

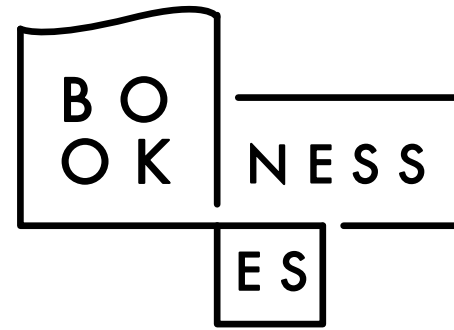
BOOKNESS
ES

CONTEMPORARY
SOUTH AFRICAN
ARTISTS' BOOKS

24 / 03 - 05 / 05 2017



FADA GALLERY
ART, DESIGN AND ARCHITECTURE



Showcasing a diverse range of contemporary book arts and book-objects from South African artists, designers and students which encompass traditional, experimental and digital responses to the book as an artwork.

Booknesses Project Director: David Paton

Curators (Selection): David Paton, Gordon Froud
and Eugene Hön

Curators (Exhibition layout): Eugene Hön and JC Laurent

BOOKNESSES

CONTEMPORARY SOUTH AFRICAN ARTISTS' BOOKS

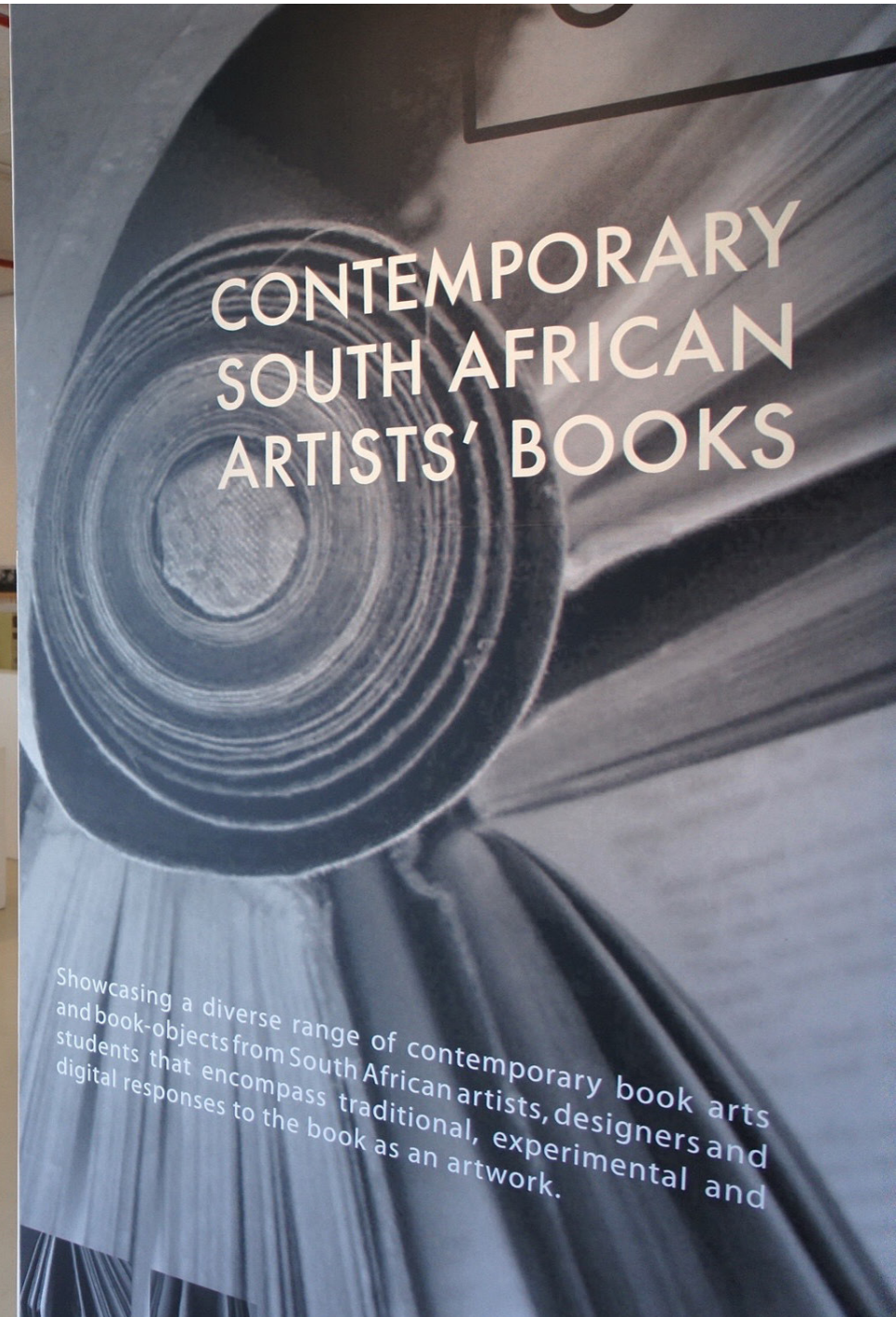


Table of contents

3	Preface David Paton, Booknesses Project Director
6	About the exhibition Eugene Hön, Exhibition curator
8	Exhibition Layouts
32	Participating Artists (listed alphabetically by first name)
309	Artists' Curriculum Vitae (listed alphabetically by first name)

P R E F A C E
D A V I D P A T O N

Booknesses: Contemporary South African Artists’ Books is an important element within the set of activities which constitute the broader Booknesses project.

This exhibition runs parallel to the international colloquium Booknesses: Taking Stock of the Book Arts in South Africa and the exhibition Booknesses: Artists’ Books from the Jack Ginsberg Collection.

We, in South Africa, are extremely privileged to have access to Jack’s remarkable collection through the selection of books seen on show at our sister galley, the UJ Art Gallery. However, within this august company, the aim of the project is to bring South African book artists, designers, papermakers, bookbinders, teachers, academics and interested members of the public together for the first time to share their passion for the artist’s book.

In this regard, the call for bookworks for Booknesses: Contemporary South African Artists’ Books, exhibited here in the FADA Gallery, was specifically broad and open to anyone whose recent work displays the following criteria:

- A high degree of craftsmanship and production values
- Exploration and development of the thematics of Bookness or unpacks elements of book structure and materiality
- Demonstrates discernible and visible content and is not simply a folio of images
- May be in conventional or unconventional book form (codex, leporello, scroll, folio, gate-fold, digital etc.)

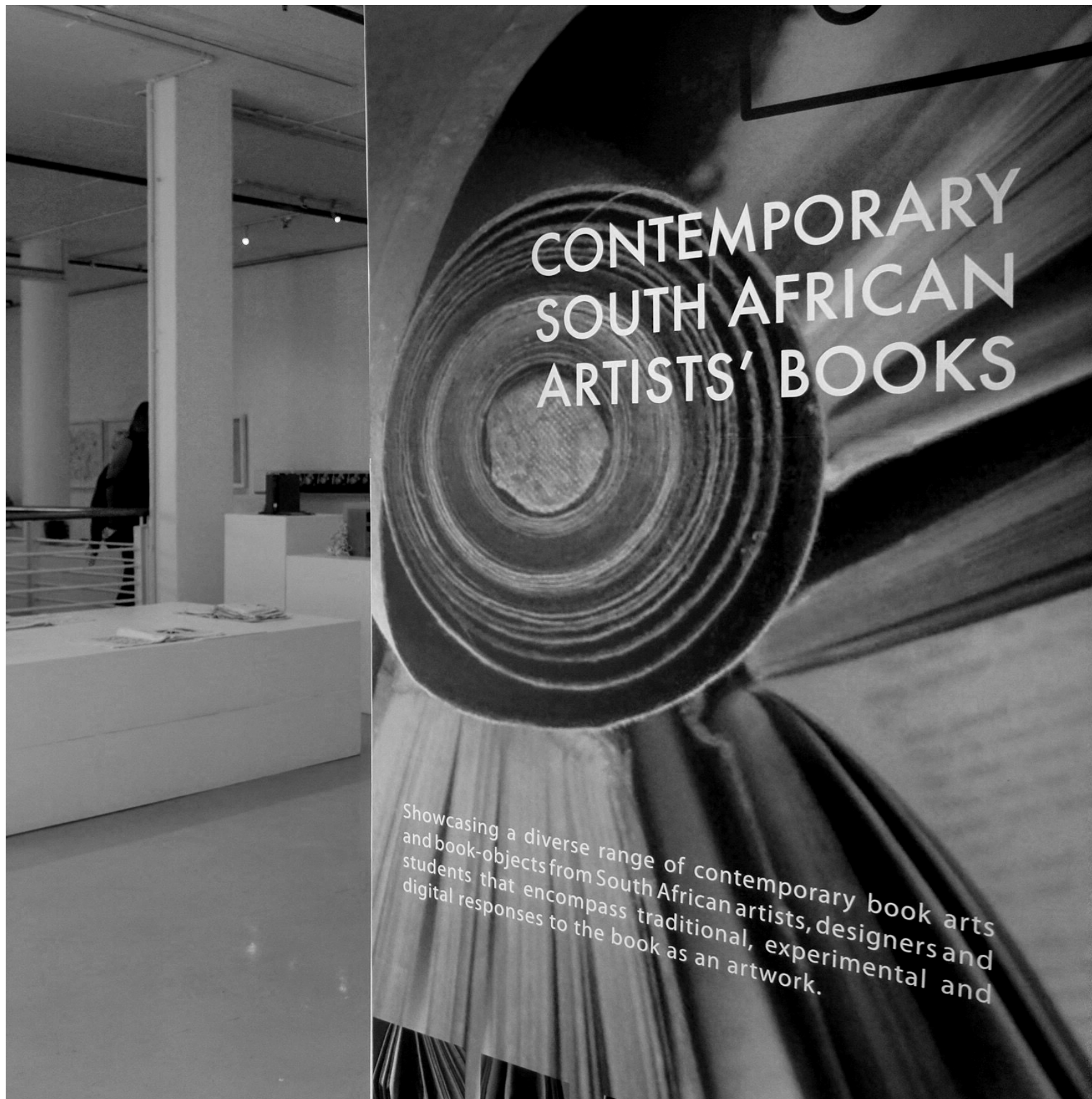
The resulting exhibition is testimony to the enthusiasm which both young and mature South African artists bring to the book-as-artwork. In the hands of these artists, the book continues to be a site of interrogation, wonder, nostalgia, contemporary modes of communication, socio-political commentary, identity formation as well as personal introspection.

The diversity of bookworks evident on this exhibition: from sculptural one-of-a-kind objects, through more conventional forms of the codex, to digital and video-based work, speaks to the vigour of the field in this country. Notwithstanding the changes wrought upon the haptic, material book in these local artists’ hands, the idea of the book as a vital cultural and artistic form proves to be as rich as in any other place on the planet at present.

Through the aims of the Booknesses project and this exhibition in particular, we are confident that the book arts in South Africa is not only dynamic, vibrant and alive but also demonstrates that, in a digital world, the idea of what a book is and means is as vital as when the Chinese and Johannes Gutenberg first explored movable type as a means to communicate more effectively and richly.

Thus the idea of a book’s ‘nesses’ - its possible meanings and impacts - frames this exhibition and the broader endeavours of the Booknesses project.

David Paton
Booknesses Project Director
March 2017



ABOUT THE EXHIBITION EUGENE HÖN

This catalogue showcases the layout of the FADA Gallery-hosted exhibition, Contemporary South African Artists' Books, the individual works and biographical information about the participating artists. The exhibition formed part of Booknesses, a comprehensive artists' books project consisting of two major exhibitions, workshops and a colloquium. The works for the exhibition were selected by a curatorial team of University of Johannesburg academics; David Paton, Gordon Froud and Eugene Hön.

The diverse range of artists' books on display provided a perfect platform for the FADA-hosted colloquium titled, Taking Stock of the Book Arts in South Africa. The delegates included local and international book specialists all of whom attended the opening at which the American book artist Robbin Ami Silverberg provided the opening address.

The exhibition consisted of ninety-two works, produced by seventy-nine artists, of which nine were installations and five were digital works. Book-as-artwork statements were grouped together in designated areas on the ground and lower ground floors of the FADA Gallery to ensure logical navigation through such a diversity of bookworks and through the exhibition as a whole. The curatorial groupings and their layouts can be viewed from page 8 - 28. Artist /designer statements and a biographical synopsis of each artist / designer provide insight into the scope and depth of book arts in South Africa.

This major artist's book exhibition attracted much support from UJ staff, students, alumni and the local art community. Breaking with the 'no-touch' convention of most international book arts exhibitions, here, visitors were provided with gloves so as to handle the displayed works and engage the artists' innovative and creative approaches which ranged from the sculptural, through the more conventional forms of codex, to the digital and video work.

The establishment of an artist's book club (ABC), during the run of the exhibition, ensures the longevity of this specialised art discipline.

Eugene Hön
Exhibition Curator
March 2017

EXHIBITION LAYOUTS





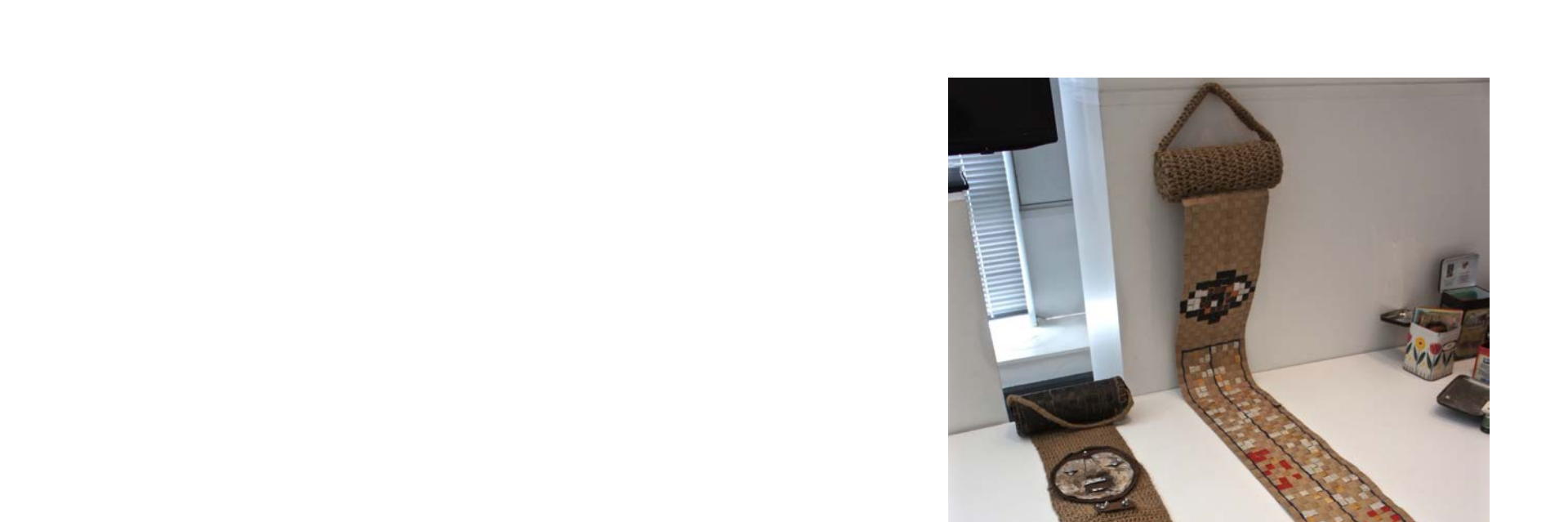




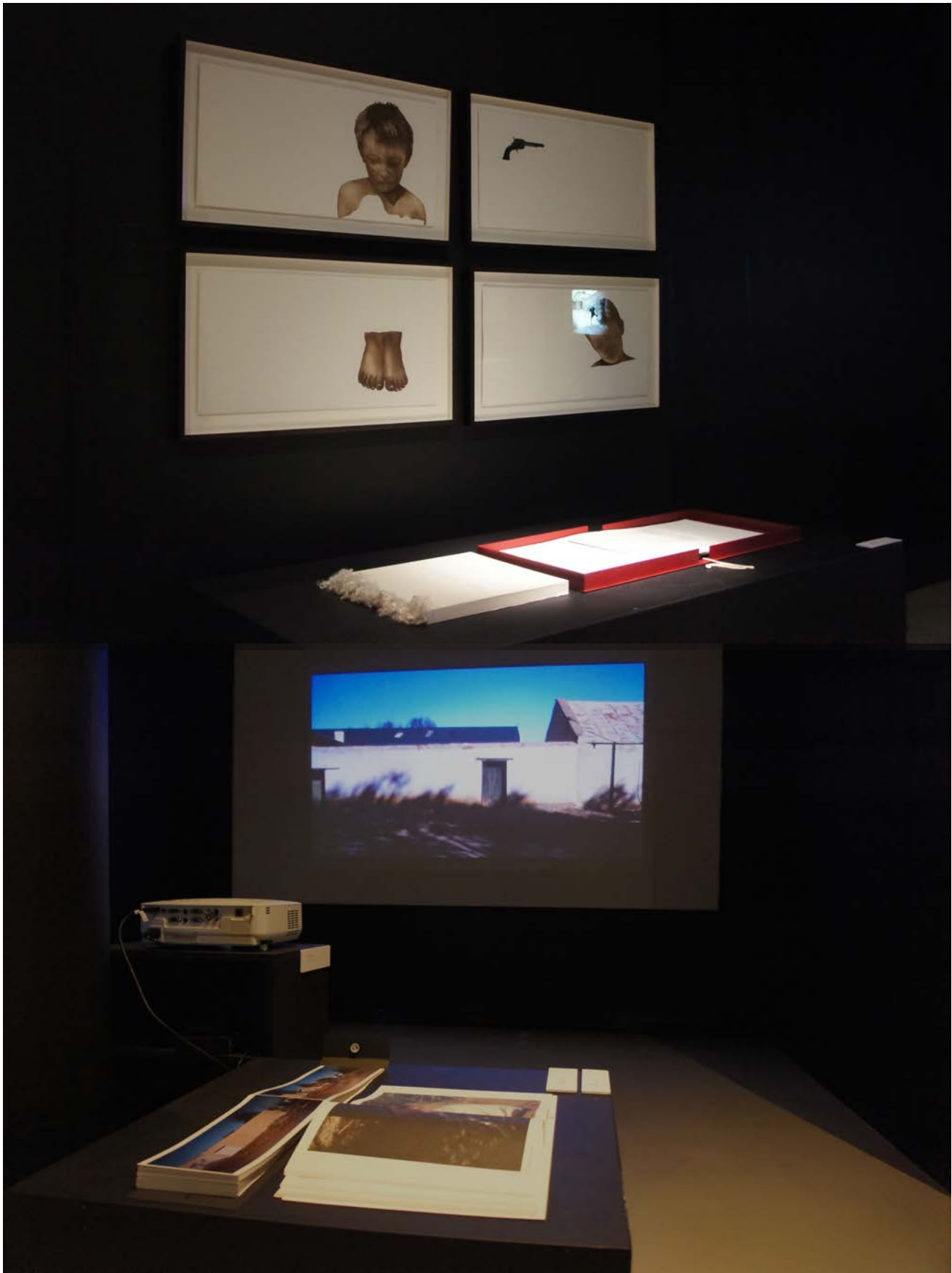












OPENING ADDRESS
ROBBIN AMI SILVERBERG (USA)
INTRODUCED BY
GORDON FROUD
(DEPT. OF VISUAL ART
UNIVERSITY OF JOHANNESBURG)



CATALOGUE OF BOOK WORKS

ABRIE FOURIE

BERLIN

HOPE STREET, RICHMOND, NORTHERN CAPE, 7090,
SOUTH AFRICA, 2013 (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & DIGITAL WORK
DIMENSIONS: 300 x 120 x 40
MEDIA: OBLONG AND Z-FOLD LEPARELLO WITH PHOTOGRAPHIC PRINTS

PRESENTED AS A SLIDE SHOW, THE IMAGES FROM THE BOOK ARE
PANNED ACROSS THE SCREEN

SINGLE CHANNEL HD PROJECTION, NO AUDIO
DURATION 33 MINUTES

VIMEO LINK: [HTTPS://VIMEO.COM/176805211](https://vimeo.com/176805211)
PASSWORD: HOPE STREET



ARTIST'S / DESIGNER'S STATEMENTS

As an artist keen to explore diverse and alternative avenues, though I specialise in photography and digital media, I prefer not be bound by a specific genre. Rather, I see myself in broader more flexible terms, focusing on finding ways to best express or investigate ideas, experiences and concepts, whether personal, political or universal.

Working in response to the immediate environment and culture, my usual process involves collecting found-images from the real world creating visual metaphors that trigger shifts in perception. In this way the random, ephemeral and mundane are deconstructed and transmuted. Rather than arrive with a preconceived idea, I assimilate first-hand perceptions, and find inspiration through networking and interaction with a particular environment. Moreover, to a certain extent, my process undermines artistic autonomy and ownership. In this regard I enjoy entering into collaborations where the boundaries between individuals blur and expand into less predictable, more interesting artistic territories. Projects thus develop a life of their own.

In this way, I combine perennial themes and interests, with my own and others' spontaneous perspectives and experiences. Essentially I am interested in moments, forgotten, remembered or unnoticed, in images that are able to trigger the collective consciousness. My work is the telling of known and unknown stories, personal and public, visual narratives that speak about metamorphosis, rebirth and the ephemeral, infinite nature of life.

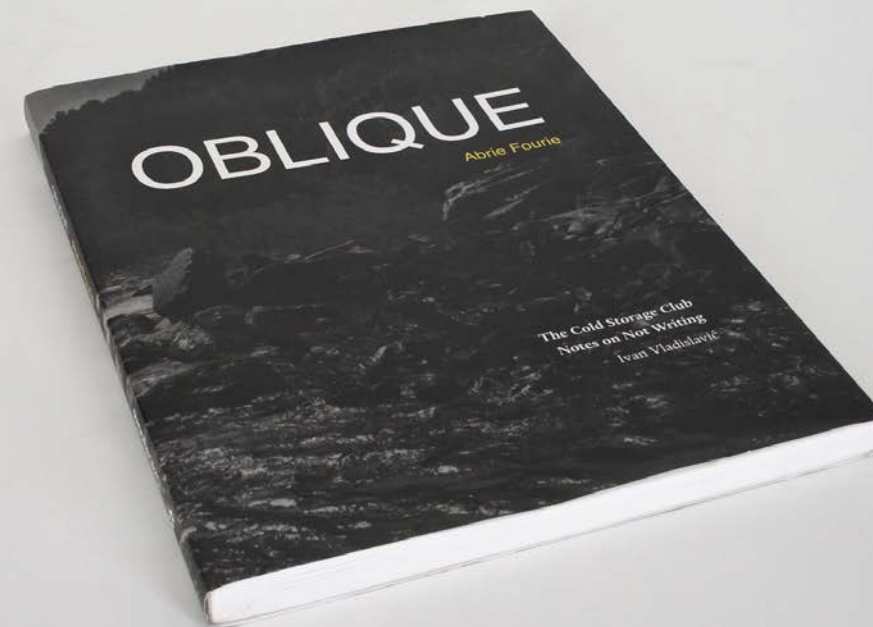


OBLIQUE

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & DIGITAL WORK
DIMENSIONS: 290 x 230

ARTIST'S / DESIGNER'S STATEMENTS

Oblique has been adapted into a HD film installation with changing slides of all the images included in the book and narrated by the actor Marcel van Heerden.



WAR TANK / ZIP (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT

(ONE-OF-A-KIND)

DIMENSIONS: 1130 x 215 x 140

MEDIA: MIXED

ARTIST'S / DESIGNER'S STATEMENTS

I have designed and created an artist's book in which the dynamics of the book supports the content. The cover of my book is in the shape of a large, 3 dimensional zip, which separates from the bottom part, exposing a strip of paper with small drawings and annotated writing. The drawings is a timeline of the development the bow and arrow. These drawings of this seemingly simple weapon (advancing as time goes by) is supported by the zip in a manner that the Zip can be seen as a war tank, a large, very dangerous, weapon.





BURNING ISSUES (2017)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

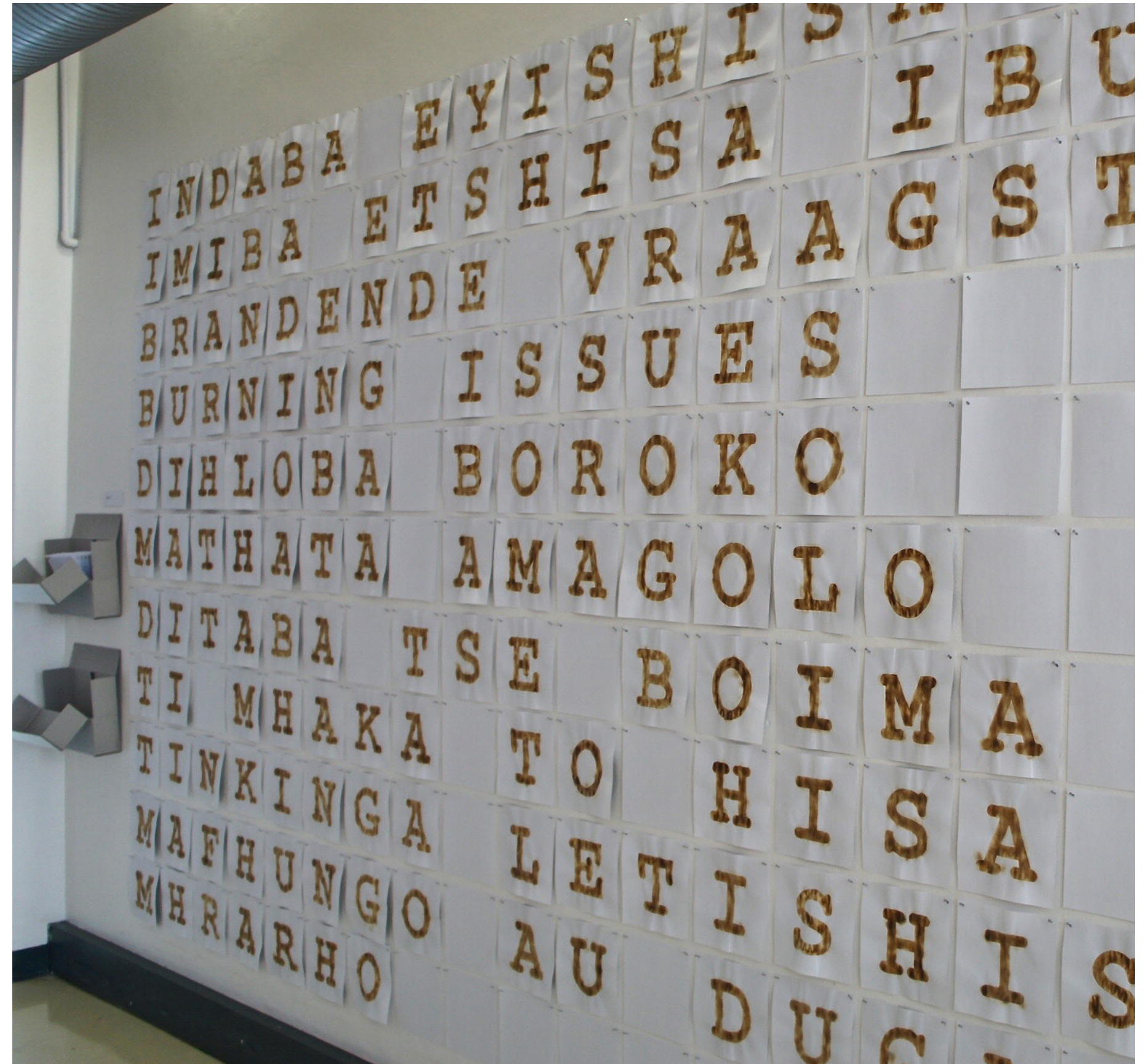
DIMENSIONS: 3000 x 3000

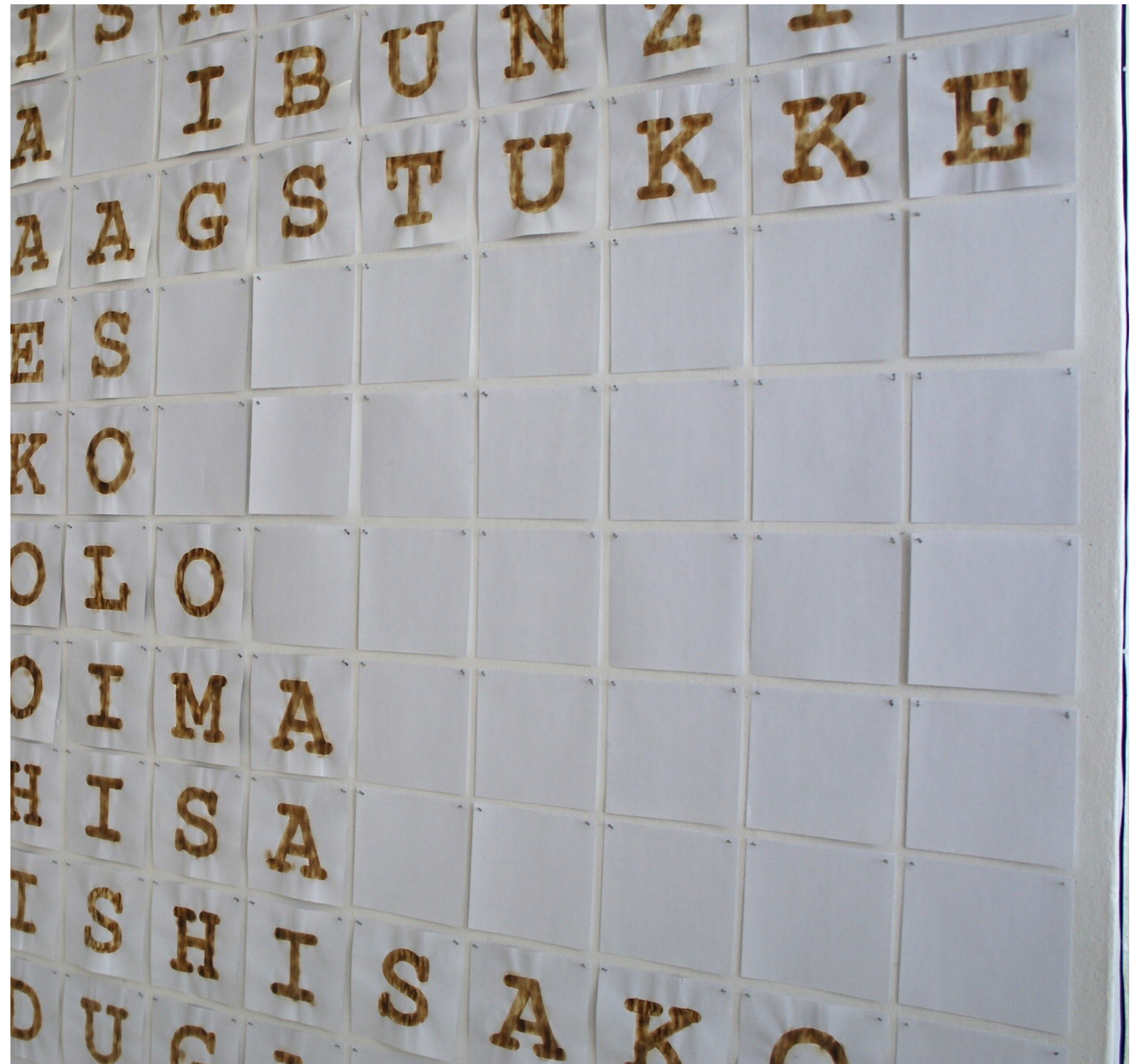
MEDIA: PAPER, MILK, FIRE

ARTIST'S / DESIGNER'S STATEMENTS

My artistic practice is based on a radical shift from making architecture towards its unmaking. From an earlier practice-base of doing, to one of 'Undoing Architecture', a practice of architecture-in-reverse has emerged. All my projects are situated in a productive field of tension between art and architecture. They decode and re-present architecture, space and power. Much of my work is based on Johannesburg. It wrestles with the expression and translation of line, boundary and territory, within and between this city's multiplicities of liminal conditions. These ideas manifest through a wide range of media, including language, installation, photography and video.

