

SOIL(ED)

Collaborative MA (Fine Art) exhibition



SOIL(ED)

A Collaborative Exhibition by masters students of the Division of Fine Art, within the Department of Visual Art at the University of Pretoria and Michaelis School of Fine Art at the University of Cape Town.
2016

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Lungiswa Gqunta
Michael Hammond
Nina Kruger
Teboho Lebakeng
Pierre le Riche
Leandre le Roux
Kristen Lilford
Shenaz Mahomed
Isabel Marx
Jan Milligan
Jessica Montgomery
Marguerite Moon
Sethembile Mszane
Lelani Nicolaisen
Jan Phillip Raath
Emily Robertson
Josly van Wyk
Thelma van Rensburg
Sohette Wait

MESSAGE FROM THE DEAN

Professor Vasu Reddy (Dean of the Faculty of Humanities of the University of Pretoria)

It is my pleasure to welcome you all to the opening of this exhibition titled Soil(ed). Local cooperation and collaboration over shared concerns about contemporary concerns is a major attribute of our time. To this aim, reference to shared experiences, histories and cultural exchange between peoples, issues and ideas is a most objective and accurate method that may help to build and reinforce such cooperation.

In this sense our Division of Fine Art, within the Faculty of Humanities, is delighted to host this year's collaborative exhibition by MA (Fine Art) students of the University of Pretoria together with Michaelis School of Fine Art at the University of Cape Town. This exhibition focuses on the inter-relationships between young researchers, budding academics, fine art and environments.

Soil(ed) takes you to the heart and inner workings of each artist, traversing between Cape Town and Pretoria. Viewed as a whole, the exhibition showcases important and nuanced interpretations of "soil(ed)" by representing how these two cities affected each artist, and in turn had an effect on their environments. It is not always possible to navigate life without giving, and getting something in return. Working with this balance, the works on exhibition also aim to speak about how environments (be it places, people, memories, objects, etc.) can be tainted, or soiled, literally or figuratively, therefore encouraging self-reflection from the viewer. Finally, congratulations to all who have worked on this project and I trust you will all enjoy the exhibition.

SOIL(ED): CONTEXTUALISATION

Dr Johan Thom (Head of Post-Graduate studies of Fine Art in the Department of Visual Art at the University of Pretoria)

I want to begin by thanking all the postgraduate students from the Michaelis School of Fine Art (UCT) and the Division of Fine Art (UP) who have so generously entrusted their works into our care for this collaborative exhibition. Collectively the students have chosen to unify their efforts this year under the title Soil(ed), an ingenious title. Before I say why I consider it so, let me first express some brief reservations about any intellectual attempt to flatten out the complexity of the individual works on show.

A quick glance at the exhibition at Van Wouw House and its proxy, this catalogue, should quickly alert even the casual outsider to the fact that these researchers of all ages and stages in their respective artistic careers are indeed very serious about their work. I do not think it too much trouble to actually look at each work carefully. This means that I am not going to play a game of 'Where's Wally?' with the overarching theme, identifying in often very disparate aesthetic and conceptual concerns tenuous links that may or may not actually be relevant regardless of how ingeniously I manage to weave them together into a singular web. Instead, I think it important to take care of the work as best we can, making every effort to showcase the individual artworks to the best of our limited curatorial

capacity. To clarify, works were not selected but, rather, put forward for inclusion in this group exhibition by the students. They then collectively workshoped the title and found common ground therein. Now this may be somewhat fuzzy as curatorial premises go, but we also have to consider why it is that the students chose the title?

I suggest that the title of the exhibition be understood not simply in the narrow sense thereof as collective theme, as some meaningful indicator of exactly what a viewer may find and of how they may then proceed to establish some easy common ground between the individual artworks and their experience of the exhibition as a whole. Instead, I harbour the suspicion that title encapsulates something of a general mood or feeling about the broader South African context in which these artists are refining their voices and intellectual concerns.

The title sets in motion a complex interplay between the term 'soil' (the earth, the gritty matter that grounds us, feed us, and from whence we came and ultimately will return) and its extension as a veritable mess - 'soiled', as a bodily 'gemors' (to soil oneself) or even a sales-floor cockup that ultimately ruins an otherwise brand-new product ('shop-soiled'). Now, whilst I may

CURATORIAL PREFACE: SOIL(ED)

Shenaz Mahomed (MA (FA) student at the University of Pretoria)

delve into the various upheavals, revolutions and counter-revolutions that seem to be a hallmark of our contemporary global context I must turn home first. More than any one thing, I am convinced that almost all South Africans present and past suffer from an almost pathological obsession with soil. As almost any lay-historian knows there are some very good reasons for this: whether it concerns the thorny issue of contemporary land ownership, of corporate control over the soil and the riches historically unearthed and so unevenly distributed thereby, of the countless wars fought by the early settlers of this territory (African, European) to establish a place called home - the soil of this land remains a deeply contested resource that we all care about but do not seem to know how to share without acrimony. And today again we are witnesses and participants in this unfolding struggle. But this is not the time for me to make a clear statement on my own behalf.

Let me conclude with something of a platitude. Each and every artwork on this exhibition is a deeply complex artistic proposition that cannot but also carry traces within it of the context within which it was made and within which it is exhibited. In this way, I want to utilise this exhibition as an opportunity to listen to the various voices and complex positions that still imbue the very soil under my feet with such immense material and symbolic power. For without doing so, without looking for the nuanced interpretations, emotional and intellectual arguments wound up therein, I will have well and truly soiled the terrain without ever comprehending why. This seems to me to be something worth fighting for.

As part of an exchange initiative by the Division of Fine Art, at the University of Pretoria, this catalogue and exhibition entitled *Soil(ed)*, intends to bring together two institutions to share ideas, research and collaborate within the arts. The curatorial premise focuses on a merge of concepts by post-graduate students, each with their own interpretation of 'soiled'. The term serves as an indication of uncovering, digging, scratching, discomfort and uncertainty that form part of processes of research. The exhibition aims to encourage the ongoing investigation of artistic practice within a broader academic context.

With the exhibition at Van Wouw house, space and placement play an important role as the works converse and create delicate interplay with the intended audience. The exhibition showcases a selection of works ranging in theme, research focus and consists of drawing, painting, photography, sculpture, prints, installation and mixed media.

CONTRIBUTIONS

LUNGISWA GQUNTA

University of Cape Town

BIOGRAPHY

Gqunta was born in Port Elizabeth on 26 October 1990. She received her BTech degree in sculpture in 2012 at NMMU. In 2014 she graduated with distinction and was a Simon Gerson prize winner at Michaelis School of Fine Art. In 2015 she enrolled in the MFA programme at Michaelis and was a Sasol New Signatures finalist.

ABSTRACT

My current research is geared towards interrogating our spatial heritage as South Africans by investigating the existing structures of Apartheid and how it has moulded our physical experiences, expectations and ideas of home. This research will focus on racial segregation and Apartheid architecture and what psychological effects it has had on a personal and communal level by looking at issues of alcohol abuse, dislocation and ancestral heritage.



Lungiswa Gqunta, *56 Yokwe Street*, 2016. Cement and plaster bottles, bed linene, wooden shelf, jar filled with unleaded petrol, 1500 mm x 1000 mm.



MICHAEL HAMMOND

University of Cape Town

BIOGRAPHY

Hammond has worked as a photo-journalist since 2007 for leading South African news publications. Hammond's photographic portraits of the controversial Afrikaner community Orania, was published by Umuzi in 2014 with narratives and portraits of the people who live in this controversial Afrikaner community in the Northern Cape of South Africa. He is currently pursuing his MFA at Michaelis School of Fine Art where he continues to investigate land and identity issues in the Philippi Horticultural Area in the Cape Flats.

ABSTRACT

Philippi: A Photographic Investigation

I make photographs to identify and appreciate my reality. My camera serves as a tool for self-exploration in an attempt to understand the complexities of social identity and personal belonging.

