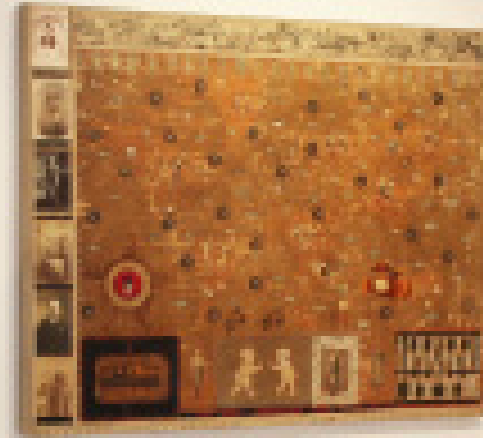
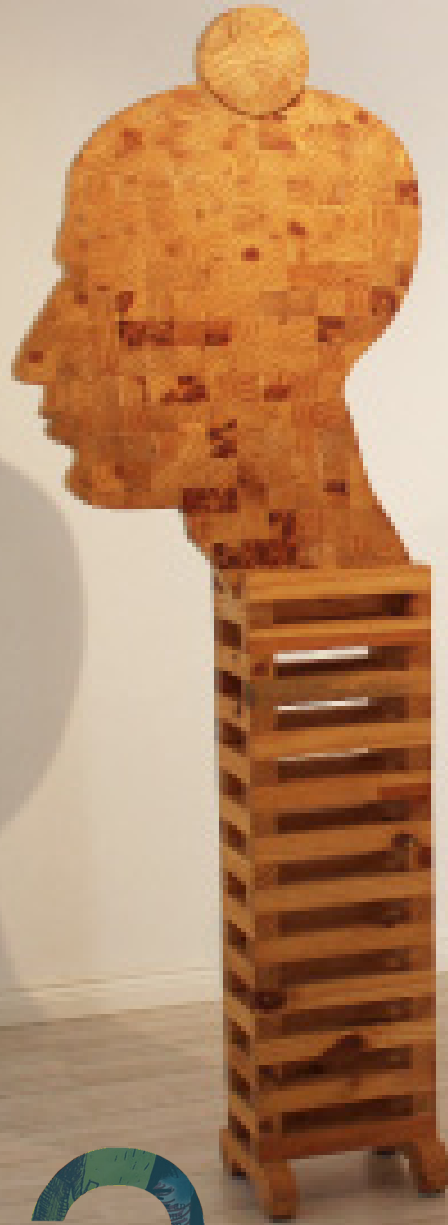


ME 2



**Erna Bodenstein**  
**St John Fuller**  
**Lucas Thobejane**  
**Aidon Westcott**  
**Marlise Keith**  
**Johan Moolman**  
**Pascual Tarazona**  
**Margaret Nel**

## Exhibition Essay - by Elfriede Dreyer

Erna Bodenstein

St John Fuller

Lucas Thobejane

Aidon Westcott

Marlise Keith

Johan Moolman

Pascual Tarazona

Margaret Nel



ME 2

## ME 2: Exhibition Essay - by Elfriede Dreyer

In contemporary art today all over the world there is a visible search for identity and an increasing sense of self-reflexivity. In South Africa, identity has taken on a kind of transnational character in the move from a colonial past to a postmodern present; maybe better described by the word 'turn'. These changes have mostly been brought about by the impact of decolonisation and globalisation, as well as by post-apartheid transformation, and the influx of different nationalities particularly in the inner-city areas. Urban areas, but especially large cities such as Johannesburg, Cape Town and Pretoria, have taken on a cosmopolitan character where values and markets are constantly changing under influence of the inflow of foreigners and people looking for better work or living circumstances. Local and global cultures are undergoing reciprocal influencing that is impacting on identity formation and unavoidably becomes subject matter in the arts. As such, in many countries, also in South Africa, there are multicultural dynamics playing out.

With this situation as 'raw' material, South African artists are producing work that varies from views on the own self and other people to depictions of their relationship to the world around them or maybe consist of interpretations of the traces of histories, legacies, symbols and rituals that are rapidly changing. Life in the metropolis imposes hybrid living patterns, cultures and value systems accompanied by new identities. However, artists also move transnationally across the boundaries of local culture and can enter the international arena by way of media networks and other sophisticated digital communication technologies. In this way they become influenced by global developments in the domain of technology, fashion, environmental awareness and other global trends.

