



T E R R A



T E R R A

Curated by Elfriede Dreyer
28 May – 5 July 2015

Oliewenhuis Art Museum
Bloemfontein

Oliewenhuis
ART MUSEUM

Oliewenhuis Art Museum is a satellite
of the National Museum, Bloemfontein.



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Department of Arts and Culture

CURATORIAL PREFACE

Terra explores the relationship of self to place, space and land. ‘Space’ and ‘place’ are familiar words denoting common experiences, since as the eminent geographer Yi-Fu Tuan (1977:3) maintains: “We live in space. ... Place is security, space is freedom: we are attached to the one and long for the other. ... Geographers study places. Planners would like to evoke ‘a sense of place’. These are unexceptional ways of speaking. Space and place are basic components of the lived world: we take them for granted.”

In this exhibition, the notion of *terra* is used in a dualist sense by referring to human beings’ metaphoric relationship to physical soil and space, as well as to spatiality. Edward W Soja (1989:80) is followed here who argues that the term “spatial” always evokes a physical image, whereas his term of “spatiality” refers to a socially-produced space: “Socially-produced space is a created structure comparable to other social constructions resulting from the transformation of given conditions inherent to being alive” (Soja 1989:80). According to Henri Lefebvre (in Soja 1989:81), the socio-spatial dialectic signals “social and spatial relations [that] are dialectically inter-reactive, interdependent; that social relations of production are both space-forming and space-contingent ...”. In such a dualist mode, the works on exhibition play with metaphors of the intersection of the natural with the cultural, and of space with

spatiality. By so doing, ideas of cultural mapping and borders become pertinent.

The exhibition entails a revisionist reworking of four *Terra* exhibitions that were separately presented at Fried Contemporary Art Gallery in Pretoria in 2012 under the headings of *Terra firma*, *Terra nullius*, *Terra incognita* and *Terra periculosa*. These exhibitions have been consolidated into the four themes with similar designations under the exhibition heading of *Terra*. Many of the works on this 2015 exhibition overlap in terms of the four themes and do not cohere exactly to a single focus, yet show distinctive characteristics of a specific theme. The twenty-two participating artists are Berna Thom, Carolyn Parton, Celia De Villiers, Clare Menck, Diane Victor, Diek Grobler, Elizabeth Gunter, Eric Duplan, Frikkie Eksteen, Georgia Papageorge, Gwenneth Miller, Irene Naudé, Isabel Mertz, Keith Dietrich, Lucas Thobejane, Majak Bredell, Minnette Vári, Noria Mabasa, Pascual Tarazona, Paul Cooper, Sarel Petrus and Sybrand Wiechers.

The theme of *terra firma*¹ is most pertinently demonstrated in the artworks of Clare Menck, Elizabeth Gunter, Irene Naudé, Majak Bredell, Sybrand Wiechers and Noria Mabasa, especially in terms of the ideas of the embodiment of the land and the land as productive femininity. Commonly, nature is personified as mother nature, embodied as a life-giving and nurturing entity. Mother earth is a solid entity that reminds us of

¹ Word origin and history for *terra firma*: c.1600, “part of the Italian mainland ruled by Venice,” from Modern Latin *terra firma*, literally “firm land,” from Latin *terra* “earth, land” + *firma* “firm,” fem. of *firmus*. Meaning “the land” (as distinct from “the sea”) is first attested 1690s. Online Etymology Dictionary (sv “terra firma”). Douglas Harper, Historian. 26 April 2015. Available: Dictionary.com http://dictionary.reference.com/browse/terra_firma

our short life here on earth, but also of the natural body as temporal and productive.² Pre-modern societies were typified by stable family structures and cultural cohesion, which have weakened since the onslaught of modernism wherein new forms and patterns in local culture are constantly being produced, demonstrated by the evolution of multiculturalism and cosmopolitanism.

In Menck's and Mabasa's work the sentiment around the nucleus of family and belonging is depicted, and the physical body as spatiality for emotion and belonging is presented. Irene Naudé's camera obscura work adds to the idea of family, heart and core by using physical termite mounds where a narrative on evolution and adaptation is captured within the enclosed heterotopic earth-space. Different artificially produced objects are embedded into the termite mounds and the termites' transformation of the mounds is then documented via camera obscura. Majak Bredell presents the figure of Mary Magdalene as a physical figure, a kind of feral woman in her grotto, instead of her pious Biblical reflection or as an earlier Earth Goddess. She sisters Mary Magdalene with another legendary hairy hermit, Mary of Egypt.

Whilst the natural world, embraced by the theme of *terra firma*, is an endless source of wonder and marvel in terms of its spectacularity, it also ambivalently carries the scars of time having been witness and victim to a plethora of battles,

wars and deaths. Planet earth has borne the brunt of endless construction, digging and manufacture; and it is suffocating in the smoky polluting emissions of humanly devised technologies. The cycle of life and death is thus not only evident in the beings pertaining to the natural world, but also in the world of artifice. In self-reflexive manner, Elizabeth Gunter's animal imagery considers themes of duality within birth, death, and the violence imbued in the notion that the first step towards death begins with birth.

Thematically *terra nullius* deals with a kind of no-man's land indicating a kind of blank slate, virginal territory or new beginning. However, *terra nullius* is also a Latin expression deriving from Roman law meaning 'land belonging to no one' which is used in international law to describe territory that has never been subject to the independence of a state. It could also refer to unclaimed land, such as planets in our universe. Similar to South Africa, many colonised countries have suffered disowning actions, such as Australia that has been treated by the British as *terra nullius*, 'unowned' land.³

Metanarratives of colonisation, land ownership, bordering and mapping have been extracted from the idea of *terra nullius* for the purposes of this exhibition and is evident in the work of Sarel Petrus, Lucas Thobejane, Isabel Mertz and Eric Duplan. Sarel Petrus's work, *Embodiment* presents a bed of nails personifying the

² According to the palaeolexicon, the earliest written and safely dated literal references to the term "mother earth" occur in Mycenaean Greek, ma-ka (transliterated as ma-ga), "Mother Gaia", written in Linear B syllabic script (13th or 12th century BC). The various myths of nature goddesses such as those of Inanna/Ishtar (myths and hymns attested on Mesopotamian tablets as early as the 3rd millennium BCE) show that the personification of the creative and nurturing sides of Nature as female deities had deep roots. Later medieval Christian thinkers did not see nature as inclusive of everything, but thought that she had been created by God; for the medieval mind she was only a personification, not a goddess.

Available: <http://www.palaeolexicon.com/ShowWord.aspx?Id=17016>

³ Under British colonial law, aboriginal Australians had no property rights in the land, and colonisation accordingly vested ownership in the British government. As such, *terra nullius* remained the law in Australia throughout the colonial period, and up to 1992.

pain and suffering underlying the owning and disowning of land. In the *terra nullius* works, space and place are interpreted and presented as psychogeographical zones of nothingness, newness, but also as a place where volatility and even cruelty, as in Sarel Petrus's work, can play out.

Duplan's work contains reference to urban, artificial space and the mapping of ideologies project onto place and space. His work reflects what Tuan (1977:16-17) describes as the human mind that discerns geometric designs and principles of spatial organisation in the environment, such as finding circular patterns in birds' nests and the course of the stars; an idea that can be related to the circle of life-death. Duplan's work especially plays with the idea of the mapping of the self in relation to space, and as a search for a place to belong, an earthy patch of soil to feel at home. In the context of world economic crises, ecological and planetary changes, and new emerging cultural patterns in the global arena, Lucas Thobejane's work points to how people question the political and social status quo and often have to adapt and reinvent in the face of adversity.

In an ambivalent sense, the theme of *terra incognita* relates to an earth that is brim-full of memories and histories and yet, at the same time, remains buried and invisible to the eye, almost suggesting unoccupied, virginal land. In this process, memory and rewriting become two core aspects of the course of action in order

to set up mediating links between the old and the new. The works of Frikkie Eksteen, Celia De Villiers, Berna Thom, Pascual Tarazona, Carolyn Parton and Minnette Vári fall within the ambit of the theme of *terra incognita* and individually depict unknown places, burial, virtual landscapes, fantasy places and romantic sites of exploration. The idea of a tabula rasa - a blank slate - is relevant to *terra incognita*, meaning a nullification of inherited and projected value systems and cultural constructs of racism and sexism, which in the context of the inhabitation of the earth seems an almost impossible undertaking. On the other hand, the tabula rasa could also suggest the infinity of human potential and imagination, originating from a raw, uninhabited and virginal beginning, as in the work of Berna Thom. Her *terra incognita* landscapes could be interpreted as depicting scientific intervention from the beginning of time into the universe teeming with amorphous organic elements, or as presenting an apocalyptic natural state at the end of time comprising an amalgam of technological, scientific and natural elements.

Interspersed by the legacies of imposed ideologies and hybridised cultures colonialism has left behind, history has made its indelible imprint on people and land, and has created what Andreas Huyssen (2003:4) calls an "explosion of memory discourses". He (Huyssen 2003:4) maintains that: "After the waning of modernist fantasies about creatio ex

nihilo and of the desire for the purity of new beginnings, we have come to read cities and buildings as palimpsest of space, monuments as transformable and transitory, and sculpture as subject to the vicissitudes of time.” Sites and spaces are often so overloaded and overdetermined by events and meanings pertaining to several different cultural readings, that the “desire for narratives of the past, for re-creations, re-readings, re-productions, seems boundless at every level of our culture” (Huyssen 2003:5). Colonial images are but one example of how images can be re-represented in terms of ethical judgements about the ‘right’ and ‘wrongs’ of history.