With the predominant theme of land and identity manifested in my photographic projects, I am motivated by the ever-changing landscape of South African contemporary documentary photography and how it adapts to the social and political structures of this young democratic republic.

The Philippi Horticultural Area is in essence a microcosm of land and identity issues in South Africa. It has endured decades of political, social and environmental strains, with physical and emotional scars significantly evident in the land and its people. Through this photographic project I aim to create images that elucidate the conflicting undercurrents of violence and hope within the compromised and entangled context of environment, social identity and personal belonging.



Michael Hammond, *Anwar Stofberg, Caretaker at Rixon Stables*, Philippi, 2015 . Inkjet on Cotton Paper, 420 mm x 594 mm.



Nina Kruger, *Untitled*, 2016. Succulent plants and bottles, installation, dimensions variable.

NINA KRUGER

University of Pretoria

BIOGRAPHY

Kruger (b. 1993) started her MA (FA) degree at the University of Pretoria in 2016 where she also completed her BA (FA) degree in 2015. She received the second merit award of the Barclays L'Atelier Art Awards (2015) and accordingly won a residency in Sylt, Germany. She has participated in group shows such as *Conversations in Progress* (2015), *Liminal Capital* (2014), an etching exhibition at Art Lovers' 1932 Gallery curated by Diane Victor (2013) and *Hidden Urban Histories* in the Rautenbach Hall, UP (2013), among others. Private collections include a decorative African design for a company mascot for Gelita to represent Africa at Gelita: Germany (2015), three sculptures in the study centre of the Engineering Building, UP (2013), two mural paintings for Kumba Iron Ore in Thabazimbi (2013), a series of seven paintings in the conference room of building 5 on South Campus, UP (2013) and a sculpture in Kumba Iron Ore head office in Centurion, Pretoria.

ABSTRACT

My research explores the ways in which the desires of artists are showcased through plants. My work is focussed on the artistic processes that artists undergo when making works, and not specifically final works. Thus I follow a process-led artistic practice.

I have a ritualistic act of collecting succulent plants because of various desires: memories, nurturing, companionship, solitude, knowledge, observation and illustration. I am fascinated by the shapes, colours, textures, forms, hardness, and life-processes of these plants. I want to question the relationships between people and plants, and investigate the role of desire therein (my own, the artists). My works further investigate how people are manipulated and seduced by plants, questioning the subject/object relationship between the two parties.



Left:
Nina Kruger
Untitled (detail)
2016
Succulent plants and bottles
Installation, dimensions variable

Above:
Nina Kruger
Untitled (detail)
2016
Succulent plants and bottles
Installation, dimensions variable

TEBOHO LEBAKENG

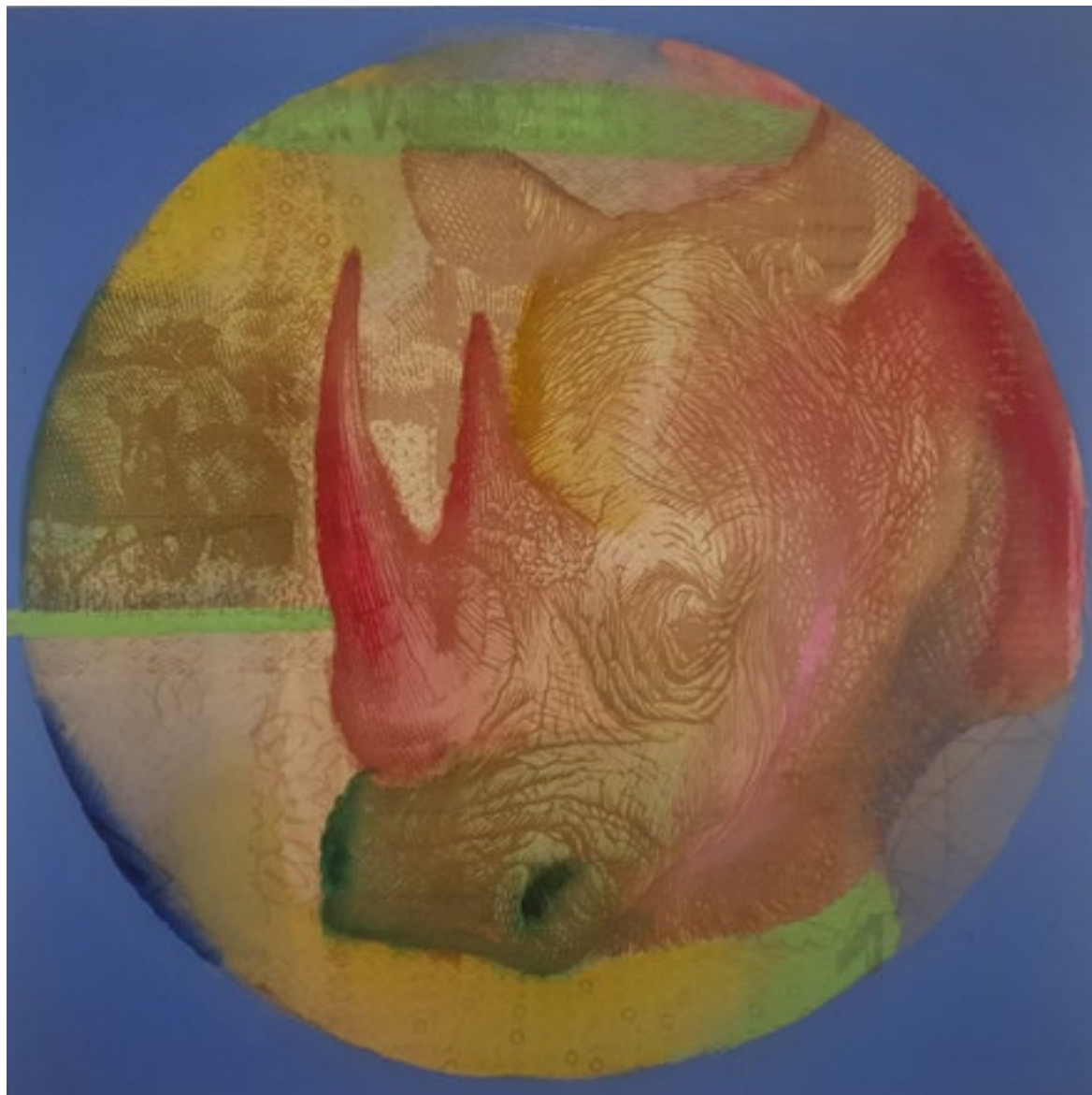
University of Pretoria

BIOGRAPHY

Lebakeng was born in America, raised in South Africa and has been bouncing back and forth between the two ever since. In 2014 he was awarded a Bronze grant by the Benjamin Keating Foundry at MANA Contemporary in Jersey City, New Jersey. He has participated in group shows at Traxc Gallery in New York City. He also received his Bachelor of Fine Art from the School of Visual Arts in New York City in 2015. He is currently pursuing a Master of Fine Art degree at the University of Pretoria. His current body of works deals with the relationship between images and sounds.

ABSTRACT

My work on this exhibition consists of painting and carving and the different ways these can be used together to explore their relationship. The imagery is influenced by my personal life and the iconography I associate with my identity. There is a clash between different thematic aspects that are represented because of the different parts of my identity that have yet to be reconciled. Through the use of layering and juxtaposing I use the physical characteristics of painting and carving to negate and enhance different aspects of the work being presented which in turn affects our understanding. The aim is to explore how this negation and enhancement on a practical level affects the thematic aspects of the works.



Teboho Lebakeng, *Untitled*, 2016. Acrylic paint and carving on wooden panel, 450 mm x 450 mm.



Pierre le Riche, *High Chair* (maquette), 2016. CCA treated construction pine, untreated leather, repurposed, shipping crates and batting, 1000 mm x 300 mm x 300 mm.

