Budapest and Beijing. In 2001 Naudé was invited to present a solo exhibition at the Pretoria Art Museum. In 2002 he presented two solo exhibitions : one at the ABSA (Amalgamated Banks of South Africa) gallery, Johannesburg, South Africa and the other at Galeria Blau, Palma, Mallorca.

In February 2002 the artist completed four large works for the new Meropa Sun casino in Polekwane (Pietersburg). See website for more on this and subsequent projects and commissions in 2003/2004. In February 2003 Naudé co-curated "Love in a time of ambivalence" at the Association of Arts Pretoria. January 2004 saw a collaborative show with Chris Diedericks at the AVA Gallery, Cape Town, South Africa.

Naudé concerns himself first and foremost with the process of painting. He is a colourist and over the years his subject matter has been concerned with the human condition as well as with his immediate environment implementing the traditional tablescape as main vehicle of comment. His works reflect an incisive discourse with cross-cultural appropriation, capturing the transitional visual fusion of South African multicultural pluralism.

The works executed during 2003/2004 bear testimony to a process of visible brownification in contextual content. The dialogue between surface colour and textural surface continues. The text becomes a sensual interpretation of obscure brown visual clues and layers of several planar obstacles. Certain icons remain as Leitmotif, but are minimized to a silent sensual presence.

Naudé is currently preparing for a duo show with Johannesburg artist Colin Cole and a solo exhibition at the University of Johannesburg art gallery in July 2005. He is also presenting lectures at Vega Brand Communication School, investigating critical context.



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CONTEMPORARY
ART GALLERY & STUDIO