Works containing burial imagery such as those of Carolyn Parton and Minnette Vári, engage with hybridised identity, polarised culture, buried histories and spatiality, especially. Their works could propose that identity is continuously rehearsed and adapted, embedding ideas and cultural diaspora in each new generation, echoing Huyssen’s (2003:144, 146) view that: “... every emphatic claim about a new beginning can also be read as a repetition”. Their works suggest that in terms of the idea of *terra incognita*, identity is not fixed, but in a constant process of being re-newed, re-constructed and re-negotiated, thus forever returning to a *terra nullius* state. After every turn, it seems, the past returns only to generate the desire for the next turn. Minnette Vári’ presents her subterranean imagery in the

manner of a mapmaker of buried histories utilising surveillance cameras that maintain a vigilant watch.

The works of Diane Victor, Diek Grobler, Gwenneth Miller, Keith Dietrich, Paul Cooper and Georgia Papageorge deal with the theme of *terra periculosa* and explore the relationship of the self to place, land, soil or territory in terms of threat. Meaning ‘dangerous land’, the Italian term of *terra periculosa* is a well known phrase derived from Italian Renaissance cartography to denote areas that are believed to be hazardous and unsafe, mostly due to the fact that such land has been unexplored. At the time, the content of this phrase has been mostly founded on superstition and the belief that unknown territories are inhabited by wild savages and uncivilised cultures. Another term related to *terra periculosa* that similarly articulates such superstition, apprehension and fear of the unknown is the term ‘here be dragons’, also used to denote dangerous or unexplored territories.⁴

Keith Dietrich’s artist’s book in four volumes engages with three major river courses in South Africa, namely the Gariep, Great Fish and Vaal rivers and is informed by the rich historical and archaeological arena in which successive power struggles played themselves out across these rivers. The work suggests narratives, memories and visions of perilous zones and engages with the entangled conflicts of diverse human populations that inhabited our land

⁴ The term *terra periculosa* is also found in ancient cartography and especially the medieval practice of putting sea serpents and other mythological creatures in uncharted areas of maps. Ancient Roman and Medieval cartographers used the term ‘HIC SVNT LEONES’ that translates as ‘here are lions’. The Ebstorf map (c.1200), for instance, shows a dragon in the extreme south-eastern part of Africa, and the map Cotton MS. Tiberius B.V. fol. 58v (c. 900) from the British Library Manuscript Collection, includes a Latin inscription stating *hic abundant leones*, along with a picture of a lion near the east coast of Asia. This map also contains the words *Zugis regio ipsa est et Affrica. est enim fertilis. sed ulterior bestiis et serpentibus plena* (“This region of Zugis is in Africa; it is rather fertile, but on the other hand it is full of beasts and serpents”).

around these rivers and by the complex relationships between colonial contact and terrain.

Georgie Papageorge's and Diane Victor's works engage with the land under threat, albeit political or environmental. Diek Grobler's work was inspired by the diary and hand drawn maps of a friend who was a 2nd Lieutenant in the Artillery, in the Angolan war in 1975. At the mercy of forces outside his control – the unknown country where he was a part of an idealistic 'secret' war, he drew a map from memory of the battlefield over which he moved.

Gwenneth Miller's work forms part of an ongoing series of works which deal with structures of ordering. Her work becomes a contemplation of a flawed system, which is both frightening and exhilarating. Paul Cooper's work engage with his frustrations, observations and responses to everyday environments and situations he encounters in the urban context of the post-political city of Johannesburg.

Through all four themes, the *Terra* works on exhibition speak about the human situation that is predicated on spatiality and on human beings' unique ability to create distance from the natural world, land and space. Yet, as Soja (1989:133) states:

"Objectification, detachment, and distancing, however, are but one existential dimension of consciousness, the basis for only a minimal definition of being. To be human is not only to create distances,

but to attempt to cross them, to transform primal distance through intentionality, emotion, involvement, attachment. Human spatiality is thus more than the product of our capacity to separate ourselves from the world, from a pristine nature, to contemplate its distant plenitude and our separateness".

I wish to thank Oliewenhuis Art Museum, a satellite of the National Museum, Bloemfontein, for funding this exhibition, as well as the dedicated and enthusiastic staff of Oliewenhuis for their professionalism with the organisation and installation of the exhibition.

*Elfriede Dreyer*⁵

⁵ Elfriede Dreyer is Extraordinary Professor at the University of Stellenbosch and a NRF rated researcher. She was the co-founder of Fried Contemporary Art Gallery & Studio in Pretoria and its curator from 2005 until April 2014. Elfriede has also been appointed as the KKNK curator from 2015 onwards. Prior appointments include those of Executive Dean of Open Window, Full Professor and Head of the Fine Arts division at the University of Pretoria and Head of Visual Arts at Unisa. She is a specialist in senior undergraduate and postgraduate studies, and designed and implemented several new degree programmes, such as the BA in Multimedia Studies at Unisa and the Masters and Doctoral programmes in Creative production and Curatorial Practice at UP. She has published widely, both in South African and international journals, and her research, NRF rating and industry related experience mostly reside in South African contemporary art, African modernism and curatorial practice. A recent curatorial project was the Nomad bodies exhibition (2014) at the Royal Academy of Fine Arts at the Artesis University College in Antwerp.

ARTISTS

TERRA FIRMA

Clare Menck
Elizabeth Gunter
Irene Naudé
Majak Bredell
Noria Mabasa
Sybrand Wiechers

TERRA INCOGNITA

Berna Thom
Carolyn Parton
Celia De Villiers
Frikkie Eksteen
Minnette Vári
Pascual Tarazona

TERRA NULLIUS

Eric Duplan
Isabel Mertz
Lucas Thobejane
Sarel Petrus

TERRA PERICOLOSA

Diane Victor
Diek Grobler
Gwenneth Miller
Keith Dietrich
Paul Cooper
Georgia Papageorge

TERRA FIRMA

CLARE MENCK

ARTIST STATEMENT

I am bound to the earth, and the country of my birth and choice, maybe in some sense to this place, for this moment, but I am also a traveller, passing through. In more sense than one. And I always say, life's too short not to paint the intricate details of the curb stones and the lamp posts and the electric wiring and the curtains in the steel framed windows and the bird droppings and mud staining the white-washed wall under the loft door after the rain. There is also a shadow in my space, so I am not alone. I affirm my affinity to the earth beneath my feet, and my purpose is to explore my role on it.

SHORT BIO

Born 29 April 1969, Durban, South Africa. Exchange student, Freiburg-im-Bresgau, Germany, January-March 1987. Received Bachelor's degree in Fine Art (cum laude) from the University of Stellenbosch (US), 1990. Awarded Edrich Prize at graduation, 1990. Received Advanced Diploma in Fine Art (painting) from the Michaelis School of Fine Art, University of Cape Town (UCT), 1991. MA in Fine Art from the University of Stellenbosch (US), 1996. Lectured in Painting and Drawing at the University of Stellenbosch (US) 1994-6. Five month study trip to Europe on grant from University of Stellenbosch (US), including 3 months of postgraduate studies at the Akademie der Bildenden Kuenste, Dresden, Germany, 1997/8.

SELECTED RECENT EXHIBITIONS

Terra Firma, group exhibition Fried Contemporary Gallery, Pretoria, February 2012
Two-man show with Frikkie Eksteen, Trent Gallery, Pretoria, December 2011
Clare Menck: Hidden Life - Twenty years of painting 1990-2010/ Clare Menck: Verborgte Lewe - Twintig skilderjare 1990-2010, fourth leg of national travelling mid-career retrospective curated by Stefan Hundt (curator of the Sanlam Art Gallery), Sanlam Art Gallery, Bellville, Cape Town, November-January 2011/12 (travelling to Knysna, PE and National Arts Festival, Grahamstown, amongst others, in 2012)
Clare Menck: Hidden Life/ Clare Menck: Verborgte Lewe (third leg of national travelling midcareer retrospective), curated by Stefan Hundt, William Humphreys Art Gallery (Museum), Kimberley, during Gariep Arts Festival, September 2011
Ninth solo exhibition, i-Art Gallery, Cape Town, September 2011
Ik ben een Afrikaner, group exhibition curated by Teresa Lizamore, Artspace, Johannesburg, June 2011, travelling to Wordfees, Stellenbosch and KKNK, Oudtshoorn in 2012
Clare Menck: Hidden Life/ Clare Menck: Verborgte Lewe (second leg of national travelling mid-career retrospective) curated by Stefan Hundt, Pretoria Art Museum, May/ June 2011 (also launch of accompanying Sanlam-sponsored catalogue travelling with the exhibition) 3-woman exhibition, Knysna Fine Art Gallery, Knysna, during Loerie Festival, May 2011 Echoes, 3-women exhibition, Portal Gallery, De Rust for KKNK (Klein Karoo National Arts Festival) KunsKwartier, Oudtshoorn, April 2011 *Lie of the Land*, exhibition (with accompanying catalogue) curated by Prof. Michael Godby (Dept History of Art, UCT), Old Town House (Michaelis Art Collection), Cape Town, 2010 and Sanlam Art Gallery, Bellville, Cape Town, 2011 *Clare Menck: Twenty Years*, (original working title of first leg of national travelling mid-career retrospective), Oliewenhuis Museum, Bloemfontein, September 2010 (with accompanying Oliewenhuis Museum-sponsored catalogue)

Menck's work is in the following collections: Muratie Wine Estate, Tokara Wine Estate, Spier Wine Estate, Sanlam, Sasol, Old Mutual Asset Management, University of Stellenbosch, University of the Orange Free State, Nando's UK, Oliewenhuis Art Museum (Bloemfontein), and Rand Merchant Bank