PIERRE LE RICHE

University of Cape Town

BIOGRAPHY

Le Riche (born 1986) is a South African artist who obtained a BA of Visual Art degree from the University of South Africa in 2013, and is currently studying towards a Master's degree in Fine Art at the University of Cape Town's Michaelis School of Fine Art. Le Riche's practice is mainly situated around the complexities of being a white gay Afrikaans male living in post-apartheid South Africa, which he further explores and navigates through the use of sculpture and installation.

In 2013 he was a finalist in both the ABSA L'Atelier and Vuleka art competitions, and was the overall winner of the Vuleka award in 2014. In 2014 he was also chosen to take part in the Arteles Creative Centre's artist-in-residence program in Haukijarvi, Finland and Assemblage's *Fresh Produce* group show and mentorship programme at the Turbine Art Fair. Le Riche has also taken part in many group exhibitions in both Cape Town and Johannesburg and has his first solo exhibition in July 2016 at Salon91 Contemporary Art Collection in Cape Town.

ABSTRACT

"Indeed, our lovely furniture asks nothing better than to stand against a clean white-washed wall, squarely planted on the wide yellowwood flooring-boards or the polished surface of the large red-brown Batavian tiles."

– William Fehr



Left:
Pierre le Riche
High Chair (maquette)
2016
CCA treated construction pine,
untreated leather, repurposed
shipping crates and batting
1000 mm x 300 mm x 300 mm

Middle:
Pierre le Riche
High Chair (maquette)
2016
CCA treated construction pine,
untreated leather, repurposed
shipping crates and batting
1000 mm x 300 mm x 300 mm

Right:
Pierre le Riche
High Chair (maquette)
2016
CCA treated construction pine,
untreated leather, repurposed
shipping crates and batting
1000 mm x 300 mm x 300 mm



Leandr  le Roux, *Stone Sophie*, 2016. Stop-motion animation (still image), variable (running time: 02:51 min).

LEANDRE LE ROUX

University of Pretoria

BIOGRAPHY

Le Roux is a Pretoria-based artist who received her BA (FA) degree with distinction from the University of Pretoria in 2013. Le Roux has exhibited in the Telkom Connecting Concepts exhibition (2012), *the Shifts*, post-graduate seminar (2014) as well as *Fresh Produce*, group exhibition via Assemblage at the Turbine Art Fair (2014). She is also a previous Sasol finalist (2014 & 2015) as well as the joint winner of the Thami Mnye Fine Arts Multi & New Media/ Photography Merit Award (2014). At present she is completing an MA (FA) at the University of Pretoria. The artist is inspired by, and draws from, literary works that are of relevance to the concepts of embodiment and washing.

She appropriates elements of chosen narratives and presents an artistic exploration of the relative elements in her work. The artist is passionate about animation, particularly stop-motion animation. The opportunity for the study and representation of movement present in animation is fascinating to the artist as she aims to use movement as a metaphor for life in many of her works.

Le Roux builds all of her own sets and puppets, usually from found objects which she gathers from the streets of Pretoria.

ABSTRACT

The stop-motion animation piece, entitled *Stone Sophie*, concerns sacrifice and embodiment. The main character, as well as other elements, within this video draws heavily from the science fiction novel, *The Chrysalids* (Wyndham, 1955). Within *The Chrysalids* the character of Sophie may be seen as representing the body within a narrative that reinforces the Cartesian split between body and mind. *Stone Sophie* presents a reading that undermines the dualism inherent in the book. Sophie's embodiment is focused on through the repeated action of washing. Sophie is shown washing her body again and again, only to spread blood. Sophie is finally killed by the banding together of two-dimensional characters.



Left (top):
Leandré le Roux
Stone Sophie
2016
Stop-motion animation (still image)
Variable (running time: 02:51 min)

Left (bottom):
Leandré le Roux
Stone Sophie
2016
Stop-motion animation (still image)
Variable (running time: 02:51 min)



Kirsten Lilford, *Untitled I*, 2016. Oil on canvas, 800 mm x 850 mm.

KRISTEN LILFORD

University of Cape Town

BIOGRAPHY

Lilford graduated from the Michaelis School of Fine Art in 2011, where she was awarded the South African Society of Artists award for painting. Since her debut solo exhibition, *The Quiet* at Salon 91 Contemporary Art Collection in 2012, she was featured in a number of group exhibitions, including, amongst others, *Paint it Black* (Salon 91, 2015); *Surface: Emerging Painters* (Barnard Gallery, Cape Town, 2015) and *Distance* (Salon91, 2014). Salon 91 represented her work at the Cape Town Art Fair in 2015. In 2016 her work was featured in the *Otomys*, one of Australasia's up and coming contemporary art collections. Lilford's paintings can be found in a number of private collections as well as in the University of Cape Town's Collection.

ABSTRACT

My area of research is centred in and on suburbia within the context of South Africa. I reference collage or the 'cut out' and construct my own suburban scenes in order to investigate outdated notions of white aspiration and the ideological constraintment of women's domestication.

I then engage these ideas further by making paintings that employ and modify my collage-style domestic scenes. In my research, I situate myself as a subject within suburbia as I was born and brought up in Constantia, an upper middle-class suburb of Cape Town.



Kirsten Lilford, *Untitled II*, 2016. Oil on canvas, 800 mm x 850 mm.

SHENAZ MAHOMED

University of Pretoria

BIOGRAPHY

Shenaz Mahomed (b. 1992) is a Pretoria-based artist who works predominantly in the medium of hand-papercut. She has obtained a BA (FA) degree at the University of Pretoria in 2014 and is currently a MA (FA) student there, as well as the exhibitions curator at Fried Contemporary Art Gallery. Mahomed has participated in a number of group exhibitions and prestigious art competitions in South Africa. She has successfully curated her first group show at Fried Contemporary titled *Young Collectors* in 2015.