The art philosopher and curator Nicolas Bourriaud suggest that we have entered a period called 'altermodernism' which has brought about a synthesis between modernity and postcolonialism. This paradigm shift reveals changing world patterns where the geopolitical and economic structures are becoming all the more complex. Many artists are asking questions about the transient nature of consumer culture, alienation, the concept of 'home' and what it means to be living in a mediated interactive world. Identity is created within the boundaries of time which represents the past in the form of recollection as well as the present in current experiences and the future in ideological and imaginary visions.

The exhibition Me 2 reflects such investigation and understanding of identity in works in different media such as painting, drawing, sculpture, video, found materials and graphic art. In many of the works the choice of material adds to the rendering of identity, so that the use of plastic talks about artificiality and the packaging of identity, and paint about emotions. The artists' works show an interest in the role of processes such as formation, inheriting and transmission and encourage the viewer to renegotiate and re-investigate identity through art, especially in terms of closed ideas on identity. In the end the works suggest a kind of multidimensional identity.







# Marlise Keith

NEXT

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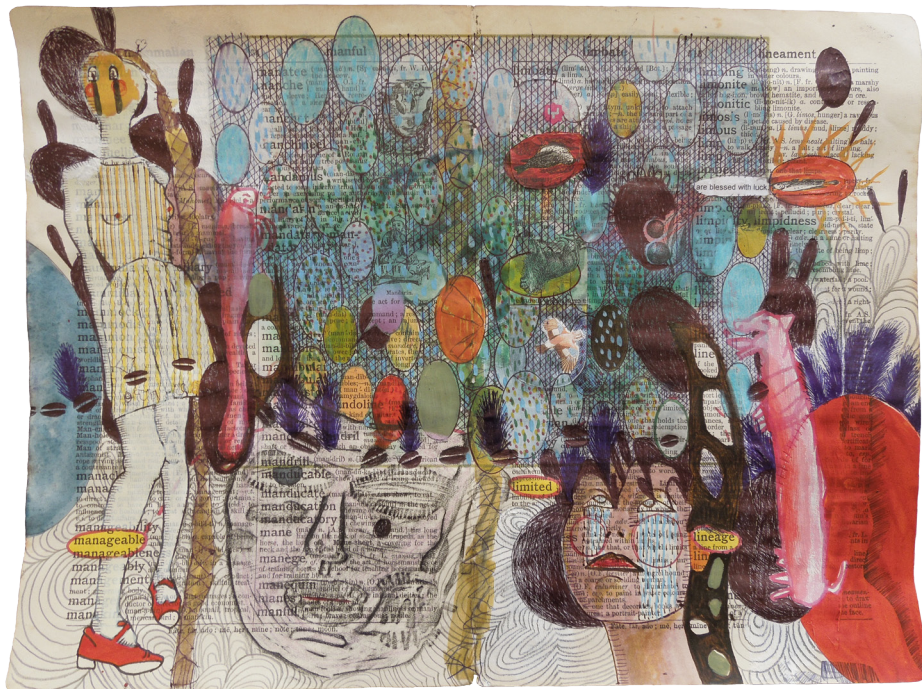
ARTIT'S STATEMENT

There is not much to say. I made these drawings during that time when for me, it was the ‘Dark night of the Soul’. According to Wikipedia: “Dark Night of the Soul” is the title of a poem written by 16th-century Spanish poet and Roman Catholic mystic Saint John of the Cross, and of a treatise he wrote later, commenting on the poem”. It’s lofty origins bastardise through the centuries to “... episode 5371 of US soap series The Bold and the Beautiful, Bridget Forrester (Ashley Jones) and Brooke Logan (Katherine Kelly Lang) discuss spirituality and the purpose of human existence through reference and direct quotation of “Dark Night of the Soul.” From Saint to Soap Star, it all basically means the same thing: Kak en Hare, extreme discomfort of the soul as it journeys to union, enlightenment, or just the other side. These drawings are snap shots of the plunge of this particular Dark Night.