'BURNING ISSUES' addresses the stubborn hegemony of English in the ongoing South African (SA) colonial project and the glaring suppression of other languages in the current 'education crisis' in SA.





ALEXIA FERREIRA

EXPOSED (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 230 x 240

MEDIA: OIL PASTEL ON FABRIANO, DENIM & VARIOUS FABRICS

ARTIST'S / DESIGNER'S STATEMENTS

The book focuses on the theme of ambiguity. The images are not quite what they seem. The use of a peephole enforces this concept as it focuses on specific areas that bear similarities to female genitalia. Each page is “exposed” in a certain way.

Each of these methods allow the viewer to undress the page to expose what lies beneath the restricting peephole. The ambiguous nature of this relationship between flower and female genitalia displays how genitalia has the capacity of both attraction and repulsion

Comprises of drawings that establish a dialogue between our aesthetic taste and ethical judgement. The cover mimics a pair of jeans and can only be opened through unbuttoning the jeans.



JOHANNESBURG



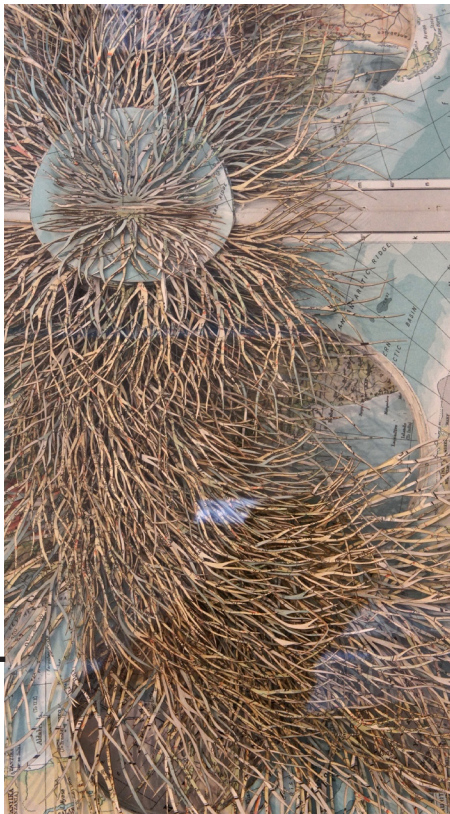
PARALLEL UNIVERSE (2015)

TYPE OF BOOK WORK: DECONSTRUCTED MAP & DIGITAL WORK
DIMENSIONS: 880 x 725
MEDIA: MIXED

ARTIST’S / DESIGNER’S STATEMENTS

Wildenboer often works with the medium of the altered book.

Her work mainly consists of photo- and paper-construction and digitally animated photographic sculpture (in collaboration with Michelle Prevost). She uses a combination of analogue and digital processes to create sculptural photographic work which explores phenomena such as temporality, fractal geometry and the interconnectedness of all living things and often works across academic disciplines to create systems/ structures/composites that draw emphasis to our understanding of experience as mediated through text or language and our understanding of the abstract terms of science through the use of imagery and metaphor.



BELINDA BLIGNAUT

WESTERN CAPE

RESIST TECHNIQUE

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 210 x150

MEDIA: HIGH FIRED GLAZED STONEWARE, BUBBLEGUM, LIPSTICK,
NAIL POLISH

ARTIST'S / DESIGNER'S STATEMENTS

10 pages individually made, each containing a glaze resist technique, a simple “non aesthetic” or a ceramic experiment (broken rule). The slab “pages” have holes to facilitate the binding.

Emerging in the early 1990s, Belinda Blignaut (b.1968) was one of the group of young Johannesburg-based conceptual and experimental artists whose work served as a commentary on the social and political uncertainty of South Africa, often in challenging or, at the very least, critical terms. Her work suggests an urgency for protest. Through varied series over many years, Belinda Blignaut has been processing issues around transformation with the body at the centre of all. Through an engagement with readily available and everyday materials, processing immediate surroundings, she hopes to translate the ways we adapt, a quiet visceral investigation into life and the creative process.

Surfacing in all she does is an exploration into a more fluid world, to resist the effects of institutionalized culture. Her recent work takes her interest in the formlessness and abjection of her bubblegum sculptures into a new series of misshapen clay vessels and forms. There are combinations of purely intuitive experiments and wheel thrown or hand-built shapes that are cut and the individual components joined to make ‘an other’ whole. Through these intuitive choices and tactile joining processes, intimacy with the material is experienced. This experience is somewhere been wrestling and allowing the object to find its own personality, working from the inside on all levels. The same experimental processes have been used in her most recent works using wild clay, which she digs herself. The unknown element in using less pure clays is what drives her making process today, playing with imperfection, “error” and chance.

In 2013, from her studio, she began working with children and special needs people of all ages, providing a space for sensory experience and free expression for all, allowing this “unlearned” way of making to inspire her own practice.



BRONWEN FINDLAY

PAINTING OF A BOOK (2016)

TYPE OF BOOK WORK: OTHER

DIMENSIONS: 780 X 1000

MEDIA: OIL PAINT ON CANVAS WITH BOOK PAGES PASTED REAR

ARTIST'S / DESIGNER'S STATEMENTS

I sometimes use books as reference for paintings. The bookcases in my studio are an important part of that creative space. The books in it, are well thumbed, sometimes covered in paint, sometimes "book marked" with pieces of paper to remind me where to look.

My collection of books is varied - at times I am inspired by the text and at other times by the images. I do not always reveal my source material - finally the painting speaks for itself. The same book can inspire totally different paintings or prints.

This oil painting depicts a little book called "the language of flowers". The book has become part of the painting and the surrounding marks and colours are inspired by it.

JOHANNESBURG



CARLA SAUNDERS

THE MEANING OF NOTHING (2014)

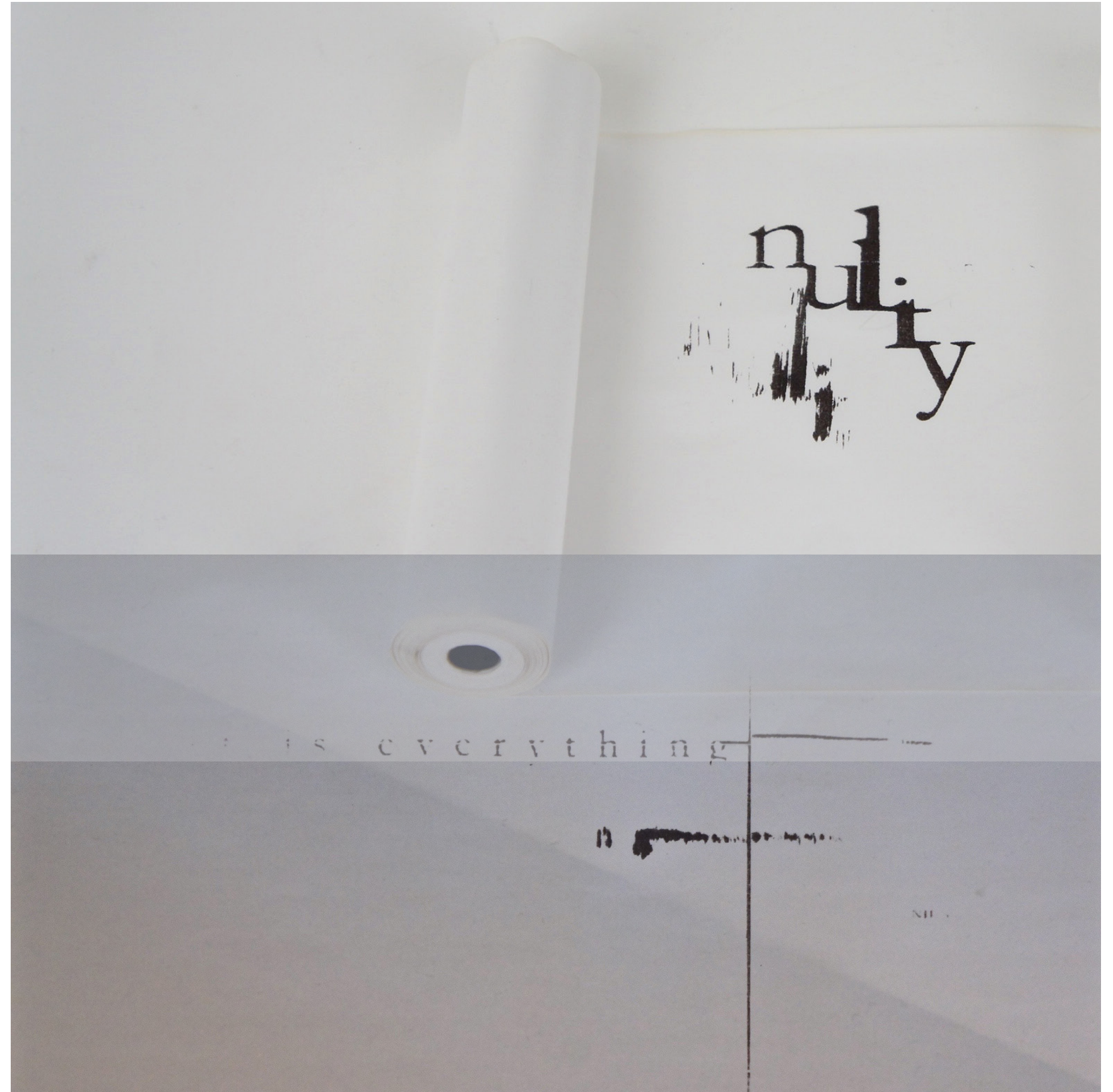
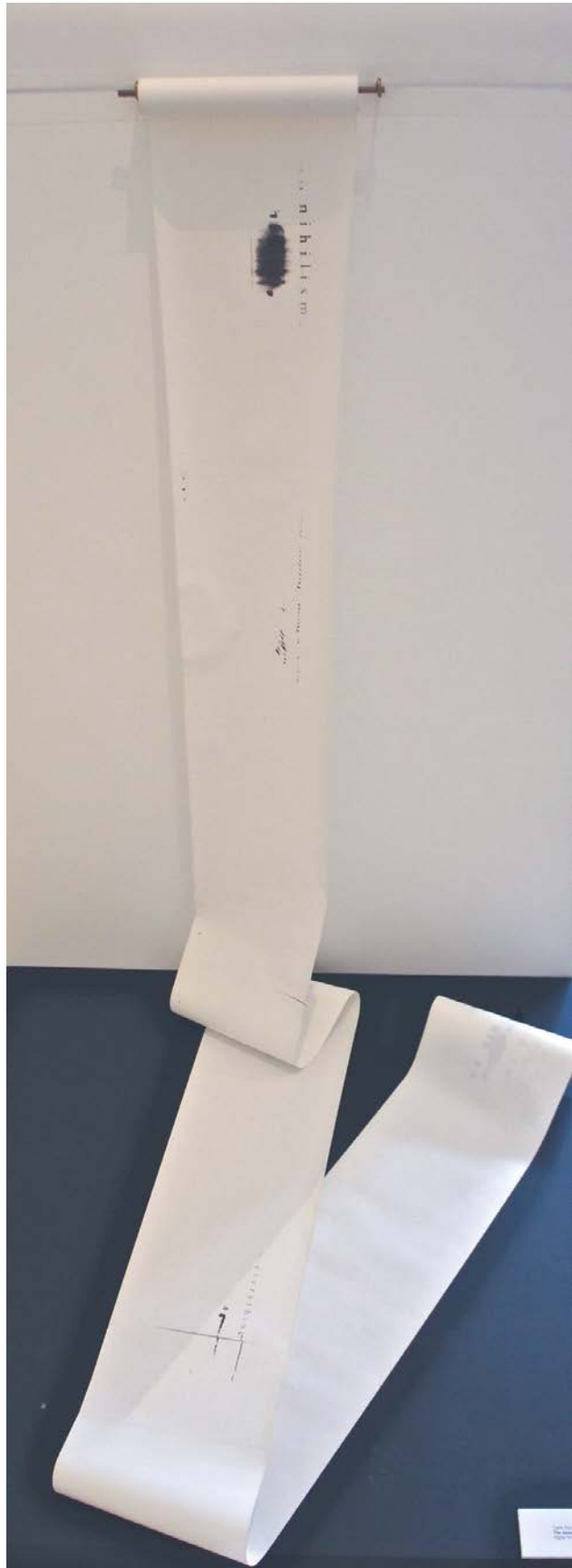
TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 210 x 12000
MEDIA: PHOTOGRAPHY, LIGHT PROJECTOR, FAX MACHINE,
THERMAL PAPER

JOHANNESBURG

ARTIST’S / DESIGNER’S STATEMENTS

I am a graphic designer that takes a critical approach in personal design projects. I have a particular interest in publication design and it has become the field of focus in my career along with working towards participating academically. The project submitted was done during my honours degree to be submitted to the ISTD. The brief addressed was a call for an editorial output that explored everything about one thing, my chosen subject was ‘nothing’. The subject matter was explored from concept, through to process and brought across into format and the output of a narrative about nothing.

Two Formats: Tangible - 12 meter long fax (thermal printing). Digital - image that one scrolls through in a digital space that explores notions between what is ‘something’; what is ‘nothing’.



TAPIES VERTE (2014)

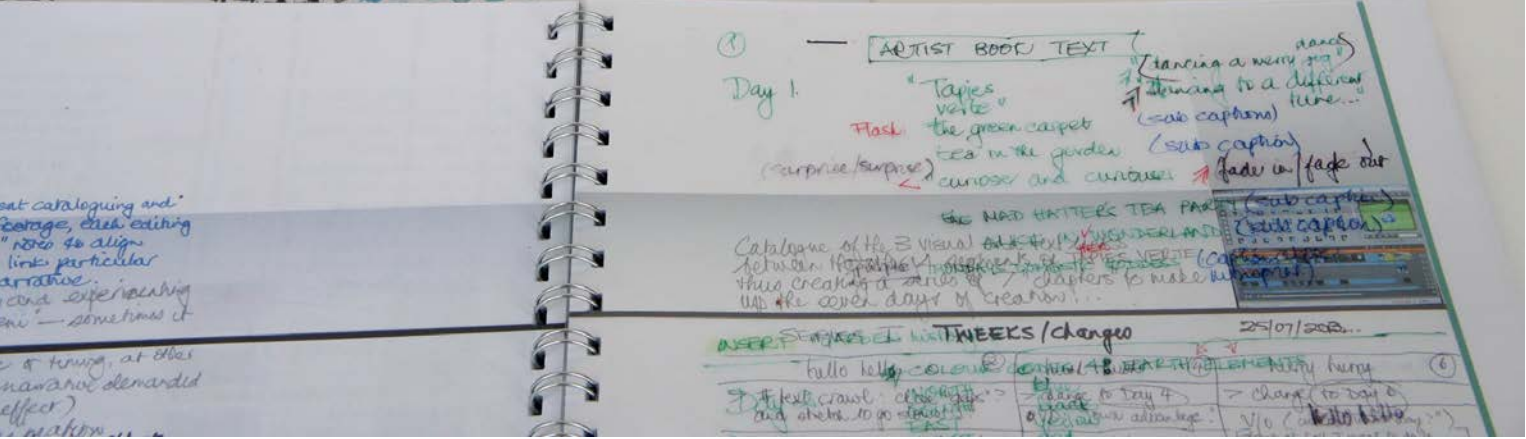
TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & DIGITAL WORK
DIMENSIONS: 15MIN VIDEO
MEDIA: PINNACLE 14

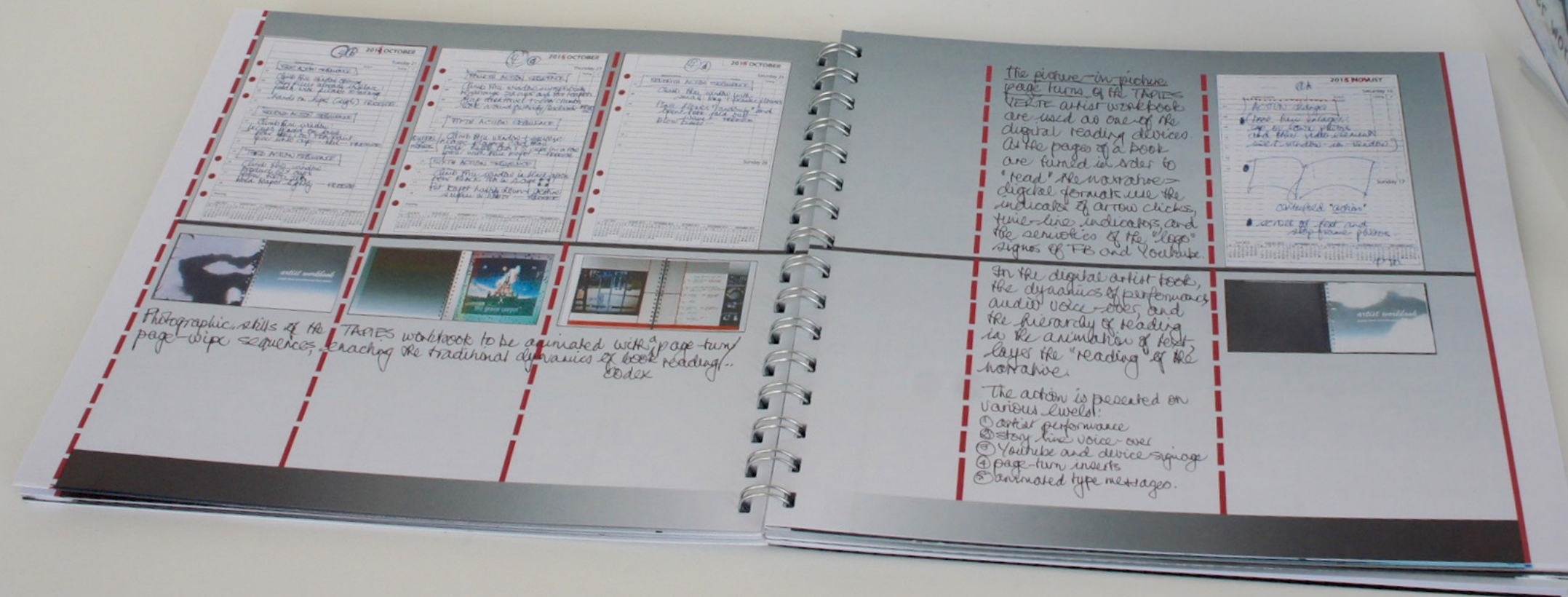
ARTIST’S / DESIGNER’S STATEMENTS

The artist’s book Tapes Verte is a layering of the my video footage of the artist’s domestic garden setting with phrases and sequences from TV and movie footage as well as advertising material that echo my own imagined mythology.

ADVICE TO ALICE (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & DIGITAL WORK
DIMENSIONS: 15MIN VIDEO
MEDIA: PINNACLE 14





CHRISTINE DIXIE

GRAHAMSTOWN

THE BINDING (2014)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
DIMENSIONS: 350MM X 370MM
MEDIA: LEATHER, MOHAIR, PAPER, STRING, CLOTH

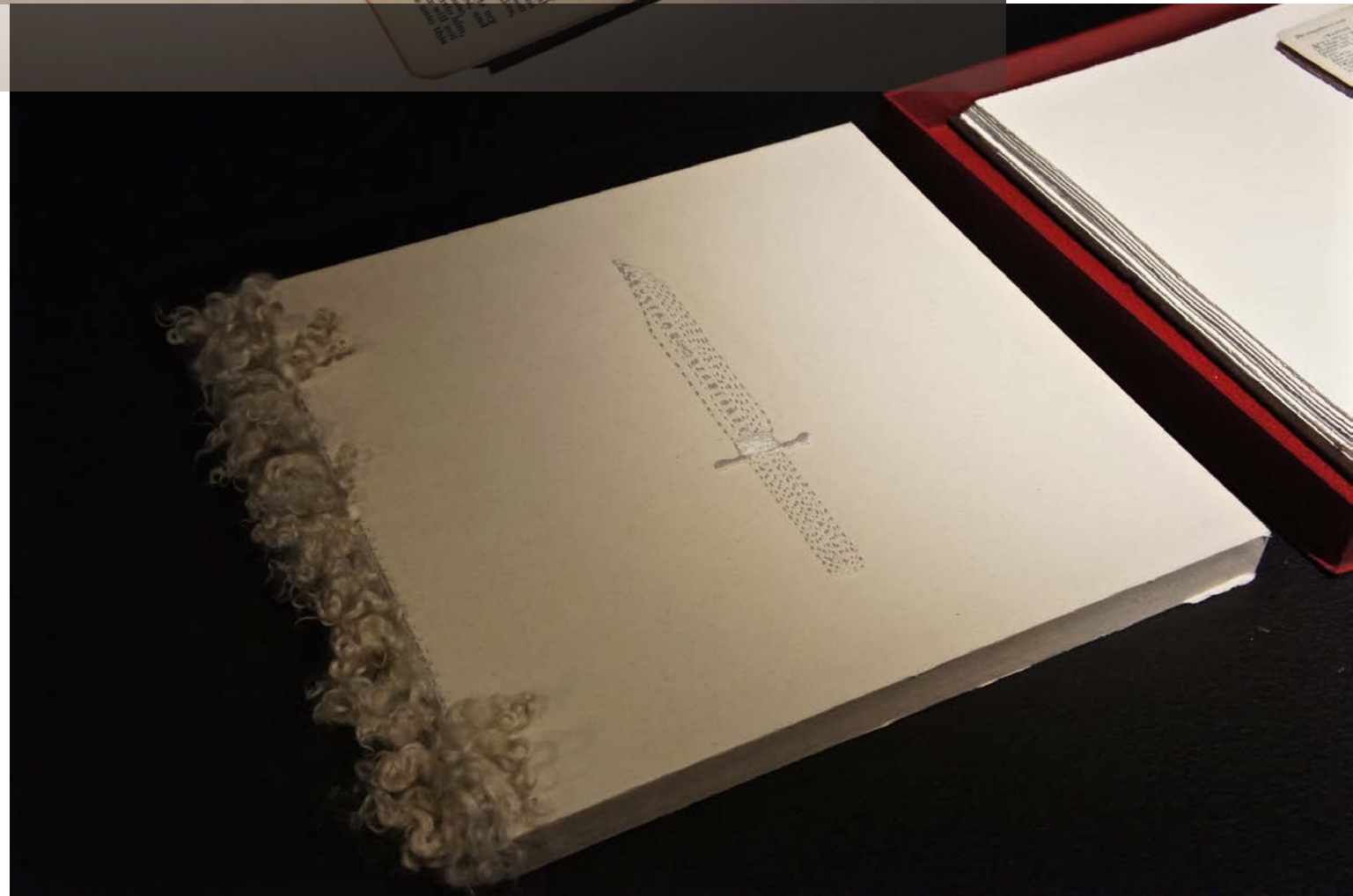
ARTIST'S / DESIGNER'S STATEMENTS

This limited edition book is visually and conceptually linked to Dixie's installation, The Binding. The different surfaces of the book - leather, mohair, embossment, paper, string - constitute a conceptual point of departure for the book.

Visible within the slipcase is the binding. The binding - and the cord with which the reader unties the book - collapses the narrative of the subject with the action the viewer must perform to continue the narrative.

Embossed bandages link the pages and become a metaphoric thread recalling wounding and the violent rituals enacted in the establishment of male identity.

The Binding consists of an embroidered slipcase. The cover is made of animal hide. The inside pages are a combination of etching and embossing prints with silver silkscreen.



COLLEEN WINTER

JOHANNESBURG



COMPOSITION DE L'ALCHEMIE: ALCHENIST'S TOME (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 420 x 320
MEDIA: MIXED

ARTIST'S / DESIGNER'S STATEMENTS

I am currently studying for an MTech (Fine Art) and explore my art making as alchemical ritual. As documentation of my making process is important, I chose to make a journal. I wanted this to reflect the notion and feel of a composition de l'alchimie, an 'Alchemist's Tome'. It comprises large, loose signatures of stained paper that I intend to hand-bind it at the end of my studies. I have used various writing tools and inks, including those I've made myself. It serves as a self-reflexive documentation of my journey.

Tome is a self-reflexive documentation of the process of my making, the 'engine' that drives my studies. It is a work in progress that reflects the nature and processes of alchemy.



DAHLIA MAUBANE

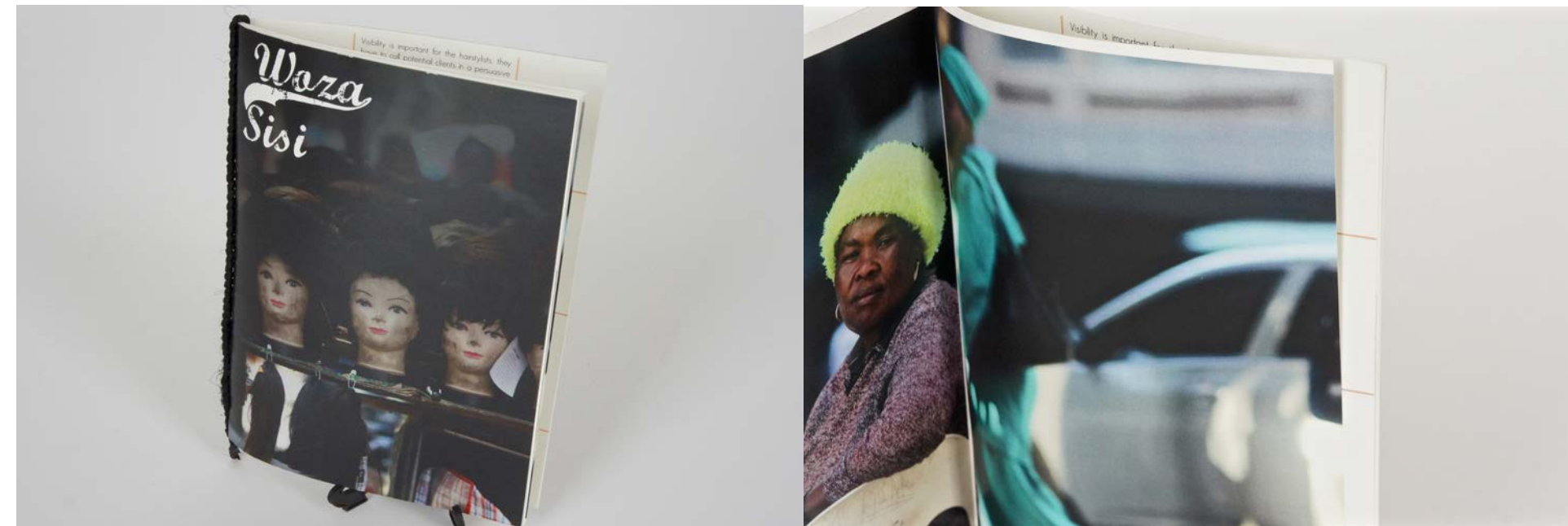
JOHANNESBURG

WOZA SISI - EDITION 1 (2012)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 210 x 148

MEDIA: PAPER AND SYNTHETIC HAIR



ARTIST'S / DESIGNER'S STATEMENTS

Amidst the buzz of Johannesburg CBD, one cannot miss the groups of women hairstylists each having their open-air mobile studio comprising of a chair and advertising boards depicting types of hairstyles they offer.

Woza Sisi is a photo series exploring how women street hairstylists negotiate, navigate and shape the complex demarcated trading zone. It looks into ways in which the women position themselves; how they use and negotiate urban spaces.

This network forms a community of women sharing ideas, skills and helping each other when clients' hair needs to be completed urgently.

Visibility is important for the hairstylists; they have to call potential clients in a persuasive way - woza sisi, woza uzobona, woza nice. They are, also, expected to be patient, polite and understanding. It is important for the hairstylists to have satisfied clients and be able to produce value at a minimal cost. Building relationships is fundamental to growing their clientele. Business is normally scarce as the hairstylists are often locked in a tight competition for customers.

Woza Sisi aims to uncover a group of women street hairstylists' urban experience and explore their relationship with the city of Johannesburg and the economy.



SPEAKING IN TONGUES: SPEAKING DIGITALLY /
DIGITALLY SPEAKING (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & DIGITAL WORK
MEDIUM: PRINTED WITH EPSON ULTRACHROME INKS ON INNOVA
SMOOTH COTTON HIGH WHITE 220GSM. BOXED, TYPESET AND HAND
LETTERPRESSED IN GILL BY HELENE VAN ASWEGEN.
ACCOMPANIED BY A SINGLE CHANNEL VIDEO
DIMENSIONS: 152MM HIGH X 110MM WIDE (CLOSED), VARIOUS
DIMENSIONS POSSIBLE (OPEN)

DAVID PATON

JOHANNESBURG



ARTIST'S / DESIGNER'S STATEMENTS

The work is a small leporello (accordion or concertina-fold) book with 154 pages of laser-printed images divided into two chapters that are printed on each side of the paper. The first, *Speaking Digitally*, comprises an animated series of my youngest son Liam's subtly moving hands while gaming online. The second chapter, *Digitally Speaking*, is an animated series of my mother Shirley's dynamically moving hands while conducting a conversation with the artist. The book is designed for multiple openings and multiple ways of negotiating the narrative: it can be paged through, page by page, or it can be opened in such a way as to allow different parts of the narrative or even the book's front and back to be viewed simultaneously - very unbook-like.

