

27 October- 8 December 2012

ME 3



Audrey Anderson
Christiaan Diedericks

Guy du Toit
Daandrey Steyn

Amita Makan
Elfriede Dreyer

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ME 3 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 infiltration 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 suggests 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 3 reflects such investigation and understanding of identity in works in different media such as painting, drawing, sculpture, video, embroidery and graphic art. 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 thereof. In the end the works suggest a kind of multidimensional identity.





ME 3 Exhibition Essay - by Elfriede Dreyer

In kontemporêre kuns reg oor die wêreld is daar 'n merkbare soeke na identiteit en 'n toenemende sin vir selfondersoek. Vanaf 'n koloniale verlede na 'n postmoderne hede het identiteit in Suid-Afrika 'n soort transnasionale karakter aangeneem, miskien beter beskryf as 'n 'draai'. Hierdie verandering is grotendeels te weeg gebring deur die impak van dekolonialisering en globalisering - asook deur post-apartheid transformasie - en die invloed van verskillende nasionaliteite veral in die binnestad gedeeltes. Stedelike gebiede, maar veral groot stede soos Johannesburg, Kaapstad en Pretoria, het 'n kosmopolitaanse karakter verkry waar waardes en markte gedurig aan die verander is onder invloed van die instroming van buitelanders en mense op soek na beter werk of lewensomstandighede. Lokale en globale kulture ondergaan wedersydse beïnvloeding wat impakteer op identiteitsvorming en onvermydelik onderwerpsmateriaal in die kunste word. As sodanig is daar vandag in menige lande, ook in Suid-Afrika, multikulturele asook interkulturele dinamikas wat uitspeel.

Met hierdie situasie as 'rou materiaal' produseer Suid-Afrikaanse kunstenaars werk wat varieer van sieninge op die eie ek en ander mense tot uitbeeldings van die verhouding tot die wêreld rondom hulle asook interpretasies van die oorblyfsels van geskiedenis, erfenisse, simbole en rituele wat vinnig aan die verander is. Lewe in die metropool dwing hibriede lewenspatrone, kulture en waardestelsels af wat daarmee saam nuwe identiteite meebring. Kunstenaars beweeg egter ook transnasionaal oor die grense van die lokale

kultuur en kan deur middel van medianetwerke en ander gesofistikeerde digitale kommunikasietegnologieë die internasionale arena betree en raak so beïnvloed deur globale ontwikkelinge op die gebied van tegnologie, mode, omgewingsbewustheid en ander globale neigings.

Kunsfilosoof en kurator Nicolas Bourriaud suggereer dat 'altermodernisme' aan die orde van die dag is wat 'n sintese tussen moderniteit en postkolonialisme sou bewerkstellig. Hierdie paradigmaverskuiwing toon veranderende wêreldpatrone waar die geopolitiese en ekonomiese strukture al hoe meer kompleks raak. Vele kunstenaars vra vrae oor die tydelikheid van verbruikerskultuur, vervreemding, die konsep van 'huis' en wat dit beteken om in 'n gemedieerde interaktiewe wêreld te leef. Identiteit word geskep binne die grense van tyd wat die verlede in die vorm van herinnering sowel as die hede in uitbeeldings van teenswoordige ervaringe en die toekoms in ideologiese en verbeeldingryke visioene uitbeeld.

Die uitstalling Me 3 reflekteer sodanige ondersoek na en verstaan van identiteit in werke in verskillende media soos skilder, beeldhou, teken, video, borduurwerk, gemengde media en grafiese kuns. Die kunstenaars se werk wys 'n belangstelling in die rol van prosesse soos vorming, oorerwing en nalatenskap en moedig die kyker aan om deur middel van die kunswerke identiteit te heroorweeg en herondersoek, veral in terme van geslote idees daarvoor. Uiteindelik stel die werke 'n tipe van multidimensionele identiteit voor.

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Amita Makan

NEXT

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Previous page:

Amita Makan, *Self Portrait*, 2012

Hand embroidered with silk thread on organza silk,
net, vintage sari and sequins

1125mm x 845mm

This page:

Amita Makan, *My Feet*, 2012

Hand embroidered on silk organza and vintage sari
1245mm x 822mm

AMITA MAKAN: BIOGRAPHY

Amita Makan has a Masters Degree in International Relations. In 2009 she was awarded runner up in SASOL New Signatures. Her first solo, in 2010, was held at KZNSA Gallery in Durban. Her artworks are represented in collections including the South African Reserve Bank, University of Pretoria, the Chowmahalla Palace in India, UNISA permanent collection and in UNISA's Dr Miriam Makeba Hall.