+ Gordon Froud

& Michaella Janse van Vuuren

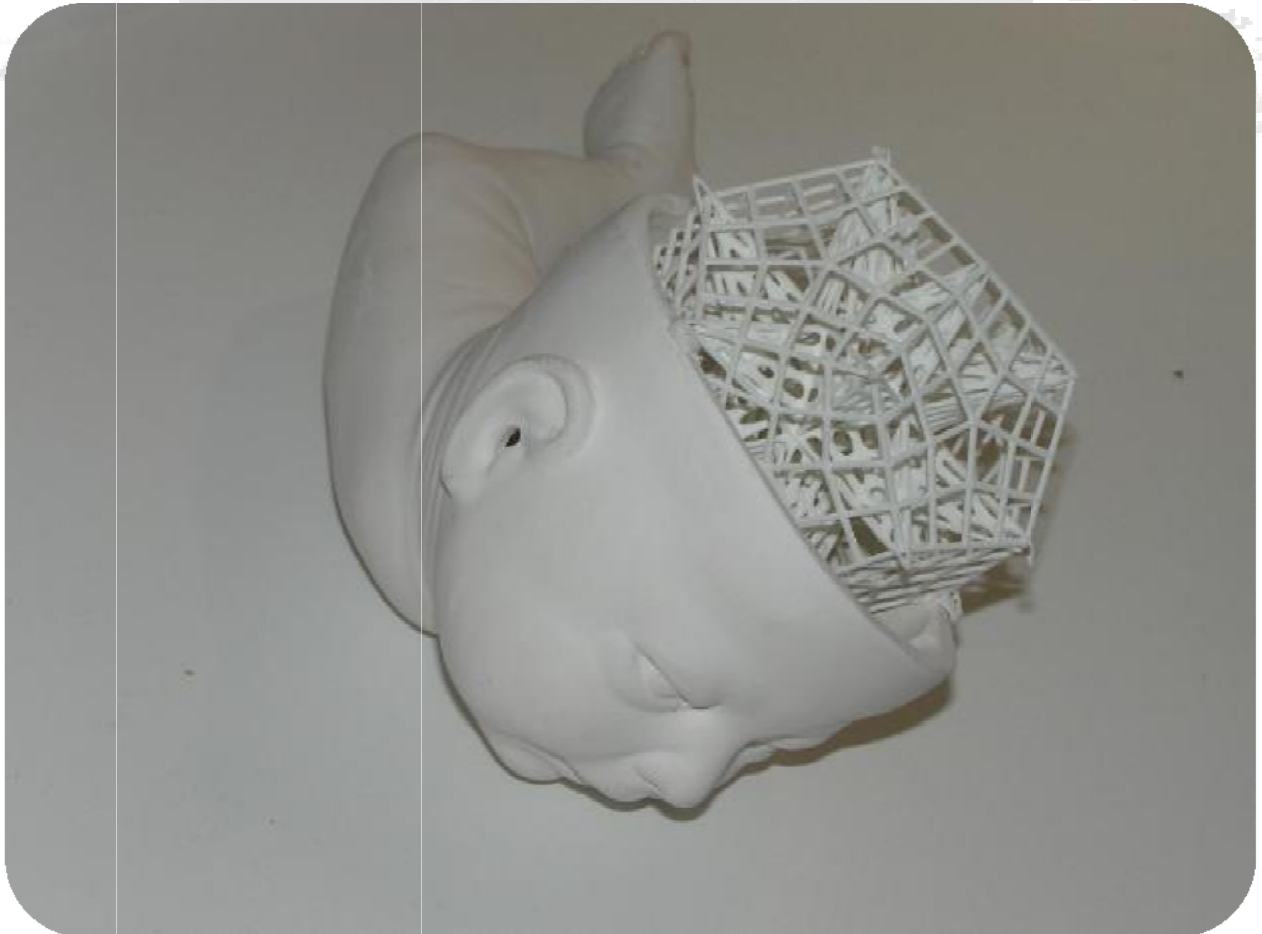
Artists' statement

The series of works for Collateral is collaboration between Michaella Janse Van Vuuren and Gordon Froud. In this series, the trademark sperm babies of Froud are the receptacles of 'brains' made by Janse Van Vuuren.

The babies are presented on protective cushions emphasizing their fragility and vulnerability. So too, the materials used are all extremely fragile, being Nylon, ceramic and Plaster of Paris. The monochromatic resolution of these works is a means to unify the works of two different artists.

Conceptually, this work is about the meeting of minds of creative people, where Janse van Vuuren's existing objects are incorporated into existing sculptures by Froud. The objects were not designed as 'brains' but with their recontextualisation within the pieces, they become visual metaphors for the brains. This meeting of minds results in poignant visual images that refer to the development of thought processes and the importance of this to childhood development. Two definitions of collateral are relevant to this work, namely 'situated or running side by side' and 'descended from a common ancestor but through different lines'. This work is also a tribute to Janse van Vuuren who had just learned of her own first pregnancy at the time of being approached to collaborate.

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Gordon Froud and Michaella Janse van Vuuren,
Babies with Brains (x4), 2010.
Nylon, ceramic & plaster of paris, dimensions variable.

Artists' biographies

Gordon Froud

Born in Johannesburg 1963. Graduated from the University of Witwatersrand in 1987 with BA (FA) Hon and a Higher Education Diploma. From 1982 until 1988, participated in various student exhibitions including the New Signatures Competition. 1992- 96 PPC Cement Sculpture Competitions. 1993 – 1997 Volkskas Atelier Award Competitions. 1994 – 1997 Kempton Park Art Competitions. 1993 until present, have curated various group exhibitions in South Africa and internationally. 1996 – 2002 participated in group exhibitions internationally including “Groundswell” – London, the 6th International Biennale of Cairo, Egypt. 1997 attended the 2nd International Plein – Aire Workshop in Poland and the Ampersand Foundation Fellowship to New York. Between 1989 and 2003 have participated in more than 100 shows locally and internationally. 1999 to 2002 ‘Transmigrations’ exhibition has travelled to Los Angeles and Mexico and then went on a nationwide tour of South Africa. 2000 Deptford X – London. Cite des Arts – Paris, France. 2001 – African Window Museum – Pretoria Solo exhibition. 2002 – London Cow Parade. Solo show at Mind’s eye Gallery Pretoria 2002, Solo show at Alliance Francaise, Johannesburg 2002 and participated at the “Fantastic Rubbish” exhibition at the World Summit, Johannesburg. 2003 – Grime and Clean at Klein Karoo Kunste Fees, Oudtshoorn. Returned full time to SA in July 2003. Lost and Found 2 at artb, Belville Cape Town - August 2003 and Johannesburg at Merely Mortal Gallery in October 2003. Established gordart Gallery in November 2003. Various group shows in SA, Aardklop 2004, Group show at Oliewenhuis Museum in Bloemfontein. KKNK 40x40x40n- 2006, Aardklop 2006. KKNK 2007 curated and showed on 4 shows. Judged SASOL Wax in Art Competition, JAG 2007. 2008 Completed Master’s in Technology Degree at the University of Johannesburg on the topic of *Modularity, Repetition and choice of material as strategies in the work of selected SA sculptors*. The main aim of this study is to see how meaning can be constructed through these three strategies. 2008 I have shown on more than 20 exhibitions in 2008 including the Eskom lighting Competition. 2008 Commissioned to construct a 12 x 8m steel mobile for the Baragwanath Taxi Rank. 2008 Attended ‘Juventude’ sculpture workshop in Maputo – Mocambique representing South Africa. Judged SASOL Wax in Art Competition as Presiding judge for 2008. I have shown on 20 exhibitions in 2009 including the Design Indaba in Cape Town and Ekhureleni Art Competition and at the ‘Heart of the City’ Architecture conference in Pretoria. I was selected for Spier Contemporary as a finalist in 2010.