Previous page:  
Marlise Keith, *Sjaimpies*, 2012  
Acrylic Ink, Gesso, Guache, Pen, Pencil, Archival Ink (digital print),  
Frottage on The King's Dictionary page c. 1910-23  
23 x 32 cm (Courtesy of Brundyn + Gonsalves)





Marlise Keith, *Insane* 2012

Acrylic Ink, Gesso, Guache, Pen, Pencil, Archival Ink (digital print),  
Frottage on The King's Dictionary page c. 1910-23  
23 x 32 cm (Courtesy of Brundyn + Gonsalves)

Marlise Keith, *Limited Lineage* 2012

Acrylic Ink, Gesso, Guache, Pen, Pencil, Archival Ink (digital print),  
Frottage on The King's Dictionary page c. 1910-23  
23 x 32 cm (Courtesy of Brundyn + Gonsalves)





ME2

Aidon Westcott

NEXT

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Previous page:  
Aidon Westcott, *15 minutes to Midnight*, 2012  
Mixed media and oil paint on canvas  
91cm x 91cm

Aidon Westcott, *13th reading*, 2012  
Mixed media and oil paint on canvas  
89cm x 121cm

## ARTIST'S BIOGRAPHY

Aidon Westcott is a mixed media artists and painter. He currently is the curator for The ART Business Contemporary Gallery and Consultancy in Piketberg, Western Cape. He has held 14 successful solo exhibitions locally and exhibits regularly at the National Arts Festival in Grahamstown and his solo exhibition 'Memory' was featured on the main program of the ABSA KKNK 2012 Festival in Oudtshoorn . He graduated cum laude (B-Tech Degree – Fine Art : Painting) from Nelson Mandela Metropolitan University (formally known as PE Technikon) in 2003. Westcott has participated in numerous group shows in South Africa, including a group show of selected Eastern Cape artists titled "Art From The Ground Up" which was showcased and held at the legislature building in Hannover, Lower Saxony, Germany. The exhibition was well received and opened by Eastern Cape Premier Nosima Balindlela, becoming the first African Premier to address the legislature of the German province in 2007. Further to this, he has also held a successful workshop for the television programme, Top Billing, which was featured in the February 2009 edition of their Lifestyle magazine and website.



Left to right:  
Aidon Westcott,  
*Handle with care canvas*, 2012  
Mixed media and oil paint on canvas  
50cm x 50cm

Aidon Westcott,  
*Innocents Lost*, 2012  
Mixed media and oil paint on canvas  
51cm x 51cm

## ARTIST'S STATEMENT

A sheet of newsprint or the pasted-together pages of old journals, documents and hand written letters gives Aidon Westcott both the physical base and conceptual starting point for his evocative mixed media artworks.

The collages are filled with symbolic imagery aimed at awaking stifled memories out of the echo chambers of one's subconscious mind. These selected images contain emotional content and insight into the human condition tapping into the timeless tragedies of our predicament, mortality and differences as we navigate our own path through trial and error of existence.

The imagery is built up in layers of antique packaging and selected ephemera from yesteryear. The term Ephemera covers a wide range of transitory written or printed documents including leaflets, handbills, tickets, trade cards, programs, playbills, printed tins, packaging, adverts, posters, postcards photographs and newspapers. These found objects carry a reality of their own which owe their presence to human action and purpose. They are the remains of a past, broken-down system or culture. These materials are deeply rooted in human consciousness.

The fragments of text that remain are transformed by their inclusion in the densely layered imagery which helps decode and at the same time enhance the mood and atmosphere of work. Comic strip bubbles, handwritten letters, newsprint and children's stories all reveal an undertone of the collective consciousness felt during those times.

The fish symbolize the subconscious element and the unknown .The mixed media represents the conscious world which relies on remembrance.

The fish as symbols themselves are products of the emotions (sea) and intuition (freshwater), so fish can be symbolic of the world of symbols, in contrast with the purely materialistic earthbound approach to life. Fish are the treasures of the waters, which in general symbolise the psyche in contrast with the body: the unconscious rather than the ordinary conscious. They act as reminders allowing one to look beneath the surface of one's emotions to discover what truly motivates one's feelings and interests and by lifting the veil to the subconscious allowing one to examine and understand hidden truths within. The fish symbol therefore becomes productive of the human predicament depicting patterns in the psyche in the cycle of life and in a forever changing world.