The accordion-fold structure hints at being a possible flipbook, given its small size, facilitating the ability of the pages to be flipped so as to pass like the video which accompanies the book and which can be projected ahead of it. Its structure, however, hinders the successful flipping of the pages. Being difficult to handle, it refuses to keep a stable form - a book with a mind of its own is an idea that appeals to me. The many still drawings of my son's hands for the animation section of the video are locked onto a double-page spread and given a duration which they cannot receive in the video. Likewise, the longer contemplative sections of the video that depict my mother's hands, are reduced to a manageable size which can be haptically and quickly manipulated: a book of active hands held in the hands and manipulated at another pace seemed like an interesting idea. By avoiding a spine, the hands pass across the gutter without visual and structural interruption.

The title refers to the faith I need to make art in a space and time that actively conspires against this activity as well as the faith I have in a visual language which does not communicate conventionally. My mother, who speaks in tongues, and who has probably read more books than most, might like this idea, while the idea of 'the passing of time' vs. psychological duration is, of course, Henri Bergson's.





DEIRDRE PRETORIUS



JOHANNESBURG

KOEKOEBOEKS (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 80 x 115
MEDIA: PAPER AND VINTAGE TIN BOX

ARTIST'S / DESIGNER'S STATEMENTS

The work consists of a vintage tin in which is stored an accordion fold digital printed book that folds out to reveal three objects at the end: a found insect, inherited brooch and a recently cut braid of my own hair. It addresses personal issues of memory, loss and grieving and was created in memory of my grandmother "Ouma Koekoe" who passed away over a decade ago. A "Boeks" is a combination of the Afrikaans words boek (book) and boks (box).

My mother had a habit of storing things in "good" commercial packaging made from tin or quality cardboard. I have subsequently done the same and have many "memory" boxes filled with photographs, cards and other personal ephemera, some of which was incorporated into the "Koekoeboeks." The vintage tin is printed with an image that is similar to the images which appeared on the placemats which were always set out on the table in Ouma Koekoe's kitchen.

The front of the book shows photographs of my grandmother's home, which I took many years ago. The back of the book is covered in a pink pattern, my grandmother's favourite colour, compiled from objects that I associate with her: roses, glass teacups, ginger biscuits and so on. At the end of the book are tangible objects: found, inherited and taken from my body. Their physical presence form a strong contrast with the surface quality of the photographs and the absence of my grandmother in the pictures.



MOROTELA-TŠHOTŠHI (2013)

TYPE OF BOOK WORK: OTHER

DIMENSIONS: 320 X 320

MEDIA: TEXTILES, EMBROIDERY COTTON

ARTIST'S / DESIGNER'S STATEMENTS

This book is the only edition of Morotela Tšhotšhi and forms part of a larger body of work, a research project that includes the collection, documentation, categorisation, contextualisation, preservation and dissemination of contemporary Northern Sotho oral culture in the Blouberg area of Limpopo, South Africa.

The book contains six pages with drawings that are hand embroidered, illustrating the use of a traditional medicine (muti), morotela tšhotšhi, to heal stomach pain. Accompanying texts, written in Sepedi and English and thereafter embroidered, explain the illustrations. The book is hand bound.

Created by embroiderers of the Mogalakwena Craft Art Project – Elisa Ngoepe, Asnath Tshipu, Sina Mathikithela, Esther Makgato, Sanna Mokgaha, Selina Phukela, Asnat Makubila, Violet Maribeng, Selina Mokgaha, Regina Boloka, Paulina Makobela, Lenny Motsoko, Rebecca Sepaela, Catherine Mpe, Anna Mpe and Elbé Coetsee.

LESWIKANA (2014)

TYPE OF BOOK WORK: OTHER

DIMENSIONS: 320 X 320

MEDIA: TEXTILES, EMBROIDERY COTTON

ARTIST'S / DESIGNER'S STATEMENTS

This book is the only edition of Leswikana and forms part of a larger body of work; a research project that includes the collection, documentation, categorisation, contextualisation, preservation and dissemination of contemporary Northern Sotho oral culture in the Blouberg area of Limpopo, South Africa.

The book contains six pages with drawings that are hand embroidered, illustrating the use of a traditional medicine (muti), leswikana, to heal pain and injury.

Accompanying texts, written in Sepedi and English and thereafter embroidered, explain the illustrations. The book is hand bound.

Created by embroiderers of the Mogalakwena Craft Art Project – Elisa Ngoepe, Asnath Tshipu, Sina Mathikithela, Esther Makgato, Sanna Mokgaha, Selina Phukela, Asnat Makubila, Violet Maribeng, Selina Mokgaha, Regina Boloka, Paulina Makobela, Lenny Motsoko, Rebecca Sepaela, Catherine Mpe, Anna Mpe and Elbé Coetsee.



101 WAYS TO LONG FOR A HOME (2014)

TYPE OF BOOK WORK: INSTALLATION AND PERFORMATIVE INTERVENTION

DIMENSIONS: VARIABLE, ACCORDING TO THE SPACE OF TABLE

MEDIA: DISCARDED PARQUET FLOOR BLOCKS, PAPER, BOOKBINDING FABRIC, DIGITAL PRINTS, LINOCUT, ETCHING, INKS, CHARCOAL, PEN, PERFORMATIVE INTERVENTION

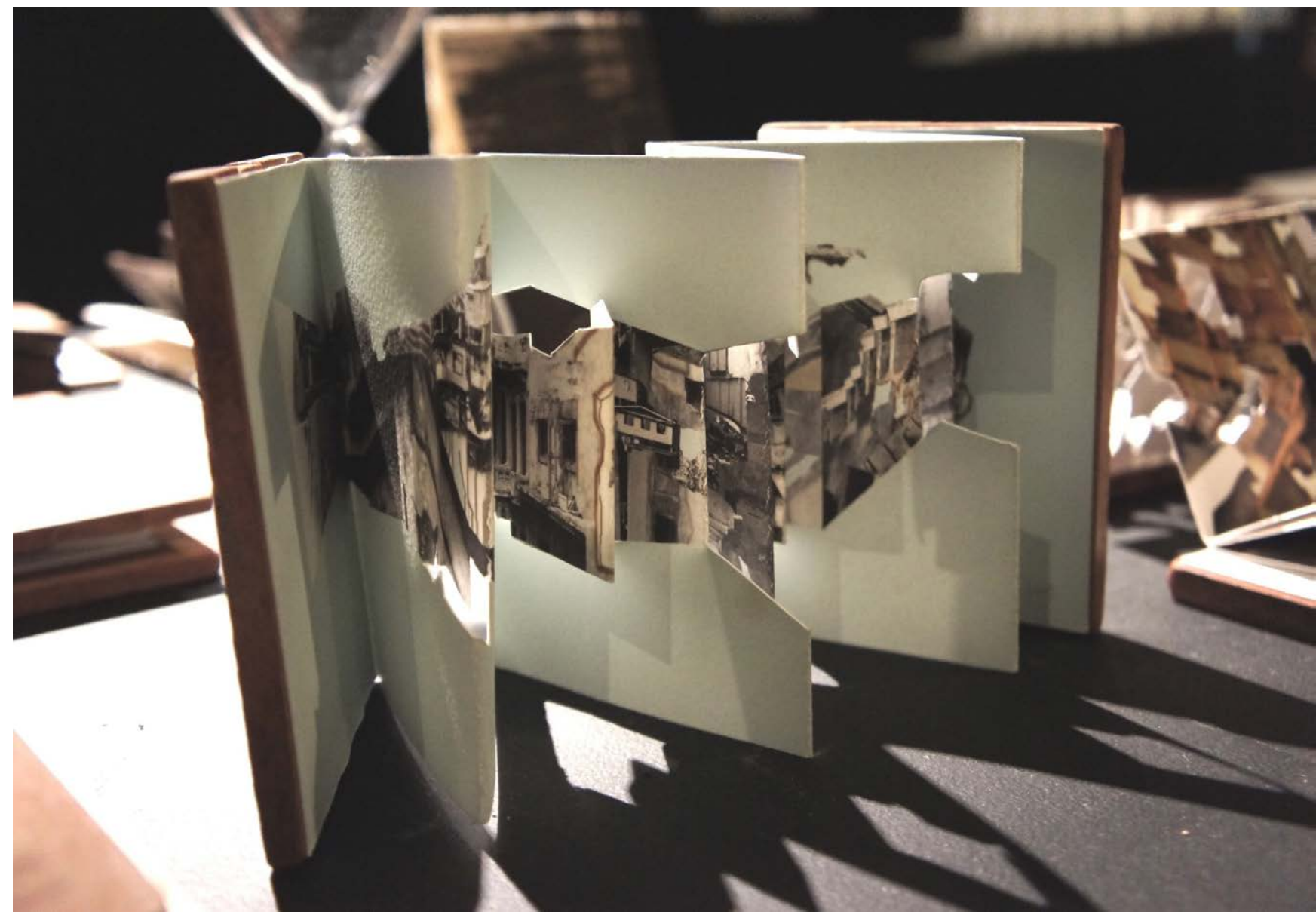
ARTIST'S / DESIGNER'S STATEMENTS

21 handmade sculptural bookworks on a trestle table. Using a sand-timer as cue, artist re-curates the space on an hourly basis, re-enacting an attempted resettlement.

101 Ways to Long for a Home is part of a long-term project, conceived as an imaginary manual and archival tool to record and re-imagine ways to process the loss of a home through technically varied books, all between covers constructed from inverted discarded parquet floor blocks.

The ironic title alludes to the quick-fix solutions of self-help books. Instead, the expressly stated quantity of books to be constructed in this project, 101, reference infinity and complexity; challenging and subverting notions that trauma due to displacement can be theorized in traditional ways.





ESTELLE LIEBENBERG-BARKHUIZEN

PIETERMARITZBURG

'THINK WITH YOUR HEART' AN ARCHAEOLOGY OF THE
FEMALE HEART (2014)

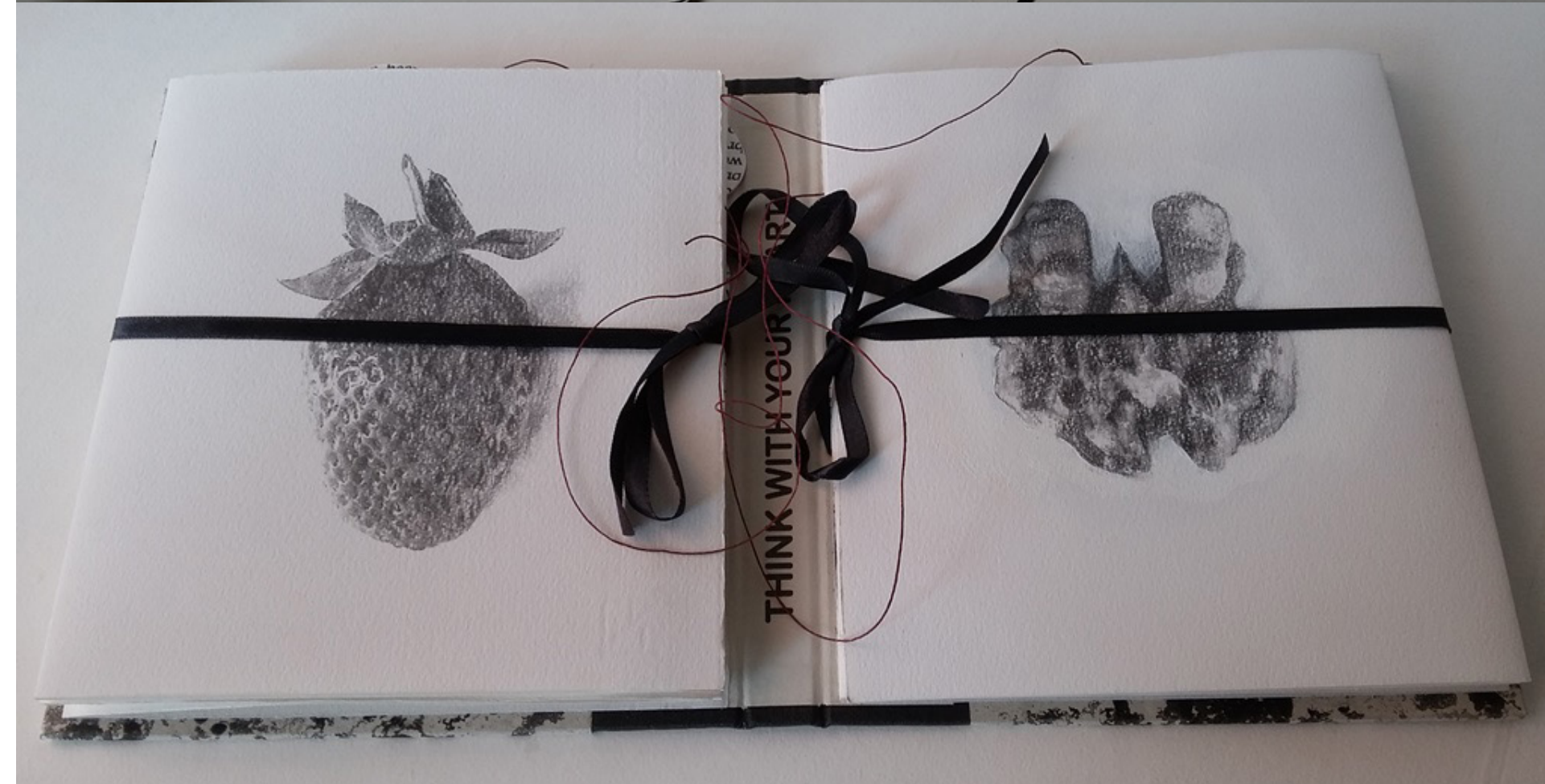
TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 200 x 180 x 25

MEDIA: MIXED

ARTIST'S / DESIGNER'S STATEMENTS

Two leporellos are bound into a casing with pockets and pages added and containing information about the relationship between the female heart and brain.



READ PEEP REAP (2014)

TYPE OF BOOK WORK: UNIQUE SCULPTURAL BOOK INSTALLATION

DIMENSIONS: 1500 X 1000 X 720

MEDIA: FRAMED BALLPOINT PEN DRAWING & VARIOUS MIXED MEDIA

ARTIST'S / DESIGNER'S STATEMENTS

Consisting of three separate components, Read Peep Reap could be understood as an artist's book installation that includes a drawing of an iris, a sculptural book and a 'visual label'.

Its first component, a drawing, is an interpretation of Albrecht Dürer's Iris Troiana (1508), which is rendered in blue, red and pink ballpoint pen ink and depicts a bruised flower. The iris also makes reference to the 1970s feminism movement as it features in Judy Chicago's work and is associated with her endeavours to elevate "craft" to the status of "art". My ballpoint drawing is set behind glass in a customized frame to accommodate an operational set of blinds, and fades with exposure to direct light: drawing the blinds and exposing the ballpoint rendering thus causes it to fade away, an act suggestive of the death of the handmade and crafts in a digital age. The viewer has the choice to peep through the blinds at the drawing or operate the mechanism to expose the entire work.

The second object, the "Visual Label", consists of a series of digital prints on acid free paper, folded concertina style as a sequential explication. It includes mind maps and reference material, including photocopies of the watercolour and ink drawing by Dürer. Towards its end is printed a series of elaborate complex digitally enhanced floral patterns exploring reflection symmetry which Graphic Design staff member, Christa Van Zyl, produced from the drawing.

The final component takes the form and shape of a sculptural book set between two transparent extruded plastic bookends. The spine is handcrafted and bound in dark brown leather. The title "read peep reap" (a Dewey decimal classification number) and my name as the artist/author are embossed and gilded in gold leaf. The individual pages are dye-cut into shapes of hundreds of blinds which are strung together with thin cotton ropes, simulating the mechanism of a set of blinds while also emulating the thread used to stitch the individual pages together in the craft of bookbinding. The digitally printed and dye-cut pages allude to the codex of a book, a title page, preliminaries, a colophon, frontispiece, dedication and epigraph.

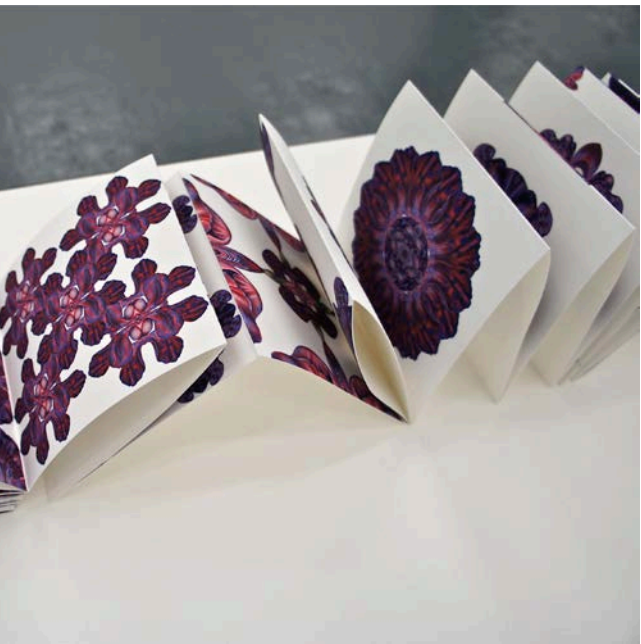
In her introduction to Navigating the BookScape: Artists' books and the Digital Interface, Robyn Sassen (2006) asks: "is the Artist's book about reading, about looking, about thinking, or about all three?" The title of the installation, read peep reap, prompts the viewer to consider the death of crafts and the handmade in a digital age. Celebrating the art of drawing and fine craftsmanship in bookbinding, it pays homage to the ultimate 'artisan', Dürer, who was not only a painter, printmaker and engraver but also a mathematician and theorist. And, to use the words of Sassen (2006) in regard to artists' books, it is about my "sense of wonder and exploration in creating an interactive thing that brings the audience as a collaborative participant in the experience of the work".

Reference

Sassen, Robyn. 2006. Introduction. In Navigating the Bookscape: Artists' Books and the Digital Interface, edited by David Paton.

Online publication. http://www.theartistsbook.org.za/view.asp?pg=exhibitions&ex=ex2_001





ISBN UNIVERSITY PORTRAIT SERIES (2015)

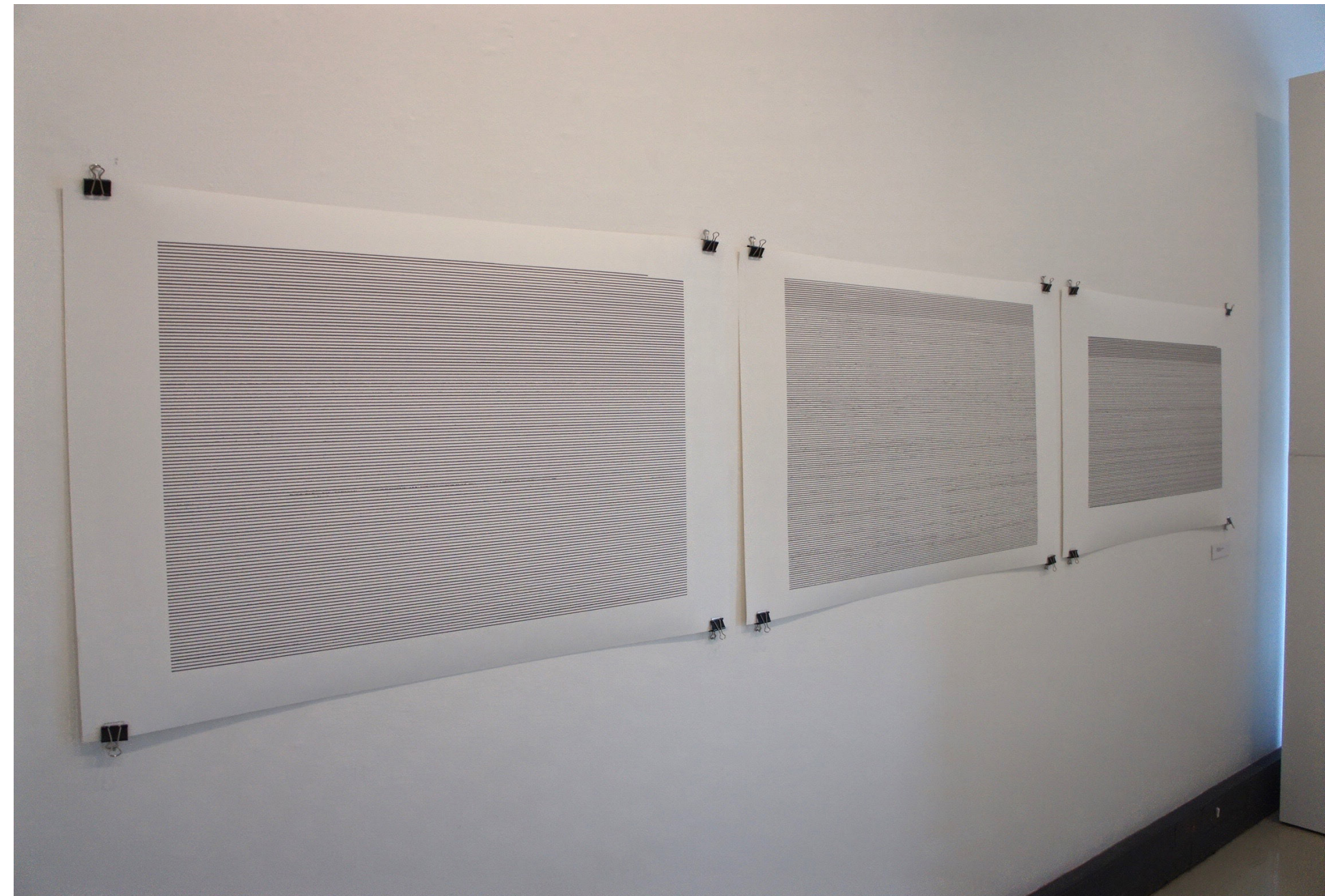
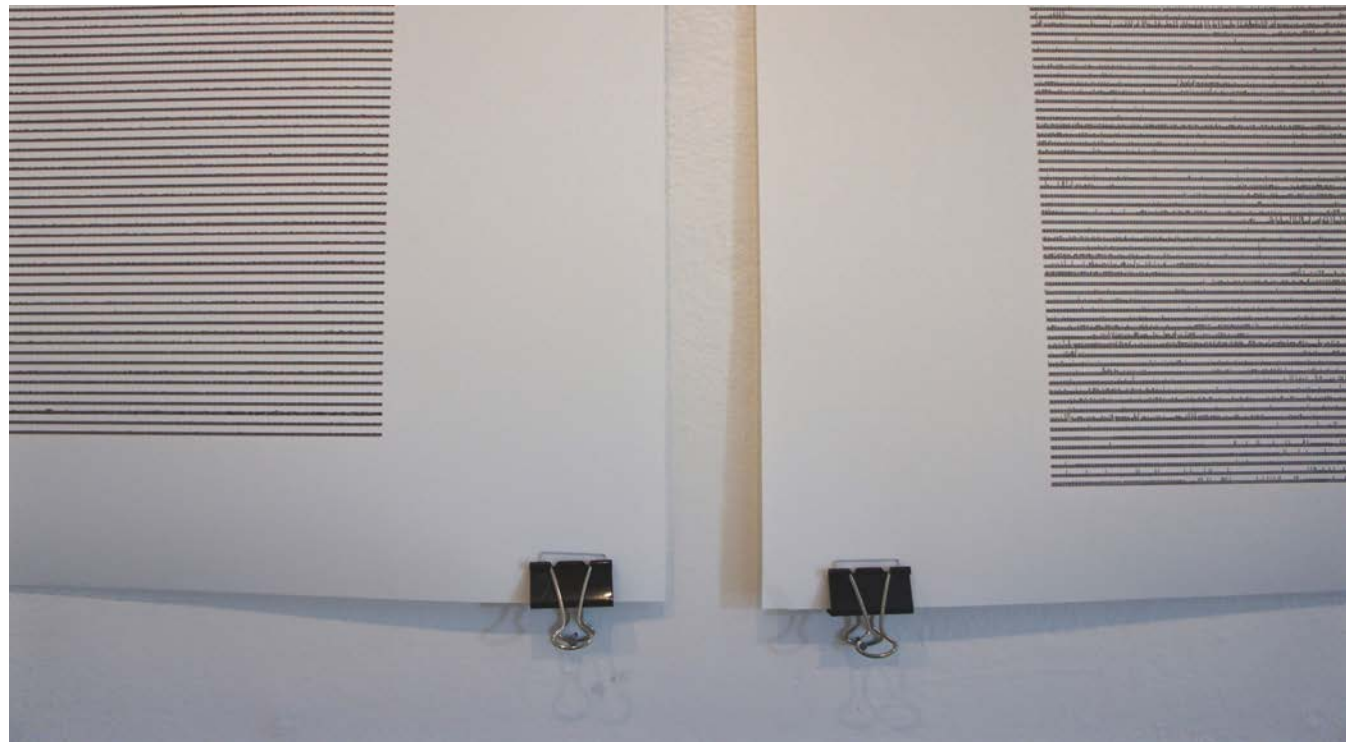
TYPE OF BOOK WORK: EDITIONED / PRINTED WORK; DIGITAL WORK

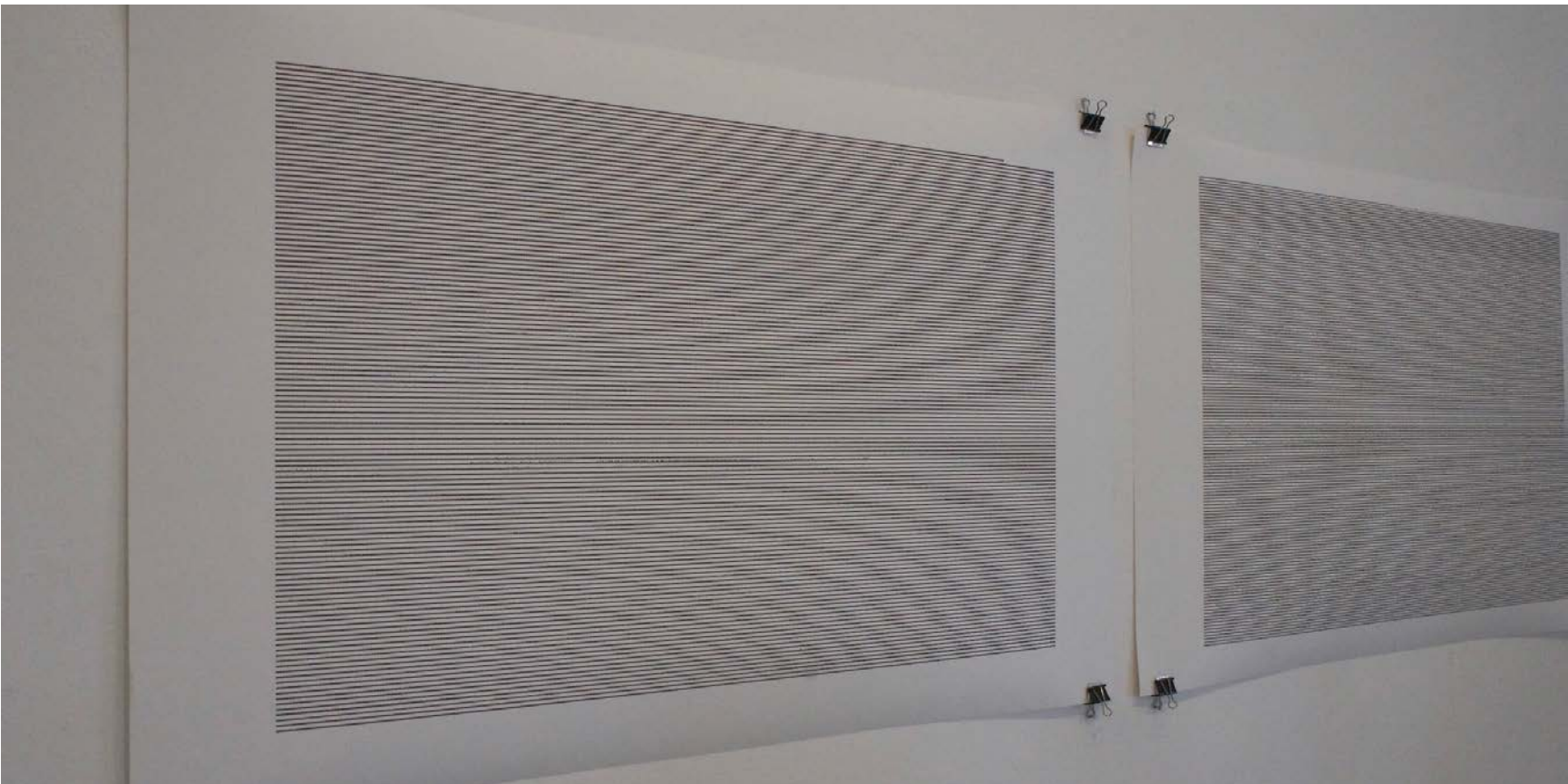
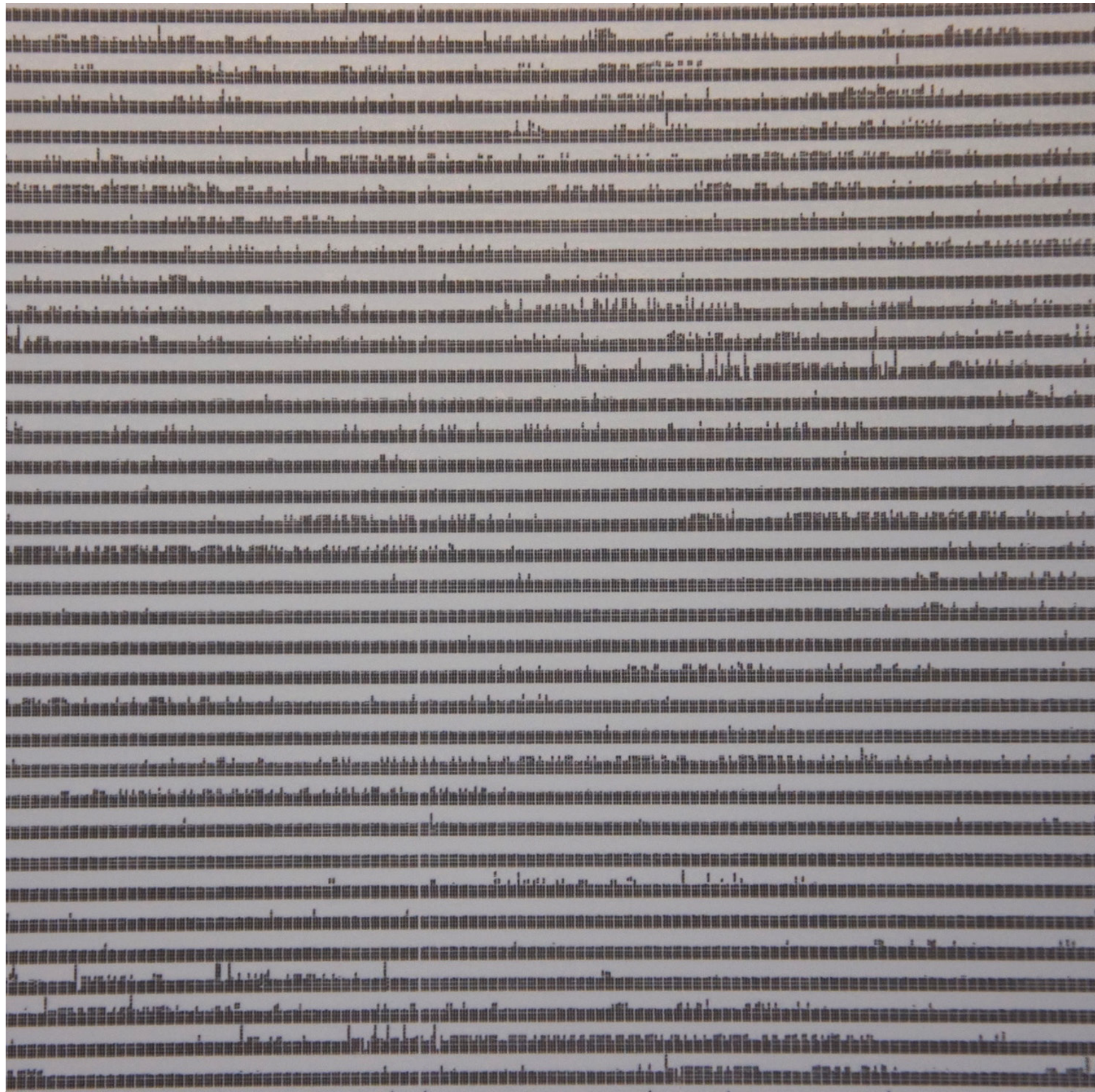
DIMENSIONS: 1000 x 700

MEDIA: DIGITAL PRINT - EPSON

ARTIST'S / DESIGNER'S STATEMENTS

This project entails the creation of text-based portraits of various South African tertiary institutions that feature all of the ISBN and ISSN entries in each institution's library database.