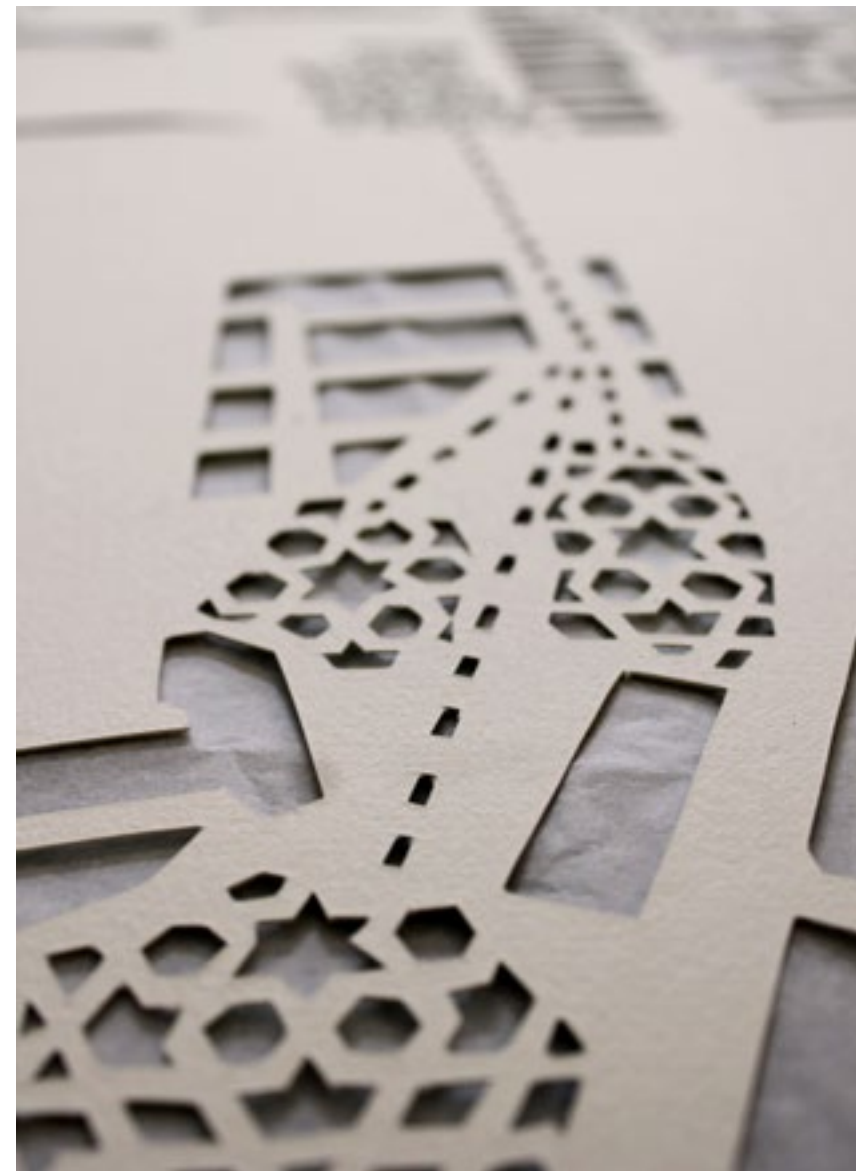
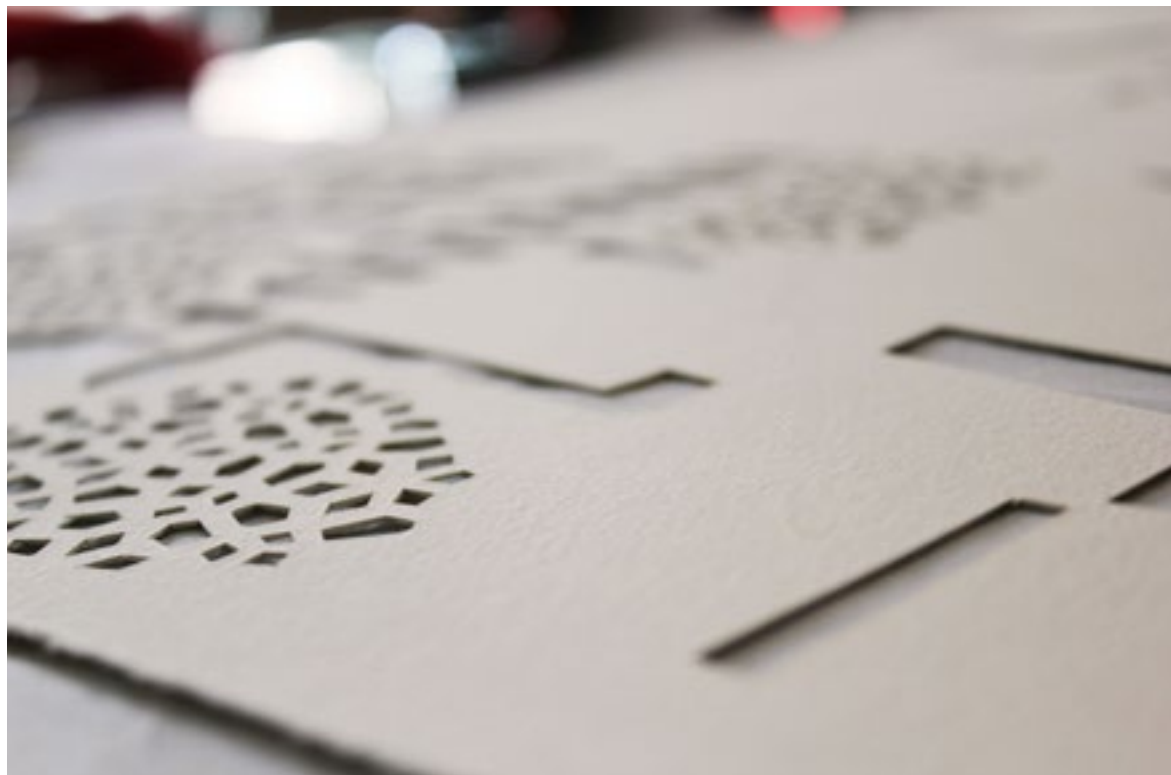
ABSTRACT

Mahomed's visual artistic practice consists mainly of combining contrasting mediums in an experimental manner. Conceptually, she aims to take a rather different turn from re-visioning to now re-mystifying Islamic aesthetics, commenting on the representation of Islam as well as her daily experience of what it means to be a female Muslim in South Africa. The work *Adhaan – Call to worship (for my white neighbour)* is a follow-up from Mahomed's previous series of work titled *Muslims are invasive – Laudium, Erasmia and Valhalla*. The works address the outrage of predominantly white residents, in the small Valhalla community in Pretoria in early April 2016 caused by the construction of a mosque in the area. Despite the city standing by its decision to donate the land to the trust, about 3 000 residents in the area have signed a petition protesting the construction.

As a follow-up to that, this work depicts the two predominantly Indian areas (Laudium and Erasmia), showing how many 'adhaans' (calls to worship) are heard throughout the day from my home in Erasmia which is the same for my white Afrikaner neighbour. The call to worship was brought into question as a disturbance for the Valhalla community.



Shenaz Mahomed, *Adhaan – Call to worship (for my white neighbour)* (detail), 2016. Hand papercut on Hahnemühle, 600 mm x 400 mm, Edition 1 of 3.



Left:
Shenaz Mahomed
*Adhaan – Call to worship (for my
white neighbour)* (detail)
2016
Hand papercut on Hahnemühle
600 mm x 400 mm
Edition 1 of 3

Right:
Shenaz Mahomed
*Adhaan – Call to worship (for my
white neighbour)* (detail)
2016
Hand papercut on Hahnemühle
600 mm x 400 mm
Edition 1 of 3



Isabel Marx, *Open* (detail), 2016. Charcoal and Kandahar ink on paper, 500 mm x 2400 mm.

ISABEL MARX

University of Pretoria

BIOGRAPHY

Marx is fascinated by the rich tones and sensitive to very expressive nature of charcoal as a medium. Born and raised in 1985 in the small town of Krugersdorp, South Africa, she spent most of her childhood in rural South Africa.

After dabbling in all art disciplines and majoring in video installation during the final year of BA (FA) at University of Pretoria, she returned to her first love: drawing. Her current work focuses on the media of ink and charcoal and the interplay of the two on paper. She is inclined to explore a variety of themes especially around the urban landscape. In 2008 her work was part of the Sasol New Signatures National competition exhibition at the National Museum of South Africa, Pretoria, South Africa. She also took part in various group exhibitions in the Middle East, while teaching Art and design for 5 years in the region.

ABSTRACT

This series of artworks, *Right of admission reserved*, explores the impact of gentrification on the industrial 'gritty' urban centre to a gentrified 'glamorous' enclave. By representing the rough, industrial quality of the buildings the viewer is reminded that these spaces are revamped but not erased of their industrial appearance altogether. The aesthetic remains on paper as it is in reality, at its very essence, grit. The text 'OPEN' plays on the idea of exclusion and inclusion, and our relationships with the seemingly 'other' that is still present. We are positioned to re-negotiate our understandings of the identity of the city and the representation thereof in the visual arts.



Left (top):
Isabel Marx
Open (detail)
2016
Charcoal and Kandahar ink on
paper
500 mm x 2400 mm

Left (bottom):
Isabel Marx
Open
2016
Charcoal and Kandahar ink on
paper
500 mm x 2400 mm



Janis Milligan, *Entropy*, 2014. Rust on canvas, 1550 mm x 950 mm x 750 mm.

JANIS MILLIGAN

University of Cape Town

BIOGRAPHY

Milligan completed her BFA, with distinction, at the Alberta College of Art and Design in Canada. She was Artist in Residence at the University of Pune, India in 2011 and her work is in private collections in Canada, Argentina, India and the United States. Milligan moved to Cape Town, South Africa in 2014 to pursue her Master's degree at Michaelis School of Fine Art at the University of Cape Town.