Die landbou college self (Middelburg), 2003
Oil on canvas
250 x 180mm



Sibling rivalry (Hans and Ilse), 1998
Oil on wood
250 x 270mm



*About scarred earth and scarred breast and the identification
with land and pain, 2003*

Oil on canvas,
250 x 180mm

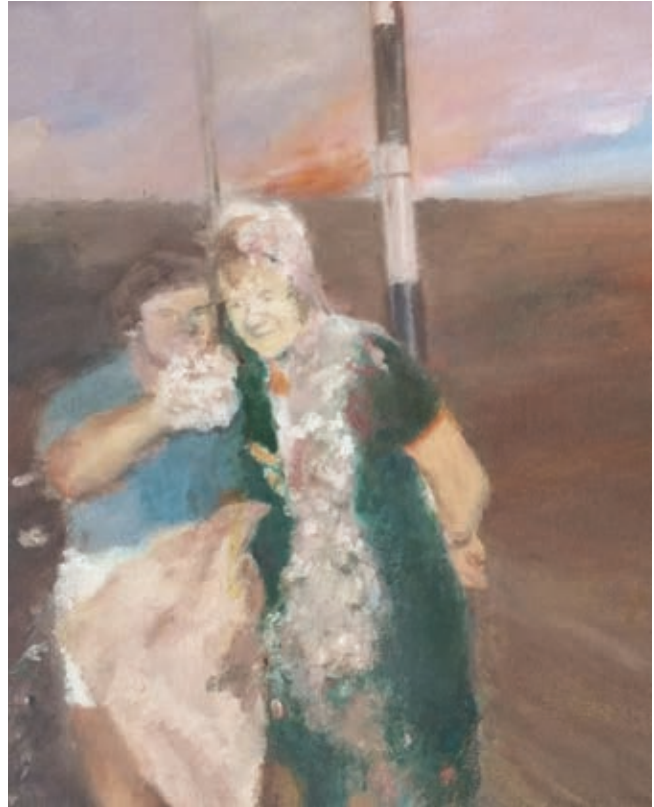


Teer-en-veer ontgroeningsritueel onder wit mansstudente III, 2003

Oil on canvas
300 x 400mm



Teer-en-veer ontgroeningsritueel onder wit mansstudente II, 2003
Oil on canvas
250 x 180mm



Teer-en-veer ontgroeningsritueel onder wit mansstudente I, 2003
Oil on canvas
250 x 180mm

ELIZABETH GUNTER

ARTIST STATEMENT

Slippage Between comprises intimate depictions of two baboon fetuses and represent a continuation of my long-term investigation into multiple facets of the human | animal relationship (such as utilisation of, care of, violence towards, the hunt, power balances between and communication between).

In this work I examine notions of 'being animal' and 'becoming animal' as framed by e.g. Derrida, JM Coetzee, Deleuze, Singer, and Baker, but through self-reflexively employing the act of drawing an African wild animal's (baboon) imagined pre-birth, foetal existence. Coincidental to its materialization in drawn form, such enactionist shaping involves notions of human and animal vulnerabilities as directly experientialist enactments of becoming animal, thereby suggesting mutuality and equal status by assigning figure to imagined being and experientialist temporality. The images are 'imagined' because I relied heavily on internalized empathy, knowledge, and memory to construe the baboon fetuses.

Innovative aspects include dealing in this particularly self-reflexive manner with entrenched themes of duality within birth, death, and the violence imbued in the notion that the first step towards death begins with birth. Once fully grown, these animals have connotations to size, strength,

cunning, and might. I depicted the animals in the vulnerable fetal stages of their development, trying to shift dichotomies such as small/big, soft/hard, birth/death, beginning/end, weakness/strength and fleetingness/endurance to the point where their divisions become permeable membranes as opposed to impenetrable seals. I started to explore these themes in 2000 and they remain prevalent in my work.

SHORT BIO

Elizabeth Gunter was born on a farm in the southwestern districts of the Cape. She studied at Stellenbosch University, obtaining a BA-degree in Fine Arts (Educationis), BA Honors in Fine Arts (Educationis), MAFA, and PhD in Visual Arts at this university. Her work is represented internationally and nationally in significant collections and she has had a number of solo exhibitions and continues to participate actively in group shows both locally and abroad. She has lectured in various subfields of the visual arts, but specialises and centres her research in Drawing. Currently she serves as Departmental Chair of the Visual Arts Department at Stellenbosch University.



Slippage between, 2014 (diptych)
Charcoal dust on Fabriano
1000 x 700mm each

IRENE NAUDÉ

ARTIST STATEMENT

My work is focused on the transformation of light during the process of photography. The main component of my work is the camera obscura through which I examine the liminal transformation phase of light. As subject matter for this investigation I used termite mounds into which I embedded different objects and then documented the transformation of the termite mounds, using a camera obscura. The termite mound on display is an example of how the termites adapted to the embedded structure into the mound, and the image in the book are darkroom prints using an archaic method of the different termite mounds that I worked with. Less successful prints are also included into the book as means to depict how far removed from reality photographic images actually are. Furthermore the camera obscura installation is a medium to provide the viewer a first-hand experience of the transformation of light inside a camera

SHORT BIO

Irene Naude lives and works in Magoebaskloof. She is currently reading for her DPhil Fine Arts (Creative Practice) at the University of Pretoria. She has had numerous exhibitions and many of her works are included in private as well as corporate collections.



Away from view, 2014

Book, Van Dyk Brown Prints and Pinhole photographs
510 x 610mm

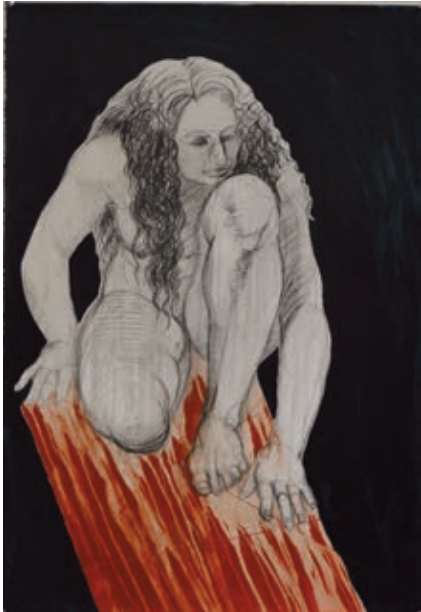
MAJAK BREDELL

ARTIST STATEMENT

These works are from my MONUMENTS MAGDALENE body of work. In particular they suggest an alternative reading of the many paintings of Mary Magdalene as a reclusive penitent contemplative sinner and ex-prostitute. Instead of painting or depicting her naked figure as fodder for the pious voyeur, I suggest that the feral woman in her grotto is instead a reflection of an earlier Earth Goddess. I place Magdalene in touch with the earth through its telluric currents and the *wouivre* that is said to be snaking through the earth. I sister Mary Magdalene with another legendary hairy hermit, Mary of Egypt.

SHORT BIO

I returned to South Africa in 2004 after living and working in New York for 23 years. Since then I have exhibited a mini-retrospective, 2 DECADES + at the Fried Gallery in Pretoria; ALTER IMAGES 1 & 2 at the University of Johannesburg Art Gallery and the Association of Arts, Pretoria; ROLL CALL, a 20 meter long paper scroll in vindication of the lives destroyed during the European witch persecutions, at UJ, the Association of Arts and the White River Gallery. All exhibitions with catalogue. Work in progress: CODEX MAGDALENE & MONUMENTS MAGDALENE, will open at the Association of Arts, Pretoria in May 2016.



Holy Hermit I — Mary of Egypt, 2013
Gesso, graphite, & oil on
Stonehenge paper
1120 x 770mm



Holy Hermit II — Mary Magdalene, 2013
Gesso, graphite, & oil on
Stonehenge paper
1120 x 770mm



Wouivre, 2013
Gesso, graphite, & oil on
Stonehenge paper
1120 x 770mm

NORIA MABASA

ARTIST STATEMENT

Her clay work combines the figurative and the functional in a more earthy way; pots in the shape of the female body or characterised faces, demonstrate the command she has over the medium. Wood carving started in 1976 inspired by her dreams, an ongoing experience that stretches beyond the psychology of the subconscious into the spiritual - the ancestral.

SHORT BIO

Noria Mabasa was born in 1938 in Xigalo in the Limpopo Province in South Africa. She is a self-taught artist who has been actively producing art since 1976. The artist works mostly in clay which she obtains from the river next to her house in the Vuwani district in Venda where she lives. However, an important contribution to South African art is her wood carving, since in Venda culture this is a medium that traditionally has been reserved for men. Mabasa has been a feminist pioneer in this regard and produces wood sculpture from monumental to medium size. She has also produced a few very large works in wood that are three-dimensionally expansive and contain interpretations of real events and narratives. The President of South Africa honoured her in 2003 for her role that she played in the arts.



Mother and child, 2012
Yellow wood
1210 x 300 x 520mm

SYBRAND WIECHERS

ARTIST STATEMENT

In the past the concept of dangerous earth was very closely link to the fear of the unknown. In those days the unknown was a lot closer to home, over the next hill or in the swamp at the end of the tribal territory. In an attempt to give a face to their fears they populated these places with mythological creatures that could be fought or appeased. In modern times we have banished most monsters through knowledge and reason, but the fears remains. The only change is that the dragons are now that which we know and that we are the main cause of the threat to our existence.

I was interested that both these forms of fear manifests it self in a cultural desire to revere to terra as “mother earth”, I think this is more of a powerless appeal for the earth to be “gentle” than an actual experience of nurturing.