ON WRITING AND DIFFERENCE - JACQUES DERRIDA (2015)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: VARIABLE

MEDIA: STEADLER HB PENCILS, MONAMI ERASERS AND A4 EXAMINATION
PADS

ARTIST'S / DESIGNER'S STATEMENTS

This project is a transcription of the entire textual content of 'On Writing and Difference'. The transcriptions of the text will be erased and the residue presented as the 'book'.

My artistic output is linked to four research topics; process art, materiality, the tension between text-image and the history of the printed word. These ideas are engaged in a variety media, often through a series of time and labour-intensive production processes.

The taxing nature of the production processes are key because it defines the overall conceptual trajectory of each project. The projects often engage a product or a process with a level of intensity that is alien to its manufactured purpose. The logic of these decisions are embedded in the historical roots of the Process Art movement.

This artistic movement emphasized process as integral to artistic practice and the nuanced investigation of the materiality of the art-object. The artists' actually regarded the process as more important than the artwork. Other key issues tackled by the artists of the movement was an urge to render that production process transparent in the mind of the viewer, shifting away from the idea of the artwork as a collectable commodity and the utilization of experimental materials and processes to investigate conceptual concerns. There has been a contemporary resurgence of interest in the conceptual value of 'process' and process-based production in art. This is something evident in the recent number of texts, craft fairs, conferences and the rise to fame of various artists that employ time and labour-intensive processes.

FLIP HATTINGH

JOHANNESBURG

QUESTIONS (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 1800 x 250

MEDIA: PAPER PLATTED, WITH SEWING

ARTIST'S / DESIGNER'S STATEMENTS

Paper platted, average length of people worldwide, some extra to bind it to the container (still to be constructed). Coded message: you have to love the questions for themselves (Rilke).

COPING (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 1800 x 250

MEDIA: CROCHETED YARN + PENCILS

ARTIST'S / DESIGNER'S STATEMENTS

Meditative processes to promote healing - crocheting (paper platting) interwoven with red pencils as symbol for education and any artist's ability to undoodle the troubled mind.



FRANCI GREYLING

POTCHEFSTROOM

TINBOEKTOE TOE TOEP / APP (2016)

TYPE OF BOOK WORK: DIGITAL WORK

DIMENSIONS: N/A

MEDIA: DIGITAL

ARTIST'S / DESIGNER'S STATEMENTS

An interactive software application for mobile devices or PC's. A remediation of a concrete artist's book which consists of a collection of tins and postcards and involves real correspondents.

See http://www.theartistsbook.org.za/view_collod.asp?pg=collod_item&collod_opt=item&ItemID=404)

"Tinboektoe toe toep/app", a remediation of a concrete artist's book, is a collaborative project by Franci Greyling (writer/artist) and Wildrich Fourie (programmer); also involving graphic designers Christiaan van der Westhuizen and Louis Fourie. More recent developments of the haptic screen and computer tablets and the associated development of applications (apps) and distribution channels offer new possibilities for the remediation and distribution of artist's books. The underlying question of the practice-based research project is: How can "Tinboektoe toe" be mediated from an artist's book into an application, whilst maintaining the integrity of the original work?



THE SEARCH FOR MORE / VEILS (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 220 - 150

MEDIA: MIXED

PANTOMIME 1 (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 610MM 510MM

MEDIA: HAND MADE PHUMANI PAPER

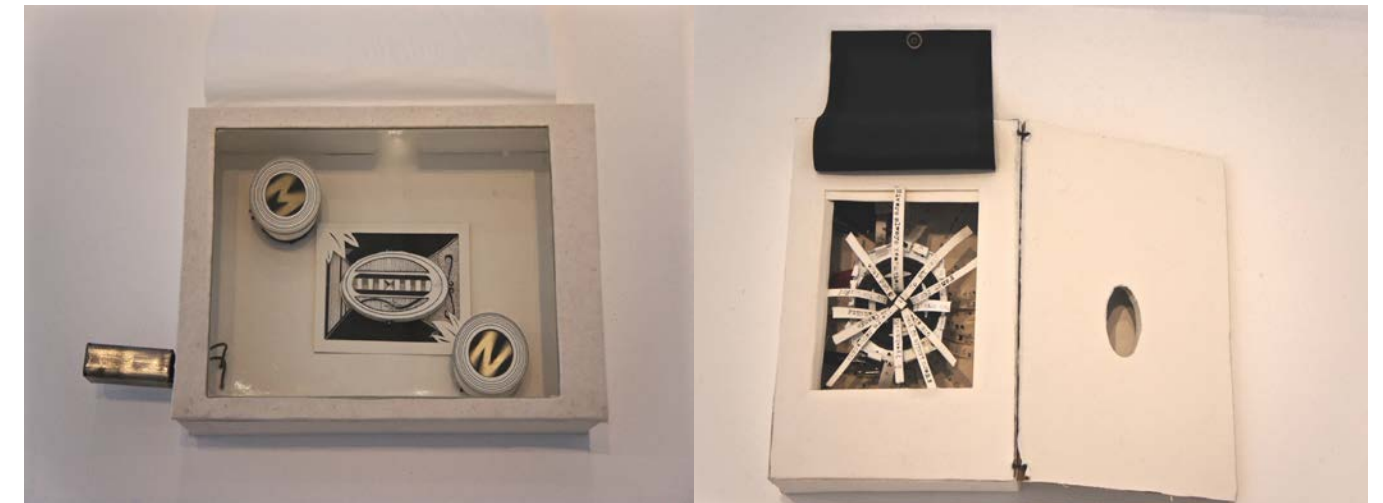
ARTIST'S / DESIGNER'S STATEMENTS

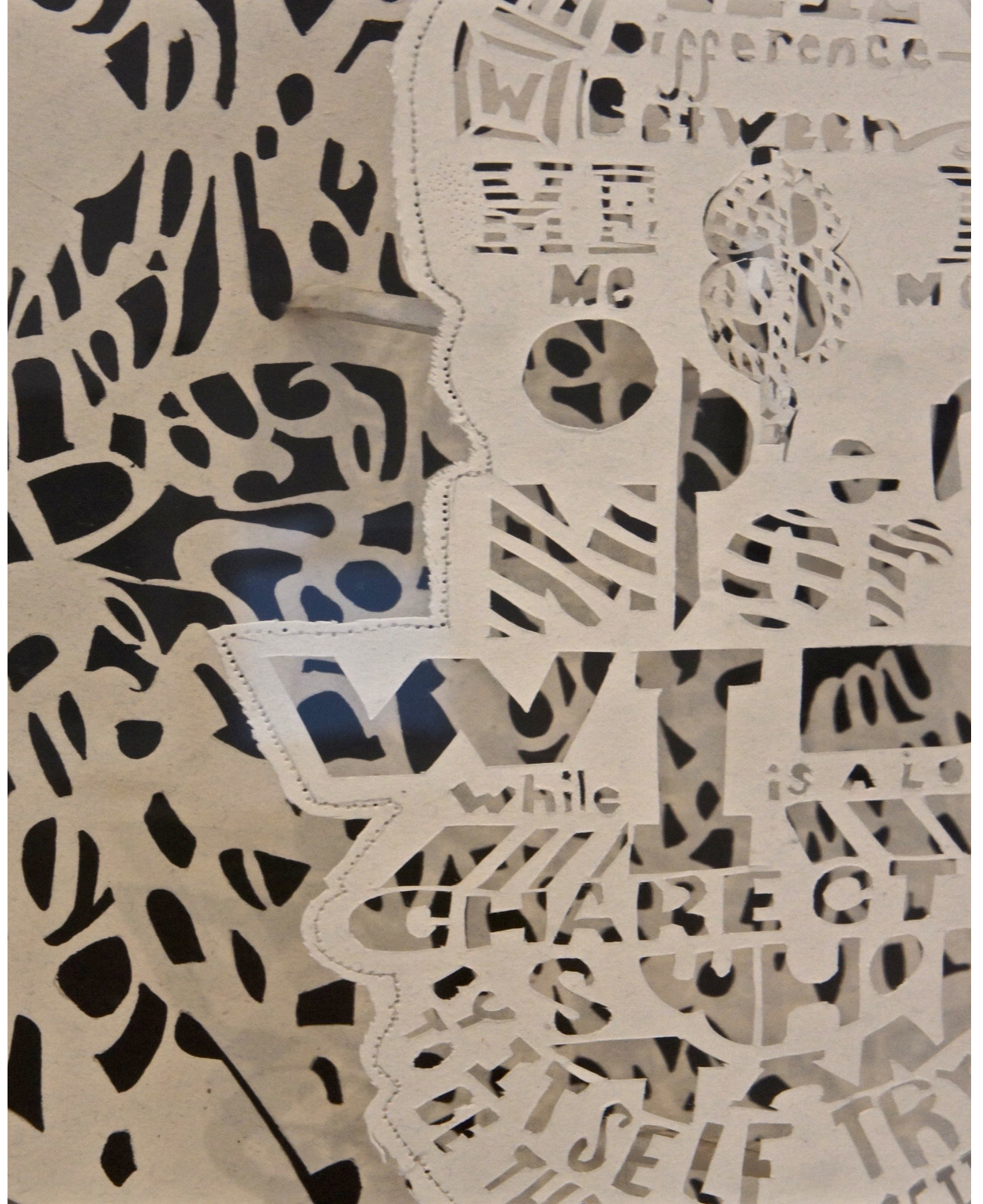
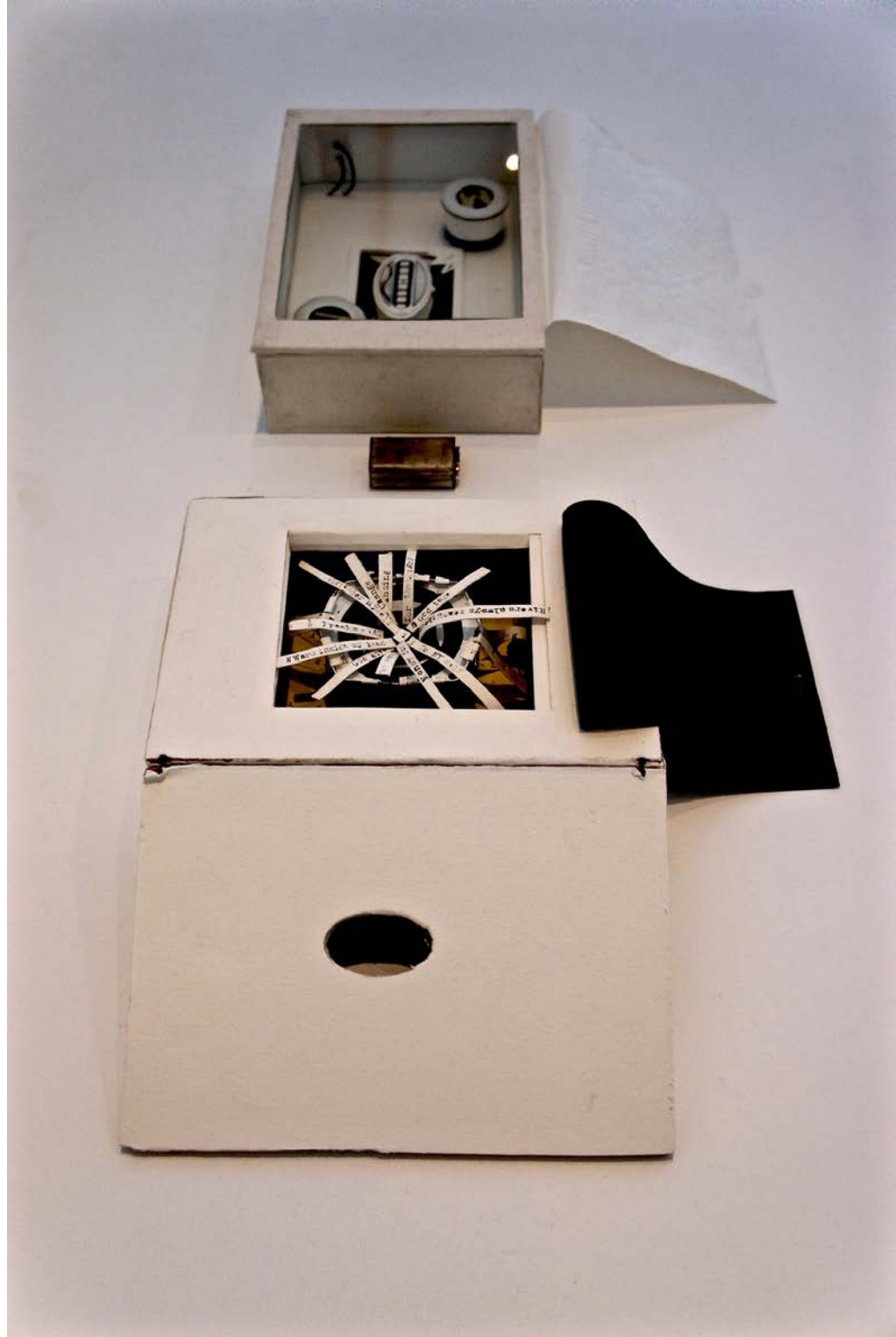
A layered hand made paper piece, hand cut with ink detail. Showcased in a Perspex box.

Fragments from the past may keep us from reaching our full potential, holding us in the shadows of ourselves. To move forward it is wise to relinquish the past, separate attachments and trust the universe.

A body of work exploring the depths of personal transitions, growth and movement, uncovering layers and inner barricades. A multi-faceted, mixed medium exploration aids as the first of these experimental processes with the intent to be shared.

Facing yourself in your deepest secrets could destroy you or take you further into a better version of yourself, changing the perspective of the default successful self in society for a more authentic self. In this instance, leaping before you look seemed to work. Uncovering, peeling and realizing the truth of what's important in this life through these processes, I realized a personal transition of growth and movement. Embracing the shift and walking the journey I pave.





AGASTOPIA (2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 200 X 4000 VARIABLE

MEDIA: DIGITAL PRINT ON PAPER OR ALUMINIUM

ARTIST'S / DESIGNER'S STATEMENTS

Agastopia: The desire of a particular part of the body.

In keeping with my use of found objects as material for my practice, I have used images of friends, colleagues and others to construct an artist's book. The back of the book is printed with words related to desire and the front has close-up images of the skin of the various subjects - honing in on sites of interest like scars, moles and blemishes. These become abstracted to the point of non-recognisability. Ambiguity leaves the viewer uncertain as to the body parts being photographed, becoming suggestive rather than purely recognisable.

For the artist's book "Agastopia", I took close-up images of friends and colleagues and others, honing in on sites of interest like scars, moles, blemishes, in short the things that make them particular or individual. By going in close, the details become almost abstracted and anonymous. The closeness also becomes ambiguous where details suggest other perhaps more intimate body parts, but are in fact not at all. The suggestiveness is heightened in the mind of the viewer according to their own proclivities. The aluminium book has texts related to desire, appreciation, longing and lust printed on the back of the images further suggesting possible readings of the images.





THROWING STONES: PARADOXICAL FREEDOMS (2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 105 X 148

MEDIA: MIXED MEDIA ON GESSO

ARTIST'S / DESIGNER'S STATEMENTS

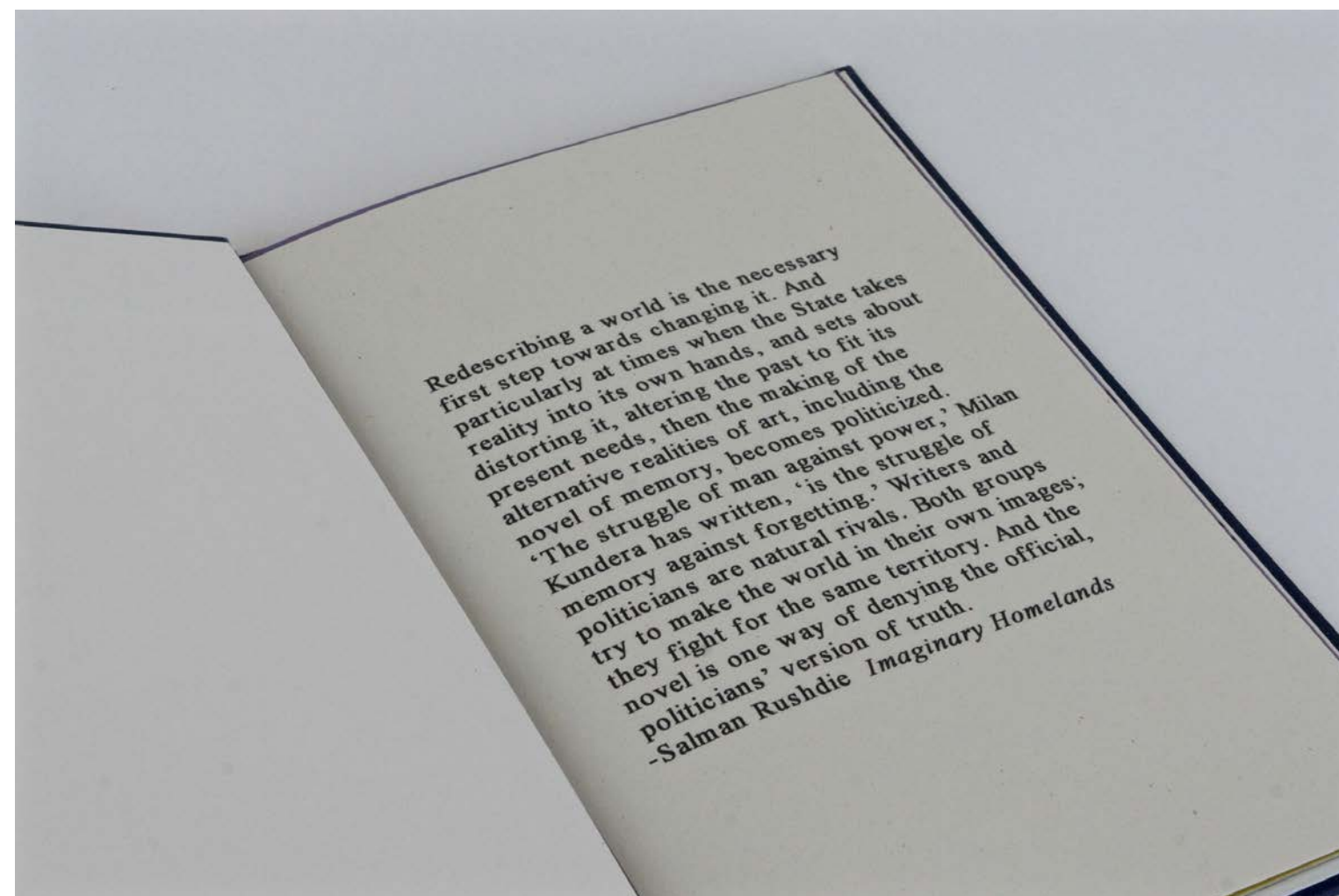
My latest artist's book entitled, Throwing Stones: Paradoxical Freedoms deals with different types of freedoms. How my freedom and your freedom aren't necessarily the same. The book comprises 13 pages and is A5 in size. The first page is a quote from Salman Rushdie's 'Imaginary Homelands', which perfectly sums up the concept of the work. It states that: Redescrbing a world is the necessary first step towards changing it. And particularly at times when the State takes reality into its own hands, and sets about distorting it, altering the past to fit its present needs, then the making of the alternative realities of art, including the novel of memory, becomes politicized. 'The struggle of man against power,' Milan Kundera writes, 'is the struggle of memory against forgetting.' And the novel is one way of denying the official, politicians' version of truth. (1991:14)

The rest of the book juxtaposes 'heroes' and 'villains' of history and the speeches they made. An example of this is Winston Churchill and Adolf Hitler. For Churchill I chose his speech 'We will never surrender' made in 1940 for Hitler I chose his 'my patience is now at an end' speech made in 1938. Both speeches deal with freedom and in both I have taken a quote from the speech and highlighted it by masking it with my synaesthetic alphabet. At the back of each speech, is a collage made from photos of current as well as historic events that relate to the quote and the speechmaker. On each of these collages is written a lyric from a song.

For Churchill it's 'Hey Bulldog', by the Beatles. For Hitler its 'Lazy Sunday Afternoon', by the Small Faces, specifically the lyric, "Wouldn't it be nice to get on with me neighbours?"

Churchill's collage features images of Brexit and the original poster of The Great Escape, whilst the lyric reads, "you don't know what it's like to listen to your fears." When you 'read' this image and lyric in conjunction with the quote, which is about standing together and never surrendering, the message of the artwork comes to the fore. And the irony and paradox of freedoms come into play. My argument is that although rock music is seen as wild and unruly and the leaders of freedom are seen as stern and stoic, in fact they all have something in common; their belief in fighting for freedom. The title of the exhibition 'Throwing Stones' is a pun not only on the saying that people in glass houses shouldn't throw stones, but also on the band, the Rolling Stones.





INGE HYSON

JOHANNESBURG

MANUSCRIPT No VIII. SUBJECT: BOTANY (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 780 x 480 x 280

MEDIA: HANDMADE PAPER, CARD, FABRIC PAINTED WOODEN BOARD
AND PERSPEX

ARTIST'S / DESIGNER'S STATEMENTS

The notion of disintegration is integral to my vision. Things decay and in the process a different sensibility appears – the tactility of the fractured, broken and fragmented. The fragile elements are integrated and reconstituted into an image. The artwork, Manuscript No, VIII Subject: Botany, highlights the brittle and delicate state of old manuscripts, housed in sealed, airtight containers. To the everyday spectator, the pages of the old book cannot be turned and caught at a page, both intrigue and frustrate the viewer. The pages are tactile and beg to be touched, however the viewer experiences a restriction of access.

The art work consists of handmade paper pages. The pages are sewn and glued together with a card and fabric cover. The book is covered by a Plexiglass display case.



PRINTING WITH BOOKS I (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 1500 x 750
MEDIA: BOOKS, PAPER AND ACRYLIC

ARTIST'S / DESIGNER'S STATEMENTS

I am an academic with a book problem. I work on print culture and books and grapple with their meanings as social objects. As an academic, I have too many books and struggle to keep the rising tide of volumes at bay.

A productive solution to my book problem emerged when I joined Bronwen Findlay's art class. Bronwen encourages everyone to pursue their own interests and the class is an inspiring congregation, each person doing something completely different.

Tired of yet again lugging a load of books to the charity store, I decided one day to see if I could use the book as a type of paint brush. Long interested in the anatomy of the book, I was curious to see to what ends its materiality could be coaxed.

The procedure involved grasping the spine of the book and 'buttering' the foredge with acrylic and then smearing the book across the page. Books are material objects. They have heft, odour and texture. They carry marginalia and bus tickets. Their materiality gives them afterlives - as trunk linings, door stops or cigarette papers. The technique used here adds another afterlife by turning the book into a printing implement. The books are saturated and then shaped into spidery forms.

PRINTING WITH BOOKS II (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 1500 x 750
MEDIA: BOOKS, PAPER AND ACRYLIC

ARTIST'S / DESIGNER'S STATEMENTS

Paint is applied to the top or bottom of the book and impressed on paper. The technique produces pelagic, marine-like images, a far cry from the solidity that we associate with books - yet another metamorphosis of the book and its surprising materialities.

To produce these images, several books were entirely saturated in water. The excess water was squeezed out and the books moulded into various shape and left to dry. Paint was applied to the top or bottom end of the book and was then impressed on paper.

The resulting painting was then named after the book that had made it: my earliest efforts included "The Autobiography of William Cobbett", "Rebellion and Revolution" and "Sophie's World".

Book history as an academic discipline has long explored the book as object - as gift, as interior decoration, as way of negotiating social relationships, as talismanic object, as embodiment of imperial (and anti-imperial) power, as religious fetishes and so on. This technique of 'book marking' demonstrated another type of afterlife and another trajectory of booknesses.



JAN K COETZEE

BLOEMFONTEIN

A THEOLOGY OF MORTALITY (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: MUSEUM CASE: 270 x 340 x 440

MEDIA: FOUND AND MANIPULATED CRUCIFIX WITH ANTIQUE PRINTER'S
ENGRAVING, ON ANTIQUE BOOK, ON TEAK BOARD, IN ACRYLIC
MUSEUM CASE

ARTIST'S / DESIGNER'S STATEMENTS

A sociologist by profession, specialising in narrative studies, I am intrigued by documents of life. I revel in having books and artworks around me: both contain texts, inviting us to decipher meaning. The two works entered for Booknesses embody and invite a hermeneutic process of unwrapping the meanings of ancient texts. All major religions premise themselves on translating some or other original revelation into an explanation of the here and now, an understanding of the past, and hope for the unknown. The two works depict the discourse and mystery in the construction and deconstruction of text and image.

Crucifix found in Jewish quarter in Krakow, Poland—stripped of paint and limbs. Book: Laymann, Paulo (1745). *Theologiae Moralis*. Venetiis: Apud Andream Poleti. Antique engraved printer's block



REBIRTH

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 260 x 265

MEDIA: FABRIC, FELT AND EMBROIDERY

ARTIST'S / DESIGNER'S STATEMENTS

Rebirth compiles a series of embroideries that explore themes of metamorphosis, catharsis and healing through the use of symbolic 'stain-imagery', drawing on Ancient Greek beliefs that evacuation of bodily fluids results in health of body and mind. The repetitive process of embroidery mimics the psychological journey from trauma to healing. Through the use of embroidery, issues of gender and domesticity are explored and the narrative is closely related to female experiences. The book format of Rebirth enhances the narrative effect of the series. The act of binding the embroideries together reinforces embroidery and sewing as metaphors for repairing and healing.

Rebirth comprises embroidered textile pages bound inside a cloth cover. The exterior of the front cover is fully embroidered. The interior of the back cover bears the embroidered initials J.M.S.





FRUITLEAFALGAESTONE (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 310 x 238 x 14

MEDIA: HAND-MADE BOOKBINDING & EDITIONED DIGITAL PRINTS

ARTIST'S / DESIGNER'S STATEMENTS

The title, "fruitleafalgaestone" was originally used to describe a set of four flags that are used in a performance by the same name. Each of the flags represents not only one of a craftsman's base materials but also evoked two spirits, a forest (tree or bush) spirit and a water spirit. It was exhibited and performed in 2015, at the 56th Venice Art Biennale on the main exhibition, All the World's Futures, curated by Okwui Enwezor.

The 4 prints in the book are 'translations' into graphics of those 4 flags together with a contextual text.

The book consists of four graphics, a sheet of background information contained in an artist- and custom-made box-type portfolio.





A.P. 1/3

J. Schenkert 2016



A.P. 1/3

J. Schenkert 2016

JO-ANN CHAN

POTCHEFSTROOM

WRITTEN IN BONE (2013)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
DIMENSIONS: 440 x 255 x 25
MEDIA: DIGITAL PHOTOGRAPHY, ETCHINGS, GRAPHITE RUBBINGS,
LASER ENGRAVING AND DIGITAL PRINTS

ARTIST’S / DESIGNER’S STATEMENTS

This landscape-format bookwork is post-bound. It consists of a combination of digital prints and original artworks. Pages incorporate layering and fold-out mechanisms to help tell the landscape’s story.



VISUALISING THE VOICES OF REDAN (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 340 X 254 X APPROX. 880

MEDIA: DIGITAL PHOTOGRAPHY, ETCHINGS AND PERSPEX

ARTIST'S / DESIGNER'S STATEMENTS

This is a five-part, landscape-format artist book. Each part consists of a series of a combination of loose etchings and digital prints on Rosaspina contained in a Perspex box.

The current era is one of expansion and interdisciplinarity. The range of creative opportunities is rapidly expanding through digital media, breakthroughs in technology and interaction between various fields. It is this potential for collaboration and interaction that interests me - the collaboration of the digital and with the analogue; of the sciences with the arts; of theory with practice.

My current creative practice falls within the context of practice-led research and explores the notion of imbuing a landscape with a personal identity. In light of the current environmental situation, I choose to work with mistreated or forgotten landscapes in the hope of telling their stories. I attempt to apply the principles, theory and workflow of forensic anthropology to these landscapes, repositioning them as victims. "Written in Bone" and "Visualising the voices of Redan" are projects that fall within this conceptual framework.