AMITA MAKAN: ARTIST'S STATEMENT (Prepared for Me 3 by Amita Makan)

On the evening of the sixth day of the baby's life, she is formally welcomed into the home and family and bestowed with a name. The ancient Hindu ritual of naming a baby is called 'chhati', meaning the sixth day. The priest consults the ancient Vedic astrological chart and selects her initials and names, based on the date, time and place of birth. The soles of her feet are painted with a bright red vermilion paste and pressed up against a sheet of paper capturing her tiny, delicate feet. A wooden pen-like instrument is dipped in vermilion and she is initiated into writing her name in Gujarati - 'Amita' - boundless and infinite - and surname. The sheet of paper with her vermilion stained footprints is left alongside a pen with red ink and a clay lamp that burns through the night. This is done in anticipation of Goddess Vidatri, Creator of Destiny, who arrives after midnight to bless the new born's feet and to weave her destiny....

For the 'Me' Series, my Self is explored through the Hindu ritual of naming a baby, ancient Sanskrit mantras, and the symbolism of colour. Drawing on my ancestral memory, I use hand embroidery and various fabrics as the medium of expression. My embroidery threads represent 'the double helix strands of DNA that signify ancestral inheritance and individuality'.¹ These threads also represent 'the thread of life, human destiny, and fate spun and woven by a divine power'.²

The concept and medium are integrally connected.

The 'Bandhani' sari is central to the series. This type of sari dates to the fifteenth century, originating in the Indian state of Gujarat, that faraway place of my ancestors.³ This classic white sari stained with red vegetable dye is a bridal sari and is said to bring good luck to the wearer. The sari, I used in the series, was worn by my late mother on religious occasions, and it is infused with sacred prayers and replete with my childhood memories. The dissected sari, now reinvented, anchors me to my birth, my ancestors, the past, and the present.

In Hindu culture, red represents love and 'Shakti', the feminine principle. Red is associated with auspicious occasions, such as birth of a baby and weddings. Vermillion powder is used in all Hindu rituals. Women mark their foreheads with vermilion as a symbol of marriage and fidelity. A delicate line of vermilion, drawn through the centre path of their hair, is a symbol of their fertility.

Vermillion is a powdered form of cinnabar the chief form in which mercury

sulfide naturally occurs. The mercury gives the vermilion the bright red and alluring quality. The mercury also makes vermilion toxic. This inherent contradiction symbolizes the duality of life itself.

The three works, namely, 'My 6 Day Feet', 'My Feet' and 'Self Portrait' form an intimate narrative that begins on the sixth day of my life to the present.

For 'My 6 Day Old Feet', the foot imprints from my discolored chhati paper is embroidered using silken threads on fragile silk organza. I revisit the sixth day of my birth, a day which irrevocably shaped my cultural and spiritual self. The imprints, once a resplendent red are now faded earth tones. The reverse side of three heavily embroidered and sequined circles cut out from my mother's sari form the context of 'My Six Day Feet'. My baby feet emerge from the plethora of threads, knots and circles of the mandala-like design.⁴ Ancient Sanskrit mantras recited during the chatti are ritualistically and repetitively embroidered with vermilion colored silk threads. The circle is symbolic of the life-death-life cycle of Hinduism. The number 'three' represents the Hindu Trinity: Brahma, the Creator; Vishnu, the Preserver of Life; and Shiva, the Destroyer to which all life returns. 'Three' also represents the past, present and future.

In 'My Feet', I revisit the feet painting ritual of the 'chatti'. My 'chatti' was marked with much celebration and happiness. The ritual of painting my feet and making the imprints, now, is solemn and solitary. My vermilion footprints are translated from the shredded and mottled reds from the sari onto a fragile silk organza. A primary function of embroidery was to strengthen and extend the life of the fabrics used by nomadic tribes.⁵ Stitching the red shrapnel of sari becomes an act of reinforcing memories and strengthening my Self. White is associated with love, life, death and mourning in Hinduism. 'My Feet' is a metaphor of my journey.

The final work 'Self-Portrait', I attempt to capture my Self through layers of net. I am surrounded by an array of traditional Indian circular motives cut out from my Mother's sari. The circle represents the Self and the delicate layers of fabric, my layered Self. I carefully trace the delicate contours that make up my face with fine and fragile stitches. Snake like chain stitches, lifted from my mother's sari are woven through my head forming my hair. These chain stitches are called 'mochi bharat', named after my Mochi (cobbler) ancestors who introduced this stitch to Court garments and shoes in the nineteenth century.

1 Ronnberg, A The Book of Symbols Reflections on Archetypal Symbols, Taschen, 2010, page 516.

2 Cooper, J.C An Illustrated Encyclopedia of Traditional Symbols, Thames and Hudson, 1978, page 170.

3 The 'Bandhani' sari is in itself a work of art. It stems from the Hindi word 'to tie up', and it is a tie and dye sari.

4 Mandala is a diagrammatic representation of the universe in Hinduism.

5 Dhamija, J Handicrafts of India, National Book Trust, India, 2002, page 31.



Left:

Amita Makan, *My 6 day feet*, 2012

Hand embroidered with silk thread on silk organza, and vintage sari
1400mm x 60mm (unframed dimensions)

Right:

Amita Makan, detail of *My 6 day feet*, 2012

Hand embroidered with silk thread on silk organza, and vintage sari
1400mm x 60mm (unframed dimensions)



ME3

Guy du Toit

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GUY DU TOIT: BIOGRAPHY

Guy du Toit was born in 1958 in South Africa, graduating with a BA (FA) at the University of Pretoria in 1982. He has exhibited widely both at home and abroad - Bulgaria, China, Czech Republic, England, France, Germany, Ireland and the USA.