SHORT BIO

Being a third generation sculptor it was only natural that after completing his schooling and compulsory military service Sybrand pursued his tertiary studies in the field of fine arts. He spent seven years studying sculpture and multimedia at the University of Pretoria, the Technikon of Pretoria and UNISA. Over the next ten years Sybrand travelled the country and world working predominantly in the film and television industry. In 2004 he returned to his roots on the northern slopes of the Magalies Berg and resumed his sculpture career in earnest, starting with his first solo exhibition at the Association of Arts in Pretoria in 2005. In 2006 Sybrand won the Sculpture prize at the Ekurhuleni Fine Arts Award and the technical excellence in concrete award at the PPC Young Concrete Sculptor Awards. He has been exhibiting extensively across the country partaking in group and collaborative exhibitions, including another solo show at the Gordart Gallery in Johannesburg in 2007 and at the Association in 2009. His works are represented in many private and corporate collections both locally and internationally. Sybrand’s work marries contemporary sensibilities with a strong sense of sculptural tradition; he does this with humour, a passion for objects.



Mother, 2012
Braai wood and steel
1000 x 1000 x 800 mm

TERRA INCOGNITA

BERNA THOM

ARTIST STATEMENT

Map-making has been the human's method of making sense of the environment in most civilisations for thousands of years. This interest seems to be an ongoing process which is still pursued in the 21st century. Berna Thom retrieves applicable satellite images of earth as well as materials relating to ancient times such as the Dead Sea Scrolls, scientific information such as the Higgs boson as well as the concept of Alchemy. These maps portray the world from above, with land as a surface for human markmaking on the earth's surface and represent a seemingly ancient and worldwide desire to spatially clarify and organise the world by means of symbols. These journeys take place from a viewpoint that Antarctica is the 'root' of the earth and could be linked to the debate on the so-called shift of the poles.

SHORT BIO

Exhibitions:
Solo Exhibition, The Lovell Gallery, August 2011
Group Exhibitions:
St Lorient: Eros&Thanatos, 2013
Gordon Froud: Alice in Wonderland, 2013
Thami Mnyele Fine Arts Award, Kempton Park, 2010
Dawid's Choice Gallery: Beautiful Art, 2010
St Lorient Art Gallery: Treasures from Trash, 2008
Innovative Threads: Cape Town & France, 2008
Karen McKerron Gallery, 1989
Market Gallery Johannesburg, 1983
Volkskas New Signatures, 1983 & 1984
Awards: Fried Contemporary Art Fair Top 8, 2014
Winner: Fried Contemporary Art Fair Top 8, 2014
Winner: The Lovell Galley Art Competition, 2011
Merit Award (Painting) University of South Africa, 1983



Here be dragons, 2015

Digital print on canvas, coated and stretched
594 x 420mm



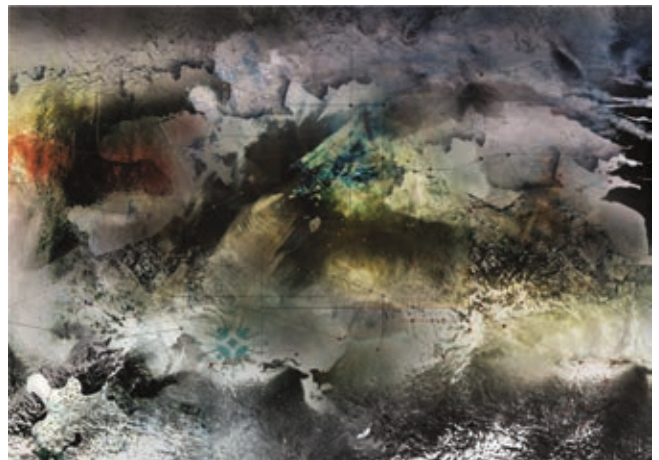
The Quest for the Field 6, 2012

Digital print on canvas, coated and stretched
594 x 420mm



The Quest for the Field 1, 2012

Digital print on canvas, coated and stretched
594 x 420mm



The voyage, 2015

Digital print on canvas, coated and stretched
594 x 420mm

CAROLYN PARTON

ARTIST STATEMENT

Buried deep in a cave on the coast of South Africa a 100 000 year old paint making toolkit was discovered. It subsequently played a crucial role in the repositioning of the birthplace of modern human behaviour from Europe to Africa.

Intrigued that a mixture of land and liquid in a perlemoen shell can speak of who we were as a species at a crucial stage in our evolution, I explore what paint is today and what it may tell to those in the future about us.

I collect discarded paint remnants in all forms from people who use it, from renowned artists to unknown local housepainters. I work to understand its nature, exploring properties such as its three-dimensionality, weight, flexibility, strength and impact on our natural world. Attempts to change its destiny from landfill to artwork, have led me to view the paint as a metaphor for how land speaks of our interaction with it.

SHORT BIO

Parton holds a BA Fine Art *cum laude* (2008) from the University of South Africa. Her research article *Extended Traces: Tracking the impact of painter upon environment* was published in 2010. Since 2006 she has been exploring paint as physical matter. Collecting spent paint from local housepainters to acclaimed international artists, she develops processes to reclaim this paint through her art making. She has upcoming solo exhibitions in Cape Town and London. Her work is included in permanent collections such as UCT, UNISA and The Constitutional Court of South Africa. She lives and works in Cape Town.



14.300kg landscape, 2012

14.300kg of reclaimed, reconstituted spent paint in frame
520 X 840mm

CELIA DE VILLIERS

ARTIST STATEMENT

This body of work is a comment the precarious future availability of water and water resources. There is absolutely no doubt that the terra incognita of hydro-politics is our imminent future.

Humans will fight for their territory, but aquatic life forms cannot fight back. Instead, they succumb. If we could endow them with extended life, what utopian qualities would we bestow on them? Like the superheroes of science fiction and fantasy, the creatures of *Aquatic insurrection* have evolved out of toxic sludge to defend their waning territory. Armed with implements employed as weapons in human conflict, they are both tragic and amusing.

SHORT BIO

Celia de Villiers holds a MA in Visual Arts Cum laude (UNISA), BA Fine Art (UNISA) with distinction and a Higher Education Diploma (Wits). She has exhibited extensively, locally and abroad and curates and adjudicates exhibitions of which the most recent are National judge for the 23rd ABSA L' Atelier Awards (2008), The Thami Mnyele Awards in Ekurhuleni (2009, 2011), The Department of Arts and Culture National Craft Awards (2009), PPC Young Sculptors Awards (2010) and the 26th ABSA L' Atelier Awards (2011).

She has been a Standard Bank Resident Artist at the National Arts festival. Her sculptures in various media are in permanent collections such as the Raiffeisen Bank, Germany, Le Tousserok Sun International Hotel, Mauritius, Development Bank of South Africa, UNISA, Michigan State University, and the Museum of Art and Design, New York. She was awarded an art fellowship by the *Sacatar foundation* of California in 2004.



Aquatic insurrection, 2014 (installation)
Resin, stainless steel & textiles
1500 (D) x 2000 (H) x 3000 (L) mm

FRIKKIE EKSTEEN

ARTIST STATEMENT

These artworks show a series of wireframe heads created with 3D software, half-buried in an unidentified substrate and partially clad in densely layered oil paint. Their ambiguous facial features have been derived from displacement maps based on fur samples of specific beasts of burden (the cow, dog, goat, elephant, horse and reindeer designations in the titles).

They are meant to be animal-human composites that avoid obvious therianthropic pictorial clichés yet point towards a shared but conflicting nature. The series shows a direct confrontation between computer imaging and the less controllable work of the hand in painting. In this relationship painting is perhaps more like the animal - something which brings with it the vitality and unpredictability of lived experience - set against the mathematical precision of a machine-generated image.

The series also questions the formats and tropes of typical portraiture and were partly inspired by the moai (half-buried stone heads) of Easter Island that today only exist as a memorial to human folly, vanity and environmental negligence.

SHORT BIO

A graduate in the town of his birth, Frikkie Eksteen completed his Masters degree at the University of Pretoria in 2000. His work has been included in prominent national and international group exhibitions and he is a regular guest lecturer at the University of Pretoria. His most recent solo exhibition was Beasts of Burden with Lizamore & Associates in Parkwood, Johannesburg, in 2014. His work is a multidisciplinary dialogue between painting and computer imaging and is represented in the Pretoria Art Museum, University of Pretoria, UNISA, SASOL, ABSA and MTN Permanent Collections.



Head in the Sand: Goat, 2014
Oil and inkjet print on canvas
410 x 410 mm
(unframed)



Head in the Sand: Dog, 2014
Oil and inkjet print on canvas
410 x 410 mm
(unframed)



Head in the Sand: Elephant, Horse, Reindeer, 2014

Oil and inkjet print on canvas

410 x 820 mm

(unframed)



Head in the Sand: Cow (Detail), 2014
Oil and inkjet print on canvas
410 x 410 mm
(unframed)



Head in the Sand: Goat (Detail), 2014
Oil and inkjet print on canvas
410 x 410 mm
(unframed)

MINNETTE VÁRI

ARTIST STATEMENT

On *Vigil*: I am fascinated by the intersections and interpolations of historic events and the myths that inform them or sprout around them, the interstices in the narratives of the world where fact and fiction inform one another, our imaginations leap from stone to stone with time dutifully misting it all over. The idea that there was once a “before”, and a “before” before that, and one before that. How ‘origin’ slips just out of our reach all the time, rendering us all strange/estranged. And looking back, trying to create some sort of chronology by lining up what we know or think we know about that which came before, every mythology offering its own order and logic of how the universe fits together and how things fall apart: picture each as a disk, and these disks as lenses in a telescope, turning, aligning, refocusing, distorting, exploring.