Each project is a response to my personal interaction with the landscape; and the production of artists books provided an open format through which to tell its story. It facilitated the exploration of creative opportunities provided by laser engraving, photogrammetry and Perspex as medium, amongst others, without having to force the outcome to conform to a standard book format. To a certain extent, the artist book as genre has allowed my creative practice to be self-indulgent in my exploration of technologies and alternative media, without losing coherence.



SCRAPE. MELT. REPEAT: LEARNER'S DRIVER'S ACCIDENT
(2014)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 210 x 148

MEDIA: HAND BOUND BOOK, BEESWAX, PLASTIC, PHOTOCOPIED AND
DIGITALLY MANIPULATED TEMPORARY DRIVER'S LICENSE DOCUMENT

ARTIST'S / DESIGNER'S STATEMENTS

The work explores identity in terms of language, memory, preservation and temporality. The process of book-making is suggested with the absence of the flyleaves, cover and spine of the book.

BOUND (2015)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 65 x 370 x 260

MEDIA: RESIN, HUMAN HAIR, SYNTHETIC HAIR, CLAY, OIL PAINT

ARTIST'S / DESIGNER'S STATEMENTS

'Bound' explores the relationship between identity and hair; natural and artificial; and preservation and decay.

Johandi du Plessis is a Junior Lecturer in Drawing, Painting and Installation and Sculpture at the Department of Fine Arts, University of the Free State, and is currently busy with her Masters in Fine Arts. Du Plessis received her BA Fine Arts from the University of the Free State in 2014 in Installation and Sculpture.

Du Plessis' art research involves an interdisciplinary approach, intermixing art with science, sociology and design. Her work stretches across various media, which almost always culminates into large installations, typically including artist books, sculptural, video, drawing and photographic material. Her research process is essential, inasmuch that her art-making process itself becomes inseparable from the work.



JONAH SACK

CAPE TOWN

NOT - TO CHASE ONE'S TALE - LIKE A DOG (2016)

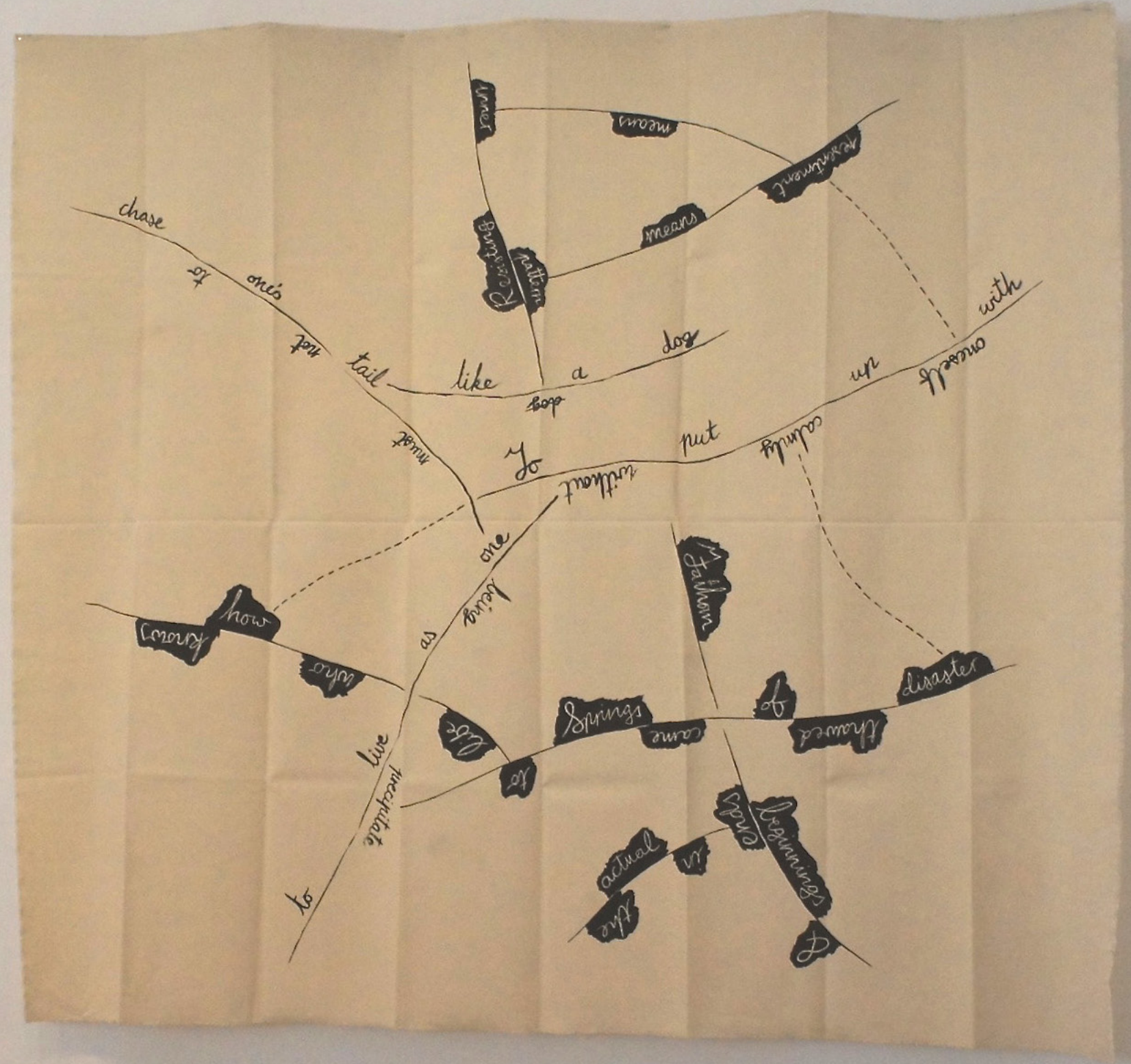
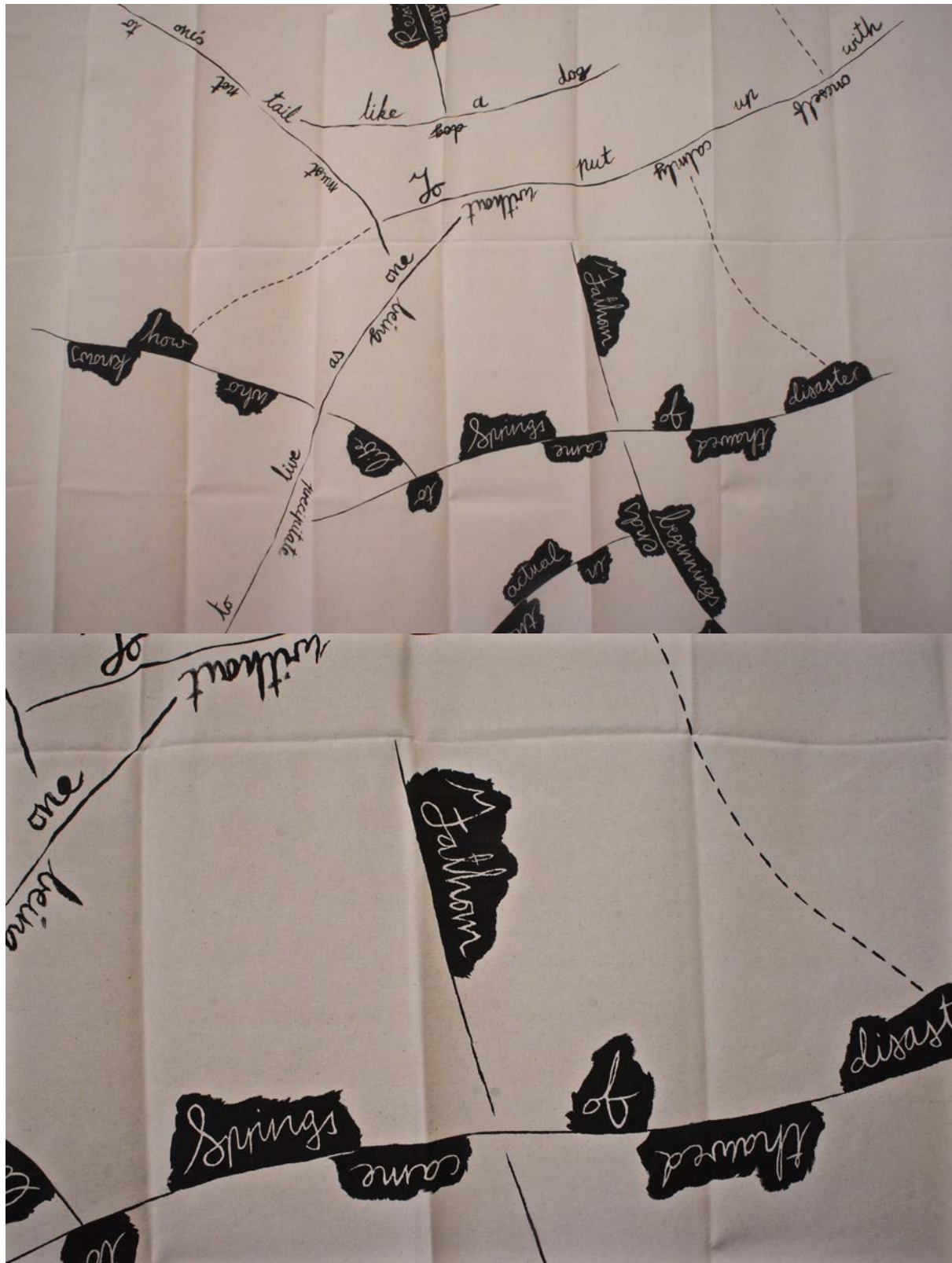
TYPE OF BOOK WORK: EDITIONED / PRINTED WORK; OTHER
DIMENSIONS: 1200 X 400 (INCLUDING STAND)
MEDIA: LITHOGRAPHIC PRINT ON CANVAS, WOOD

ARTIST'S / DESIGNER'S STATEMENTS

I make books, paintings, films, and sculpture, as well as installations which incorporate some or all of these elements. My paintings and books are displayed on sculptural forms, like scaffolding or abstract landscapes. These forms bridge the gap between the real space occupied by the viewer and the imaginary space evoked in the artworks.

I work with images of bodies and landscapes, and the interaction between the two. I'm interested in the limits of the self, and in experiences of absorption, intimacy, isolation, and loneliness.





VOL 178, NO 7 (TIME, AUGUST 2011) (2014)

TYPE OF BOOK WORK: SCULPTURAL / BOOK OBJECT (ONE-OF-A-KIND)
 DIMENSIONS: 250 X 220
 MEDIA: FOUND POST-CONSUMER PRINT INFORMATION MEDIA, LASER-CUT

ARTIST'S / DESIGNER'S STATEMENTS

Waste is inherent in the purpose of unsustainable designs. In human-centred thought, materials or forms have value or 'use' only as profitable economic instruments justifying resource extraction, production, consumption, and inevitably dumping. How can a single artist (non-designer, non-industrialist) make visible the knowledge architectures holding us complicit within the ecological and economic injustices of the early 21st century capitalist system? The artist begins with unmaking the postconsumer waste object to interrogate its inherent forms, systems and processes, seeking a path to personal creative agency in the face of collective disaster fatigue.

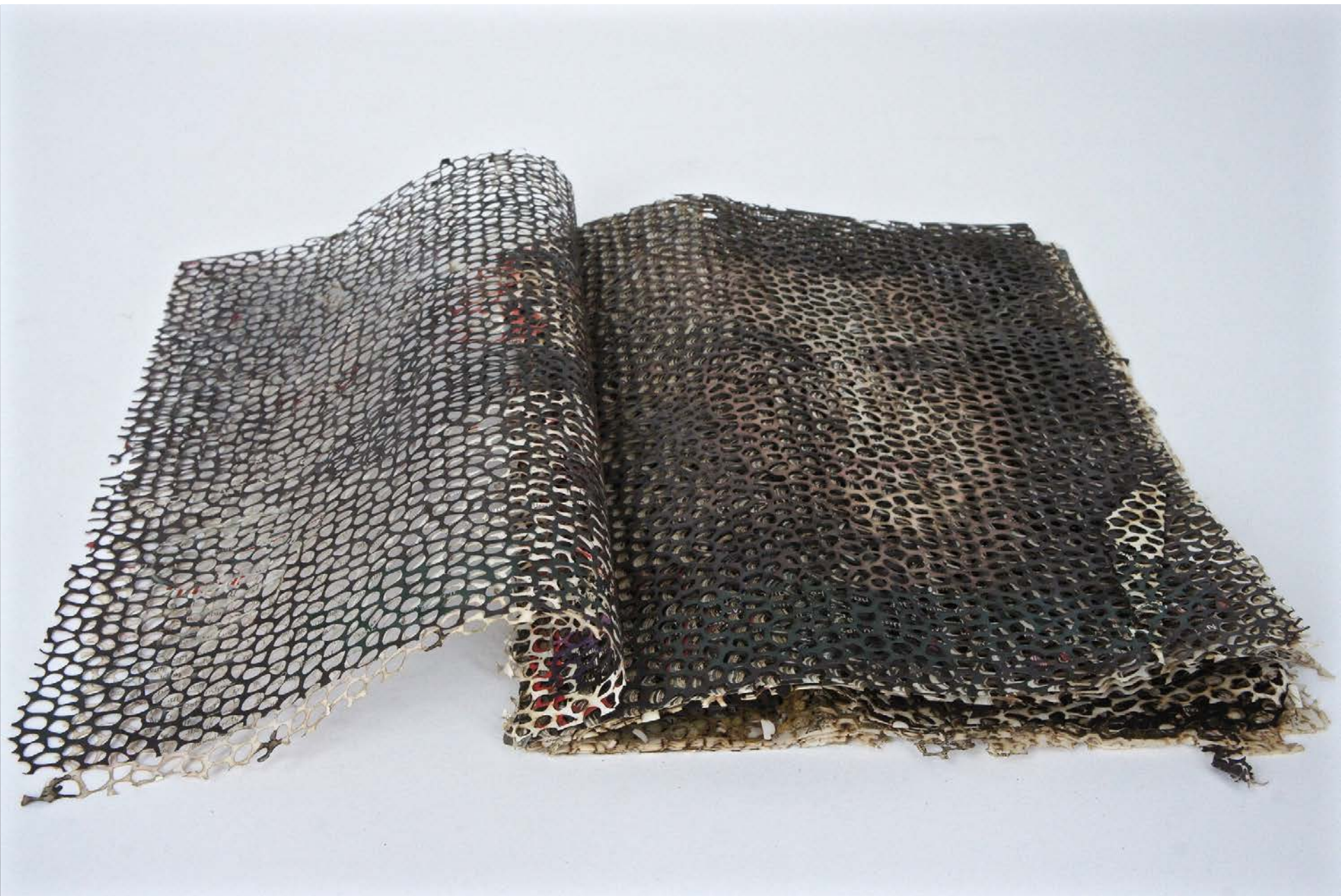
In the series of works, 'creatures of habit', object forms designed for temporary household use are rendered useless by an industrial fabrication technology - laser-cutting. Later, in 'help yourself', the printed clichés and persuasive platitudes of public relations media themselves are cut up, scrambled and re-arranged to reveal the 'use' of their genres, and the pulped resources printed on. Ink is wiped off glossy magazines, only possible with toxic solvents. Their altered messages are re-printed in a slim volume on recycled paper.

As historical objects, their unmaking positions these altered book forms as speculative props in a retro sci-fi on the aftermath of postdigital culture in the 4th industrial revolution.

HELP YOURSELF (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK,
 SCULPTURAL / BOOK OBJECT
 DIMENSIONS: 210 X 148
 MEDIA: CARBON POLYMER LASER PRINT ON EVERCOPY+ RECYCLED PAPER
 SADDLE STITCH.





INCOMPREHENSION 1 (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL / BOOK OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 40 X 100

MEDIA: FOUND BOOK

ARTIST'S / DESIGNER'S STATEMENTS

A medical dictionary which has been altered so that the pages spiral out of the book and can no longer be read.

We use words to make sense of the word.

The book that I have made is a way of physically representing what happens when a person is unable to comprehend the words in the text that they are reading.

To comprehend a text the reader must be able to decode the letters to form words and then make associations with those words to create meaning. The words help to create concepts in the reader's mind. If there are too many words that the reader cannot comprehend while reading, she is unable to create concepts and so is unable to comprehend the text. Without comprehension the reading experience is meaningless and the reader becomes confused and often frustrated.

This book is a metaphor for the state of frustration and chaos a person feels when they cannot comprehend a text



KATE'LYN RUBY CHETTY

JOHANNESBURG

THE BEAST WITHIN (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

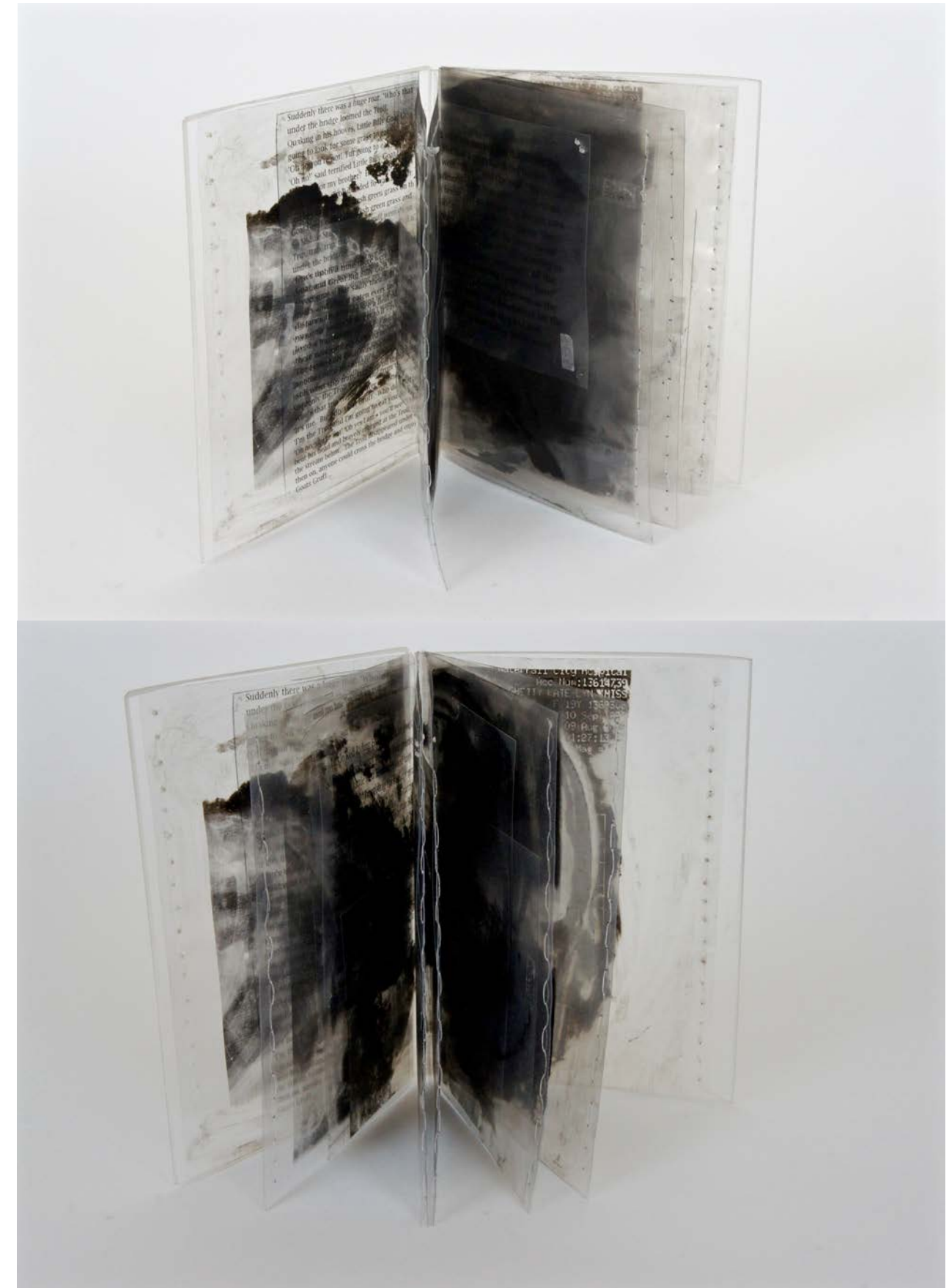
DIMENSIONS: 215 x 168

MEDIA: ACETATE, PERSPEX, GUT AND X-RAYS

ARTIST'S / DESIGNER'S STATEMENTS

The book focuses on the idea of beasts within contemporary and classic children's tales. Text that focuses on the beast-like moments are juxtaposed over x-ray scans of my spinal cord fusing, this was done to link children's beasts in beloved tales to that of current biological beasts that I have to deal with. The book draws emphasis on the fact that each beast links to another in that the book was created on acetate which allows one story to form part of the next, creating a never ending cycle of beasts.

The Book was created on acetate and is stitched together with gut that allows it to open into a start shape that alludes to the never ending beasts.



KATHLEEN SAWYER

GRAHAMSTOWN

SWORDS (2017)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 65 x 105 x 5

MEDIA: BALLPOINT PEN / FOUND NOTEBOOK

ARTIST'S / DESIGNER'S STATEMENTS

Based on the Tarot suite of the same name, *Swords* is a meditation on the female perception and memory of sexual trauma. In Tarot lore, the suite of Swords is associated with force, oppression, power, and masculinity. The Nine of Swords carries connotations of fear, anxiety, despair, hopelessness, and unresolved conflicts. For these reasons, this card is regarded by readers to be indicative of negativity when drawn.





SKIN SUBSTRATE (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 200 x 150

MEDIA: HAND SEWN AND BOUND AND PRINTED ON MOHAWK EGGSHELL
ULTRA WHITE 148 GSM PAPER WITH THE INDIGO PRESS 5500

ARTIST'S / DESIGNER'S STATEMENTS

The Skin Substrate series (2015) is the documentation of a private performance focusing on the relationship between paint and skin while bringing to the surface a conversation between skin and colour.

Skin Substrate comprises of six books each representing a distinct colour performed in the following order: white, black, silver, gold, blue, and lumo red.



KEITH DIETRICH

STELLENBOSCH

ZWISCHEN DEN SEITEN - DIE SCHATTEN DURCHSTREIFEND |
BETWEEN THE FOLDS - DRIFTING AMONG SHADOWS (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
DIMENSIONS: 315 X 180
MEDIA: COTTON PAPER; TRACING PAPER; BOOK CLOTH

ARTIST'S / DESIGNER'S STATEMENTS

Two digitally printed volumes constructed from tracing and cotton paper, sometimes punched with holes. Texts and images partly concealed in blackened pages or bound between the folds of the pages.

The book maps out 7 psychogeographic walks that I undertook in Dresden and Leipzig where I followed my great-grandfather's 'shadow' between the places he lived in these cities before emigrating to South Africa in 1861. The work constitutes an interplay between loss of memory, silence, self-imposed silence, concealment and the loss of knowledge regarding past histories, events, entanglements and catastrophes, and plays with the notion of forgetting as repressive erasure and humiliated silence. Images and texts are read through transparent pages and between the folds as layers and intertexts inscribed over one another, and as such read as palimpsests.





KENEILWE MOKOENA

JOHANNESBURG

THOUGHTS & FEELINGS (2016)

TYPE OF BOOK WORK: UNIQUE BOOK OBJECT (ONE-OF-A-KIND)

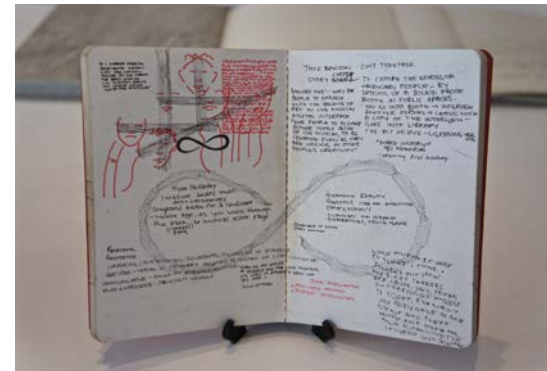
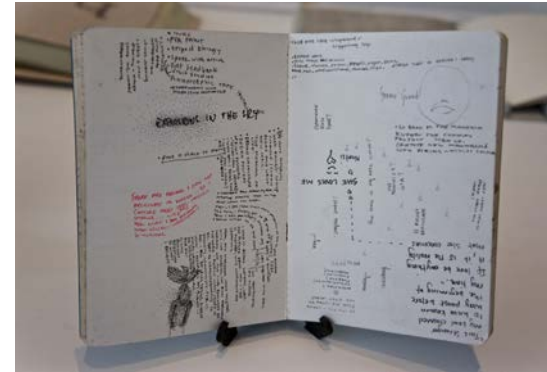
DIMENSIONS: 65 x 105 x 5 (EACH)

MEDIA: MIXED

ARTIST'S / DESIGNER'S STATEMENTS

Thoughts & Feelings is a series of journals which I have used as a way of trying to contain the thoughts and feelings that consume and overwhelm me.

They are intimate maps of my mind, revealing my most vulnerable self, and the constant existential dread that seems to drive my anxieties about existence.



KIM BERMAN &
ROBBIN AMI SILVERBERG

JOHANNESBURG
NEW YORK

KAKISTOCRACY - A RESPONSE TO OUR DUEL POLITICAL
REALITIES (2017)

TYPE OF BOOK WORK: VARIABLE EDITION OF 7 (VARIOUS PAMPHLET
STITCH BINDINGS)
DIMENSIONS: VARIED
MEDIA: DRYPOINT AND MONOPRINT ON DOBBIN MILL PAPERS (WITH
EMBEDDED DETRITUS)

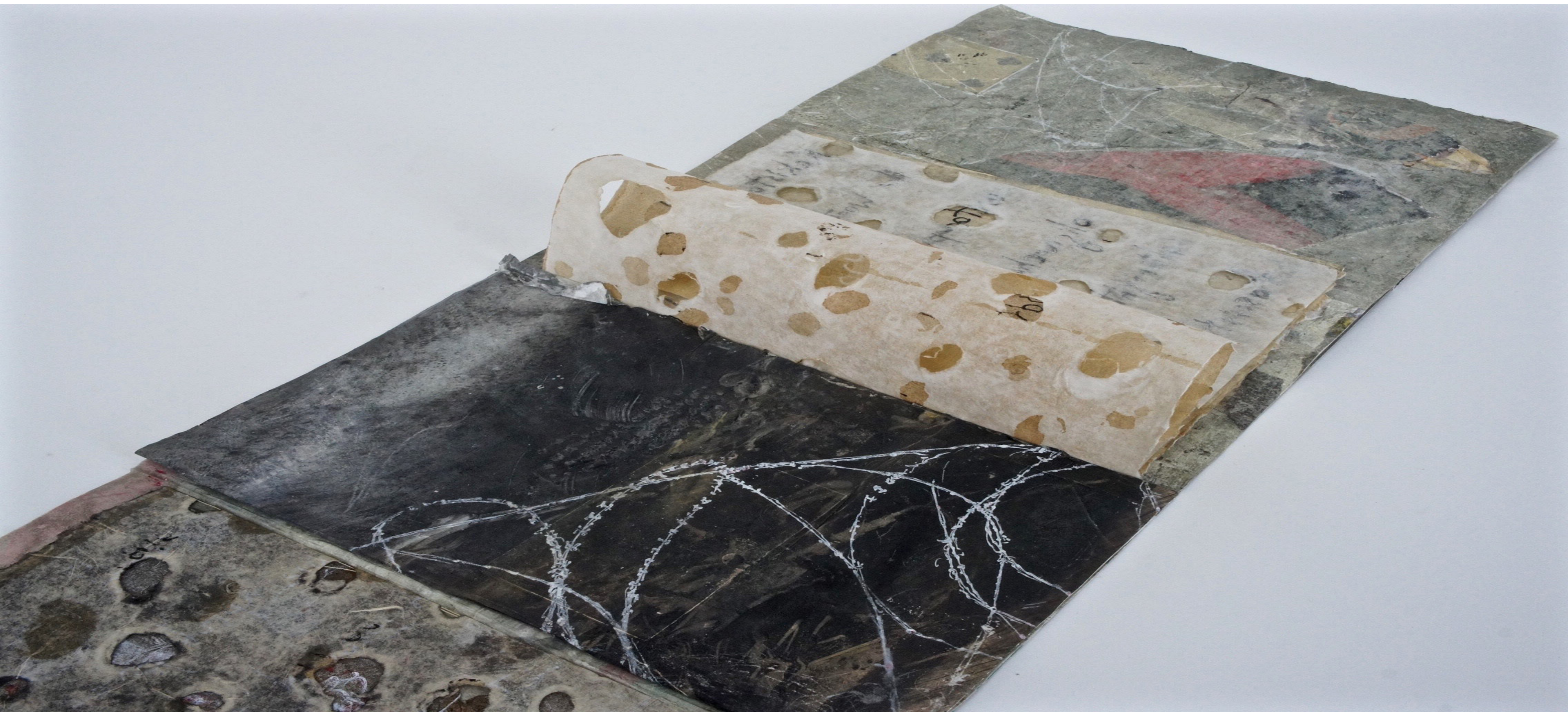
ARTIST'S / DESIGNER'S STATEMENTS

Kakistocracy is a term that has been used to describe a state or country run by the worst, least qualified, or most unscrupulous citizens. It combines qualities of "nepotism, oligarchy, plutocracy, kleptocracy, demagoguery, alt-right values and a disturbing tendency toward fascist nationalism".

As artists from two nations both presenting as kleptocracies, we combined our perspectives and artistic styles to create this artist's book by re-interpreting our landscapes as dumping grounds, and printing them on papers filled with detritus and worn with holes.

The double pamphlet French-door structure allows for a myriad of presentations and enhances the non-linear exploration of these ideas.





WORD LAUNDER (2014)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 810 x 295 x 10

MEDIA: INK, GRAPHITE, BEESWAX, GLUE, HIGHLIGHTER, AND
INTEREST OVER TIME

ARTIST'S / DESIGNER'S STATEMENTS

This artist's book, *Word Launder*, is a durational artwork made in response to language and to site. It engages ideas around work, time, and exchange. The artwork was made at Cape Town's Platteklip washhouse, an historical place where slave washerwomen used to do the laundry in colonial times. It is a site of hard labour but also of socialising, according to archaeological excavations. The artwork was made in response, and parallel, to closed academic discussions by urbanists around 'Vernaculars of Urban Multiplicities'. These discussions were hosted by African Centre for Cities and Max Planck Institute for the Study of Religious and Ethnic Diversity following on from an earlier engagement around public space and diversity.