Guy has taught at various institutions in Gauteng, currently teaching sculpture part-time at the University of Pretoria. He has a studio/foundry just outside Pretoria which he avails to other artists that would not normally have access to such facilities. Guy continually involves himself in community based projects and creative collaborations in an effort to demystify bronze casting and the art making process.

His approach to art and life, the relationship between the body and material, art and craft, discourse and practice, the domestic and the professional informs his work and his influence on some of those he has taught.

Previous page:
Guy du Toit, *Derelicts of War (decimate)*, 2012
Cast Bronze
Each skull 160mmx160mmx160mm, dimensions variable
Unique 1/1

This page:
Guy du Toit, *Reformed Skulls (decimate)*, 2012
100mm x100mm x120mm each
Cast Bronze
Unique 1/1

GUY DU TOIT: ARTIST'S STATEMENT

Derelicts of war (2012)

Humans relate immediately with skulls, perhaps recognizing something of themselves in them. These skulls have been deformed – squeezed into ball shapes and packed in a ceremonial cannonball pile. They simulate forensic evidence of victims of violence - all immortalized in bronze.

Derelicts of War is based on a distant memory.



Guy du Toit
Dancing pole (decimate), 2012
Cast bronze unique 1/1
2230mm x 200mm x 200mm



Top Left to right:
Guy du Toit, *Shadow Piece* (SP 001), 2011
460x260x100 (variable)
Cast Bronze Unique 1/1

Guy du Toit, *Shadow Piece* (SP 003), 2011
420x330x140 (variable)
Cast Bronze Unique 1/1

Guy du Toit, *Shadow Piece* (SP 002), 2011
340x250x100 (variable)
Cast Bronze Unique 1/1

Bottom Left to right:
Guy du Toit, *Shadow Piece* (SP 005), 2011
390x180x140 (variable)
Cast Bronze Unique 1/1

Guy du Toit, *Shadow Piece* (SP 007), 2011
450x200x100 (variable)
Cast Bronze Unique 1/1

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Christiaan Diedericks



Previous page:
 Christiaan Diedericks, *Memento*, 2012
 Watercolour monoprint on 300gsm Hahnemühle etching paper
 58 x 55cm
 Unique work in custom made Plexiglass box

CHRISTIAAN DIEDERICKS: BIOGRAPHY

Fine Arts Cum Laude graduate from the University of Potchefstroom, Christiaan Diedericks has created an impressive body of work over the years. He went on to complete his Masters in Fine Arts Cum Laude (practical component) at the University of Pretoria in 2000. Diedericks has exhibited extensively throughout Southern Africa, as well as internationally. His work has been exhibited in the USA, Japan, Finland, Spain, Germany, Turkey, Poland, Belgium, England, Sweden and France, where he worked, as artist in residence, at the Cité Internationale des Arts in Paris. Diedericks has also worked in New York, after receiving the prestigious Ampersand Foundation Fellowship, where his work was exhibited to critical acclaim in the New York Blade newspaper, at the gallery 5+5 in Brooklyn, in December 2007. Diedericks, amongst his many achievements, has also been awarded artist residencies at the Frans Masereel Centrum, Belgium; The Halka Art Project, Istanbul, Turkey; The Venice Print Studio for large format printmaking, Italy and the Chaap Foundation in India recently awarded Diedericks with an AIR in June/July 2013. In 2006 Christiaan was the winner of the coveted Kanna award for Fine Arts at the ABSA KKNK festival in Oudtshoorn for his exhibition *Secrets and Lies: Her Majesty's Ivory Tower*. He has also been given numerous grants over a broad spectrum, which range from a NAC International bursary for workshops in non-toxic printmaking in 1999 from the Grande Prairie Regional College in Alberta, Canada, to being chosen to appear on the 13th The Apprentice on SABC 3 in Johannesburg in 2005.

This page:
 Christiaan Diedericks, *Memento Vivere*, 2012
 Coloured pencil, watercolour, gold leaf and stitching on Canson
 300gsm paper
 60 x 200cm (triptych framed in white shaped frames)



Christiaan Diedericks, *Memento Mori*, 2012
Coloured pencil, watercolour, gold leaf and stitching on Canson
300gsm paper
31 x 35cm (framed in white shaped frame)

CHRISTIAAN DIEDERICKS: MOMENTO MORI STATEMENT

From Latin a direct translation of the phrase *Memento mori* means “remember that you must die”. It serves as a reminder of our own mortality, of our mistakes and failures, of the inevitable transformation of life into death. For me as an artist, it holds a deep personal meaning that I can barely articulate, being bound up with my own bodily experiences and health, the passing of family and friends, and especially living in South African culture.