On *The Falls* series: The series hints at the calamities and catastrophes of grand political projects and power struggles, and the errors of hubris that seem to repeat themselves throughout history into the present day. The colonial landscapes of the explorer and painter, Thomas Baines (1820 – 1875), and in particular his waterfalls such as the Victoria Falls of Zimbabwe, are reframed in this series in which a discomfiting synthesis between cartography and mythological portraiture is created. Vári has long explored the conditions and technologies of colonialist

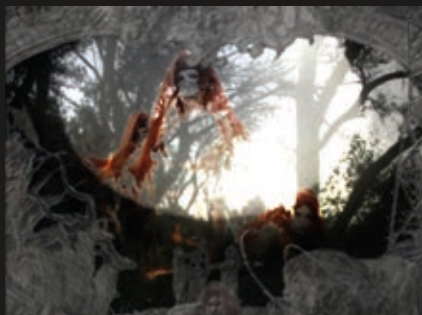
desire, and though this series, an ambiguous sense of self is produced that becomes equally distorted, othered and mythologised.

SHORT BIO

Minnette Vári was born in Pretoria, obtained a Masters of Fine Art from the University of Pretoria in 1997 and lives and works in Johannesburg. She works in diverse media, from ink drawing to video installations, often incorporating performance elements into reworked media and historical documentary footage. Her work has been thematically linked to exhibitions and symposia exploring themes of identity, mythology, transition, politics, trauma and history. Publications featuring her work include *Art Cities of the Future, 21st Century Avant-Gardes* (Phaidon 2013), Sue Williamson’s *South African Art Now* (Harper Collins 2009) and *10 years 100 Artists, Art in a Democratic South Africa*, Sophie Perryer (ED) (Bell-Roberts 2004).

Vári has exhibited her work since the early nineties, participating in such group exhibitions as the Second Johannesburg Biennale (1997), the Venice Biennale (2001 and 2007), and the 10th Biennale of Havana (2009). Her solo exhibitions include a monographic solo exhibition at the Art Museum Lucerne, Switzerland (2004), *Vigil* at Elga Wimmer Gallery, New York (2007),

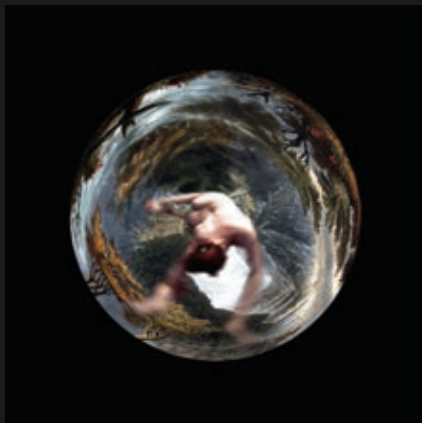
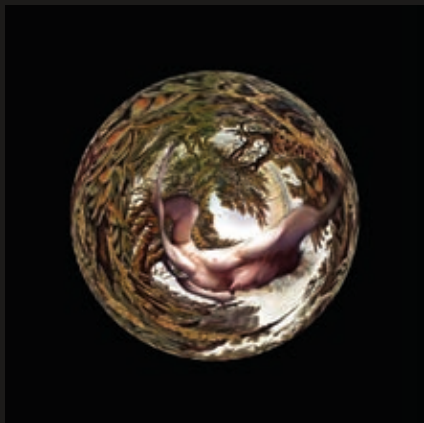
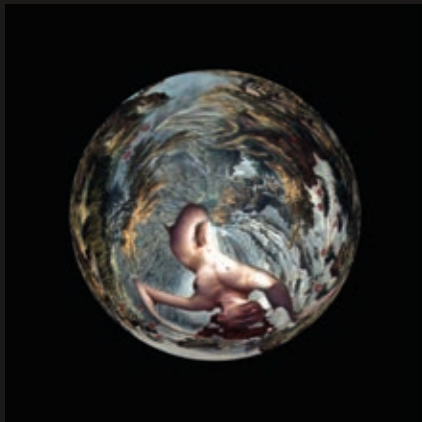
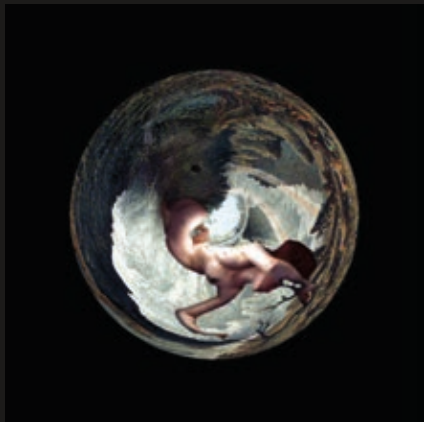
Chimera at Basel Art Unlimited (2003) and most recently, *Songs of Excavation* at the Goodman Gallery in Johannesburg (2013). She will present a mid-career retrospective at the Standard Bank Gallery in Johannesburg in early 2016.



Vigil, 2007
Digital Video Installation, Variable



Monomotapa Series (series of four), 2007
Pigment ink on Fabriano paper
1000mm x 790mm each



The Falls Series (series of six) , 2008
Pigment ink on Fabriano paper
800 x 800mm each

PASCUAL TARAZONA

ARTIST STATEMENT

The *B.9.S* (Beethoven's 9th Symphony, 1824) series engages with a pastoral (rural) theme in music and art, but more so with the relationship of both composer and artist to nature. It is also about Beethoven, the Romantic composer's love of nature, and the artist's love of the composer. Beethoven was a lover of nature who spent a great deal of his time on walks in the country and frequently left Vienna to work in rural locations. Similarly Tarazona's studio is situated in his garden with doors opening onto the lush greenery and forest-like surroundings. To Beethoven nature was like a symphony, but about 'more the expression of feeling than painting'. With regard to his 6th Symphony, Beethoven said: "How happy I am to be able to walk among the shrubs, the trees, the woods, the grass and the rocks! For the woods, the trees and the rocks give man the resonance he needs."

SHORT BIO

Born on the 20th of January 1940, in Paiporta, Valencia, Spain. Tarazona has lived in Madrid, Paris, London and Johannesburg. In Madrid he studied theatre, cinema and fashion. He worked in fashion in Paris and London. In 1971 he furthered his studies at the St Martin's School of Art, concentrating on fashion and art. In 1975 Tarazona moved to Johannesburg, South Africa, where he excelled as a fashion designer, winning the Coty Designer of the Year award in 1981 and in 1983 he won the Coty Avant Garde award. In 1984 he joined the Joyce Leonard Art discussion group, which continued until 1991. He attended the University of Witwatersrand as a full time art student from 1985 to 1987.

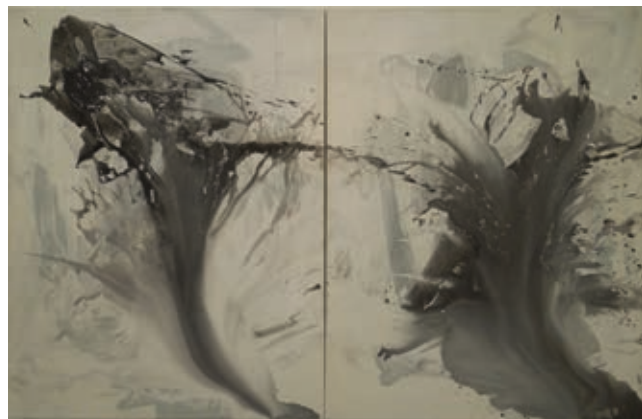
Since 1985 Tarazona has been exhibiting regularly both nationally and internationally and has had numerous solo shows, namely at the Sala de Exposiciones de Torrent in Valencia, Spain; Everard Read Contemporary Gallery, Johannesburg; Fried Contemporary Art Gallery, Pretoria; and UJ Gallery. His works are in many public and private collections, such as the Municipio de Torrtente, Spain; Unisa Collection; Sanlam Permanent Collection; Telkom Permanent Collection; and Rand Merchant Bank of South Africa.