Westcott's work explores fragments of a former culture through the use of these found objects and simultaneously invests new and continually shifting meaning and interpretations for each individual. The artworks viewed in their full context explore the psychological realm through which one perceives the exterior world and neglect one's true inner self. The artworks act as a portal to the past, connected through memory one is transported to the innocents, fantasy and misadventure experienced as a child yet reminded of the headwind of emotions and reality of adult life.





Aidon Westcott,  
*Seeds of Animus*, 2012  
Mixed media and oil paint on canvas  
110cm x 127cm

Aidon Westcott,  
*The Stretcher Bearers*, 2012  
Mixed media and oil paint on canvas  
89cm x 1210cm



ME 2

Johan Moolman





Previous page:  
Johann Moolman  
*Into the void*, 2012  
121cm x 58cm x 58cm  
Bronze or Material 1

This page:  
Johann Moolman  
*Head Shift*, 2012  
Painted wood  
121 cm radius

## ARTIST'S BIOGRAPHY

Born 1950 Johannesburg. Studied Johannesburg College of Art and St. Martins School of Art, London.  
Johann Moolman lives and works on a small farm near the bush veld village Grootmarico

NEXT



STATEMENT: THE AFRICAN EXPERIENCE OF THE MARICO

Moolman attempts to integrate with his South African urban experience as well as with a consciousness of international developments and tendencies.

“ My work is not concerned with political or social issues but rather with a universal and spiritual consciousness, time and space. Amongst other symbols I often use the human head in profile as being the most elementary symbol of “ man “.

I do not work with any one particular material, style or technique - often these are combined in one work. Rather, the unexpected unknown interaction between idea/concept and material has become the point of departure for a constant experimental searching approach to my work.”

Johann Moolman  
*The man who planted the seed*, 2012  
Pine wood  
205cm x 65cm x 20 cm





Johann Moolman  
*Head Space*, 2012  
Mild Steel  
57cm x 32cm x 32cm



ME2

Margaret Nel



## ARTIST'S CV

### Solo Exhibitions

- 1974 S.A. Association of Arts Gallery, Pretoria
- 1976 Gallery 82, Bloemfontein
- 1980 S.A. Association of Arts Gallery, Pretoria
- 1990 Potchefstroom Museum, Potchefstroom
- 1990 S.A. Association of Arts Gallery, Pretoria
- 1990 University of the Free State Gallery, Bloemfontein
- 2000 Barriers, National Cultural History Museum, Pretoria
- 2009 Domestic Exposure, Tina Skukan Gallery, Pretoria

Margaret Nel has also participated in various group exhibitions including the New Signatures (winner of the Painting Award) and the Cape Town Triennial 1991.

Her work is included in the collections of the Universities of Stellenbosch and Pretoria, the University of the Free State, Pretoria Art Museum, Oliewenhuis Art Museum, Bloemfontein and the Gauteng Provincial Government as well as in the corporate collections of SASOL Telkom, ABSA Bank and Rand Merchant Bank.

### ARTIST'S STATEMENT

Having been preoccupied with the effects of societal isolation and loss of personal control throughout her artistic career, Nel's current work specifically explores the decay of identity and sexuality, typically shown through the depiction of commercially processed and packaged meat, fruit or pastries, prior or subject to the processes of natural decomposition.

In *Best Before*, a pair of slit cream buns, suggestive of female genitalia, is impartially presented to the viewer across a diptych, in two distinct and almost empirically documented phases of degeneration, reminiscent of the "before and after" vocabulary typical to the cosmetic and pharmaceutical industry. Both are encased within a thin membrane of protective plastic wrap. In the first instance, the cling film exterior seems to titillatingly accentuate yet simultaneously isolate the sensuous forms on display; in the second, the same PVC seems horrifically incongruous with the now decaying forms within - the continuum between hypersexuality and abject sexuality a seemingly short and inevitable one.