1988 Merit Award for Sculpture – New Signatures Competition. 1995 2nd prize Kempton Park Art Competition. 1995 Merit award - Volkskas Atelier Competition. 1996 – 3rd Prize – Kempton Park Art Competition. 1996 – Merit Award – PPC Cement Sculpture Competition. 1997 – Ampersand Foundation Fellowship to spend 3 months in New York. Absa Gold Medal for contribution to the arts 2005.

Work in public collections: ABSA Bank. Pretoria Art Museum. UNISA Art gallery. Sandton Civic Art Gallery. Carfax Experience. Cite international des Arts – Paris. South African National Association of Visual arts. South African Broadcasting Corporation. Café Barcelona – Pretoria. Sydney Russell School in London. Dept of Science and Technology CSIR – Pretoria. Mobile commission – Baragwanath taxi Rank, Soweto. SA High commission, Maseru. – Mobile commission. Public sculpture for Moses Mabida Stadium – Durban.

Correct as at March 2010

Michaella Janse Van Vuuren

http://www.nomili.co.za/NOMILI_website/research/cv.pdf



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+ **Collen Maswanganyi**
& **Johannes Maswanganyi**

Artists' statement

Johannes carved the birds, the base and collected the branches of wood. Collen carved the hands, catapult, writings, the main base and painting.

My dad has a bird sanctuary in the form of a palm tree at his house. He doesn't want anybody to kill or to harass the birds. He says wherever the bird settles means the place is very peaceful because birds cannot settle in a violent places as they might not feel safe. The birds in his house symbolize peace and whoever wants to kill the birds kills his dream of peace. Some of the people who might kill his dream are the "vat en sit" (men who doesn't want to pay *lobola*). The hands with the catapult represent anyone who wants to kill his dream. It can be his sons and daughters who don't want to live accordingly. The birds represent his family and inscribed on them are names of his children and grandchildren whose names means something related to peace or positive things.

Meanings of names on birds translated from Shangaan into English:

Rudzani (have peace in Venda)
Rhulani (have peace in Shangaan)
Tsakani (be happy)
Dyondzo (education)
Nsuku (gold)
Xitshembiso (promise)
Ntwanano (unity)
Munene (good person)



Collen Maswanganyi & Johannes Maswanganyi,
Killing father's dream, 2010.
Mixed media, dimensions variable.


Artists' biography

Johannes Maswanganyi

Johannes Maswanganyi was born in 1949 in Msengi village near Giyani in Limpopo province; he had no formal training but was taught by his uncle Piet Maswanganyi who used to carve spoons, forks and wooden plates. Johannes took his art to another level by making the nyamisoros and painted human figure. His first exhibition dates back to 1985 when he participated in the tributaries of BMW. He has since participated in several exhibitions around the world, notably Venice biennale,

Collen Maswanganyi

Collen is the son of Johannes who was taught by his dad to carve. He was born in Noblehoek in 1977. He studied fine art at Technikon Witwatersrand. He participated in several exhibitions locally and internationally, notably Maswanganyi family at Fried Contemporary Art Gallery & Studio in 2005, identity in 2004 in Holland and measure of success at Artspace Johannesburg in 2009 I was one of the top ten finalist for the Absa Atelier in 2001