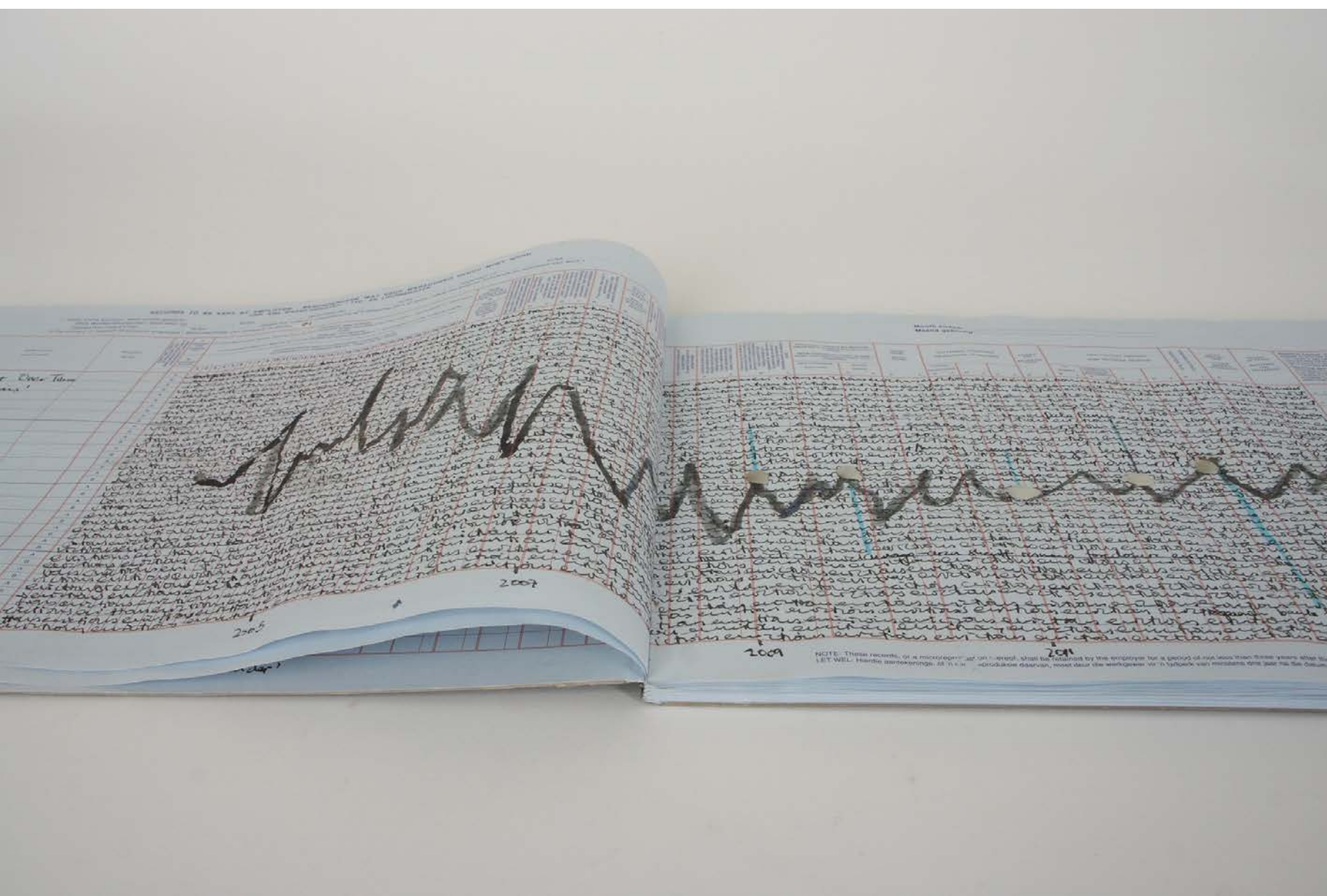
The resulting artist's book, itself a work of performative labour, comprises nine chapters plus a preface.

Each double page (or chapter) records a key word picked up from nine participant speakers in turn. I ran the word through Google analytics for its frequency in media reports. The resulting graph is plotted out across the pages of a wage register, already coded for farm labour with work 'in kind' factored into its columns. I then write out the key word repeatedly against this graph for as long as the speaker holds the floor.

At the end of each session, examples of media headlines using the key word are randomly inserted into this script. Related statistics are written up to the right, including the word's geographical dispersions. The artwork indicates among other things the difficulty of finding appropriate signifiers for complexity.

My art practice generally responds to disappearances of different sorts and makes restorative gestures. This has ranged from mixed media works commemorating people forcibly 'disappeared' during oppressive political regimes to largescale paintings about scorned urban space, visualising statistics of vulnerable species, sculpting and performing a defunct San instrument of communication from archival documentation into a sound art installation, and exploring financial crisis through word play. Most recently, I created in collaboration with Daleen Nel Hall a time-lapse film burning a defunct beehive to ashes.

In addition to being a slow maker of things, and engaging curatorially with other artists, I am a researcher and writer. Two book projects track the journeys of artworks as they make their way into the world. 'The Art of Public Space: Curating and Re-imagining the Ephemeral City' (2015) followed a trilogy of curated interventions exploring public space in Johannesburg. A book of creative nonfiction that climbs four floors of an inner city atelier is in press with Fourthwall Books.



KE SALE TENK (2017)

TYPE OF BOOK WORK: SINGLE CHANNEL VIDEO
DURATION: 3:22

ARTIST'S / DESIGNER'S STATEMENTS

This project is an excavation of my family history through family albums. Sometimes we rely on the family photo album as a way to understand what family is meant to be. What we often land up with is a grouping of images that have been constructed, and perhaps do not account at all for the histories and memories that are connected with that album.

I am not suggesting that these photo albums are a lie but that they present a challenge of how we read into them. My work begins with my own family album and questions what has been omitted from this album, what memories are not been translated through the pictures, what role does a family photo album play in the present?

Family photographs are more than just a documentation of events that have occurred, it is a space for us to project what we can recall and perhaps a space to question and invent a new history per se. I am interested in how albums no longer have a fixed narrative but instead open us to reinterpret our past and perhaps this kind of reinterpretation, questions why we find family albums so important or perhaps we do not.

The more I researched my family history, it becomes apparent that family history remains a space of contradictions, it is a mixture of truth and fiction. Photo albums are arranged as if to tell life stories and testimonies and build identities, however the image is never 'complete' we are only presented with visual clues that allows our own imaginaries to further 'complete' the story.

More so in my exploration of my family album, I begin to find myself as an outsider trying to construct an archive, by rearranging images to complete a story, truth or fiction. Such archives do not reveal easy answers, for me it reveals that time can break apart and reconnect and not quite fit back into one another.



GARDENING IN SOUTHERN AFRICA (2012)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

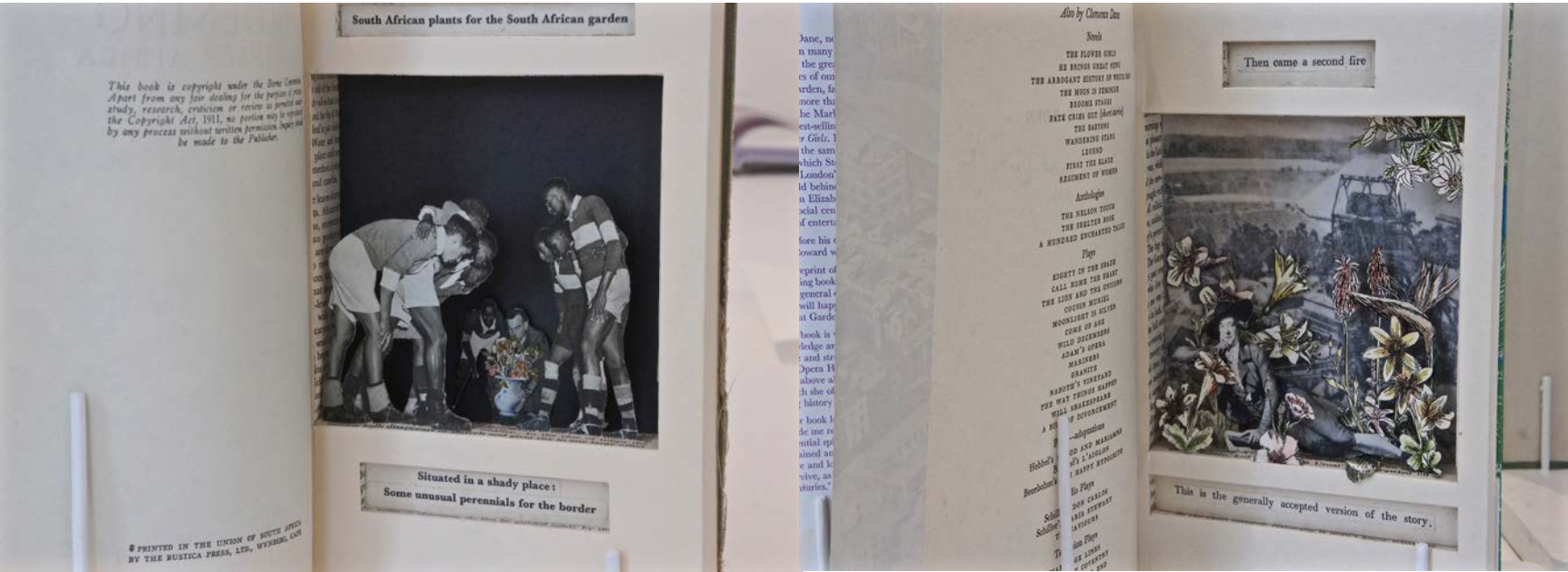
DIMENSIONS: 220 x 142 x 32

MEDIA: BOOK WITH COLLAGED DIORAMA

ARTIST’S / DESIGNER’S STATEMENTS

In this gardening book, I collaged a diorama-like scene in which I replaced a rugby team’s ball with a vase of flowers.

The dioramas turn the books into little museums.



LONDON HAS A GARDEN (2012)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 224 x 142 x 27

MEDIA: BOOK WITH COLLAGED DIORAMA

ARTIST’S / DESIGNER’S STATEMENTS

In a book about London’s attractions, I collaged a scene in which a British gentleman reclines in front of a Johannesburg gold mine. London’s garden became its colonies. Since graduation I have been working primarily in collage, printmaking and ceramics, playing with text and images from old books in particular. I have a great love of literature and art history, and the spaces that house these treasures – libraries, museums and galleries. As a first-generation South African, I have always been fascinated by my British heritage – by its more personal aspects but also the undeniable impact that colonialism had on the country in which I was born. I would never claim to be British, but politically today I have a tenuous claim to being South African. Since graduating from university, my work has often used collage and ceramics to play with this tension, with the fact that history has an undeniable daily presence in South Africa. Collage allows me to turn a playful ethnographic eye on my heritage. I like to think of my collages and ceramic sculptures as dioramas or trophies to the everyday, but an everyday that is always shadowed by history. My collages and ceramics are often accompanied by Dada-like phrases cut from old books. I enjoy the odd profundity that arises when combining these nonsense phrases with ordinary domestic scenes. I love the space between text and visuals where, having had nothing in common, they can suddenly begin to communicate volumes by requiring a viewer to use their imagination to fill in the logical gaps – as a viewer you create your own story somewhere between word and image.

Clement
and artist
and one
personal
Covent
Way, for
she uses
her last
The Fl
concer
ground
heart, o
open f
of Qu
first a
centri

Just 1
Noel

This
char
who
who
Con

Th
know
sto
the
an
w
lo

I
n
e
r
c
s

Also by Clemence Dane
Novels

THE FLOWER GIRLS
HE BRINGS GREAT NEWS
THE ARROGANT HISTORY OF WHITE LIES
THE MOON IS FEMININE
BROOME STAGES
FATE CRIES OUT (short stories)
THE BABYONS
WANDERING STARS
LEGEND
FIRST THE BLADE
REGIMENT OF WOMEN

Anthologies

THE NELSON TOUCH
THE SHELTER BOOK
A HUNDRED ENCHANTED TALES

Plays

EIGHTY IN THE SHADE
CALL HOME THE HEART
THE LION AND THE UNICORN
COUSIN MURIEL
MOONLIGHT IS SILVER
COME OF AGE
WILD DECEMBERS
ADAM'S OPERA
MARINERS
GRANITE
NABOTH'S VINEYARD
THE WAY THINGS HAPPEN
WILL SHAKESPEARE
A BE... OF DIVORCEMENT

...adaptations
Hebbel's ...
Beerbohm's ...
... ROD AND MARIAMME
... and's L'AIGLON
... THE HAPPY HYPOCRITE

Radio Plays

... DON CARLOS
... MARIA STEWART
... SAVIOURS

Television Plays

... JACK LINES
... AT COVENTRY
... SHALL END
... TILL

Then came a second fire



This is the generally accepted version of the story.

First published

PLANTING FOR EFFECT

South African plants for the South African garden



Situated in a shady place:
Some unusual perennials for the border

PRINTED IN THE UNION OF SOUTH AFRICA
BY THE SOUTHERN PRESS LTD, JOHANNESBURG

NOW MUSEUM / NOW YOU DON'T (2013)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 180 x 280

MEDIA: DIGITAL PRINTING ON PAPER, WIBALIN BOUND

ARTIST'S / DESIGNER'S STATEMENTS

The artist's book makes visual reference to a series of functional diagrams, which as the pages of the book evolve, are stripped of their referential function. As the viewer progresses through the book the technical drawings no longer operate as data for re-presentation but become increasingly abstracted through the enlarging and cropping of the technical illustrations.

In the end, the illustrations appear as purely abstracted linework. This representation of the technical illustrations dislocates them from their initial function and introduces the investigation into whether the data will eventually replace the actual artwork.

BEYOND THE VANISHING POINT / STRANGE NEGOTIATIONS (2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

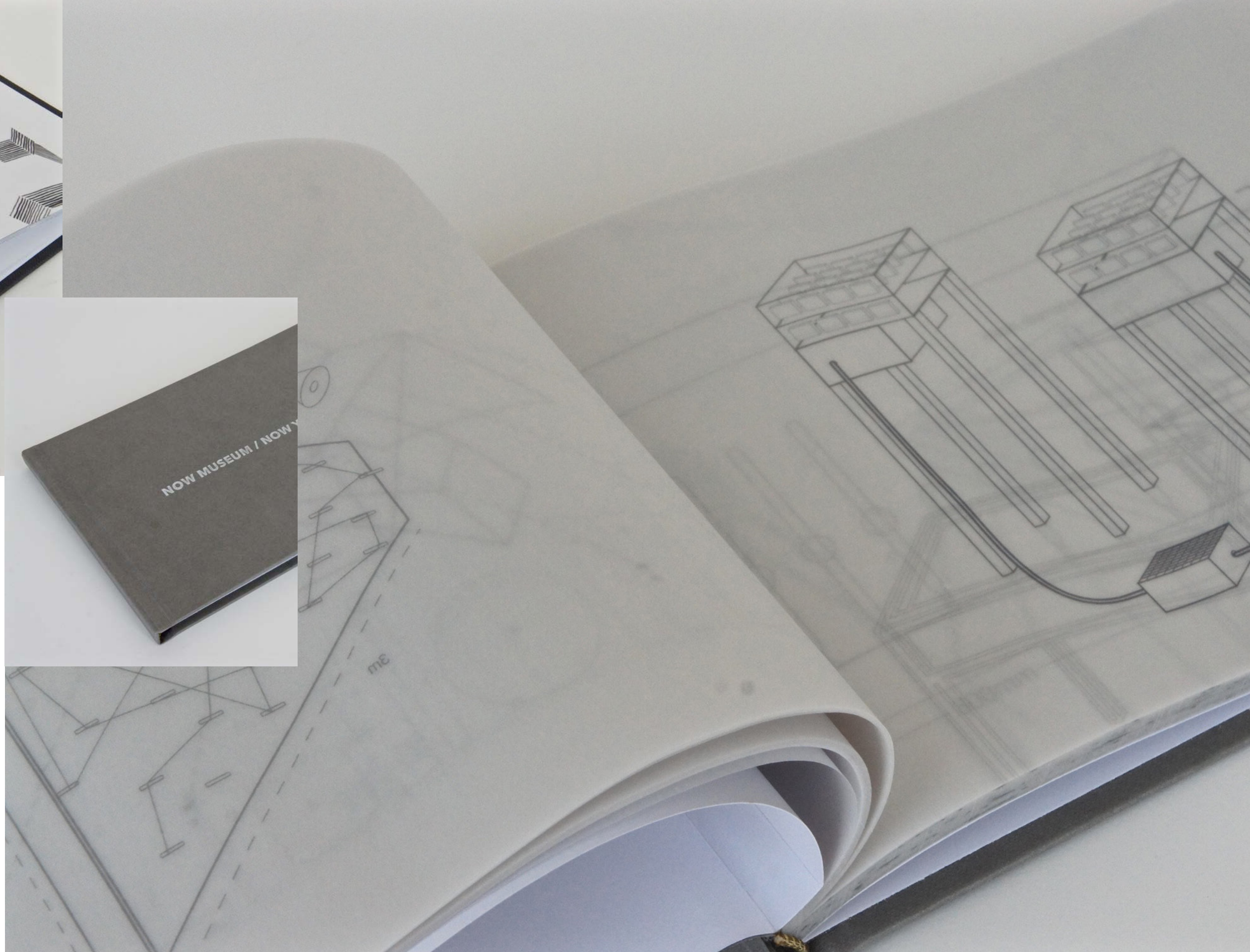
DIMENSIONS: 180 x 250

MEDIA: DIGITAL PRINTING ON PAPER, WIBALIN BOUND

ARTIST'S / DESIGNER'S STATEMENTS

Beyond the Vanishing Point' explores the gradual expansion of a visual line system which keeps expanding throughout the book. As the pages progress and the lines keep interlinking, subtle glitches start appearing. Lines gradually start to misalign, and the sequence slowly collapses, taking on a sort of visual 'broken telephone'. Through the increasing irregularity of the lines, all visual rhythm is lost, resulting in lines without any clear intent or direction. A visual cacophony, caused by randomly overlapping lines, concludes the book and the visual system is thereby rendered futile.





MY CARMINA BURANA DREAM AND ITS MEANING (2014)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 310 x 220

MEDIA: KHADI PAPERS, INK AND GOUACHE, BOOKCLOTH & ENDPAPERS

ARTIST'S / DESIGNER'S STATEMENTS

7 page double-sided accordion-fold book with two covers. The book, when displayed, can be viewed from both sides.



7 CHAKRAS - MAGDALENE'S HEALING (2014)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 310 x 220

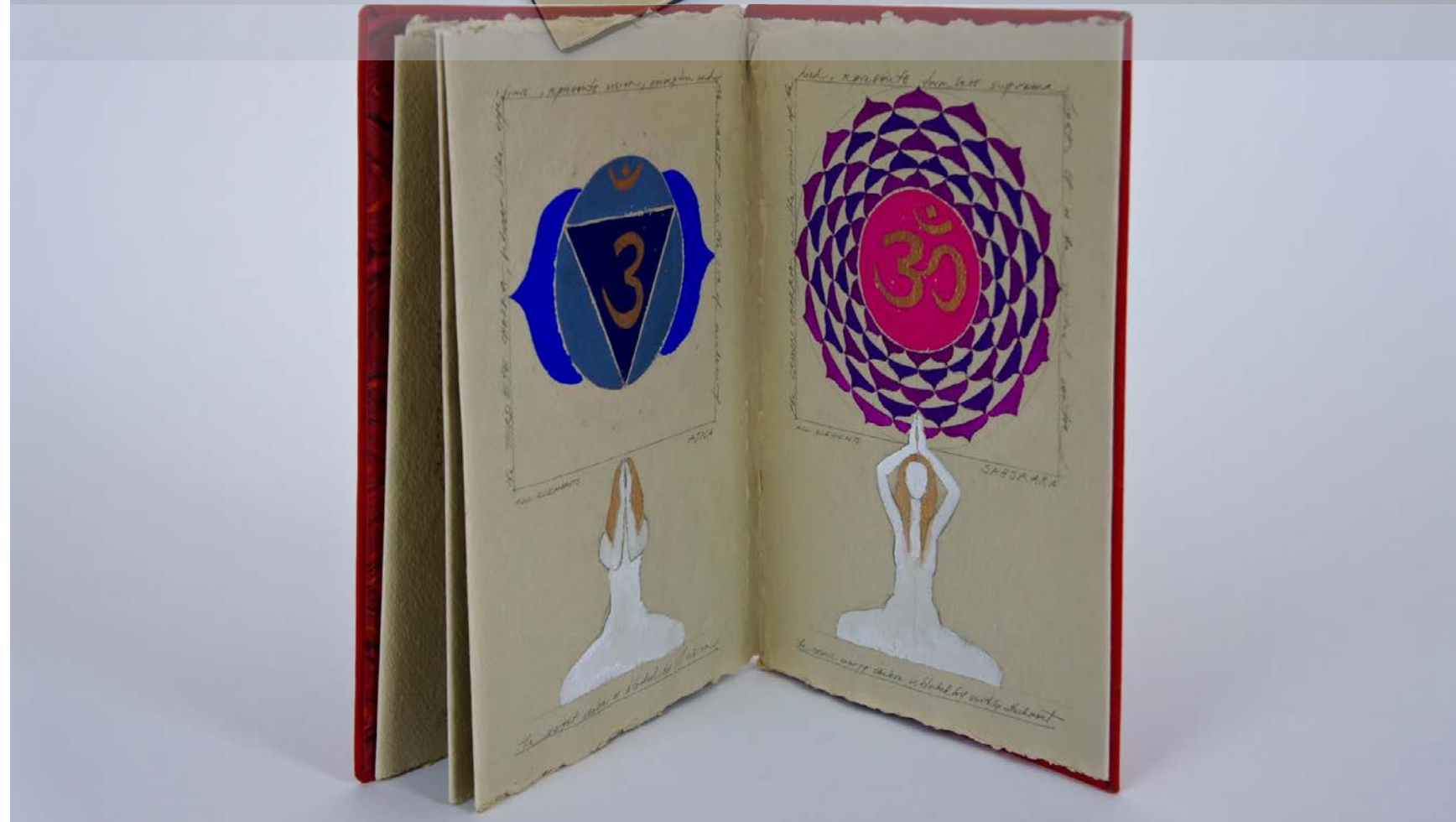
MEDIA: KHADI PAPERS, INK AND GOUACHE, BOOKCLOTH & ENDPAPERS

ARTIST'S / DESIGNER'S STATEMENTS

7 page double-sided accordion-fold book with two covers. The book, when displayed, can be viewed from both sides.

My work engages with religious and mythological female characters and strives towards a feminist revision that vindicates these figures from historic misogyny and modern oblivion.





SONGS FROM THE EARTH - COLLECTOR’S EDITION (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
DIMENSIONS: 300 x 160
MEDIA: PAPER PAGE BOOKS WITH CLOTH AND BOARD PORTFOLIO

ARTIST’S / DESIGNER’S STATEMENTS

This project began during a Cultural Dialogue Residency at Caversham in 2009 when writer Mxolisi Nyezwa created a collection of 18 poems. On leaving, he gave me his manuscript and asked me to use the poems in a future project. During 2014 and 2015 Vusi Zwane, our Artist-in-Residence, and his intern Simphiwe Cebekhulu used these poems as inspiration to make a series of black and white images on acetate. These words and images were the source for ‘Songs from the earth’, which was designed, printed and bound at The Caversham Press. This project was completed in 2016.

Three books contained in a bound portfolio: book 1 is a pamphlet stitch anthology of 18 poems, accompanied by two accordion books of 9 images each, inspired by the poetry.

SONGS FROM THE EARTH - STANDARD EDITION (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
DIMENSIONS: 300 x 160
MEDIA: PAPER PAGE BOOK WITH PAPER COVER

ARTIST’S / DESIGNER’S STATEMENTS

Three books contained in a bound portfolio: book 1 is a pamphlet stitch anthology of 18 poems, accompanied by two accordion books of 9 images each, inspired by the poetry.

Songs from the Earth affirms the concept that many artists’ books are evidence of creative, collaborative partnerships between artists and masterprinters. With Songs from the Earth the collaboration is more complex. It embraces poems by Mxolisi Nyezwa, screenprints by Vusi Zwane and Simphiwe Cebekhulu, and book design devised and executed by myself, masterprinter and director of The Caversham Press in the KwaZulu-Natal Midlands. The result of this interaction is an artist’s book - 18 poems in dialogue with visual images, created not as illustrations but as visual responses to the sentiment and rhythm of the poetry. This limited edition portfolio comprises three simple handmade books; two accordion folds and a Pamphlet stitched anthology of poems. The books, designed text, and hand-printed images - are created to be held, read, and looked at.

The book has a back story. The Caversham Press and its commitment to the residency programmes were intrinsic to the activities promoted by the Caversham Centre for Artists and Writers. Songs from the Earth was generated by the final international cultural dialogue residency held in 2009. This residency included two writers and two visual artists, one of each from South Africa and Atlanta Georgia USA.

The residency was hosted a year after the tragic murder of Caversham Programmes Manager, Gabisile Nkosi, at her home in our local community of Lidgetton. MxolisiNyezwa was moved by what he knew of Gabi's community work and learnt of her sudden, violent death, and her presence infiltrated the poems he wrote during the residency. When he left Caversham, Mxolisi handed me a manuscript of eighteen poems and asked me to 'do something with them'. I made a number of unsuccessful attempts to create a single book comprised of Mxolisi's poems and images created by the young artists with whom we worked, but in each instance an essential thread connecting content, context and artist was missing.

Only in 2014 when exploring the possibility of separate volumes of text and image was cohesiveness found. As the end of Gabi's life moved Mxolisi to poetic expression, so the final production of Songs from the Earth coincided with the closure of the Caversham Centre for Artists and Writers. The book of poems by a South African writer and images by local intern Simphiwe, and resident visual artist Vusi, echoes the values underpinning Caversham's 17 year mission of collaborative activity. It provides a fitting requiem and token of appreciation for all those who helped make the Centre a place of connection and meaning.





MARY MINICKA

CAPE TOWN

DIRGE WITHOUT MUSIC, POEMS BY EDNA ST VINCENT MILLAY
(2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 110 x 105 x 19

MEDIA: ARTIST'S WATERCOLOUR PAPER; BOOKBINDER'S GREY BOARD,
"CRASHED CANVAS" BOOKBINDING CLOTH, PVA GLUE, ACRYLIC INK
HANDWRITTEN WITH A STEEL NIB

ARTIST'S / DESIGNER'S STATEMENTS

A rendering of the poem "Dirge without music", by Edna St Vincent Millay. This work is specifically a departure from the other book I entered into the Colloquium. I wanted to create a book where actual text was used, as opposed to an imagined text. The challenge was to then create a suitable physical embodiment of the poem. I wanted to use the meandering accordion format to literally enfold the poem's different lines within each other to create a sense of the circularity of the grieving process.

The full text of the original poem used is available: www.poetryfoundation.org/poems-and-poets/poems/detail/52773

VOLUME ELEVEN OF THE CHRONICLES AND COLLECTED
CORRESPONDENCES OF THE CLOTH MERCHANT ON
PONDER ROAD. (2016)

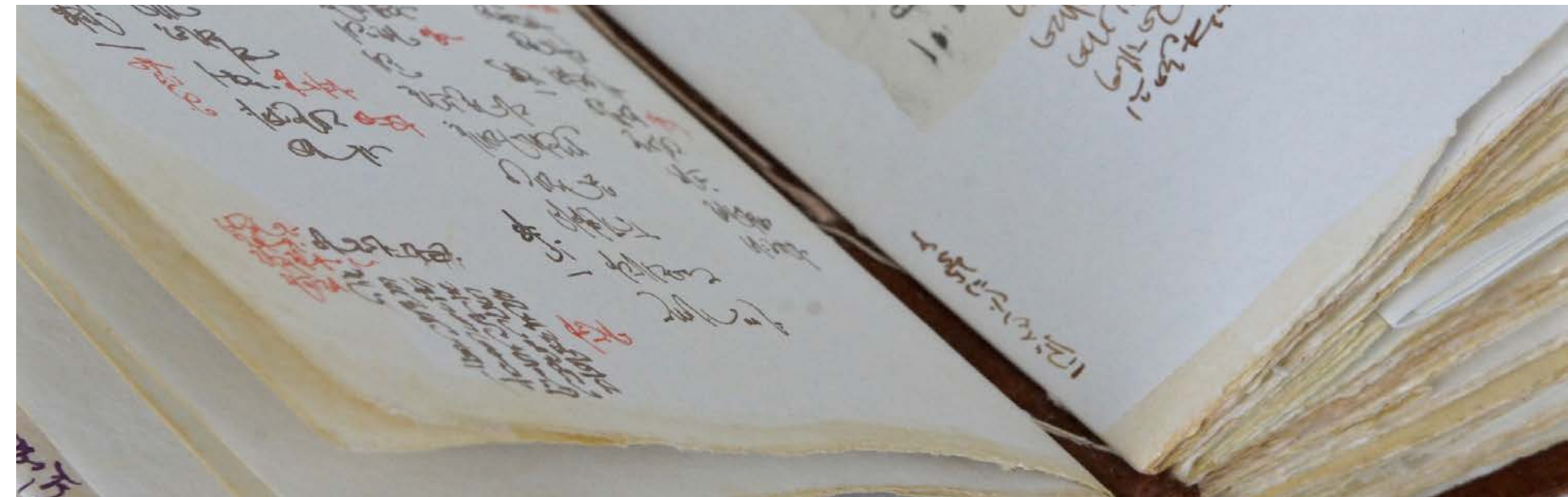
TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 130 x 115 x 57

MEDIA: COMMERCIALY PRODUCED LEATHER (RED AND TEXTURED
BROWN), BOOKBINDER'S LINEN SEWING THREAD; RECLAIMED PINS AND
SEWING THREAD FROM ARCHIVAL RECORDS UNDERGOING CONSERVATION
REPAIR, 120 GSM COMMERCIALY AVAILABLE PAPER STOCK, SHWESHWE
AND OTHER CLOTH SAMPLES, THREAD SAMPLES, RECYCLED VINTAGE
GLASSINE PAPER, ACRYLIC INKS - AMONGST OTHERS

ARTIST'S / DESIGNER'S STATEMENTS

This work is inspired by my work as a conservator of archival records. The idea was to create a fictional archive. This archive is not necessarily readable or accessible to understanding, as is often the case when encountering historical documents in other languages (or in archaic language forms) which makes comprehension and establishment of an ordered timeline difficult. Archival records are often only a partial record, contingent on the vagaries of human agency, creation and preservation tactics.