Highly influenced by the Pop Art idiom during her education and early career, Nel here explores an uneasy conclusion to the commercial perfection of Wayne Thiebaud's production line of pie slices and cafeteria cakes. Here, while the first pair of sumptuous pastries appear almost synthetic and impervious to deterioration, akin to the majority of foodstuffs commercially available for mass consumption and common to the Pop idiom, it still succumbs to the processes of decomposition. A contemporary vanitas tableau, if you will, reminding one of mortality.

Bridging these themes of sexual decay and physical decay, *Best Before* attempts to represent Nel's concern with the diminution of identity that follows with the process of aging and deterioration of physical appearance, particularly in the case of the female. The aged woman, neglected in classical artistic representation other than as a figure of ridicule, embarrassment or senility, is ultimately Nel's primary subject matter in this work.

ME2

St John Fuller

NEXT

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St John Fuller  
*Gotcha*, 2012  
 Framed photographic print  
 114 cm x 56 cm

## ARTIST'S BIOGRAPHY

Born in Claremont, Cape Town. I lived in South Africa till I was 11. I moved to England at the end of 1985 where I stayed until the age of 27. From 2002 until 2008 I travelled and worked between England and South Africa. I finally settled down in South Africa in 2009. I have been working with photography as my main medium since studying at South Africa. Primarily I deal with light and how we see and perceive the world.

## CAREER HIGHLIGHTS

ABSA L'atelier Finalist	2010 / 2009 / 2008 / 2007
Sasol New Signatures Merit Award Winner	2008
Finalist	2005 / 2011 / 2012
PPC Young Sculptor Awards Finalist	2009
Erkuleni / Thami Mnyele Awards Finalist	2011 / 2010 / 2009 / 2006 / 2005/ 2004

## ARTIST'S STATEMENT

My primary concern is time, how it is witnessed, recorded and then finally witnessed repeatedly.

Using multi-aperture cameras which I build myself, I have been taking photographs that offer both an extended view of time as well as multiple perspectives. I focus on a singular 'moment', the exposure time of the photograph. Depending on light conditions this can be anything from thirty minutes to two hours.

The resultant photographs present an inclusive event, a multiple view point of a period of time where each 'frame' is non discreet. The information seen is shared by all of them, but with different weightings. Each frame bares witness to the moment in a different way. Some see too much (over exposed), others don't see anything at all (underexposed).

Together as a unit, as a camera, the way they bare witness to an event comes closer to the human experience than the single, split second shot of the 35mm SLR camera. Although each frame tells a unique story, they all share a common thread, the thread of the moment, the event that they experienced together.



St John Fuller  
*And now*, 2012  
 Photographic print  
 58 cm x 118 cm



St John Fuller  
*Once in a while*, 2012  
 Photographic print  
 58 cm x 118 cm



St John Fuller  
*Sideways*, 2012  
 Photographic print  
 58 cm x 118 cm





ME2

Pascual Tarazona





Previous page:  
Pascual Tarazona, *Deseos I*, 2012  
Oil on canvas  
121 cm x 121 cm

Pascual Tarazona, *Deseos II*, 2012  
Oil on canvas  
121 cm x 121 cm

## ARTIST'S BIOGRAPHY

Born on the 20th of January 1940, in Paiporta, Valencia, Spain. Pascual has lived in Madrid, Paris, London and Johannesburg. In Madrid he studied theatre, cinema and fashion. He worked in fashion in Paris and London, where he also attended St Martin's school of Art.

In 1971 he received a grant from the English authorities to further his studies at the St Martin's School of Art, concentrating on fashion and art. In 1975 Pascual 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 Pascual 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.

Pascual has attended the Tupelo National Art workshop in Johannesburg in 1994, and the Tupelo International art workshop in Cape Town in 1995.

His works are in public and private collections.

Pascual Tarazona has been exhibiting regularly since 1985, and has had numerous solo shows. In 1993 Tarazona had two solo shows, namely at the Sala de Exposiciones de Torrent in Valencia, Spain, and at the Everard Read Contemporary Gallery, Johannesburg. Pascual Tarazona has exhibited frequently both nationally and internationally ever since in both Solo and Group exhibitions.