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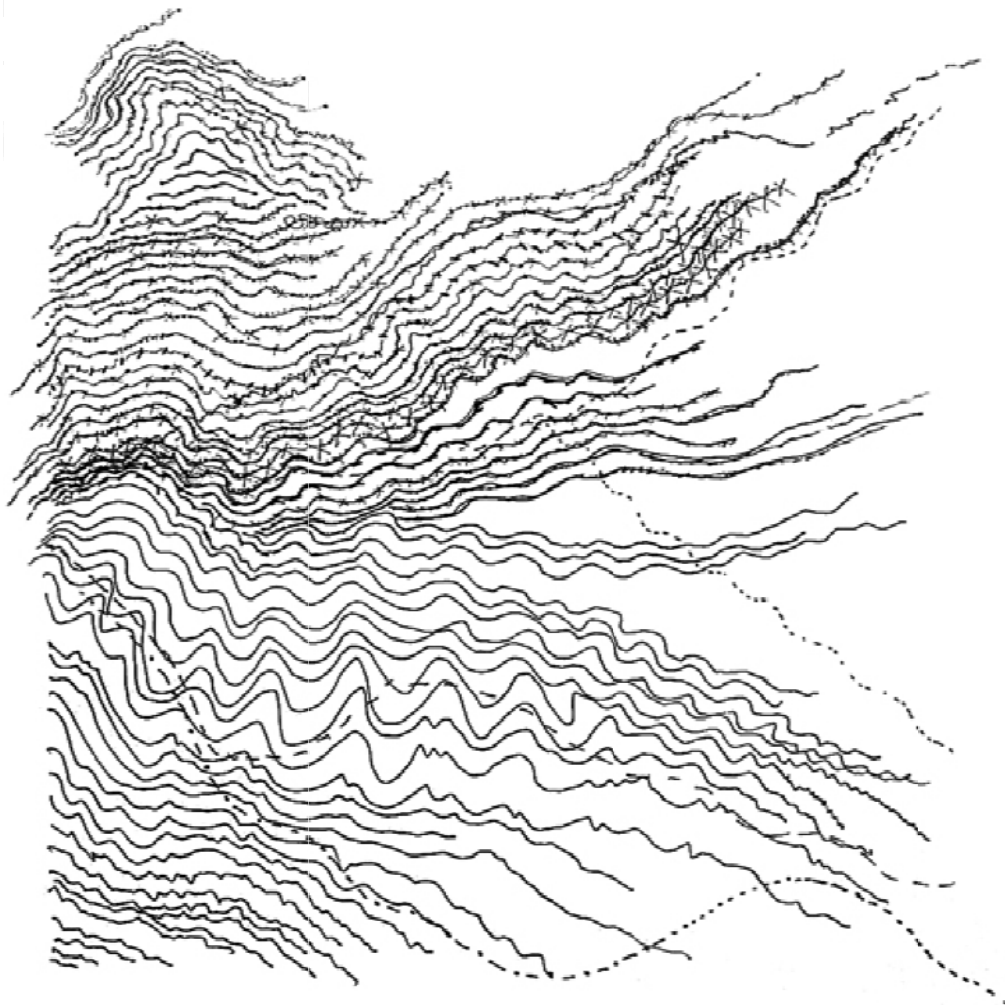
+ Kai Lossgott

& “Infinite Coastline: Two” (Niklas Zimmer & James Webb)

Artist's statement

Kai Lossgott's performances, drawings, poems, experimental films and plant leaf engravings exist in the tension between the natural (silence and neural sensitivity) and the cultural (language and information systems). This series of three drawings is a collaboration based on a live unedited recording by Niklas Zimmer and James Webb. Zimmer played a keyboard and percussion instruments. Webb treated these sounds with electronic effects pedals, adding samples from a dictaphone and a short wave radio.

Lossgott's drawings are a record of two different listening instances of this piece, translated synaesthetically into a graphic language of haptic and emotional impulses. They are an attempt to construct a vocabulary to make sense of the performance, as one does when listening actively, deducing musical patterns of rhythm, tone and counterpoint. This is most evident with classical or very experimental music incorporating 'noise', such as the compositions of the sound art pioneer John Cage. The visual language of the work draws on graphic notation systems for music, haptic poetry, as well as digital data mapping and the complex visualisation of networked systems. Active listening is a form of encoding, as subjective as the interpretation of any text. Every instance of listening to a piece of music re-configures it anew.

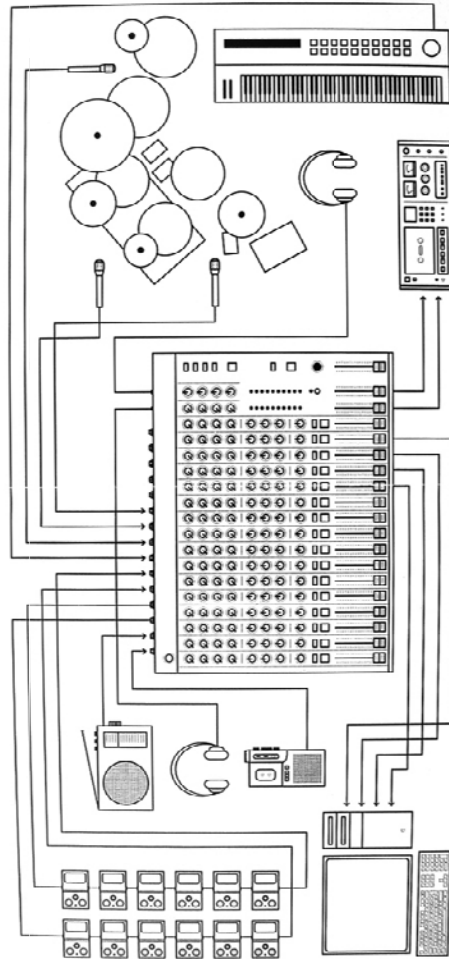


Kai Lossgott,

Infinite Coastline: Friday 14:30h, Saturday 18:45h, 2010.