Apassionata, 2015
Mixed media on canvas
910 x 1020mm



B.9.S. I & IV, 2015
Mixed media on canvas
1300 x 1000mm



B.9.S. II, & III, 2015
Mixed media on canvas
1300 x 1000mm

TERRA NULLIUS

ERIC DUPLAN

ARTIST STATEMENT

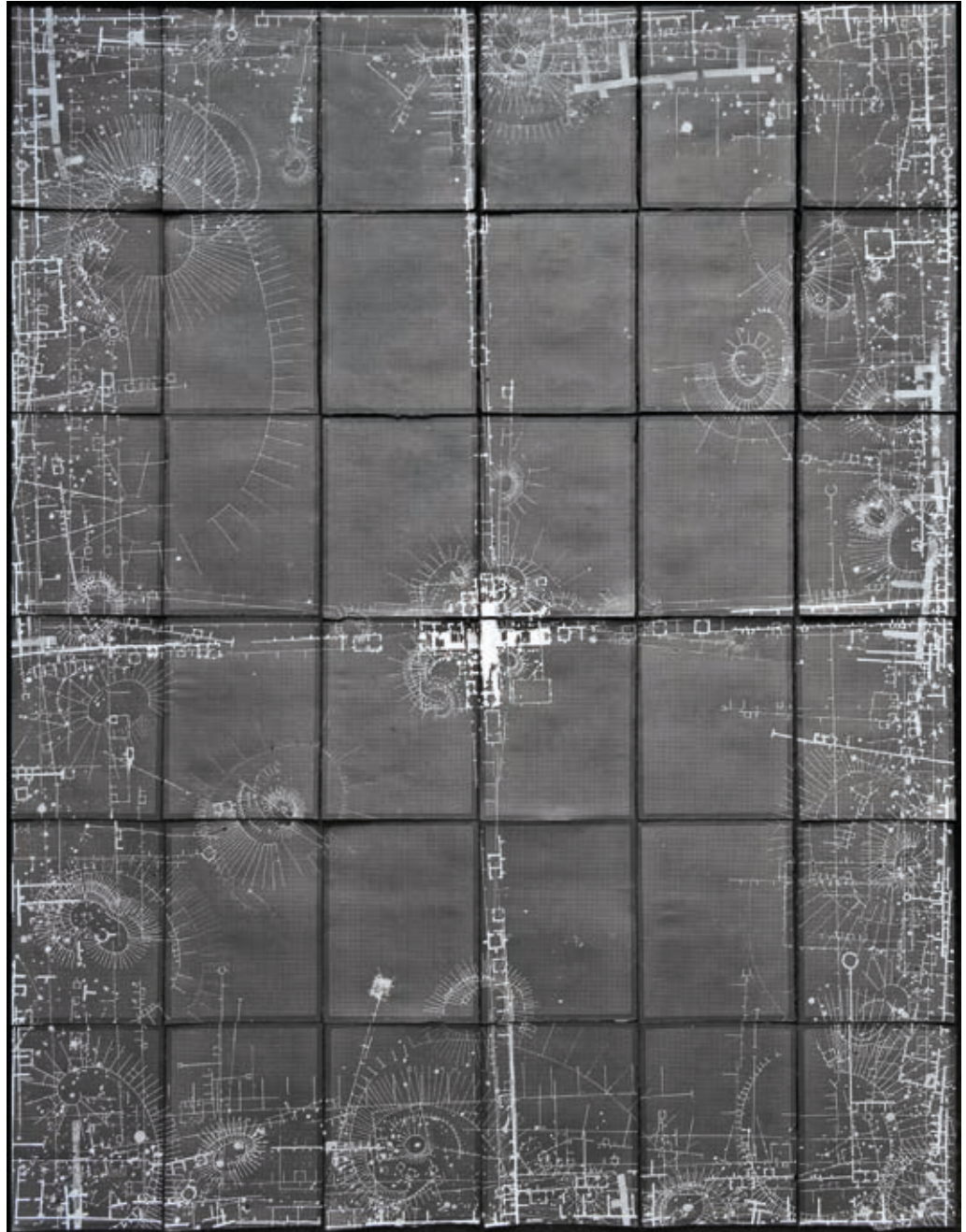
My work *Territorial* deals with the notion of territoriality in the primal sense ... marking one's territory and protecting one's own, as done by the alpha male. This idea is also evident in colonisation enterprises, taking possession of land and defending land. In cyberspace and the scientific occupation of space the same thing happens.

SHORT BIO

French born Eric Duplan spent his childhood in the Democratic Republic of the Congo and Rwanda. As a teenager he moved to South Africa, joining the School of Performing Arts, in Johannesburg. In the early 1980s the artist worked as an illustrator for most of the major advertising houses in Johannesburg. It was during this time that he illustrated a number of front covers for the Financial Mail and was commissioned by Gencor to sculpt a series of bronzes trophies. He later moved to the Western Cape and became a muralist specialising in trompe l'oeil. His many murals have included a major commission for a hotel in Ostend, Belgium. Currently he paints from his studio in Pretoria, South Africa, and has moved completely over to contemporary art although the influence of earlier activities is still visible in his preference for perspectival scenes, land- and mindscapes.

SOLO EXHIBITIONS

2014 - Inked, Longsteet Art Lovers 1932, Pretoria
2013 - Ancient Future, Gallery 2, Johannesburg
2012 - Franco-South African, University of Pretoria
2009 - M Dawid Ras, Johannesburg
2008 - M Dawid Ras, Johannesburg
1998 - Millennium Gallery. Pretoria



Territorial, 2015
Ink on black stamp sheets
1710 x 1340 x 35mm

ISABEL MERTZ

ARTIST STATEMENT

“One describes a tale best by telling the tale. You see?”

“The way one describes a story, to oneself or to the world, is by telling the story. It is a balancing act and it is a dream. The more accurate the map, the more it resembles the territory. The most accurate map possible would be the territory, and thus would be perfectly accurate and perfectly useless.”

- Neil Gaiman, *American Gods* (2001)

SHORT BIO

Isabel Mertz is an aspiring sculptor born in 1987 in South Africa. She graduated in 2010 with a BA(FA) from the University of Pretoria with a distinction in her practical work. In 2011 she received the Gerard Sekoto award and a merit award at the annual Absa L'Atelier Art competition. She has participated in numerous group shows in South Africa and recently exhibited in England, Paris and Amsterdam.



Treacherous territories I, 2012
Bronze and wood (Unique work)
180 x 150 x 150mm



Treacherous territories II, 2012
Bronze and wood (Unique work)
180 x 150 x 150mm



Infinite cube, 2014
Bronze and wood (Unique work)
350 x 280 x 200mm



Metropolis, 2015.
Graphite pencil on paper
560 x 760mm

LUCAS THOBEJANE

ARTIST STATEMENT

Thobejane's form of representation and practice has been developed as a response to local political histories, structures and struggles. Thobejane creates anthropomorphic animal and technology hybrids in exquisite detail, but consistently conjures imagery that presents the plight of underdevelopment, and the lack of clean water and education. His half-man, half-animal creatures are wretched creolised players in the survival game in which the dire necessities of the Third World intermingle with the imposing presence of global technologies and ideologies. The artist depicts the need for water and the potential abundance of it, metaphorically speaking, if good counsel were followed. Thobejane endeavours to admit as much naturalistic detail into his work as possible, which he achieves with a blend of primitive chopper, electric cutter and finer electrical carving tools. His work is driven by a sense of functionality of the art object in order unequivocally to express and communicate urgency with regard to redressing and alleviating socio-political conditions.

SHORT BIO

Lucas Thobejane was born in Ga-Nkoana Village, Sekhukhune District, 1973. He lives and works in Ga- Nkoana Village.

Major exhibitions: Polokwane Art Museum; ABSA Art Gallery, Johannesburg; Franco Mozambique Museum; Sasol Gallery, Stellenbosch; Gordart Gallery, Johannesburg; Fried Contemporary, Pretoria; Sasol New Signatures Competition; Absa L'Atelier; Spier Contemporary 2007/08; Spier Contemporary 2009/10.



Bush Hunter, 2012
Stink wood
580 x 250 x 150mm



Geomorphology, 2012
Stink wood
1220 x 240 x 320mm



No water, no life 1, 2012
Stink wood
600 x 200 x 180mm



Tap 2, 2011
Stink wood
1710 x 265 x 320mm

SAREL PETRUS

ARTIST STATEMENT

His works are trophies for the lives of others, even though their stories are unknown to him. These unknown stories create spaces for us, to fill in our own stories and they become metaphors for our own memories and emotions.

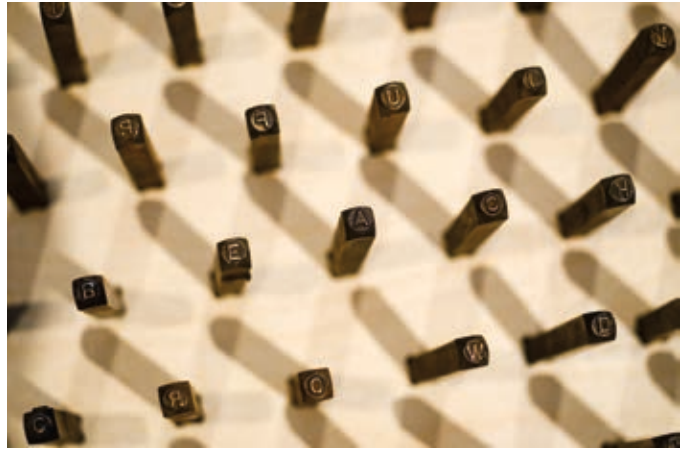
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SUN OR IN THE SHADE TR

YING TO WRITE SOMETHING
WORTH SAYING WISHING FOR
A MEMORY AT THE END OF LIFE
WONDERING WHEN TO EXPECT
THE NEXT PEACEFUL SLEEP

SHORT BIO

Sarel Petrus lives and works in Pretoria, South Africa, and has exhibited in many group exhibitions across the country. He was a top 10 finalist in the 2007 Absa L'Atelier and was awarded the Sculpture Merit Award at the 2014 Thami Mnyele Fine Art Awards.



Embodiment, 2012
Bronze and wood
1900 x 900 x 350mm

TERRA PERICOLOSA

DIANE VICTOR

ARTIST STATEMENT

In previous works, Diane Victor has often engaged with notions of threat, horror, the unseen, the hidden and the 'buried'. In other works since the 1980s, she has expressed critique of apartheid but of post-apartheid conditions, and in *The Second Coming* presents critical views on the threat of Chinese global invasion and economic expansion into many countries, also into Africa. Victor has never comprised and continues to address potent subject matter, albeit disturbing or taboo in nature.

SHORT BIO

Born in Witbank, South Africa, 1964. BA(FA), University of the Witwatersrand. Major in Printmaking. Victor is a part-time lecturer in drawing and printmaking at the University of Pretoria. Part time teaching at various institutions including: Tshwane University of technology, Open Window Academy, Vaal Triangle (VUT), University of the Witwatersrand, Rhodes University, Stellenbosch University, Unisa and University of Johannesburg (UJ). Her work is in numerous public and private collections.