MAUREEN DE JAGER

GRAHAMSTOWN

THE HONOUR BOOK (2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 250 x 190 x 70

MEDIA: HAND-BOUND BOOK WITH CLASP (BOVINE LEATHER, PAPER, ESKA BOARD AND COPPER)

ARTIST'S / DESIGNER'S STATEMENTS

A hand-bound book with off-white leather cover, rounded spine, gilded edges, and copper clasp; in a limited edition of 4 sets with 1 artist's proof. Bound by Helène van Aswegen

The Honour Book comprises a series of macro-lens photographs of the word 'honour', as this appears in record WO 105/5 – a box of war reports concerning the South African War (UK Archives). The book resembles a leather-bound bible (with gilded edges and decorative clasp), but as one pages, the 'honour' images become redder and redder, eventually morphing into blood. Embossed on the back cover is a quote by Cecil John Rhodes: '... if there be a God, I think that what he would like me to do is paint as much of the map of Africa British red as possible...'

WO 32/8061 [THE BOOK OF HOLES] (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

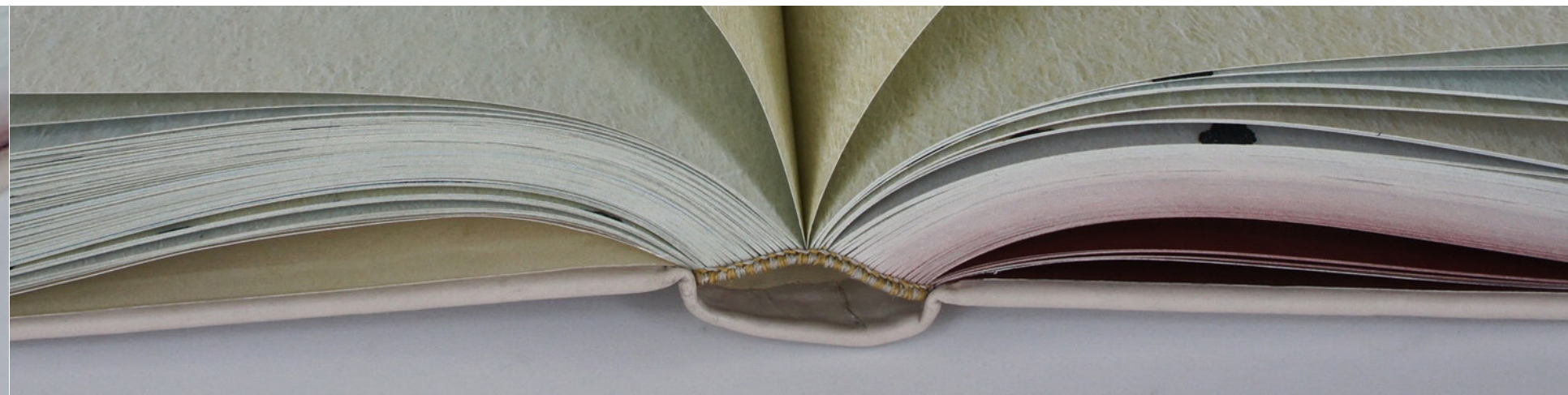
DIMENSIONS: 220 x 180 x 100

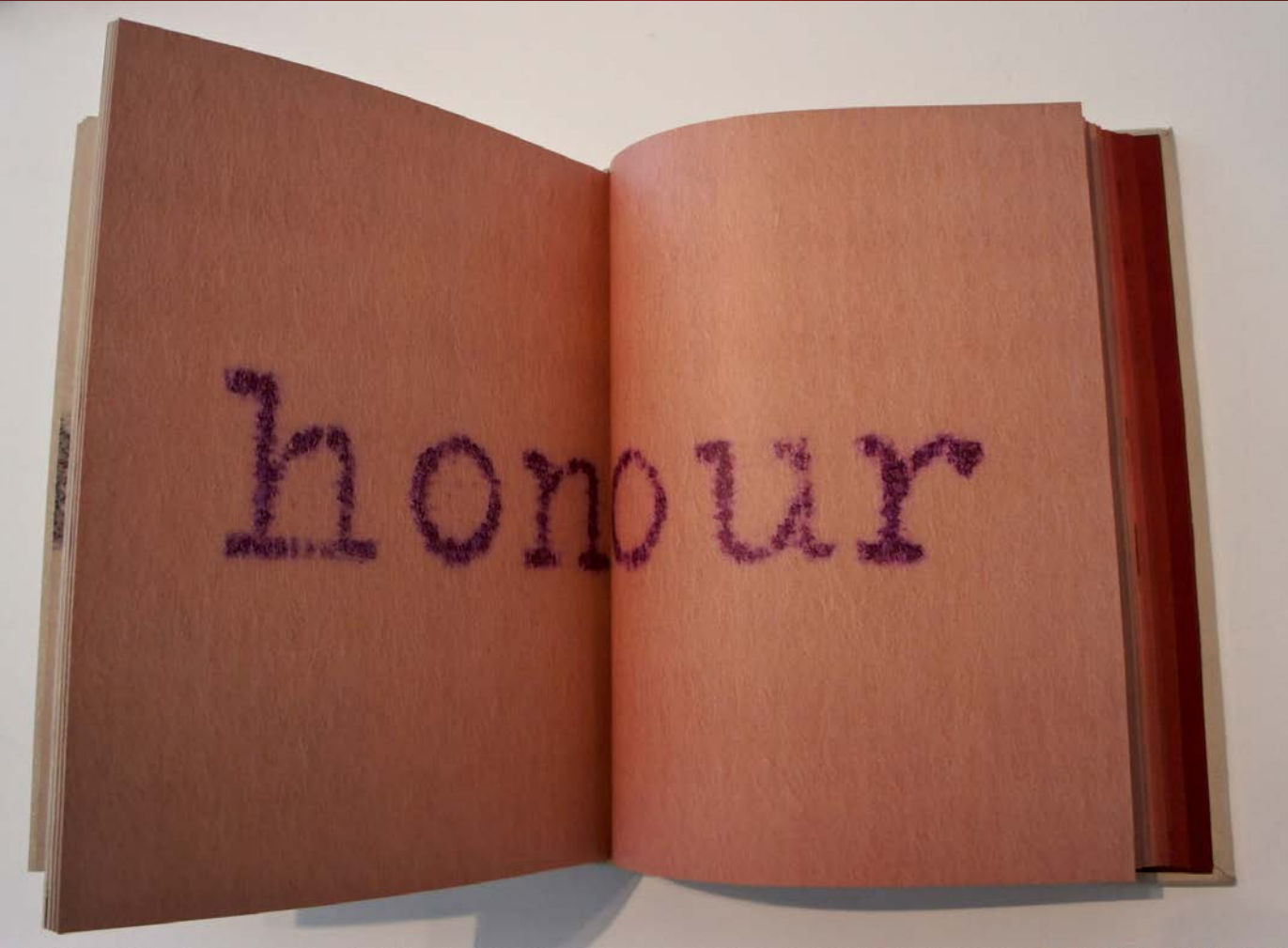
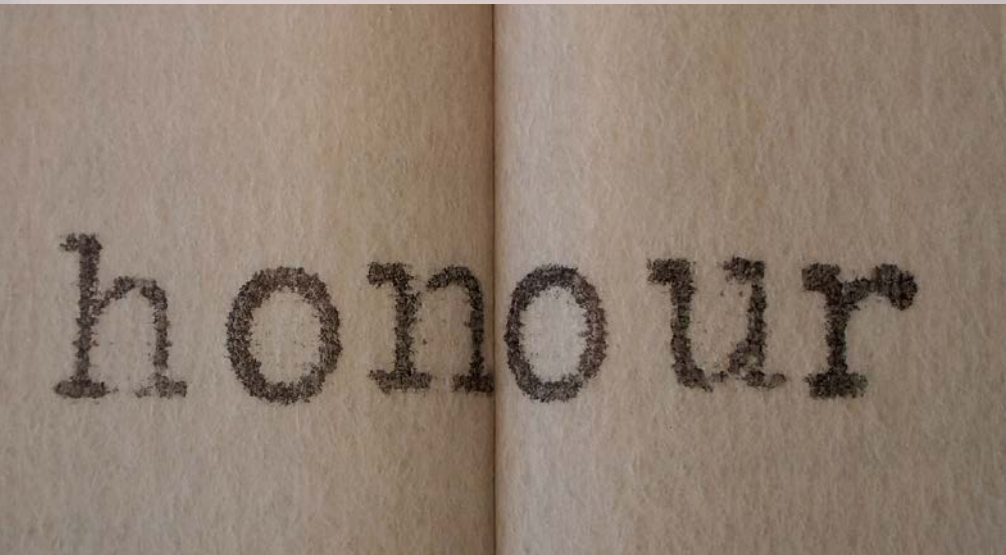
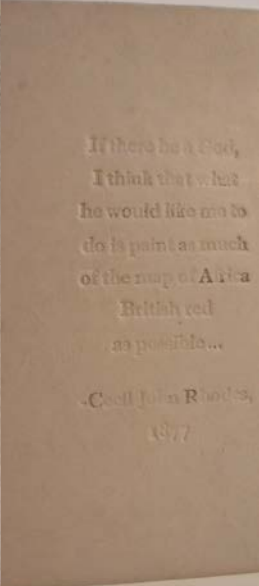
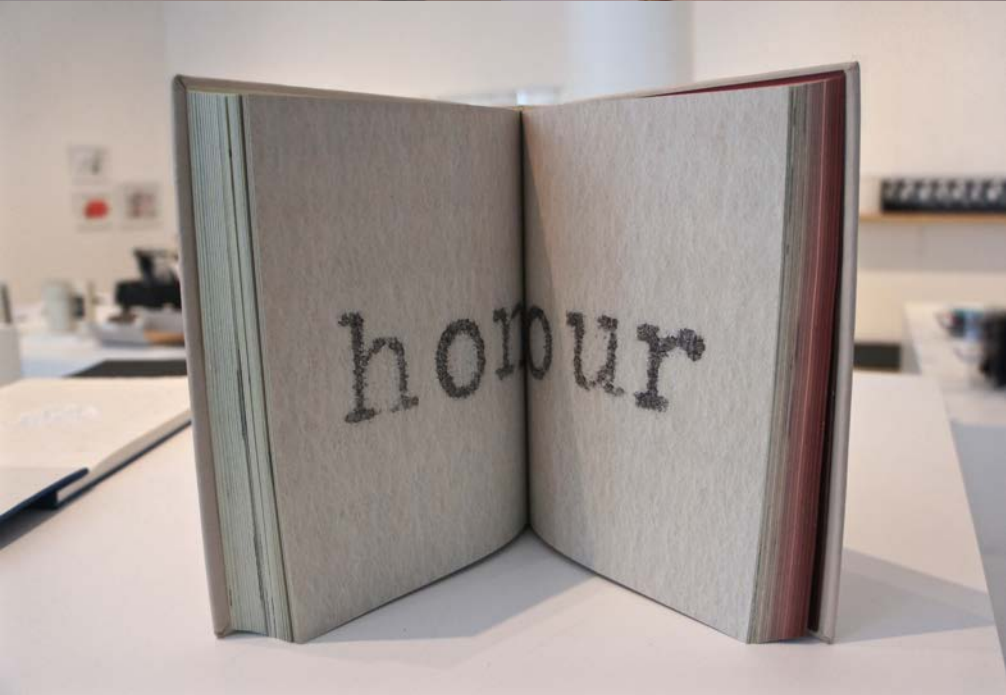
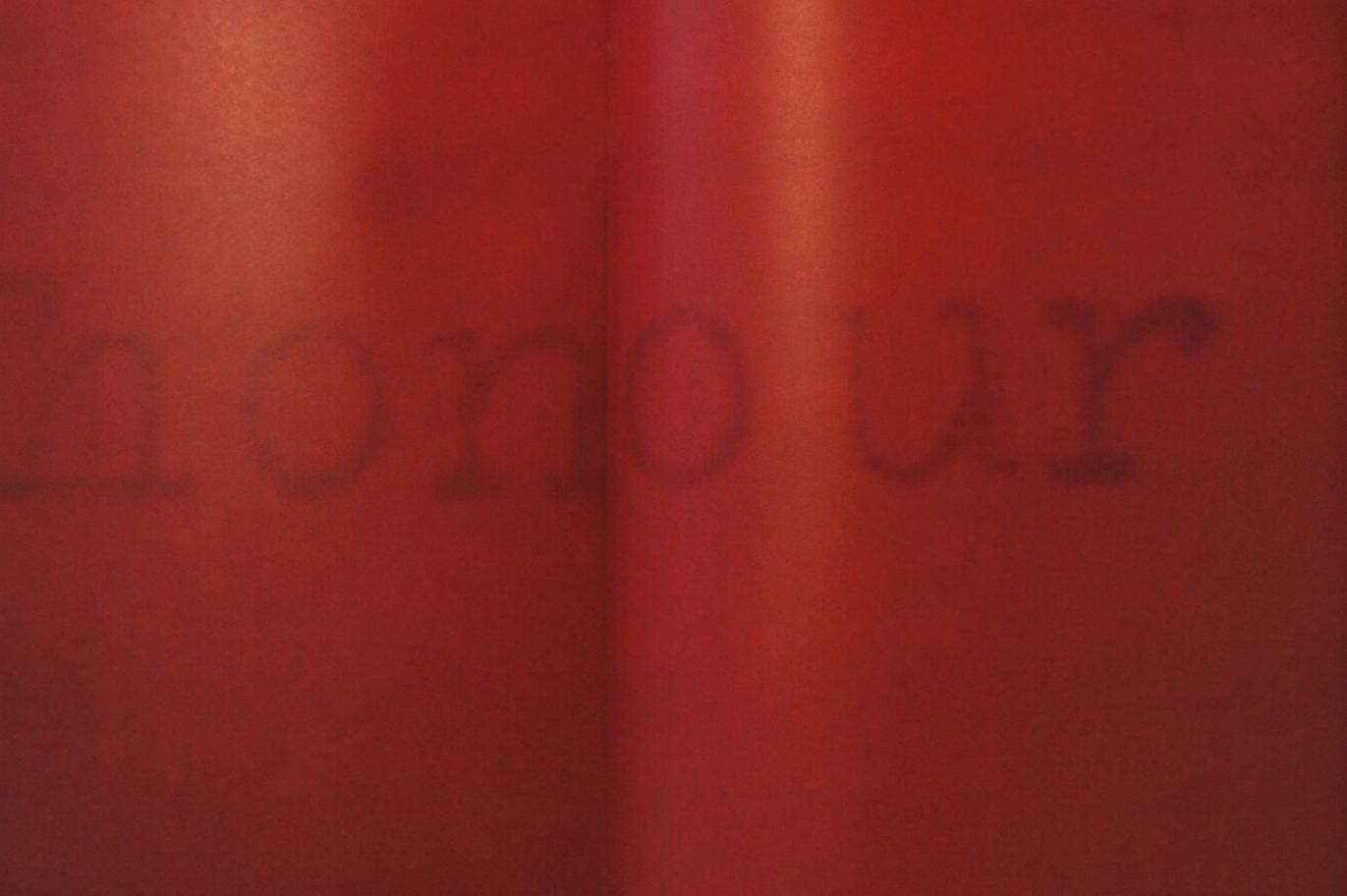
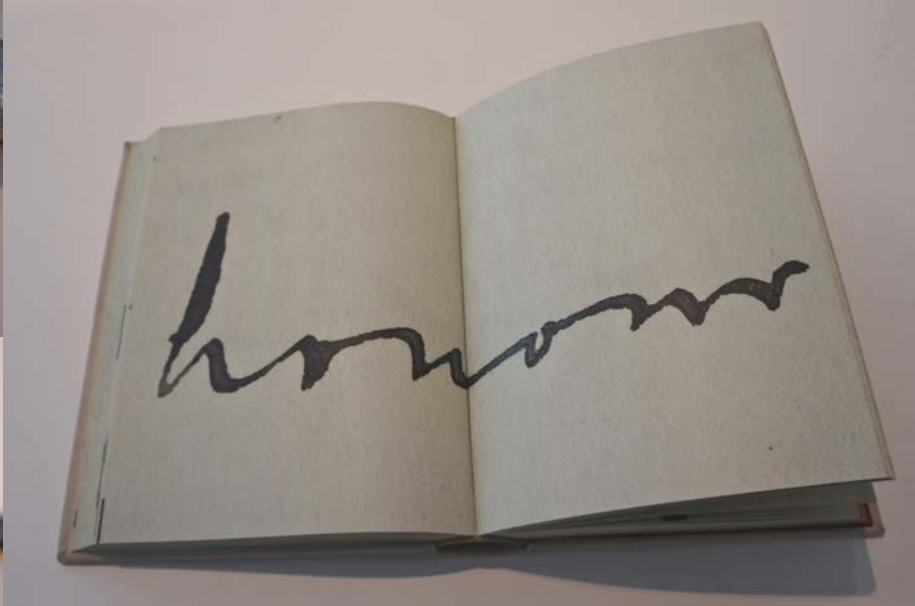
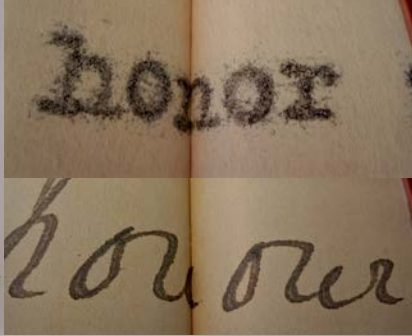
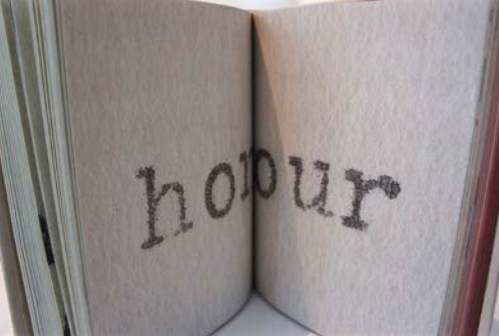
MEDIA: HAND-BOUND BOOK, COTTON GLOVES, HANDCRAFTED PAPER KNIFE, SOLANDER BOX

ARTIST'S / DESIGNER'S STATEMENTS

A hand-bound book with uncut pages, in a solander box with accompanying objects, comprising a limited edition of 4 with 1 artist's proof. Printed and bound by Helène van Aswegen.

WO 32/8061 [The Book of Holes] features 172 sequential photographs, collated into a book with uncut pages, documenting the punch holes indiscriminately made in record WO 32/8061 – a collection of reports on the South African War held in the UK National Archives. Specifically, the photographs track the path of a treasury tag feeding into these haphazard holes, and the proximate sites of wounding. A link is thus suggested between the damage described in the reports, the damage of the punch-holes, and the wounding act of reading: because the pages of the book are uncut, accessing the contents necessitates violence.





MBALI MDLULI

JOHANNESBURG

ERF #3 (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 165 x 300

MEDIA: CUT LIFESTYLE MAGAZINES ON BLACK MOUNT BOARD

ARTIST'S / DESIGNER'S STATEMENTS

Torn magazine stripped of its primary colours and reduced to black and white parts of the magazine. The image resembles an imagined and a nonspecific landscape.

The works reflect on a sustained concern with the dimensions of photography and the medium's lassitude in the face of a lived experience. The personal narrative that informs this body of work relates to a moment of an experienced displacement. From the strewn belongings, a large collection of home décor and design magazines was retrieved, which were then cut, ripped and torn into, to essentially transform them into undulating and contoured images presented as objects which function as emotional residue.

By constructing imagined landscapes, the use of horizontal lines portrays the tensions that exist in expressing personal events.



CONTOUR 1 (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 175 x 195
MEDIA: CUT LIFESTYLE MAGAZINES ON BLACK MOUNT BOARD

ARTIST'S / DESIGNER'S STATEMENTS

A colourful 3D image, cut and folded to resemble an imagined and nonspecific landscape.

In my work I explore time, space and memory. I reference the various effects and general impacts of television. I am also interested in other means of digital escapism, presented in the form of social networks and mobile phones. My fascination with these ever-present phenomena lies in the mental states and gaps created by them and how these could potentially be harnessed for further creative exploration. I seek to use the aesthetics and associations of television more effectively as a tool for re-creating or reawakening memories and the imaginary. I am currently looking at the concept of transient memory through imagery surrounding pixelation, distortion, magnification and colour fields. I have been photographing images of domestic objects, experimenting with video, different lenses as well as other mediums such as scanners, toy cameras and expired film (both colour & B&W). My intention is to find ways of capturing mundane or seemingly insignificant objects and memories that fill up the bigger picture of our everyday lives. Issues of memory, identity & the specificity of different mediums will be played out in new installations.



MEGHAA PATEL

JOHANNESBURG

ISTD – VISUALISING MUSIC (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS:

MEDIA: CONSTRUCTED OBJECT & FLIP BOOK

ARTIST'S / DESIGNER'S STATEMENTS

An ISTD (International Society for Typographic Design) brief to use the popular opera Einstein on the Beach to visualise music typographically.

Using the Times New Roman family, which is often used on music sheets, I designed a mechanised flip book with the falling letternames of the music notes in Knee Play 4 of the opera.

The flip book machine allows a visual interpretation of the opera without sound.



NAADIRA PATEL

JOHANNESBURG

DAYDREAM (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 210 x 146

MEDIA: PRINTED ON CYCLUS OFFSET 100% RECYCLED PAPER

ARTIST'S / DESIGNER'S STATEMENTS

Daydream is inspired by architectural quirks and interesting spaces in the Newtown / Fordsburg neighborhood, related to mining and the gold rush, aspiration for wealth and the dream of escape.

I started the City Coloring Book Series in May 2016 during a residency at the Bag Factory in Fordsburg. Each book is a collection of drawings and collages, observations of a neighborhood, and reflections on the conditions within and through which certain neighborhoods exist and thrive.

The books look at heritage in the city, the influx of the new, bridges that divide and connect, the upsurge of new property developments and a mixed blend of aesthetics that speak to Johannesburg as a city in flux.



THE LONG DARK TEA-TIME OF THE SOUL (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: (W) 285 x (H) 215 x (D) 70

MEDIA: FOUND BOOK, ACRYLIC PAINT, VARNISH, GLASS, LED LIGHTS

ARTIST'S / DESIGNER'S STATEMENTS

The altered book encased in glass is still incomplete and needs a custom made stand (including LED lighting) that will highlight the texture of the book itself.

Nieuwoudt's primary interest lies in text, books, symbols, signs and language and our subjective interpretation thereof. Furthermore his studies in alchemical theory and various occult tenets also help to inform his work as an artist. "We suggest that the entirety of the culture in which we currently reside is no less than the dismembered corpse of magic (although somehow still with a seeming capacity for speech) and that this no doubt necessary process is exemplified by the alchemical principle of SOLVE, or analysis." Extract from Alan Moore, The Art of Magic.

Nieuwoudt also employs various forms of asemic writing in his work. Asemic writing is a wordless open semantic form of writing. The word asemic means "having no specific semantic content". With the nonspecificity of asemic writing there comes a vacuum of meaning which is left for the reader to fill in and interpret. The secret is that asemic writing is a shadow, impression, and abstraction of conventional writing. It uses the constraints of writerly gestures and the full developments of abstract art to divulge its main purpose: total freedom beyond literary expression.

THE LITTLE BOOK OF SEX AND DEATH (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: DIMENSIONS VARIABLE

MEDIA: RED LEATHER COVER, HAND BOUND, 5 PLY WAXED NATURAL LINEN THREAD, 200 GSM PAPER WHITE, 80 GSM PAPER BLACK
DIGITAL PRINT

ARTIST'S / DESIGNER'S STATEMENTS

Edition Variation of a series of anonymous "suggestive" selfies sent to me by artist friends. Including asemic writing and various text and symbols. Unique cover. EV 2





NICO RAS

JOHANNESBURG

WHITE GUILT (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 295 x 165
MEDIA: DRAWING INK ON FABRIANO

ARTIST'S / DESIGNER'S STATEMENTS

A pull-open style book with (white) skin textured covers and “white guilt” branded into the cover. The book is held together by black thread, tied together on the front cover.

I’ve used myself and drew inkblot inspired drawings to symbolize subjective imagery, how images hidden in inkblot cards are subjective, may or may not be seen by an individual and differ from person to person. I’ve linked that to the racial situation in SA and also how racism towards Caucasians are often overlooked, may or may not be seen, how it can be subjective, how it is sometimes not viewed as racism because of the white skin.

Transparent paper serves as a way to highlight things in the articles, censoring. When lifted up one can still see the original article.





against the people
imagine a world
but say they or who
ly white people out
existence. In fact,
e events have been
d around this concept
white fragility"

white fragility is a state
which even a minimum
unt of racial stress
comes intolerable,
ring a range of

defensive moves.
moves include
outward as anger,
emotions such as
fear, and guilt, and
behaviors such as
argumentation, silence,
and leaving the stress-
ing situation. These
in turn,
function to reinstate white
racial equilibrium." And "white
fragility is, at its essence,
a gun level pushback. It's
like the fight or flight
response of white people
who want to believe that
they, and the world by
extension, are less racially
divisive than they really
are."

MY - METAMORFOSE-PROSES (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 50 x 250 x 250

MEDIA: DIGITAL PHOTOGRAPHIC PRINTS ON EPSON DRAFT PAPER,
HAND-BOUND INTO AN ACCORDION-FOLD ARTIST'S BOOK WITH HAND-
MADE SOLANDER BOX

ARTIST'S / DESIGNER'S STATEMENTS

Accordion-fold artist's book in a handmade solander box, Handbound by the artist. The book and solander box are covered with the artist's studio rags.

My-metamorfose-proses and Hoofstuk II are a glimpse into my engagement with the physical process of painting, taking photographs and book-binding. I explored the analogy between the workings of these processes and the way in which I, as a human being, travel through and articulate my inner responses to my day-to-day experiences.

The artist's book showed itself as a way of gathering all these layered experiences; and the accordian-fold bind provided the possibility of viewing the content like a long, in-depth, inner-and outer journey.

HOOFSTUK II / CHAPTER II (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 20 x 250 x 250

MEDIA: DIGITAL PHOTOGRAPHIC PRINTS ON EPSON DRAFT PAPER,
HAND-BOUND INTO AN ACCORDION-FOLD ARTIST'S BOOK

ARTIST'S / DESIGNER'S STATEMENTS

Accordion-fold artist's book in a handmade solander box, handbound by the artist.

Through painting I observed the distinctly layered nature of my life, each translucent layer adding depth to the next layer; the surface and that which lies beneath becoming inseparable. To express this layered experience I photographed the process of brush-to-board-to-turpentine and the accidental marks and 'mess' which these movements left behind. These photographic documents, highly layered in their own right, formed the next layer of my analogy; essentially portraying the ephemerality and fleetingness of my everyday life.

Layered paint to photograph and finally to intricately bound artists' books. The artist's book as object provided a way of gathering all these layered experiences and expressing them as a visual story; the accordion-fold bind provided the possibility of viewing the content like a long, in-depth, inner-and outer journey. The final analogy, like the very nature of these artists' books, is dependent on how you choose to view them; will you combine the various spreads to create an entirely new narrative, or will you unfold the artists' books and journey along their length, or you will you simply flip open the cover, stroke a page or two and then move on?



A PECULIAR DICTIONARY (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK & OBJECTS

DIMENSIONS: 150 x 150

MEDIA: 200 GSM MATT PAPER

ARTIST'S / DESIGNER'S STATEMENTS

The English language is meant to be humorous and here, it's design is totally weird.

Being a Graphic Designer, it is often possible for me to create things that are completely strange and out of this world using eclecticism and the overall combination of different mediums. We as creatives are regularly exposed and confronted with radical and weird ideas. That's why we are so comfortable with the "strangeness" of the world. Feeding off of each other's minds and swapping ideas with other creatives is what gives us the ability to create (in every sense of the word).

This project celebrates the ideas I have just explained. "A Peculiar Dictionary" was initially created as an extension of my self brand "A Peculiar Designer". It celebrates me as a designer and gives the viewer a little insight into the strange inner workings of my mind. The objective of this dictionary was to showcase my ability to work with a range of different mediums. It is essentially a dictionary however it has a bit of a twist.

The inside of the dictionary showcases a whole bunch of existing English words that either have bizarre spelling or very strange meanings. There are two words for each letter of the alphabet compiled into a 15 cm x 15 cm perfect bound booklet. It looks fairly straightforward and simple on the outside (as a dictionary should) but the fun actually begins when one opens the book up. A combination of odd graphics and words is used to push this dictionary to the next level of weirdness.

In creating this dictionary I went through the process of melting and scanning plastic toys, combining this with the scanning and distorting of printed words and images. In doing so it would create a sense of confusion and possibly shock anyone who would open the dictionary. The name of the dictionary is also on the reverse side of the booklet (back cover) so the viewer is even more confused as to why the dictionary would page from back to front. The design, creation and combination of everything that is this dictionary is why it is called A Peculiar Dictionary.

It's not only intended to celebrate me as a designer but also to celebrate the weird and wonderful world of Graphic Design, what one can do with this world and how it influences my thoughts and actions. The dictionary in the end is me, it doesn't look like much on the outside, but once you open it up a whole new world is revealed.