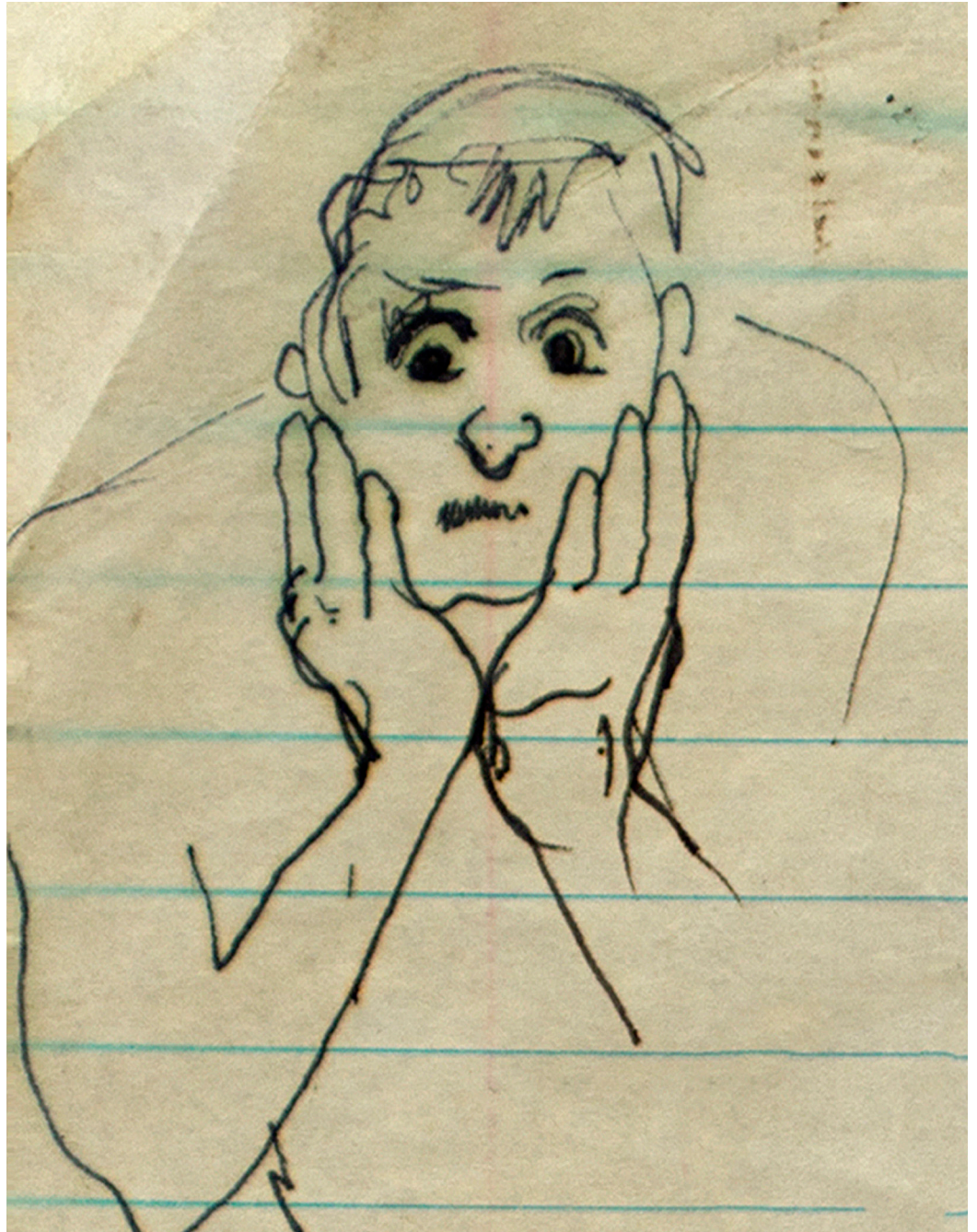
Pascual Tarazona, *Deseos III*, 2012  
Oil on canvas  
121 cm x 121 cm

#### ARTIST'S STATEMENT: THE STORY OF DON JUAN

Spanish painter Pascual Tarazona investigates ideas around desire, using the legend of Don Juan, the wealthy, seductive libertine who devoted his life and skills to seducing women of all denominations. 'Don Juan' is used synonymously for "womanizer", in Spanish slang. The original version of the story aimed at criticising Don Juan's ways in conjunction to religious doctrine at the time. Tarazona's investigation includes a rather romantic interpretation of desire, sense of longing and hope.