SELECTED RECENT EXHIBITIONS

- 2014 *Nomad Bodies*, Curated by Elfriede Dreyer. Wintertion gallery, Royal Academy of Fine Arts, Artesis University College, Antwerp.
- 2013 'No Country for Old Women' – Absa KKNK Oudtshoorn – Festival artist
- 2012 'Ashes to Ashes and Smoke to Dust' Solo exhibition – University of Johannesburg (UJ) Art Gallery
 - Terra incognito group show – Fried Contemporary, Pretoria.
 - 'Fables and Folly' – Faulconer Gallery, Grinnell College, Iowa, USA.
 - Contemporary prints from South Africa – Museum of Modern Art (MOMA), New York, USA.
 - 'The butcher, the undertaker and the dealer' – Absa KKNK Oudtshoorn.
 - 'Brief lives' at halls abattoir – Innibos Nelspruit civic center – Festival artist.
 - 'Collateral: printmaking as social commentary' – Gus Fisher Gallery, University of Auckland, New Zealand.
 - 12th Print and Drawing Biennial – R.O.C. Taiwan.
 - Krakow Print Triennale – Krakow, Poland.

RECENT AWARDS AND COMMISSIONS

- 2012 KykNET Fiesta award. Beste prestasie in visuele kuns vir Innibos Feeskunstenaar & KKNK Uitstallings.
- 2011 Festival artist - Innibos arts festival Nelspruit.
- 2011 Herrie Kanna award at ABSA KKNK.
- 2010 CCP printmaking residency – Connecticut, USA.
- 2009 Festival artist – Aardklop, Potchestroom.
- 2006 Statutory award of MTG - Krakow Print Triennial. Krakow Poland.



The second coming, 2013

Mixed media on Denoyer-Geppert map (Partition of Africa to 1935, 1967),
880 x 1190mm

DIEK GROBLER

ARTIST STATEMENT

Terra periculosa: “dangerous land”, used in cartography to denote regions that are believed to be likely to put the travellers in jeopardy. Such regions would probably not have been mapped or documented fully.

My work was inspired by the diary and hand drawn maps of a friend who was a 2nd Lieutenant in the Artillery, in the Angolan war in 1975. At the mercy of forces outside his control – the unknown country where he was a part of an idealistic ‘secret’ war, he drew a map from memory of the battlefield over which he moved. He also wrote a diary of his 45 days at war, documenting the experiences of a nineteen year old boy waging war, apparently naively fearless and self assured.

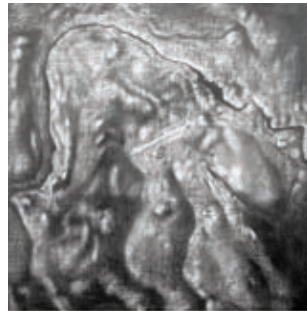
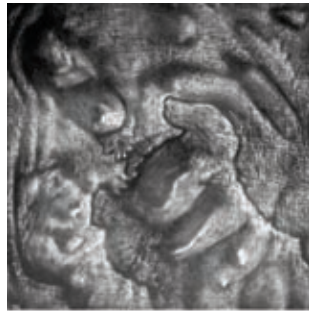
I juxtapose these hand drawn maps and pages from the diary with maps of imaginary battlefields, drawn/painted using a scraperboard technique.

SHORT BIO

Diek Grobler obtained his BA Fine Arts degree from the University of Pretoria in 1987 and his Masters Degree in Fine Arts from the University of the Witwatersrand in 1996. He has exhibited professionally since 1988 and his work is included in several major public and corporate collections. Grobler has been involved in public art projects, and organised and curated the Artwall Metrorail Art Gallery, a public mural project which received two Business and Arts South Africa awards in 2001. The artist works in a variety of media and disciplines: ceramic sculpture, oil, and gouache paintings, scraperboard drawings. He also works in time based disciplines: performance art, computer aided 2D animation and stop-motion animation. His work is included in various private collections in South Africa and Europe as well as in several corporate collections. He lives and works in Pretoria.

AWARDS

- 2009 Agenda (animated film) SAFTA Award for best animation in a short film “Little Birds ABC” –Best Animated film for Children, Tehran International Animation Festival
- 2007 Little Bang (animated film) nominated for a SA Film and Television Awards for Best Short Film. The ilm wins amerit award fornnew media, Ekuruleni fine art awards.
- 2005 Gold medal for painting: International Delphic Games, Kutching, Malaysia
- 2003 Chosen as the winner, Graphic arts section, of the South African leg of the International Olympic committee art Competition
- 1999 De Kat Herrie- Award ,Klein Karoo National Arts Festival, Oudtshoorn
- 1995 Merit Award in Volkskas Atelier Competition
- 1993 Merit Award in Volkskas Atelier Competition
- 1988 Merit award for Sculpture, New Signatures Competition



Terra Pericolosa 1 to 4, 2012

Each consisting of a diptych of Scraperboard panel, and digital print (no edition – single print)

2 x 440 x 440mm

GWENNETH MILLER

ARTIST STATEMENT

The exhibition is part of an on-going series of works which deals with structures of ordering. It is a contemplation of a flawed system, which is both frightening and exhilarating. Disaster viewed from a distance of news media holds a fascination and sublime attraction, as is the nature of all things beyond our control.

Seeping world

The intermedial tension between order and defect brings a sense of looming threat to our cultural and industrial awareness. Laboratories are places of control where great rigor is applied, yet at the same time the experimentation pushes boundaries, not only of technology but also of planetary tolerance. In the relational system between nature and culture, growth and progression does not necessary have positive conclusions.

Spill 1, 2, & 3

Key concepts in both the industry of knowledge and products are systematic order, invention and progress. We devise these mechanisms to provide prosperity, stability and protection. Systems provide blueprints for planning and production, aimed at creating a flawless world. This series of small works entitled *Spill* considers effluence as stains, pollution or smog. Oil paint creates a bodily blemish though dripping and dragging, applying smudges to evoke a sense of discharge. Its physical texture responds to the digital reconstructions of laboratory equipment.

SHORT BIO

Born in 1962, Gwen Miller completed a BAFA in 1984 and a Higher Educational Diploma in 1985 at the University of the North. In 1997 she completed the MAFA at the University of Pretoria and she is currently completing her DLitt et Phil degree at UNISA (2015). Recipient of various awards, amongst others the Gregoire Boonzaier Prize for Top Painting student 1983 & 1984, FNB Gold Award for the Journey to Freedom narratives, UNISA's nominee for the Checkers Women of the year in Arts and Culture 2008 and a UNISA Women-in-research Award 2012. Her art practice operates at the interface between community projects, curatorial projects, studio based work and academic work. As intermedia artist, she works between and beyond analogue and digital art boundaries to determine new avenues for expressive work. Her works are represented in private and public collections, such as Absa, Telkom, Centurion City Council, University of the Northwest, UNISA, SAMHS and SASOL.



Spill 1, 2, & 3, 2011-2015
Mixed media: Oil paint,
Ultrachrome ink on canvas, alkyd
and resin.

Left to right:

Spill 1: 300 x 230mm

Spill 2: 500 x 300mm

Spill 3: 300 x 420mm



Sleeping World 2012

Mixed media

1202 x 725mm

KEITH DIETRICH

ARTIST STATEMENT

Shared Waters is an artist's book comprising four volumes in a solander box. Book One comprises an Introduction by Professor Lize van Robbroeck and background information by Keith Dietrich. Books Two, Three and Four focus on three major river courses in South Africa, namely the Gariep, Great Fish and Vaal rivers. Each book comprises 8 bifold pages and then opens to 5 running metres of accordion-fold pages.

The book is informed by the rich historical and archaeological arena in which successive power struggles played themselves out across these rivers; by the entangled conflicts of diverse human populations that inhabited our land around these rivers and by the complex relationships between colonial contact and terrain.

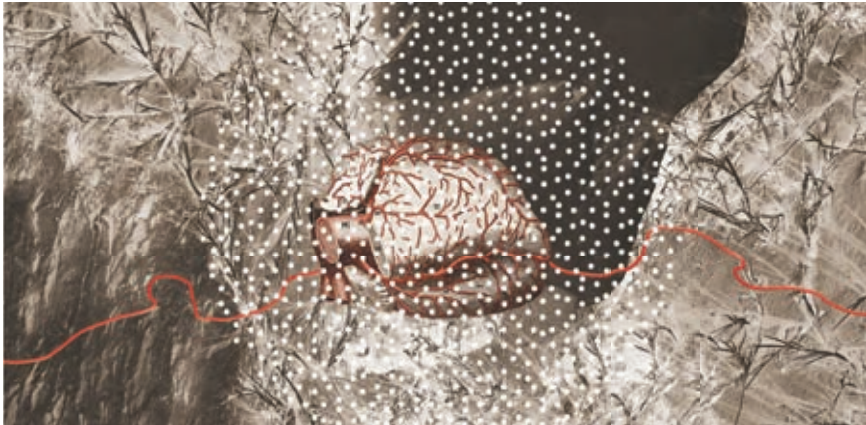
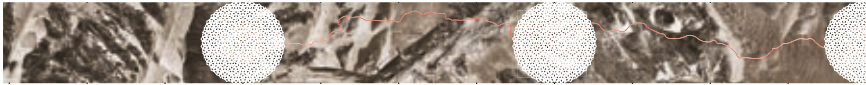
In a country with extremely limited and fragile water resources, these three rivers also constitute important water courses that are linked in a web of shared waters or inter-basin transfer systems that play a significant role in sustaining water for industrial, agricultural and domestic use, serving as the lifelines for most of the country's population. With the rapidly increasing demands placed on their waters, and the toxic effluents being drained into them, these three rivers are at risk.