However, my work *Memento Mori* rather engenders an opposite imperative *Memento vivere*, the Latin for “remember that you must live.” Less

common and of more recent vintage (according to the Oxford English Dictionary), *memento vivere* seems to imply that a preoccupation with death is perhaps unwise and unhealthy. So many people today are obsessed with remaining “young and youthful”. Contemporary culture seems to become more and more intolerant of ageing and especially old age, hence the use of the fake black and white commercial ceramic skulls in my drawing.



ME 3

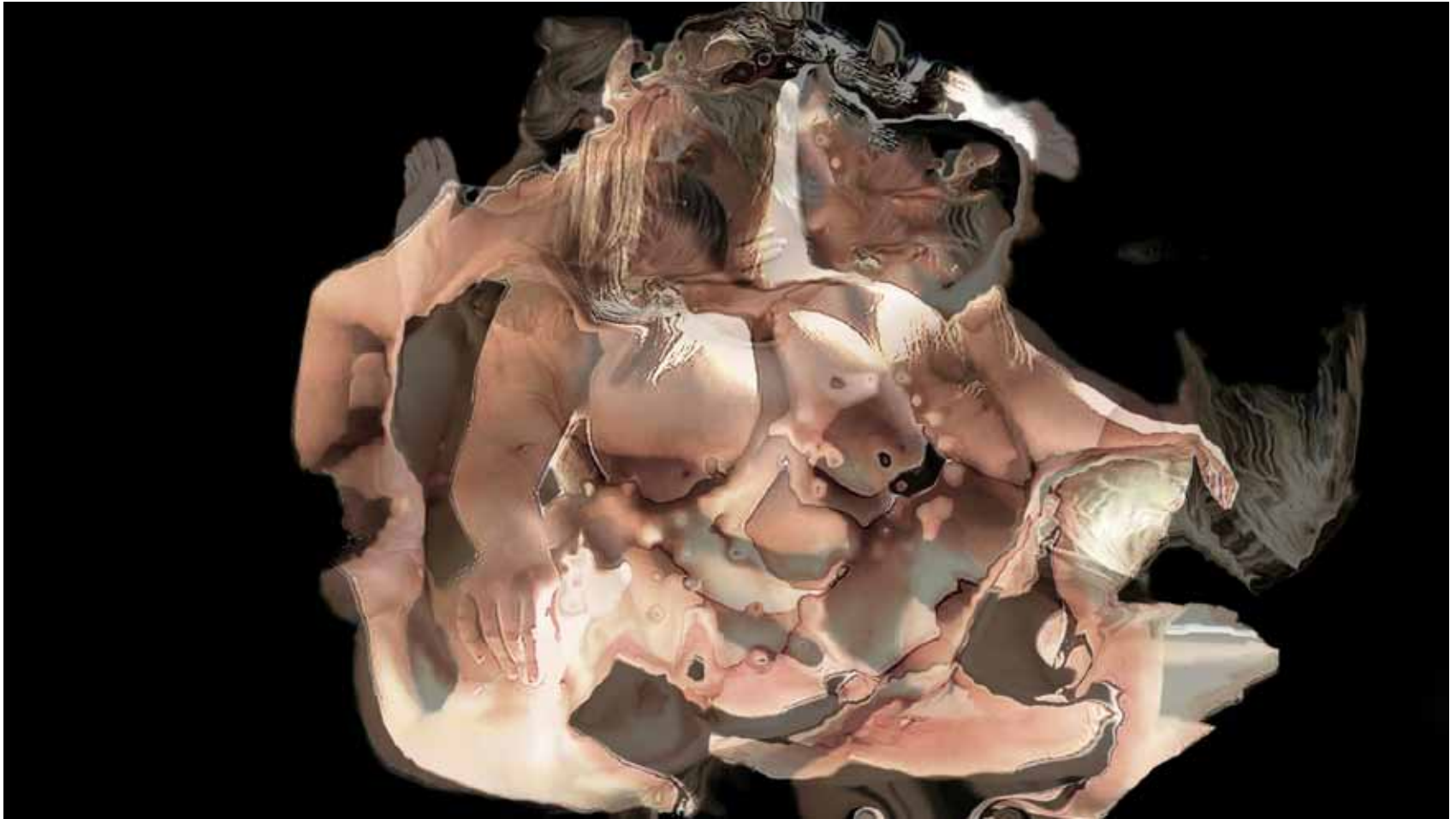
Daandrey Steyn



Daandrey Steyn, *Kinaesthesia* 2012
1 Minute Video
Video still

DAANDREY STEYN: BIOGRAPHY

Obtaining his Masters degree in Fine arts, Daandrey's body of work shows an appreciation for the human mental condition in the postmodern South African environment. Concepts such as ambivalence and narcissism manifests throughout his work depicting the interplay these factors have on moulding identity. Utilising video art as his medium of choice he creates fascinatingly macabre and enthralling grotesque morphs/transformations of the human figure to illustrate his concepts.