(Graphic notations based on two listening instances of the live recording "Infinite Coastline: Two." Niklas Zimmer, James Webb, 2001. 11 min 39 sec and a signal pass diagram of equipment used: Kate Boswell. 2001).

India ink on archival paper, 60 x 60 cm x 3.

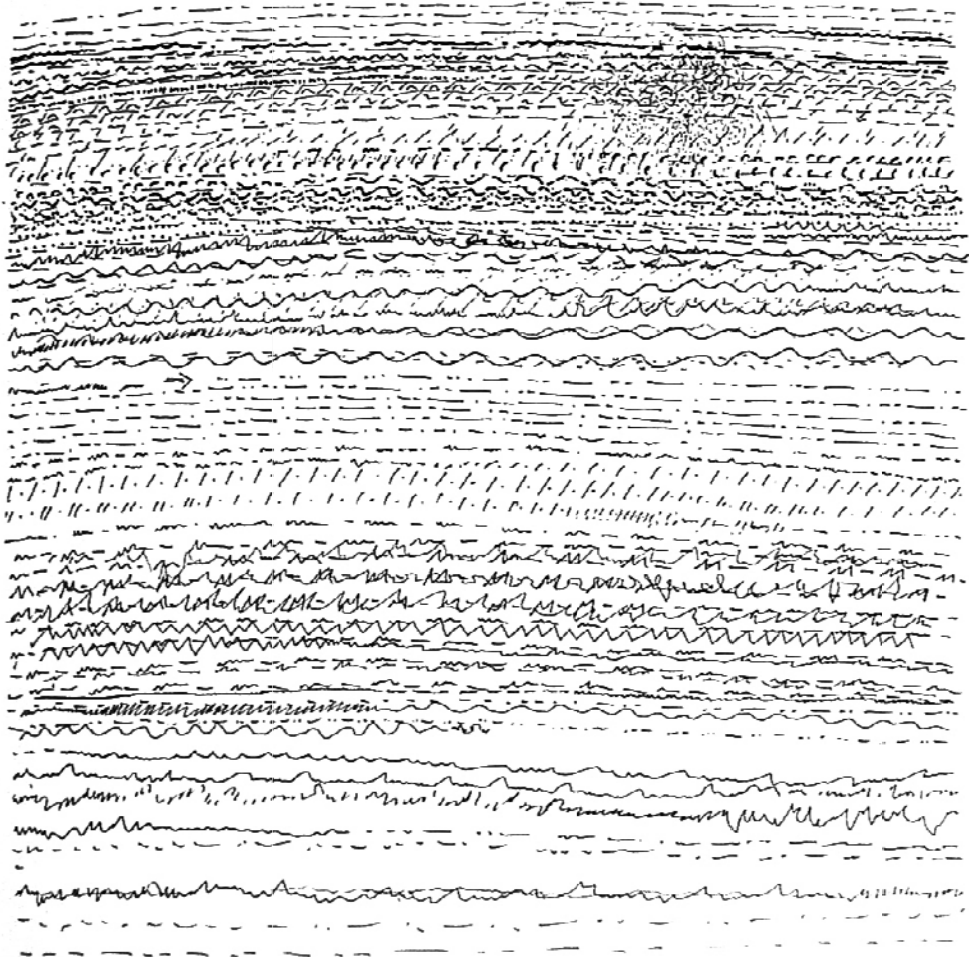


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Artist's Biography

Kai Lossgott

With a background in performance and film, Kai Lossgott is a seasoned and regular local and international collaborator. His work has been widely exhibited for numerous South African art award shows and screened at avant-garde film festivals on five continents. He is represented in a number of top corporate art collections. Lossgott holds a BJournal from Rhodes University (documentary filmmaking and dance theatre), an Advanced Diploma in Visual Arts from UNISA, and an MA in Creative Writing from the University of Cape Town, all three cum laude. He has lectured at various South African universities, as well as facilitating community arts initiatives. German by birth (1980), South African by upbringing, he currently lives and works in Cape Town.



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