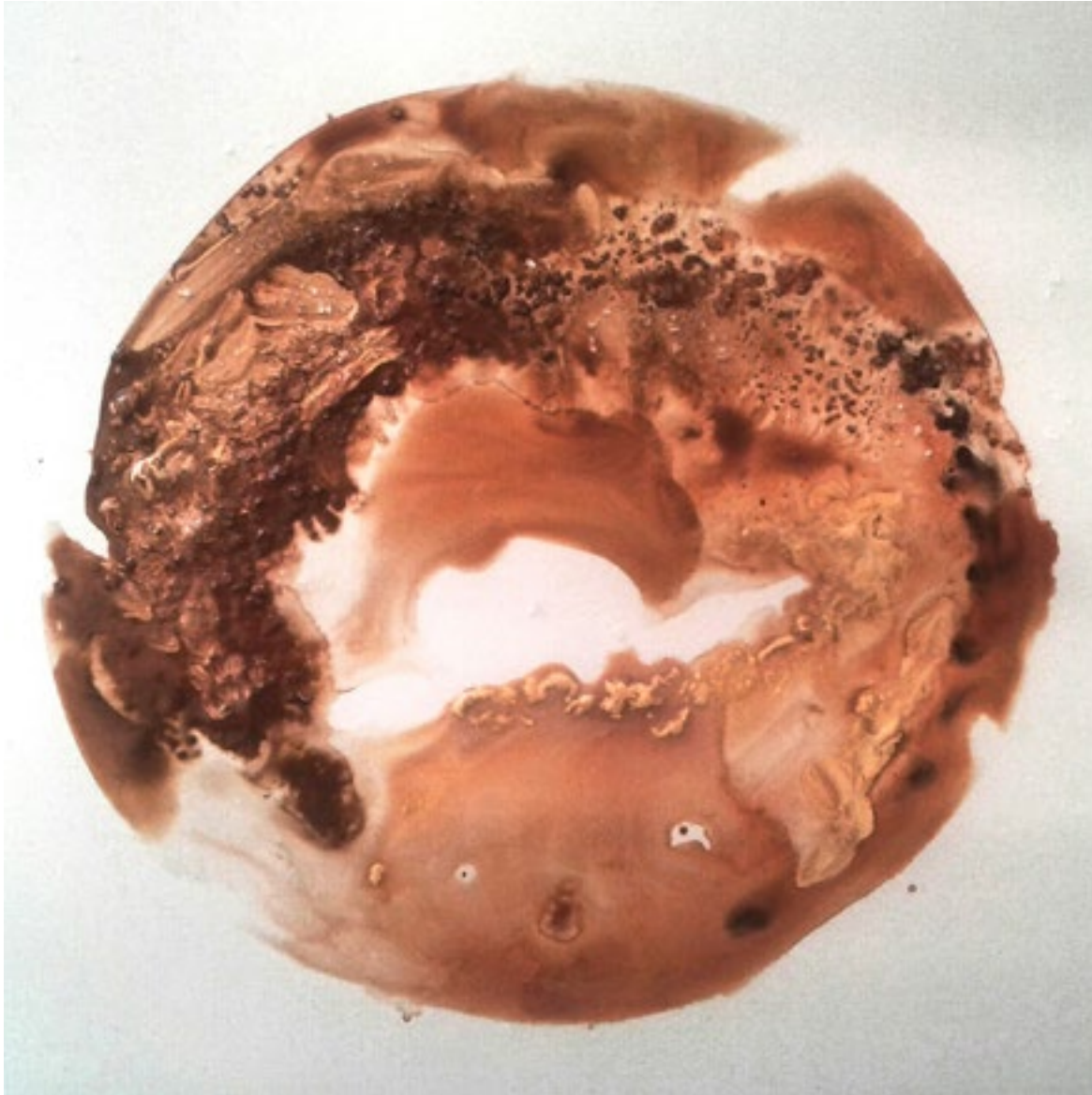
ABSTRACT

Entropy, from the Greek *entropia*, means 'a turning toward' or 'transformation'.

My research occurs at the intersection of art, science and philosophy. In my studio practice I work with the archival nature of rust, or oxidized iron, to document a natural process of change that reflects the narrative of my physical reality in the world – one of ephemerality and impermanence. *Entropy* is created from the traces made by one piece of metal rusted onto canvas on four separate occasions. The traces are indexical and act as 'stand-ins' for the original object in its gradually altered states. This range of outcomes, and changes in the expression of trace, articulate the transformational forces that are intrinsic to all matter and continuously at work in nature.

JESSICA MONTGOMERY

University of Pretoria



Jessica Montgomery, *Cell 8*, 2016. Acrylic on drafting film, 200 mm x 200 mm.

BIOGRAPHY

Born in Detroit, Michigan USA, Montgomery is a visual artist who centres her work around ideas of evolution, man and nature, and scientific approaches to the arts. Her current body of work examines and attempts to employ the connections between curiosity, experimentation, and creativity and their implications on the artistic working process. Montgomery graduated from Kendall College of Art and Design in Grand Rapids, Michigan, USA in 2011 with her BFA in Drawing. Montgomery has exhibited regionally in the United States as well as internationally. Notable shows include: *Artprize* (2011), the world's largest open art competition of its kind; *Art+Exploration* (2011), a solo show in Beaufort, South Carolina's The Gallery; and numerous group shows as a member of the Daejeon Arts Collective (2012-2014) in Daejeon, South Korea.

ABSTRACT

Contemporary art theory and contemporary anthropology would press that artwork and the art-making process to be a culmination of culture, the sharing of ideas, and other non-genetic means. There is no doubt that culture and art history have shaped art practice over time, but what if we examined the artistic process from an evolutionary perspective. The purpose of my research project is to examine and employ the connection between innate traits: curiosity, experimentation and creativity and their direct implications on the artistic process and its outcome therein. Through a combination of scientific processes, experimentation, and drawing and painting I intend to communicate the artistic process as being a by-product derived from nature and our intrinsic human traits.



Left:
 Jessica Montgomery
Untitled (Nebula I) (detail)
 2016
 Acrylic on drafting film
 420 mm x 1100 mm

Right:
 Jessica Montgomery
Untitled (Nebula II)
 2016
 Acrylic on drafting film
 400 mm x 950 mm

MARGUERITE MOON

University of Cape Town



Marguerite Moon, *Jerusalem Garden*, 2016. Digital photograph and lightbox, 693 mm x 600 mm.

BIOGRAPHY

Moon obtained a BA in Fine Art degree at the Michaelis School of Fine Art in 2014. She is currently completing her Master's degree at Michaelis School of Fine Art. Moon participated in the *Love and Other Drugs* group exhibition at the Youngblood Gallery in Cape Town during the Cape Town Month of Photography (MOP5) in 2012. In 2013 she was a double finalist in the Sasol New Signatures competition. She was selected by the Palestine Museum as one of six South African artists to participate in a residency in Palestine during June 2015. The work produced as a result of the residency will be on permanent display in the Palestine Museum, based in Cape Town. She was a participant in the Solidarity with Palestine exhibition in October 2015 facilitated by the Institute of Palestine and South Africa. Moon traverses the space between motherhood and art in her work, and life. The domestic space is the site relegated to mothering, the act of bringing it into the contemporary art space is daunting as many patriarchal presumptions surrounding motherhood prevails. She lives in Cape Town with her two young daughters.

ABSTRACT

This body of work is informed by my own experience as a mother and artist. Photographically, I consider feminist mothering by looking at the continuous cycle of projection and reflection within my relationship with my two daughters. The passivity of the Madonna and child ideal, a patriarchal invention, is challenged, as is the resistance to the notion that a woman can be both a mother and a feminist. Marginalising motherhood and confining it to the site of domesticity serves patriarchal culture. This work rejects these limiting views in favour of mothers narrating and representing their own lived motherhood experience.