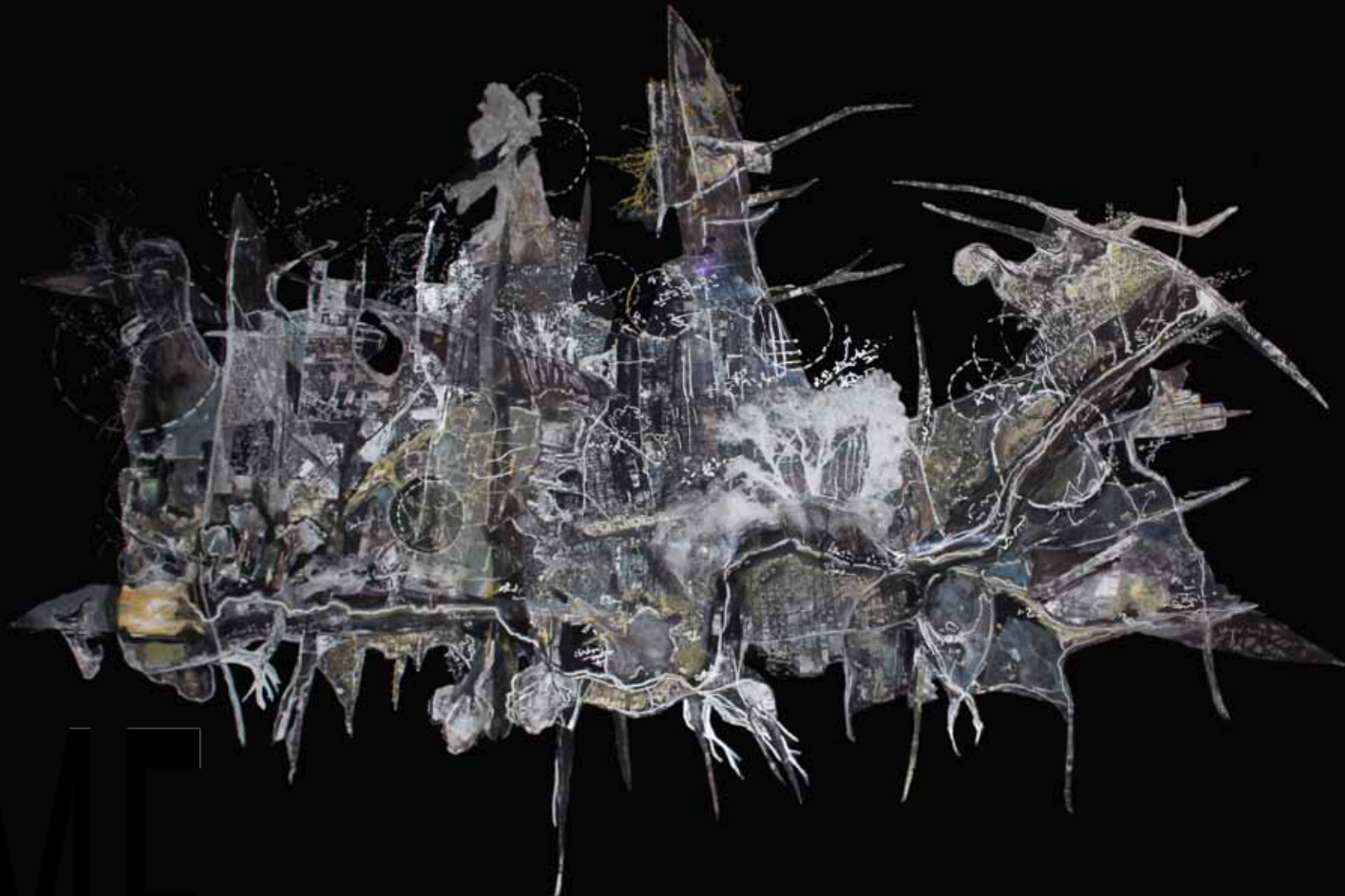


Daandrey Steyn, *Kinaesthesia* 2012
1 Minute Video
Video still

DAANDREY STEYN: ARTIST'S STATEMENT

(kin•aes•the•sia) — n Also called: muscle sense; the sensation by which bodily position, weight, muscle tension, and movement are perceived or the ability to feel movements of the limbs and body.

In the instance of this artwork the consciousness of one's limbs is likened to the ever present awareness of one's sexuality. Although sexuality is most notable in erotic emotions and experiences it does manifest in other ways as well. We are always engaged in some or other form of gender politics where we assume different roles in society or are treated in certain ways because of our sex. We can neither escape nor ignore it. One's own identity conforms to one's sexuality.