ME 2

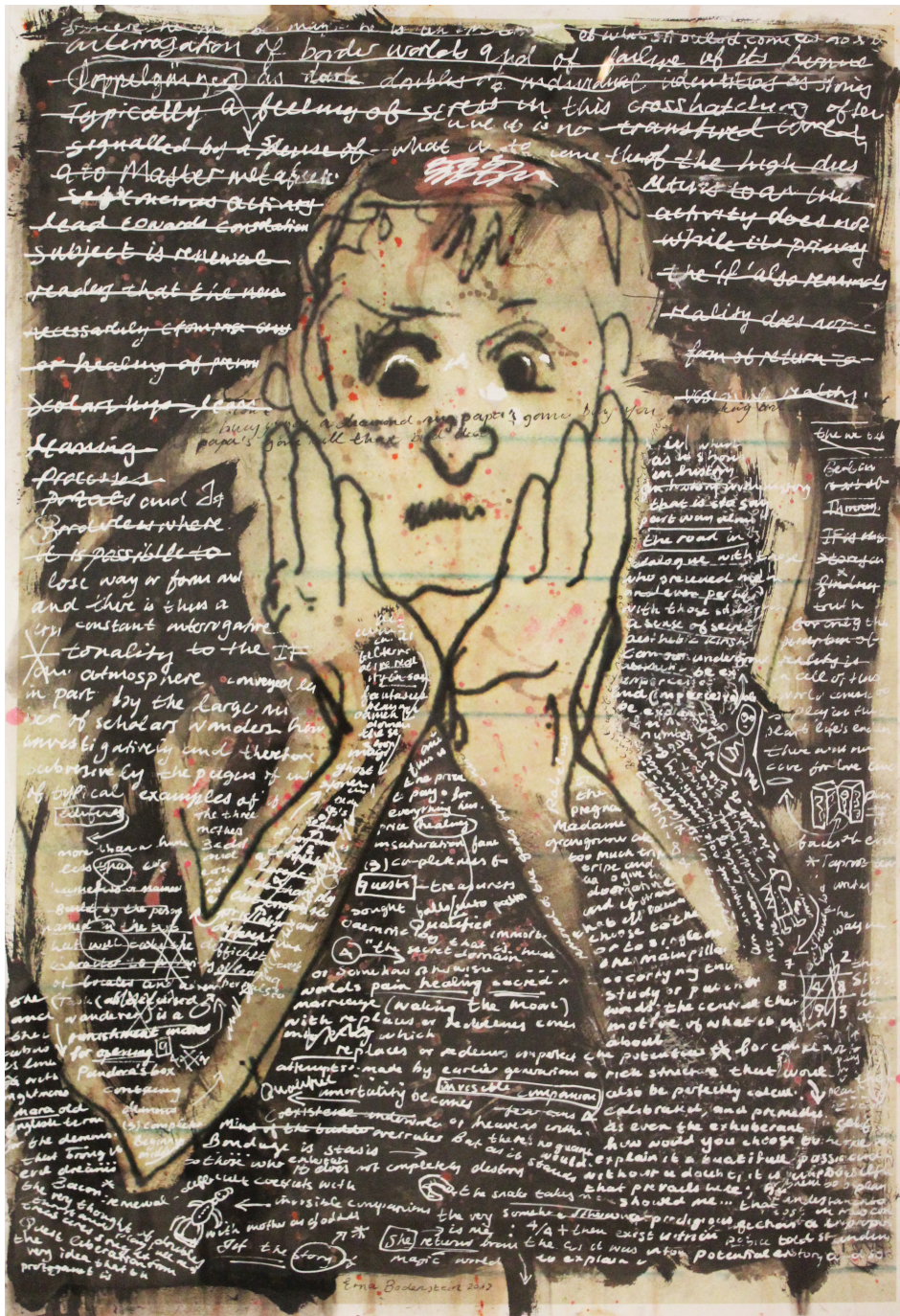


Erna Bodenstein



- 9) Prints of Lebo
- e.g. superimpose her face on woman + hair and other tattoos e.g. cut-out placed on painting.
- 10) → woman on "Made in USA" - idea. maybe big cut-outs? + prints
- 11) NS
- necklace + ?
- colour stat
- 12) colour-stats → cut-outs
- Remember → also look at Men in frocks especially old print.
- 13) Hairgenot
- Net makes west "
- "Bride to be"
- - Brick (tied)
- suran se blood!
- 14) Vinyl
- more pouch
- photo-stats (colour)
- 15) Woman in wheelbarrow!
- (scrapboard? - drawing?)
- 16) Brushes: e.g. • black ink + green paint (cracked)
- (Barbie's black + white)
- 17) Mona Lisa - print (drawing Anton offie (Brig))
- cut-out - stove? That canvas with "tea" or oil. experiment - got out as in BCN. \*
- 18) the real "Made in USA" p.4

Erna Bodenstein  
*From my sketchbook - preparing for an  
 exhibition, 2012*  
 Mixed media on paper  
 594 x 420 mm



## ARTIST'S STATEMENT

"...There's someone in my head, but it's not me...."

(Lyrics from the song "Brain Damage"/Dark Side of the Moon by Pink Floyd)

"...I came into this world alone...Me, Myself, I..."

(Lyrics from the song "Me, Myself, I" by Joan Armatrading)

There are many different theories in the fields of psychoanalysis, sociology and philosophy as to the meaning of the concepts or constructs of the differences between "ME" versus "I" and how these are assimilated and constitute or inform the concept of a healthy sense of reality of "SELF" or "SELFHOOD".

Often, due to circumstances there is loss of person's sense of self-identity, the reality of self and the world may be altered to such an extent that there is a need to integrate the 'old' and 'new' worlds.

My work for this exhibition and the interpretation of it title "ME", visually addresses/ represents such processes of re-integration, through the juxtaposition/assimilation of a selection of my creative output throughout many years of my career as an artist. To this end, I have combined fragments of my childhood drawings, from my sketchbooks and from recent artwork.