The idea that life consists of a series of moments is explored, moments that are layered and textured. The convergence of collections of experienced moments, fictional yearnings, fears and regrets within our relationship create and reflect new combined narratives within our relational space. Working within the realms of photography my practice resists the singular fixed image as the defining moment within portraiture. The elements of projection, reflection, time, space and repetition play a significant role in complicating clearly defined singular intentions and depictions.



Marguerite Moon, *Noas and Galas*, 2016. Digital photograph and lightbox, 650 mm x 690 mm.

SETHEMBILE MSEZANE

University of Cape Town



Sethembile Msezane, *Untitled*, 2011- 2015. Mixed media, 205 mm x 155 mm.

BIOGRAPHY

Msezane (RSA, b.1991) is currently a Master's scholar in Fine Art at the University of Cape Town. She was an invited artist at Situate: Art in Festivals (residency) in Hobart, Australia (2016). *Azania- What Will Be Remembered, What Will Be Forgotten?* was performed at Gordon Institute for Performing and Creative Art (GIPCA) event Intersect (2016). She performed at the removal of the John Cecil Rhodes statue at UCT, is a Sasol New Signatures Merit Award winner (2015) and is a Barclays L'Atelier finalist (2015, 2016). She was a speaker at the Between 10 & 5 Creative Women Conference (2015), and was invited by the Open Stoep Residency at the AVA gallery as well as Vrystaat Kunstefees Festival to perform her piece, *Love In The Time of Afrophobia* (2015). In Infecting the City 2015 she performed *Ellipsis* and *FRIKA*. She was a participant at OPENLab2014 – a residency in Bloemfontein and Richmond. Group shows include: *Translations* at Emergent Art Space and Reed College, Portland, Oregon (2015), *Anywhere the Wind Blows* at Brundyn+ (2014), *Camouflage* at Circa, JHB (2013), Greatest Hits 2012, *If he Halls could Talk* at Association of Visual Arts (AVA) in Cape Town (2013).

ABSTRACT

I map out how popular culture informs constructions of history and mythmaking, and ultimately addresses the absence of the black female body in the monumentalisation of public spaces.

LELANI NICOLAISEN

University of Pretoria

BIOGRAPHY

Nicolaisen was born in 1988, and is currently living in Pretoria, South Africa. Nicolaisen won a Bernina fashion design competition in 2006 for which she received a bursary to study fashion design the following year. After completing the fashion design course, she obtained a BA Fine Art degree through the University of Pretoria in 2011. In 2012 Nicolaisen represented the University of Pretoria in Nottingham, England as part of the first World Event Young Artists program where she also exhibited. The artist has multiple works in the University of Pretoria's private collection.

ABSTRACT

My work is an exploration of painting installation through innovative perspectives in painting so that the viewer can experience the 'space' this medium engenders. Spatiality forms an essential part of my work as the notion of people moving in different 'spaces' intrigues me as an artist. I am also fascinated by the idea of fragmented space where positive and negative spaces are constructed. In the course of practice-led research I aim to determine how, painting as spatial practice engenders notions of embodiment. Such embodiment takes effect particularly through the medium being utilised in a more experiential manner by virtue of its actual movement through space. The viewer's role in the work is also essential as the participation of the work and the viewer's presence in the space forms a spontaneous dialogue.



Lelani Nicolaisen, *Untitled* (detail), 2015-2016. Acrylic paint on canvas, bicycle wheel, electric motor, 5000 mm x 570 mm x 1815 mm (radius).



Left:
Lelani Nicolaisen
Untitled
2015-2016
Acrylic paint on canvas, bicycle wheel,
electric motor
5000 mm x 570 mm x 1815 mm
(radius)

Right (top, middle, bottom):
Lelani Nicolaisen
Untitled (work in progress)
2015-2016
Acrylic paint on canvas, bicycle wheel,
electric motor
5000 mm x 570 mm x 1815 mm
(radius)

JAN PHILIP RAATH

University of Cape Town

BIOGRAPHY

Jan Philip Raath was born in Cape Town and grew up in Bloemfontein. He started his studies in Fine Art at the University of the Free State in 2007. He went on to complete his BA in Fine Art, with merit, at the Michaelis School of Fine Art in 2011 where he is currently enrolled in the Master of Fine Art programme. His work deals with underlying ideas and processes, often within art itself, that are regularly over looked or taken for granted, realizing projects in a range of media from sculpture to printmaking. Having a passion for printmaking he did an apprenticeship at a professional studio, thereafter establishing his own traveling print studio and continues to work with other artists to produce projects in various printmaking media.

ABSTRACT

Juxtaposing fractal and Euclidean geometry, my MFA project examines ecology in relation to the production of art. My project focuses on wood as a primary material in art production. My lifelong fascination with forests and trees and their symbiotic relationships with other forest organisms inform my practice. Through my work I study the apparent paradoxes and contradictions in our understanding and ideas of nature and ecology. By using various forms of wood such as living trees, timber, and decayed wood, as well as other natural materials and organisms found in forests, such as mushrooms, I make sculptures and structures that investigate our relationship to both the materials and the landscapes that they are taken from.



Jan Philip Raath, *Untitled: various prototypes and works in progress* (detail), 2016. Hand made and CNC machined wooden structure with mixed media sculpture objects, glass jars with various mushrooms and fungi, 1226 mm x 522 mm x 878 mm.



Left:
Jan Philip Raath
Untitled: various prototypes and works in progress
2016
Hand made and CNC machined wooden structure with mixed media sculpture objects, glass jars with various mushrooms and fungi
1226 mm x 522 mm x 878 mm



Right:
Jan Philip Raath
Untitled: various prototypes and works in progress
2016
Hand made and CNC machined wooden structure with mixed media sculpture objects, glass jars with various mushrooms and fungi
1226 mm x 522 mm x 878 mm



Emily Robertson, *Incredi-Belly*, 2016. Linoleum print collage on board, 800 x 540 mm.

EMILY ROBERTSON

University of Cape Town

BIOGRAPHY

Emily Harriet Bulbring Robertson has a very long name and considers herself very close, personal friends with the Pope (although he has yet to publicly acknowledge this or phone her to catch up). She went to Catholic school in Johannesburg and graduated from the University of Cape Town in 2014. She has asked for a food processor, sewing machine and vacuum cleaner for her last couple of birthdays and is excellent with children of all ages. In fact, if you need a good babysitter or au-pair, you should probably call her up. She is very good at cooking all manner of dishes and grows her own vegetables. She lives in a little, pink house and also makes art sometimes.