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Elfriede Dreyer

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Previous page:
 Elfriede Dreyer
Ship of fools 1, 2012
 Apies river series
 Mixed media on Hahnemühle & Perspex
 100 x 150 cm

This page:
 Installation view of Elfriede Dreyer, Guy du Toit and
 Christiaan Diedericks on *Me 3*, 2012

ELFRIEDE DREYER BIOGRAPHY

Elfriede Dreyer is Associate Professor in Fine Arts at the Department of Visual Arts, University of Pretoria, South Africa. Besides being well known as a curator and theorist, she has published widely and took part in major exhibitions such as the Johannesburg Biennale in 1997 and the Brett Kebble Art Award in 2005. She was a finalist in most of the national art competitions, had a solo exhibition at the Cité internationale des arts in Paris and was invited for a solo exhibition at the KKNK National Arts Festival in 2007. Her research focus regards utopia/dystopia discourses with special focus on the making and intersection of worlds, social modernism in Southern Africa and curatorship in a third world context. Recent curatorial projects include the Reconciliation exhibitions for the UP Arts and Reconciliation Festival in 2005, Delta in 2005, Little Deaths in 2007, Bodies in transition in 2010, and Dystopia that travelled to several museums in South Africa in 2009 and 2010 and will travel to Belgium in 2011. She has written and produced catalogues for many of these exhibitions. She was appointed as art consultant for the Development Bank of Southern Africa in 2009 and in this capacity in 2009 and 2010 completed a series of community projects entitled the Prosperity murals with community artists and students. She is the curator and co-owner of Fried Contemporary Art Gallery.

ELFRIEDE DREYER: ARTIST'S STATEMENT

Ship of fools, Apies River Series

This work is the first in a series of works on the Apies river representing the origin or fountain of Pretoria, where the Ndebele, Tshwane and Zulu people settled and lived in rural conditions in pre-colonial times as well as where the Afrikaners and other nationalities created an urban culture since the nineteenth century. Having lived for the most part of my life in the city of Pretoria, I consider the history, ecology, social realities and traces of utopia surrounding the Apies in an attempt to explore a part of my own identity that has been unattended to until now. I find the latter issue significant, since it is characteristic of a particular condition of the contemporary city dweller, often almost 'ahistorically' inhabiting time and place. Most Pretorians are unaware of the fact that the Apies has been declared an ecological disaster area in November 2011 by the Department of Water Affairs and that homeless, destitute people have created a home as a kind of secluded 'safe' world for themselves on the banks of the Apies. The culture surrounding the river in the past and currently reflects utopia construction in that as a heterotopic space the zone reminds of the Foucauldian idea of a 'ship of fools' being isolated and secluded from the rest of world and living according to their own rules. Whilst the association of utopia with the notion of island is pertinent, the silhouette of the image as a ship on a journey also becomes an apocalyptic shard of earth, raising questions about destiny.



ME 3

Audrey Anderson



Audrey Anderson
"If the walls could talk": Burchell's Portrait of my portrait, 2012
Marker, ink, oil on pine
170 x 120cm

Audrey Anderson
African Me-tropolis: the box that fits, 2012
Ink on pine
85cm x 120cm

AUDREY ANDERSON: BIOGRAPHY

I am a visual art maker that likes the blurring distinction between fine and graphic art by creating a visual narrative around banal, often automated, activities of our everyday lives. I have always enjoyed explaining the “Boring and Danal” through interesting visual play. I believe that what seems simple is actually complicated and vis versa.

Starting my art career by running away from home to follow my dreams of becoming a Fine Artsist has been worth it. In 2006 I completed my BA Fine Arts (honors) degree at Pretoria University. Directly after my studies I was employed by and SA company to work in Dubai as a scenic painter and later as a junior art director. When I returned I found a part time job at a gallery during this time I was able to develop my art career further, creating bodies of work for exhibitions. Since 2007 I have exhibited at Gordart, Brundyn + Gonsalves (iArt) and Magpie Gallery, Tina Skukan Gallery, Fried Contemporary, Stuart Trent Gallery, Platform on 18th, Creative Block, Transvaal Art in Amsterdam, Amsterdam Affordable art fair 2011, and many more. I have also moved to Johannesburg, working part time for a visual arts organization, VANSA. Currently I am constantly prepare for exhibitions, illustrating and looking for everyday story lines in the city.

AUDREY ANDERSON: STATEMENT

“If the walls could talk”: Burchell’s Portrait of my portrait

The work is based on an idea that traveled between myself and another artist.

I came up with an idea for an artwork based on the idiom “if the walls could talk,” 5 years ago. It was based on domestic secrets; something that bugged me though out my childhood. I started the work and decided it was not worth further investigation.

A few years later I shared a studio with Jenna Burchell. Jenna, discovered the remains of the work and enquired about it, she then decided that the work needs to be finished. I then said, “you can have it”. Not happy with this response she then proposed collaboration, so I said, “yes I will help.”

We work hard, sculpting, miming and shaping the words “if the walls could talk” over and over. Her hand got blisters and my mouth got a rash. Spending more time, money and effort Jenna completed the work and called it “Portrait of Anderson”. An official portrait was done and exhibited at *Designs of Nature*, 05-28 May, Fried Contemporary.

The process was painful, so much so that I felt the work need another response. This is the result of that response. Burchell’s Portrait of my portrait.

African Me-tropolis: the box that fits.