The combinations were assembled and printed digitally, where after I completed the work, through the addition of another layer of visual imagery and text by hand, to some of the digital prints. The written text includes fragments of traditional nursery rhymes and poems in which mortality and death often obliquely lies at the root of their meanings.

Erna Bodenstein, *The scholar*, 2012  
Mixed media on paper  
78 cm x 108 cm



ME 2



Lucas Thobejane



## THOBEJANE

Lucas Thobeyane was born in Ga-Nkoana Village, Sekhukhune District, in 1973. He now lives and works in Ga- Nkoana Village as a practicing artist.

Lucas Thobeyane has participated in major exhibitions such as:  
 Polokwane Art Museum;  
 ABSA Art Gallery, Johannesburg;  
 Franco Mozambique Museum;  
 Sasol Gallery, Stellenbosch;  
 Gordart Gallery, Johannesburg;  
 Sasol New Signatures Competition;  
 Absa L'Atelier; Spier Contemporary 2007/08;  
 Spier Contemporary 2009/10.  
 Cities in Transition, Fried Contemporary Art Gallery 2010.  
 Designs of Living, Fried Contemporary Art Gallery 2011.  
 KKNK in association with Fried Contemporary, Oudsthoorn, 2012.

His work has also been acquired by many permanent collections, such as UNISA permanent collection.

## STATEMENT

Lucas Thobejane draws inspiration from the world in which he is situated in. His symbolic taps shows both the lack and abundance of water. Water is the most important thing for anyone; if you don't have it you will die. Then the water becomes like blessing.

His works also symbolise good council or bad council, trying to find truth and goodness in life. Thobejane explores these themes in many of his works, particularly seen in *There are no text books in Limpopo* (2012). Thobejane uses the baboon as his toke and symbol, seen in many of the works on Me 2. Thobejane says "I am just like an ordinary baboon living close to nature and working with what nature can provide me." He often uses the frog to represent the people who coucil us in life.

Previous page:  
 Lucas Thobejane  
*Public Toilet* 2012  
 65 x 20 x 20cm

This page:  
 Lucas Thobejane  
*Bush Hunter* 2012  
 58 x 25 x 15cm





Lucas Thobejane  
*No text books in Limpopo*  
2012  
51 x 20 x 18cm

Lucas Thobejane  
*Shoe repair* 2012  
45 x 30 x 30cm