ABSTRACT

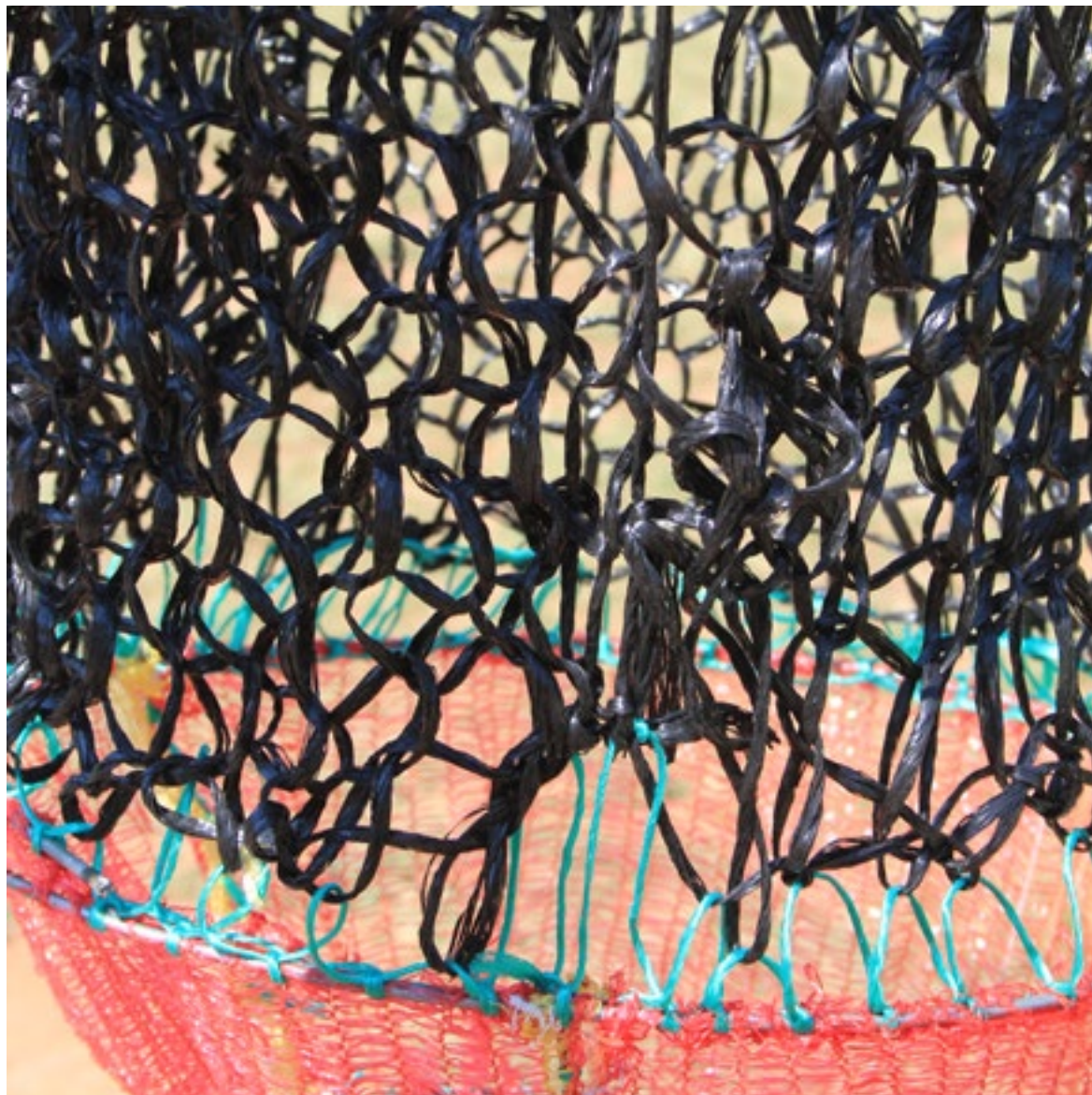
Through the use of the language of infomercials, advertisements and popular culture, I aim to subvert and undermine current gender roles and stereotypes. In this body of work named *"I just don't know how she does it": Strategies for subverting stereotypical female gender roles through the use of the feminine masquerade*, she employs humour, parody and satire to highlight her disdain with these societal constructs as well as the consumerist culture that both feeds and breeds these ideals as well as other forms of hidden societal control.



Left:
Emily Robertson
DupliKate
2016
Linoleum print collage on board
800 x 670 mm



Right:
Emily Robertson
Emergency Procedure for Dinner with Family
2015
Linoleum print collage on board
400 x 1010 mm



Josly van Wyk, *The dancing dustbin* (detail), 2016. Metal and household waste (discarded plastic packaging materials), 1200 mm x 760 mm x 1100 mm.

JOSLY VAN WYK

University of Pretoria

BIOGRAPHY

Van Wyk was born in Pretoria, South Africa, in 1989 and obtained her BA (FA) degree from the University of Pretoria in 2011. After completing her degree she represented the University of Pretoria at the World Event for Young Artists in Nottingham, UK, where she exhibited preliminary work to her MA (FA) degree at the Malt Cross Gallery. Van Wyk has exhibited the creative component of her MA (FA) degree that explores the aesthetics of household waste in a practice-led research project. The *Nomadic Objects* exhibition comprises sculptural, installation and community-based art practice and is supported by a National Research Foundation grant holder bursary.

ABSTRACT

The dancing dustbin is a sculptural artwork that forms part of a larger public installation, namely *Nomadic Objects* that was exhibited in a public space in Tshwane, Rietondale Park. The dancing dustbin acts as a conversation piece that instigates a dialogue between two viewers that upon physical engagement with the work become adjoined participants. The physical action that is demanded from viewers signify the step action that one would perform to open or close certain dustbins. The dancing dustbin was the last sculpture that I created for the *Nomadic Objects* exhibition and I consider it to capture the conceptual significance of how art practice can extend itself into society through the application of sculptural, installation and community art practice.

I investigate the sculptural process of assemblage as a do-it-yourself art-making method that assists with the incorporation of found objects such as household waste that instils a domestic, homemade aesthetic in *The dancing dustbin*. I wish to draw attention to a threatening side of consumerism that contribute to current environmental pollution and destruction by referencing industrial elements such as metal cogs and the sound of metal screeching.



Left:
Josly van Wyk
The dancing dustbin (detail)
2016
Metal and household waste
(discarded plastic packaging
materials)
1200 mm x 760 mm x 1100 mm



Right (top):
Josly van Wyk
The dancing dustbin
2016
Metal and household waste
(discarded plastic packaging
materials)
1200 mm x 760 mm x 1100 mm

Right (bottom):
Josly van Wyk
The dancing dustbin (detail)
2016
Metal and household waste
(discarded plastic packaging
materials)
1200 mm x 760 mm x 1100 mm

THELMA VAN RENSBURG

University of Pretoria



Thelma van Rensburg, *Reclining flesh* (detail), 2016. link on handmade paper, 415 mm x 320 mm.

BIOGRAPHY

Van Rensburg was born in Pretoria, South Africa in 1969. She has studied and travelled extensively. She always had an interest in art, but did not pursue it as a career until 2004. She has a BA Honours degree in Physical education and Psychology. She received her B.Tech/ Honours degree in Fine Art at Tshwane University of Technology in 2007. She completed a further Honours degree in Fine Art at the University of Pretoria in 2013 and is at present completing her Master's degree of Fine Art at the University of Pretoria titled, *Uneasy bodies, femininity and death': Representing the female corpse in fashion photography and selected contemporary artworks*.

Since graduating, she has participated in three solo exhibitions and numerous group exhibitions throughout South Africa. Her work has featured in prestigious competitions such as Sasol New Signatures, Thami Mnyele Fine Arts awards and the Sanlam Vuleka Arts competition.

ABSTRACT

Van Rensburg's art-making process presently involves liquid mediums such as ink and watercolour and her focus is on the grotesque in female representation. She explores the female form, with a focus on female sexuality, beauty and ugliness, the gaze and the representation of women in the media. In her current body of work, she offers a feminist critique on the representation of women in the media, where the visual image enforces the partially biased construction of femininity. The focus is on the representation of women in contemporary fashion photography and visual texts, and specifically the way in which a link is constructed between femininity and death.