Considering the conflict that has taken place along and across these rivers, Keith

Dietrich uses them as metaphors for the pain and suffering that our country has undergone. At the same time they also represent the importance of shared water for the future hope and survival of our country. The images in the book map the body over the land. Suffering and hope are depicted as patterns and centres of energy superimposed over riverbeds, while bodily organs and circulatory systems mirror these river catchments as webs and folds of life.

SHORT BIO

Keith Dietrich 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 Head of the Department between 2007 and 2013. He is currently Director of the Centre for Comic, Illustrative and Book Arts at Stellenbosch University. Keith has participated in over thirty community interaction projects in southern Africa and has curated 13 exhibitions. He has participated in over 60 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 24 solo/duo exhibitions in South Africa. His work is represented in 37 corporate and public collections in South Africa, the USA, Germany and the United Kingdom. Keith has been the recipient of 27 awards, grants and scholarships, in South Africa and abroad, for both his creative and his academic work.



Three unbound open accordion-fold books, each measuring 25cm x 250cm displayed on trestle tables. Four bound books and a solandar box displayed on a table, each book measuring 250 x 250mm



Many Rivers to Cross | Conflict Zones, Boundaries and Shared Waters, 2011

PAUL COOPER

ARTIST STATEMENT

The works I present on this version of the Terra show form part of a bigger study that stretches back over the last five or so years. They are derived from frustrations, observations and responses to everyday environments and situations I encounter in the urban context of the city. Much of this is drawn directly from my interest in ideas around 'place' and how assumptions and misconceptions about 'place' are brought into play through site-specific installations. These works also form part of a growing collection of material linked to research I am writing up towards a PhD study through Rhodes University.

SHORT BIO

Paul Cooper is a practicing sculptor, trained in the Visual Arts (Fine Arts) and Art History with a specialisation in sculpture and space. He coordinates and teaches modules in contemporary sculpture practice, professional studio practice and Art History at Unisa. In a PhD study through Rhodes University he argues for a revision of what we understand to be site-specific art in the South African context. These contentions are interrogated as they play out in site-specific installations and performances.



Blind Spot, 2015
Mixed media, stretched canvas
750 x 975mm

City Treasury, 2015
Cast found object; polyurethane
600 x 600mm

Stonewalled, 2015
Cast found object, polyurethane,
dimensions depend on given exhibition
area, sculpture in the round

GEORGIA PAPAGEORGE

ARTIST STATEMENT

The *Kilimanjaro/Cold Fire* project deals with two of the most debated issues on the subject of global warming today. Melting ice and deforestation at tropical zones. This accounts for approximately one fifth of recent human produced CO2 emissions. Both the *Kilimanjaro/Southern Glaciers* (2006) work showing the melt on Kilimanjaro's Southern Glaciers at a specific time, and the *Mkaa 111* work with its sacrificial red and chevroned cloth with bags of charcoal at selling points in Tanzania, reflect the damage created to previously vast forested areas in Central Africa.

The work that manifests through the *Kilimanjaro/Coldfire Project* is measured through the binaries of science/emotion; past/present; inner rift/outer rift; wealth/poverty and fire/water. Water is the life's blood of Africa. If you destroy trees and turn living wood into dead charcoal, transpiration ceases, ground cover disappears and desertification takes place. You have, in effect, burnt your water.

A metaphorical exploration of fire in the *Kilimanjaro/ColdFire* work is evident in both the above works. What emerges is a Dantesque vision of Hell.

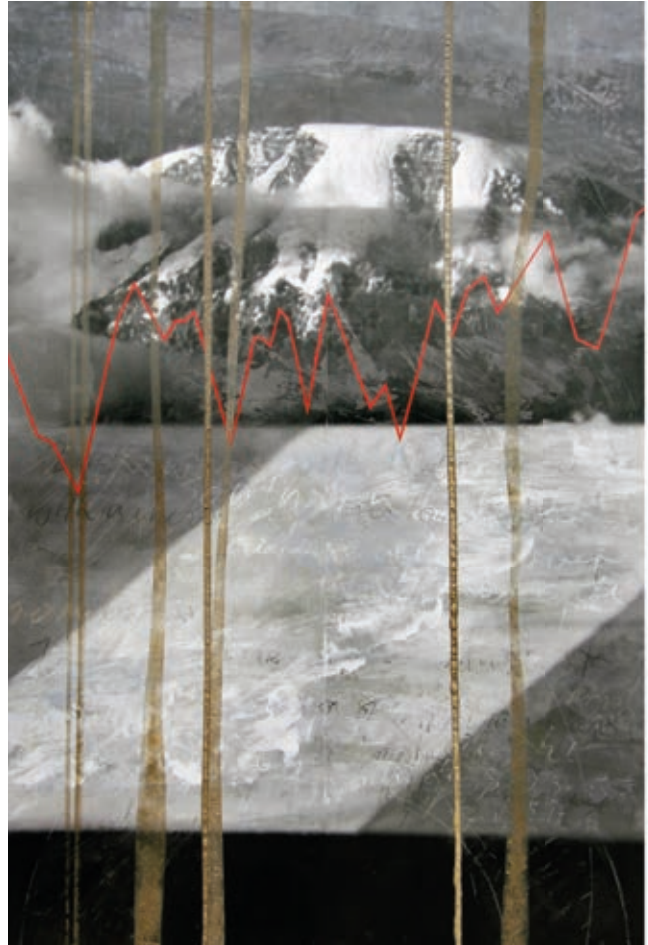
SHORT BIO

1941 Born, Simonstown, South Africa. 1979 BA Fine Arts, UNISA, Pretoria. Lives and works in Pretoria. 2004 National award 'Awaiting Trial Basement' commission, New Constitutional Court, Johannesburg.

25 solo exhibitions - 1980-2014. 1989 Nerlino Gallery New York. 1990 North Dakota Museum of Art. 1999 Sandton Art Gallery, Johannesburg. Pretoria Art Museum. 2003 Natal Arts Association. 2008 Nelson Mandela Metropolitan, Port Elizabeth. 2009 Pretoria Art Museum. 2014 UJ Art Gallery, Johannesburg. Fried Contemporary, Pretoria.

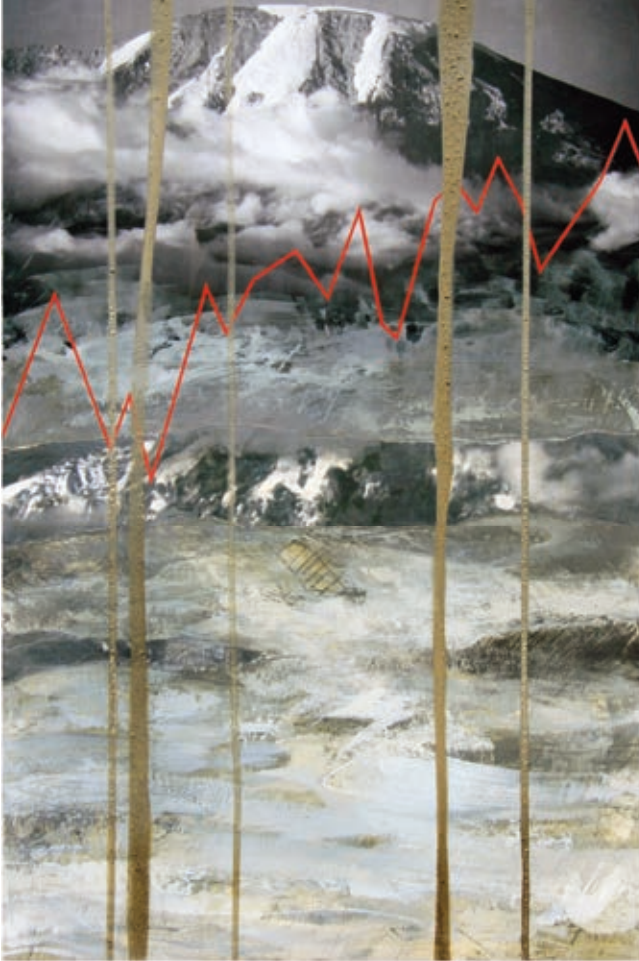
Group exhibitions: 2000 Grahamstown Festival. 2004 National Museum of African Art (NMAFA), Smithsonian Institute, Washington. MAC, Sao Paulo. 2006/2008 NMAFA. 2009 Fowler Museum, UCLA. Los Angeles. 2011 Standard Bank Gallery, Johannesburg. 2012 Fried, Pretoria. 2013 British Museum, London. 2013 NMAFA Washington. 2014 Fowler Museum, UCLA LA. 2015 KKNK, SA.

Collections: ABSA/Sasol/Standard Bank, Con. Court, Johannesburg. British Museum, London. 9/11 Memorial Museum, New York. NMAFA, Washington. N.Dakota Museum of Art. Nelson Mandela Metropolitan. Port Elizabeth. Unisa, Pretoria. University of Pretoria. Pretoria Art Museum.



Kilimanjaro southern glaciers 1940's & 1996, 2009

Mixed media on canvas with collage of Inkjet photograph on archival paper. Long lines of ash from the crater of Kilimanjaro are poured down the entire surface
2300 x 1400mm



Kilimanjaro southern glaciers 2005 & 2006, 2009

Mixed media on canvas with collage of Inkjet photograph on archival paper. Long lines of ash from the crater of Kilimanjaro are poured down the entire surface

2300 x 1400mm



Mkaa 111, 2008
Lambda prints on archival paper
2300 x 550mm

SOURCES QUOTED

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Oliwenhuis
ART MUSEUM

Oliwenhuis Art Museum is a satellite
of the National Museum, Bloemfontein.



an agency of the
Department of Arts and Culture