Idioms using boxes are investing as some refer to great adventure inside them or great creativity outside of them.

- think outside the box: to think freely, not bound by old, nonfunctional, or limiting structures, rules, or practices.
- Pandora’s box: to uncover a lot of unsuspected problems.
- box someone in: to put someone into a bind; to reduce the number of someone’s alternatives.

In the work I imply matching box idioms with a part of Africa’s “New York,” Johannesburg City Center. The city center has problems, history, rediscovery, new ventures, development, afro-centric cosmopolitanism, and cultural discovery.

I am spending a large amount of my time in JHB CBD and it is a mystery that I am still discovering, this work is the being in a series of investigations.



ME3

Titus Matiyane

TITUS MATIYANE CV

Titus passed standard 10 at Phelindaba High School.
In 1989 he attended a diploma course in
Architecture at UNISA
For 10 years (1987 - 1997) Titus worked for Consol
Glass as a Quality Controller/Examiner

Exhibitions

UNISA Art Gallery
Bang the Gallery (Cape Town)
Art On Paper
Rembrandt van Rijn Art Gallery
New Town Gallery
Standard Bank Arena
African Window Gallery
Pretoria Art Museum
Africana Museum
S.A. National Gallery, Cape Town
Grandswell Art Gallery, UK (visit abroad)
Durban Art Museum
Goodman Gallery
Johannesburg Art Gallery
Total Gallery
Netherlands Architectural Institute (visit abroad)
Kempton Kark Tembisa Metropolitan Local Council
Grahamstown Art Festival
Graaff Renet Art Gallery
Earth and Everything (visit abroad)
South African Institute of Artists and Designers
Culture and Recreation of Pretoria
Workshops/teaching
Cape Town University
Durban University
Pretoria Technikon
Pretoria University
Pietersburg Civic Theatre (hsrc)
Wits University
Technikon of Natal

Work in Collections

Atteridgeville Panorama (1990), SIZE : 6M long, Cape Town University
Western Cape Panorama (1985), SIZE: 4M long, sold to Newton Gallery
Models of trains, busses, Airplaines & cars (1985), sold to Cape Town
University and S.A. National Art Gallery
Grahamstown Panorama (1995), SIZE:4M long, sold to WITS. University
Panorama of Pretoria (1996),SIZE:12M long, sold to Groundswell Gallery, London
Panorama of Atteridgeville (1999), SIZE: 3M long, sold to Bang the Gallery, Cape Town
Panorama of the Netherlands (2000), SIZE: 22M long, sold to The DutchGovernment
Panorama of Gauteng (2001), SIZE: 23M long, sold to Melville Art Centre
Panorama of Pretoria City only. (1995), SIZE: 3M long, sold to National Cultural History Museum