Left:
Thelma van Rensburg
Post mortem
2016
Ink on hand made paper
310 mm x 415 mm

Middle:
Thelma van Rensburg,
Monument
2015
Ink on Fabriano paper
450 mm x 300 mm

Right:
Thelma van Rensburg
Deathly silence
2016
Ink and watercolour on fabriano
paper,
450 mm x 300 mm

SOHETTE WAIT

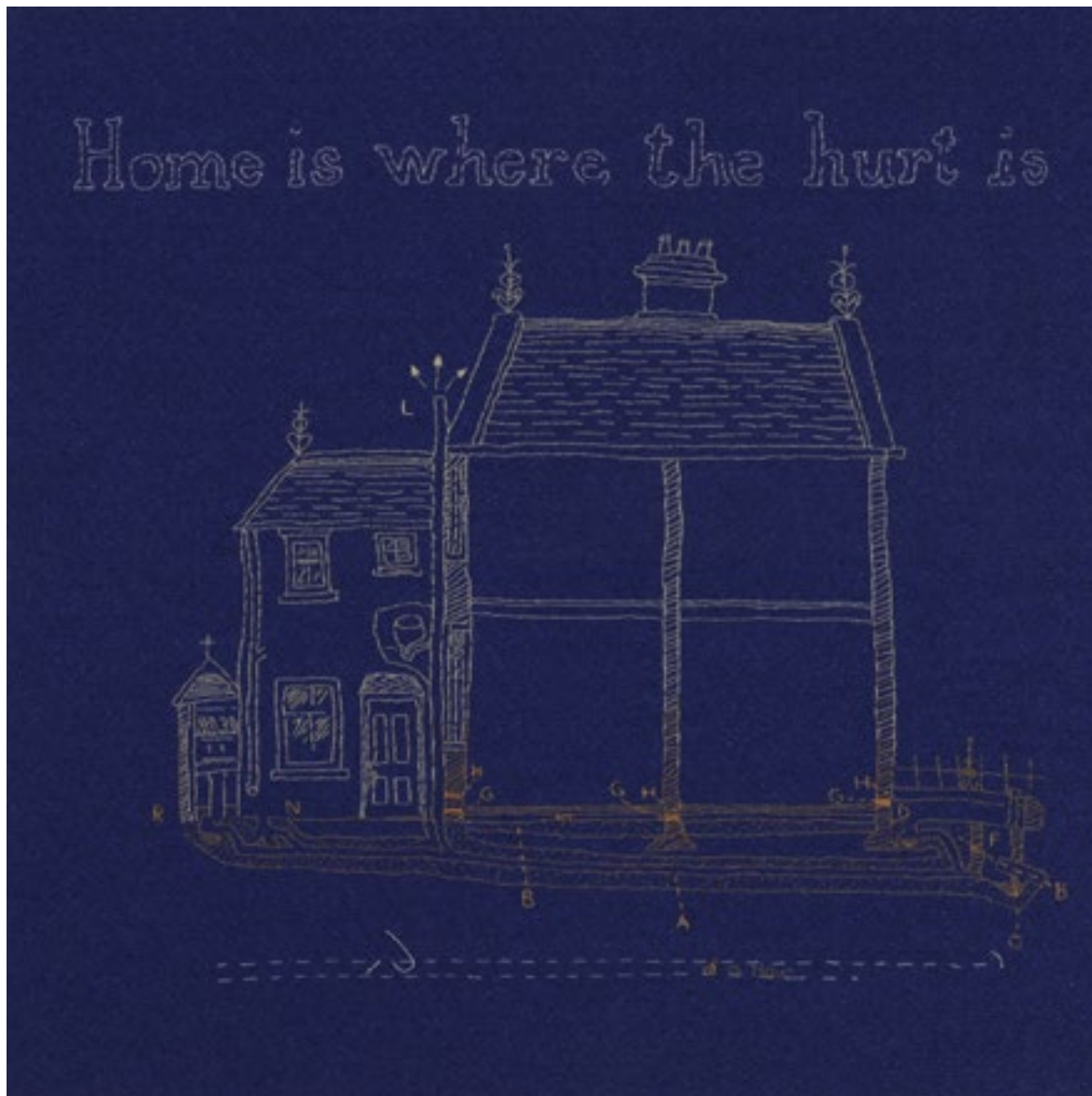
University of Cape Town

BIOGRAPHY

Sohette Wait was a primary school teacher, teaching for ten years in London and three years in Shanghai, who returned to South Africa to focus on and explore her creative abilities. Once enrolled at the Michaelis School of Fine Art, she faced financial constraints that led to her caring for the elderly across England, during her holidays, to acquire the necessary funds. She completed her degree with a distinction and is currently working on her Master's degree in Fine Art. She draws from her personal experience as a caregiver, caring for the elderly, but also as a teacher of young children. She took part in the following exhibitions: *Greatest Hits 2014: The Domestic Odyssey: Because there is no place like being at Sea*, 2015, AVA Gallery, Cape Town and *Slow Violence*, curated by Hentie van der Merwe, 2015, GUS, Stellenbosch University Gallery.

ABSTRACT

Wait's current concern is not only the associations linked with violence but also how certain thoughts and ideals can be carried over from one generation to the next. It is within this area of thought, where symbolic violence is 'handed down' through generations and backed up by society and the media and thus combines with slow violence in that it has happened so gradually that it has become invisible. This passed along symbolic violence occurs through thought patterns, expectations and traditions that parents instil on their children and which are found socially acceptable. This is especially so coming from a more controlled and conservative apartheid society, where control was asserted and enforced with various forms of violence, and restricted any liberal rights. The media, propaganda, educational institutions and the church reinforced these conservative thought patterns and points of view, as such creating a restrained, discriminatory and isolated patriarchal society. In order to comprehend the inflexibility and continuity of violence in some women's lives, there need to be an awareness of various forms of violence that can exist side-by-side and back each other up, for example symbolic violence can escort or foreshadow physical violence.



Sohette Wait, *Home is where the hurt is*, 2015. Thread, 500 mm x 5500 mm.

The narratives of women in particular, who have knowledge of violence has raised awareness of how symbolic violence is entrenched in 'normal' practice of everyday lives and forms social experience and individual realities in innumerable ways. Through girls being brought up according to prescribed gender models we are setting a society up where children are brought up to fulfil certain roles. 'He only hurts you because he likes you,' is a phrase often used when a boy hurts a girl. It would be thought that blaming hurtful behaviour on a crush is something of the past, but it is not. That statement of hurting is flirting establishes what is acceptable behaviour. It normalizes being abused, if someone that likes them harms them then they are connecting pain with love. It is this grey area where the thoughts are imprinted on children through their current domestic situation and how it has become imbedded in the fibres of our society, extending in a way that it is not noticed or seen anymore but has become accepted.

When the starting point for this violence has become the home, it is even more difficult to separate it from life. Sohette disrupt our associations of the familiar materials and domestic decorations and comforts associated with them. By using tablecloths, condiments, upholstery material, embroidery crocheting and collections of objects such as plates things normally associated with the feminine, She subvert what it is that makes a house a home through her artistic production.

Thus, the art objects become disjointed and start to embody a certain sense of conflict instead of the 'harmony' you would expect in a home. The predominantly stereotypical associations of

femininity are also used to create 'a feeling of home'. The sculptural figures in their various position contrasts sharply with this, thus an environment is created that is inviting yet uncomfortable at the same time.

Her aim is to highlight how the domestic environment has become a contested space for symbolic violence to women in South Africa from different economic, social and political backgrounds. All women are familiar with the domestic environment, and in South Africa there is a large 'migration' of workers between the upper and middle classes and lower income bracket. Women from a range of social and political backgrounds who travel daily from their home to work in another women's home with a different social and political background.

As such it is impossible for one not to notice, contribute or share another woman's experiences. Thus, her aim is not to speak for all women but rather to start a dialogue in a manner that promotes a more open-ended discussion that is hopefully accessible to a large scope of women. In this way, she intend to create work that will allow different women with varying experiences and outlooks to engage with and relate to it, to find elements within the work that they can identify with.



Top:
Sohette Wait
No matter what
2015
Condiments, varnish and thread
600 mm x 1200 mm

Bottom:
Sohette Wait
Omdat die vrou
2015
Thread
600 mm x 1200 mm



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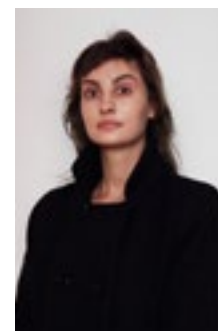
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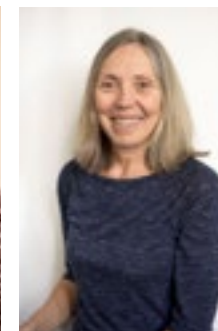
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