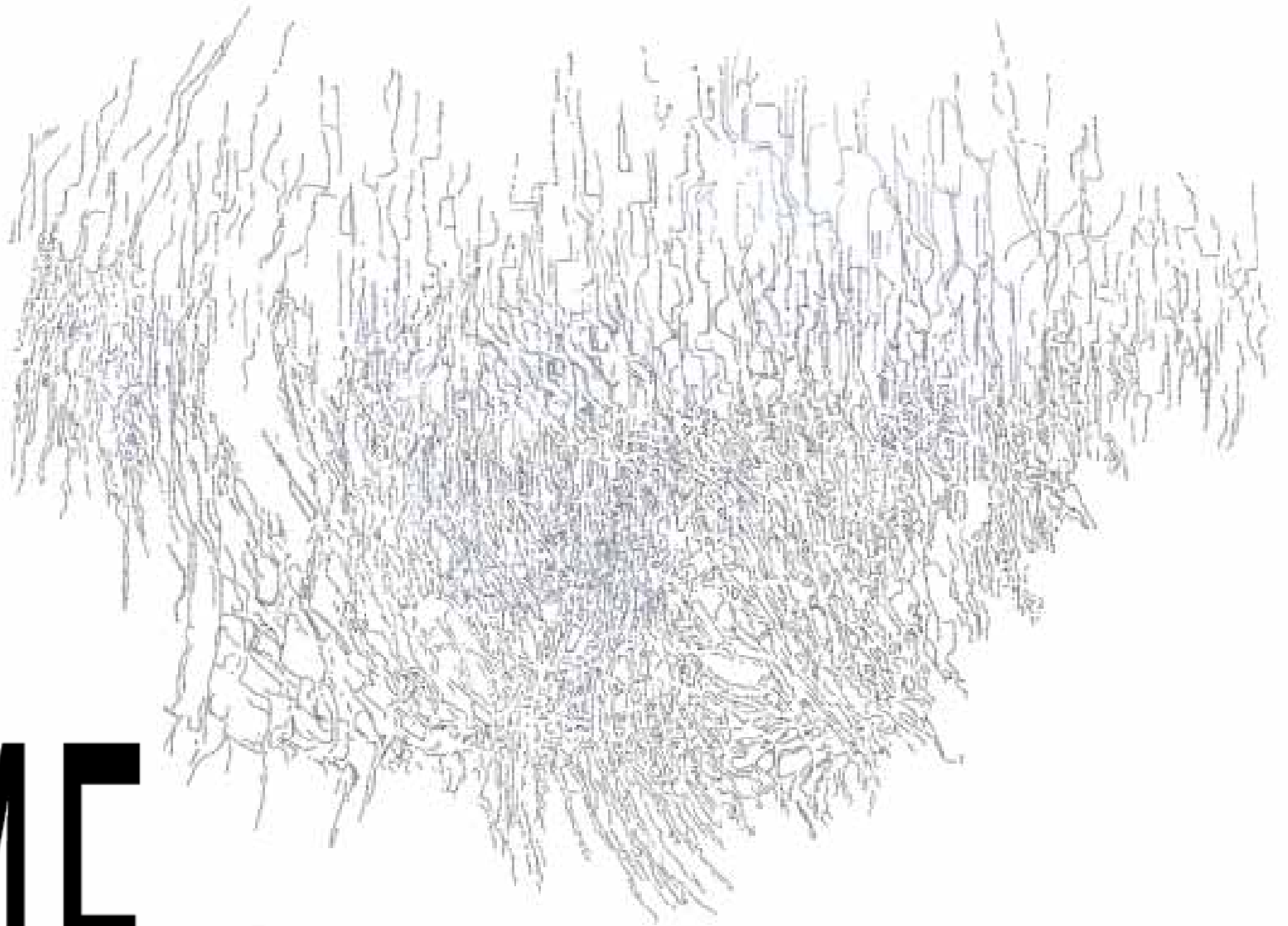




Previous pages and this page:
Titus Matiyane
Brazil, Panoramic view of Rio de Janeiro, 2012
Mixed media on paper
1000cm x 140cm

TITUS MATIYANE STATEMENT

The panoramas, which Matiyane has been making since 1990, give the impression that the artist has intimate knowledge of the cities and has observed them aerially, whilst in fact he only flew for the first time in 1998 and works from maps that are commercially available. Matiyane has never picked up the mannerisms of institutional art and training, nor has he understood its mechanisms of approval. In *Brazil, Panorama of Rio de Janeiro* (2012) Matiyane conveys a birds-eye view of Rio, with all the major tourist attractions, beach fronts and favela's included. Having never been to the city himself, the work is indicative of the globalising processes inherent within our contemporary world.



ME 3

Nellien Brewer

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NELLIEN BREWER BIOGRAPHY

Nellien Brewer was born in Greytown, KwaZulu-Natal, in 1961. She qualified as a Landscape Architect from the University of Pretoria in 1982, and spent the next 20 years in this profession. Fine arts, however, always remained her first love, and she enrolled for the BVA degree at UNISA which she completed in 2011.

In 2008 she was one of the 'Top 15' artists at the Ekurhuleni National Fine Arts Awards, and received the third prize in the 'God's Washing Line' competition in Pretoria. The following year she received the 'Art on Paper' merit award at the 2009 Thami Mnyele Fine Arts Awards. She has participated in a number of exhibitions, most notably the intervention exhibition at UNISA in 2008 and the 2010 Sasol New Signatures exhibition. In 2011 one of her works was selected for the CIVA Biennial Conference Juried Exhibition at Biola University, Los Angeles. She employs a variety of media in her art making, and started working extensively with text during 2007. Her work has since become increasingly computer-based as digital drawing facilitates a level of detail impossible to achieve by hand. Her work is represented in the UNISA Permanent Collection.



Previous page:
Nellien Brewer, *Let the words of my mouth and the meditation of my heart be acceptable in Thy sight*, 2008
Edition 2/10
Digital print on archival paper
1200 x 840mm

This page:
Nellien Brewer, *Whisper*, 2009
Edition 2/10
Digital print on stretched canvas
1000 x 2000mm

NELLIEN BREWER: STATEMENT

I am fascinated by complexity in nature. Life exists in contrast with the laws of physics which hold that systems inevitably break down to reduced complexity. The theory of evolution contrasts with the creation story accepted by most religions, and this paradox has been my conceptual focus since 2007.

It is virtually impossible to find 'the beginning'. Scientifically, the Big Bang was preceded by a singularity. This is the point at which all the laws of science break down. From a religious point of view, the Bible says that 'In the beginning was the Word'. The notion that the 'beginning' was something abstract like a thought (or words) seems to be confirmed by the fact that algorithms can be used to 'explain' most systems or patterns in nature but cannot be written to describe abstract thought. 'The word' therefore became a metaphor for the intricate codes underlying all natural systems, whilst at the same time exploring humankind's questioning and search for answers. In my work, I juxtapose both Biblical and secular philosophical writings against the patterns and systems of the natural world. Digital drawing facilitates a level of detail impossible to achieve by hand, and evokes the (often invisible) intricacies of natural systems.

Nellien Brewer, *Job 8 : 13,14*, 2012
Edition 1/10
Digital print on 3mm Perspex
600 x 1200mm