NKOSINATHI NDLANDLA

BOKSBURG

XISIWANA (2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 245 x 355

MEDIA: LITHOGRAPHY ON HANDMADE PAPERS

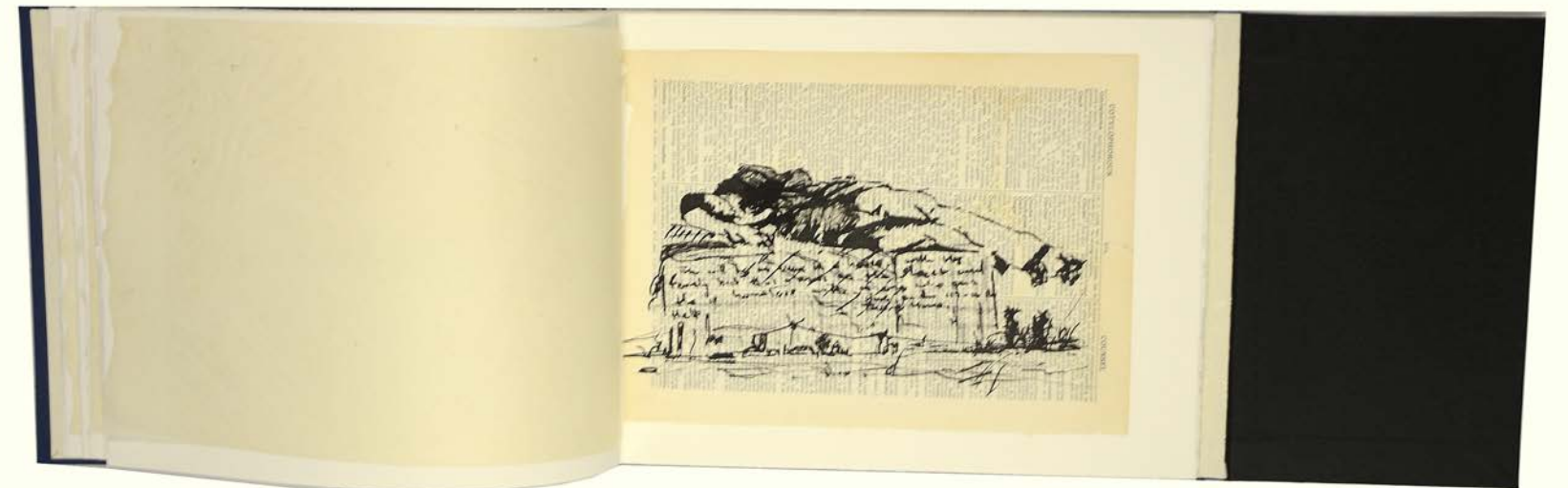
ARTIST'S / DESIGNER'S STATEMENTS

The title of my book is "Xisiwana" which means Homeless,

The book is made out of various types of fibers that are from Sisal and other indigenous plants taken from different places around our country. In the book I experiment with lithograph processes on hand made paper and use a stab binding technique.

The book specifically explores the poverty that still exists in our society and which our government still seems to ignore, dragging their heels so as not to fix the problem.

The figures and buildings depicts some the facts that are still a challenge in our country.



NONKULULEKO CHABALALA

PRETORIA

#UNIVERSITYOFSTUDENTS (2016)

TYPE OF BOOK WORK: DEMOCRATIC MULTIPLE

DIMENSIONS: 144 x 102

MEDIA: TEXTBOOK PHOTOCOPIES, ACRYLIC PAINT, PEN WORK AND PHOTOGRAPHS

ARTIST'S / DESIGNER'S STATEMENTS

This is a zine compiled out of study material that was photocopied and photographs that I took at #FeesMustFall protests at the University of Pretoria. It is activism.

Chabalala is a Pretoria based 'self-taught' artist. She is an International Relations graduate and this influences her photography and collage by applying theories of social science to the conceptualization and creation of her art works. Her artwork documents the anthropology of society seeking to understand and represent how humans interact with one another and the space around them.



THE GOLDEN YEARS (2013)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 100(H)x150(W)x220(L)

MEDIA: FOUND BOOK, CLAY, WATERCOLOURS

ARTIST'S / DESIGNER'S STATEMENTS

Clay/paper rats nesting inside a book. Books are often seen as 'good companions' but often neglected. Rats are seldom seen as such, but are quite at home in this book.

'The Golden Years' of books seems to be over; the pages within like fallen leaves to be swept into heaps. Cut-out leaves cascading into a heap from open book.

I am a MAFA graduate from UKZN, who fell in love with the book arts in my final years of study. As someone who has always had great love and value for books, I am continually saddened by their marginalisation. Books that were once valued are so often forgotten and left to gather dust. The two works below are a part of the body of work created towards my MAFA, which dealt with the decay of books/knowledge through idleness, technology, and other influences. Each book used was specifically chosen for its title, and the work created based on this.



STONEWATER (2017)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: VARIOUS
MEDIA: PRINTED COVERS AND MIXED MEDIA

ARTIST’S / DESIGNER’S STATEMENTS

Stonewater is a collaboration between SA artist, Richard Penn, and UK writer Guinevere Glasfurd, and takes as its starting point a shared interest in ‘origins’. Both the artist and the writer have been looking back along scales of human memory and experience and beyond, toward the beginning of time and the origin of our universe itself. This new work required them to consider their separate journeys – all that brought them to the point of collaboration at Nirox.

Moving between memories of a childhood in North Yorkshire and the present day setting of the veld in the Cradle of Humankind, Guinevere’s text overlays two landscapes – a remembered one: the North Yorkshire moors and its limestone caves and pavements, and a newly experienced one: the ancient dolomitic limestone strata and caves, visible on the veld and at Plovers’ Lake, at Nirox. The drawings explore Richard’s interest in questions that arise from depicting the very large and very small and combine near and far, autobiographical and the imagined.

The work takes the form of a ‘conversation’ between text and drawing over twenty-four days, and was produced during a residency at Nirox in August 2013. They agreed to a single rule – for each to produce a piece of work a day. The work is in two books, one of which begins with a drawing and

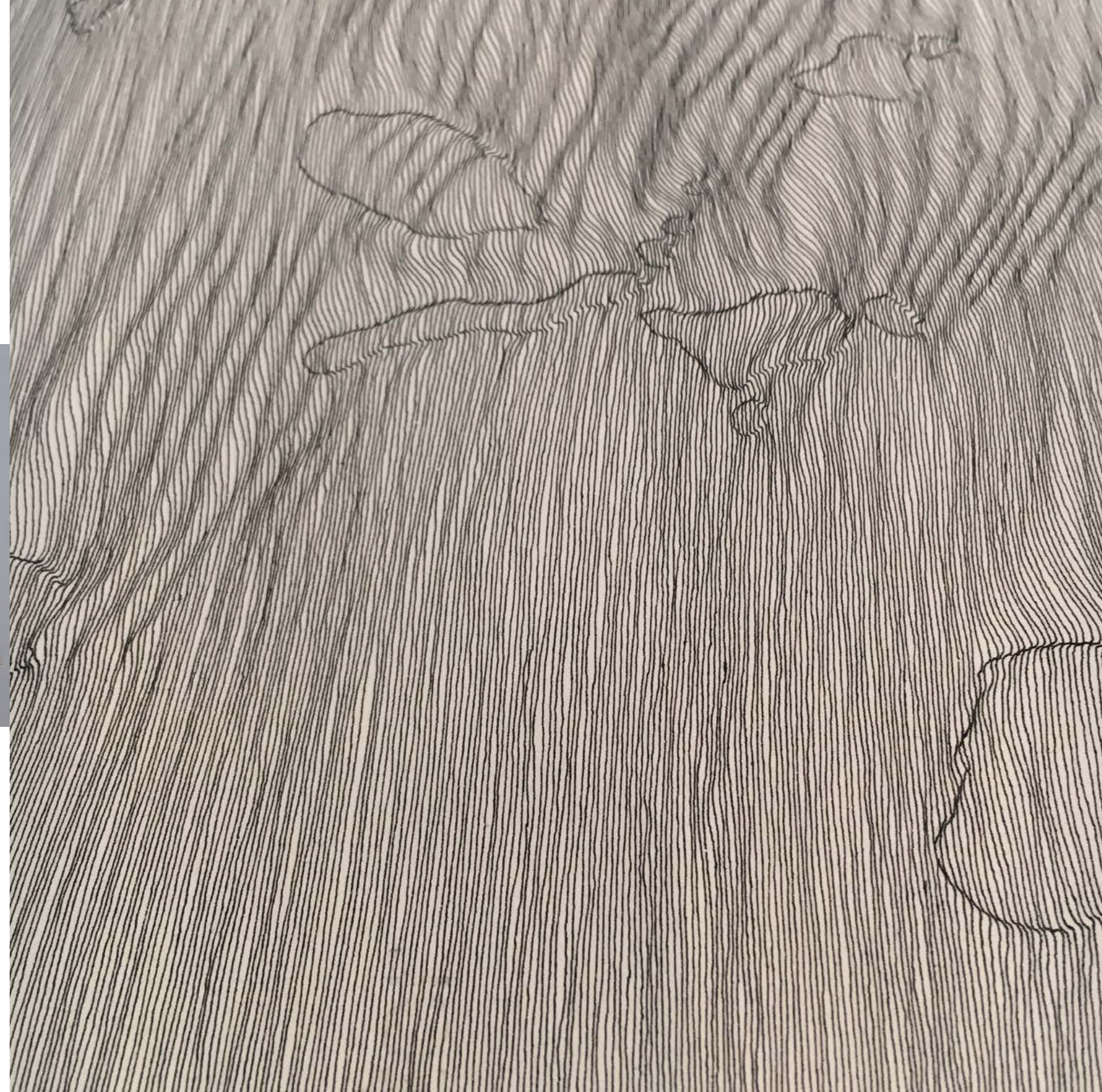
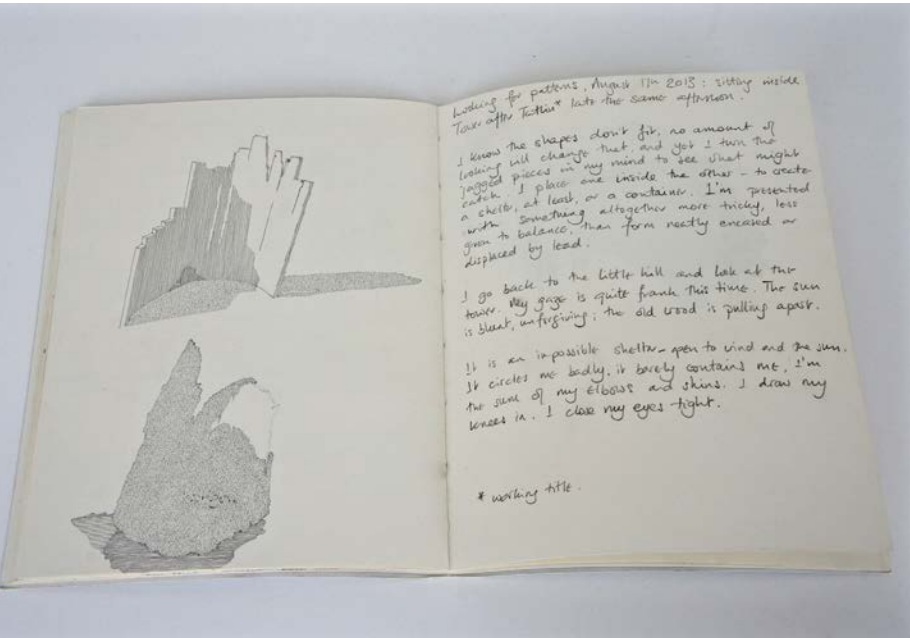
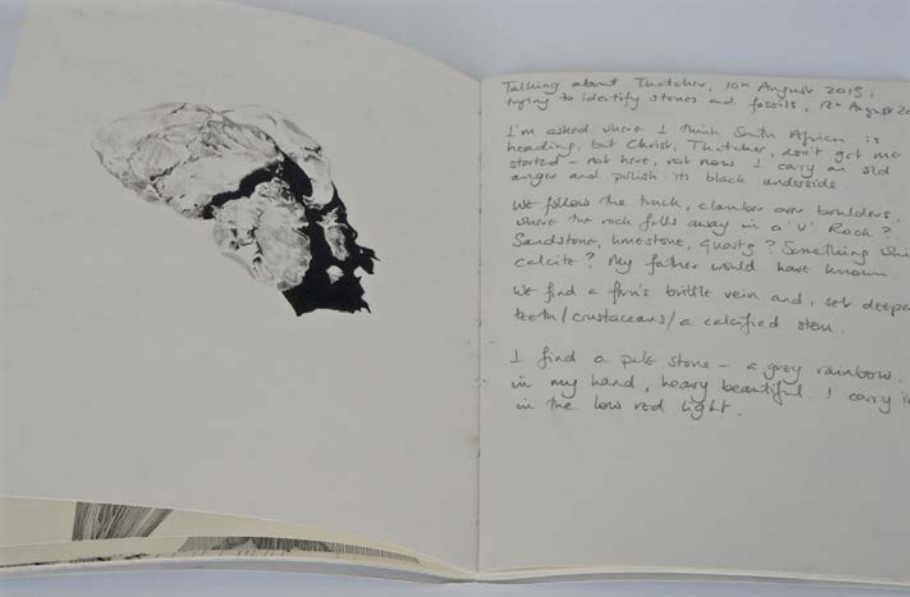
the other with a piece of writing. The books were swapped daily, so that drawing responded to text and text to drawing and so on. The work that emerged was a continual surprise. The work can be read chronologically: drawing, text, drawing, text; or, can follow separately either drawing or text through or between the books.

stonewater was produced with funding from Arts Council England and the British Council, Artists’ International Development Fund, and was supported in South Africa by the generosity of the Nirox Arts Foundation.

The artists would like to thank Arts Council England, the British Council, Benji Liebmann and all the staff at Nirox Arts Foundation for their support.

The work is dedicated to Duncan Glasfurd (killed 15th August, 1969).





CLOUD II (2013)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 210 x 135

MEDIA: GOUACHE ON BLACK MOLESKINE PAPER

ARTIST'S / DESIGNER'S STATEMENTS

A single highveld cumulonimbus cloud painted in white gouache on each page of a 15 page black accordion moleskine book.

Preoccupied with the crisis of climate change, Penn's work sees the image of the cloud act as a reoccurring reference to climate change debates as well as a symbol for an uncertainty and unease that is both global and personal. Influenced by Romanticism, her meditative renderings of the cloud across media also explore the opposing feelings of intense anxiety and acute wonder that characterise the Sublime.

Something interesting happens to our experience of time when we look at the sky or at the ocean. At a glance they are static and unchanging but after an interval they are transformed entirely. It is this interval that is one of the main foci of Penn's work that she explores through repainting the same cloud in similar as well as different scales and techniques. But it is also a period that is elusive and resists pinning down. Through re-painting and repetition, the interval in Penn's work starts to describe the kind of minute and slow changes in nature that hold us in rapt astonishment when speeded up in a time lapse sequence. Such a focus on these tiny increments of transformation can be seen as a rejection of the narrative of the transformation (this changes into that) in favour of the process of

alteration itself. In our own every day experience of time, cloud and sea change slowly but instead of speeding up time to make the changes clearer as in a time lapse movie, Penn calls a halt and situates herself in the space between transformations. In this liminal space the addition of only slightly differing images has the opposite effect and works to expand and slow down time.

To paint an echo, to freeze the seas and to slow the clouds, Penn's work can equally be seen as an attempt to hold back chaos and entropy as the careful study and immersion in the natural processes of transformation and dissolution.





TWENTY THOUSAND LEAGUES UNDER THE SEAS (2013)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 200 X 100

MEDIA: PRINTED BOOK

ARTIST'S / DESIGNER'S STATEMENTS

This artist's book takes early translations of Jules Verne's 'Vingt mille lieues sous les mers' (1870) as a starting point and treats the process of translation as one of personal interpretation. Each book is a series of textual and visual interventions into Jules Verne's classic tale of underwater travel in a fantastical submarine. The story has been rewritten to embed Art Nouveau forms into the narrative. At the same time, colonial attitudes in the original novel are drawn out. The initial illustrations have been replaced by word drawings made from long lists of fish, plants and locations that were initially removed from English translations of Verne's book. When placed alongside each other, the covers of the artist books link together to form a sculptural installation.

This artist's book is a response to the Medieval bestiary Der Naturen Bloeme by Jacob Van Maerlant (circa 1350). While the bestiary categorizes and describes the known natural world from that time, An Extended Alphabet, lists a variety of elements from the contemporary built environment of the city of Utrecht in the Netherlands.

My work looks at historical situations and fictional narratives that speak to the construction of colonial and postcolonial identities. At present, my research is around the moment of African independence in the late 20th

century. I am working with different representations of architecture and design from different instances of independence, as a way of trying to understand the political urgencies of the time. In approaching enduring symbols and sites of independence as an aesthetic resource, the complete entanglement of local and foreign, as well as natural and synthetic, within growing environments, is a key concern.

Previous work has made use of literature and popular mythology as a possible entry point into complex situations. The resulting exhibitions were a process of creating new fictions, revising, translating and adapting existing texts and images, as well as constructing new ones. The result of these investigations took different forms; not only artists' books and text pieces, but also installations and sculptures. Throughout my practice, I place emphasis on the use of typography, design and language as important interfaces.







ANIMAL STUDIES: AN ELEMENTARY MANUAL (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
 (ONE-OF-A-KIND)
 DIMENSIONS: VARIOUS
 MEDIA: MIXED MEDIA

ARTIST'S / DESIGNER'S STATEMENTS

Over several years, Rumball's work has explored the history of human/animal relationships, issues of animal cruelty, the damage excessive consumerism is inflicting on nature and more recently, the celebration of animal magic.

Animals' are described as multi-cellular organisms that receive energy from ingesting food, and that are able to move part or all of themselves; unlike fungi, plants and bacteria. There are almost 2 million species of animals on planet earth, and more being discovered every year. Animals range from about 0.2mm long (water bears) to 33 meters (the blue whale), and each have their relevance and complexities. All have an instinct for survival and an ability to adapt to their environment. All are created 'just so'.

Throughout our human history, animals have woven their way into our dreams, traditions and legends, owing to their varied physical manifestations and engaging antics. For us, animals 'act out' scenarios and interactions, and are metaphors for heroes and villains better than we could put into words. Realistically, animals are driven by a need to continue, as individuals and as a species. That's where the magic is.

I believe magic is a spark, a dream, a gift. It is physical and mental movement and growth, connectivity, ritual, balance and truth.

Albert Einstein said "Look deep into nature, and then you will understand everything better."

Rumball expresses her concerns through the use of spontaneous mark-making, contemplative realism, layering with found objects, mixed-media, collage, and assemblage.





MANUFACTURED (2014)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 210 x 150
MEDIA: MUNCHEN PURE PAPER, PRINTING

ARTIST'S / DESIGNER'S STATEMENTS

Manufactured is a PosterZine which was part of a collaboration with Artefakte Aktieverung on the subject of repatriating human remains. It draws contemporary parallels to the repatriation of Nat Nakasa.

INVISIBLE (2015)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)
DIMENSIONS: 210 x 150
MEDIA: MUNCHEN PURE PAPER, PRINTING

ARTIST'S / DESIGNER'S STATEMENTS

Invisible is a PosterZine riffing on the changing of the city of Bellville's identity from an overtly Afrikaner one to a more Afropolitan one through migration and accompanying trade systems.

"Scott Eric Williams is a self-taught artist from Cape Town. Williams uses diverse media, which range from sculpture with recycled materials and weaving to street art. Williams is moved to create empathetic work, with an intention to contribute to a multifaceted image of African identity.

Scott's work reflects on urban migrations contemplating land, hope and trade within the inner-city. Through use of urban detritus he strives to make sense of the city by engaging with its leftovers. His work embeds a sense of site-specificity due to the nature of materials from stores & locations which are traditionally run by African foreigners to interrogate the welcome with which refugees are received.

Scott was a founding member of Burning Museum collective (2012) who have exhibited at The Centre for African Studies - UCT, Brundyn+, Kunsthaus Dresden & on the streets of Cape Town. His work includes regular Youth Facilitation at District Six Museum and research & archiving at Africa South Art Initiative. Most recently Scott was part of the coordination committee for the ZinesinZAR minifestival, a member of the Thupelo - Triangle Network assembly working committee and a participant of Openlab 2016.

SINEAD FLETCHER

JOHANNESBURG

LIMINAL CRYPTOZOOLOGY (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 250 x 250 x 110

MEDIA: WOOD, PAPER, INK, PEN, FOUND OBJECTS

ARTIST'S / DESIGNER'S STATEMENTS

Wooden box which opens like a book. Smaller paper booklets and found objects are stuck and placed within wooden box book.

This book is based on an explorer who is in search of a creature which he is not sure actually exists. This book is the detailed account of his travels to find this unknown creature. The book does not represent the creature directly, exactly or completely. This exploration deals with the idea that there are man-eating monsters in unexplored territories according to previous map-makers and explorers.

The viewer is left to question why the creature is being chased by the explorer, who the explorer is, if the explorer finds the creature and what would happen should the creature be found.





SIYAFUNDA: ISIZULU (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK; UNIQUE /
SCULPTURAL BOOK-OBJECT (ONE-OF-A-KIND) & DIGITAL WORK

DIMENSIONS: 330 X 440 (PRINTS)

MEDIA: LINO, HAND-PAINTED, ONLINE

ARTIST'S / DESIGNER'S STATEMENTS

Making Siyafunda: isiZulu happened between February 2015 and November 2015. 25 Combinations of animals representing each letter on the Zulu alphabet were illustrated. The illustrations were linocut and printed

With Siyafunda: isiZulu, the phonetics of the Zulu language take precedence over the alphabetical order of the names of the animals.

Assonance and alliteration are important themes throughout the book. These aspects come in handy when children have to distinguish between C, Q and X sounds in the Zulu alphabet.

It's easier for children to remember the words through the power of association. Siyafunda: isiZulu makes learning isiZulu beautiful and easy for the children.

Siya illustrated the images using the "negative and positive space" method. This is to influence the viewer to create parts of the image out of imagination.





ST. JOHN FULLER

CAPE TOWN

RAINBOW NATION (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

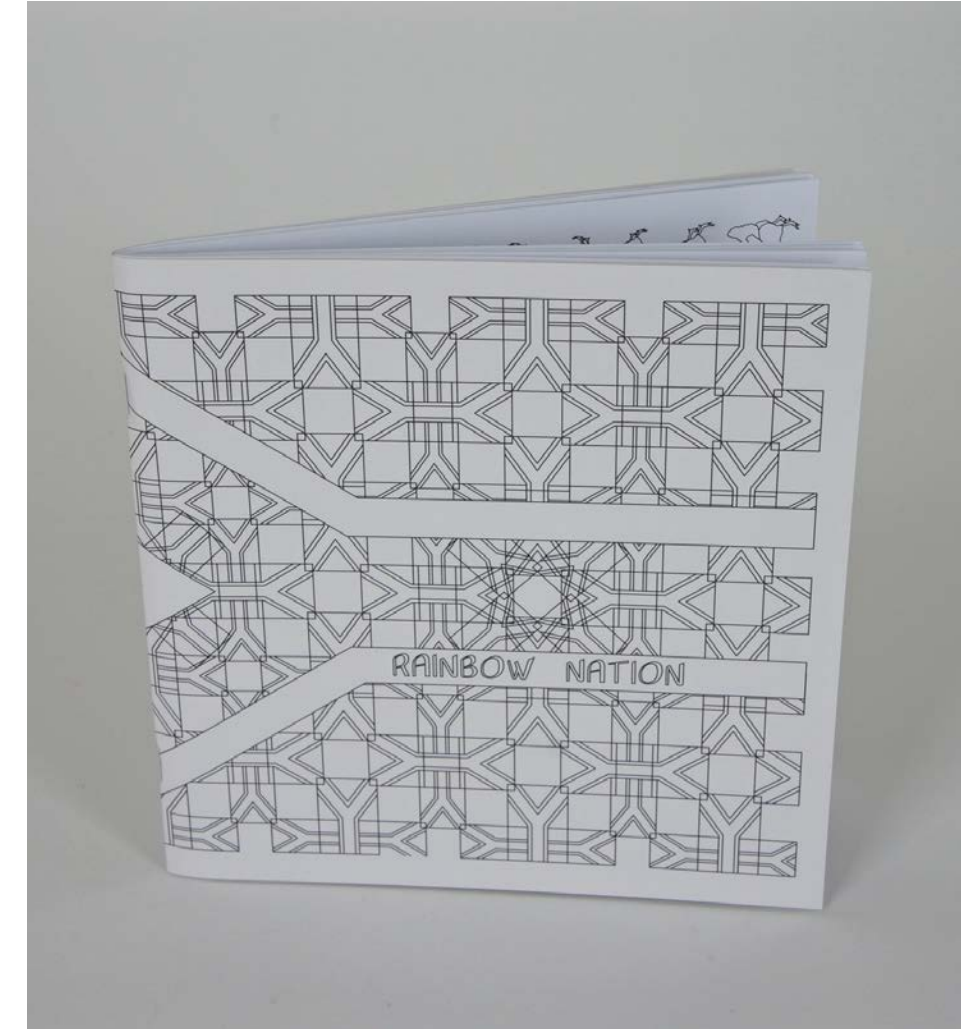
DIMENSIONS: 200 X 200

MEDIA: 180 GSM PAPER

ARTIST'S / DESIGNER'S STATEMENTS

This book is intended to question the notion how successful can we be in turning off our fears and anxieties that face us when they seem to be constantly there

This work is a commentary on the way that the negative forces plaguing our country are all pervasive. Even when we're trying to relax, even in the comfort of our own homes we are aware of the dangers and the risks and the need. The question remains, how do we fix it? How do we bring order and harmony and beauty to the fore? How do we move past the corruption, the violence, the anger, the inequality, the fear? How do we come out from behind our burglar bars, our locked cars and bridge the divide?



SUID AFRIKAANSE GELIEBLIK STORIES EN LIEDJIES (2013)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 115 x 530 x 350

MEDIA: MIXED MEDIA - OLD TIN SHEETS (WITH ILLUSTRATIONS IN OIL
PAINT), WOOD AND ANTELOPE SKIN

ARTIST'S / DESIGNER'S STATEMENTS

This 32 page book is made of old tin sheets, wood and antelope skin. This material I collected from the villages where the storytellers and village musicians live.

My art takes a critical look at social and cultural issues in a South African context. My foremost concern is about the epidemic which is sweeping across the country (South Africa) and especially rural villages where entire villages are demolished to make way for new development. Local folk have lived for over a hundred years in some of these villages. Preserving the awareness of the fragility of these villages and how their disappearances will drastically alter the country's character is a matter of great concern. The destructive epidemic known as the teardown trend in the states not only erodes the historical character of small communities, tearing social fabric and transforming neighbourhoods, but they results in the loss of historic architecture and heritage. I focus on vanishing villages, the people and cultural heritage.

I use a variety of materials for my projects. Mostly material collected from demolished houses and villages. I interview the elderly, record their music and stories and use it for my art projects. Each project often consists of multiple works i.e. tin books, tin guitars, music boxes and oil paintings of ordinary villagers. During research new ideas arise that leads to the next project.

The art book tell the story of a the coming of age of a KhoiSan boy more than 300 years ago in the Tsitsikamma. Most coloured people living in the Tsitsikamma are direct descendants of the KhoiSan. Stories such as the one in my art book is told by the elders around a fire made in a tin container.

I record these stories and music to create an awareness of a vanishing culture and preserve it for the next generations. An academic article on this book appeared in the South African Journal of Art History volume 29 number 4 2014.





STEPHAN ERASMUS

JOHANNESBURG

SHREDDED (2015)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: VARIES

MEDIA: DIGITAL PRINT ON PAPER

ARTIST'S / DESIGNER'S STATEMENTS

Erasmus is an artist based in Johannesburg, He works with the manipulation of text into a visual format.

The book is a set of 5 frames, with each frame containing a selection of shredded text. Due to the framing size the shredded sheets create a horizontal line.



SELECTED STRATAGEMS FOR A SORROWFUL GAME (2015)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 150 x 290 x 10 CLOSED

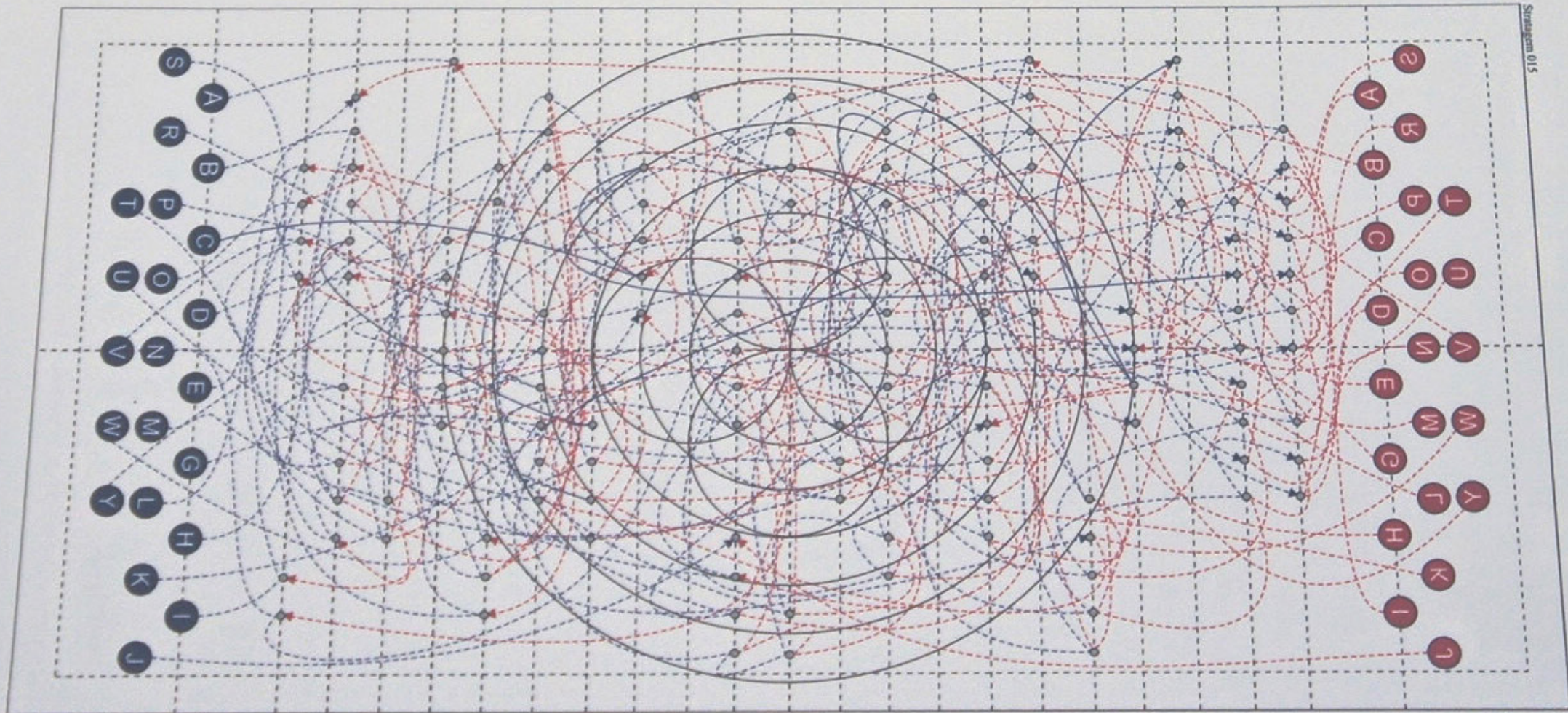
MEDIA: DIGITAL PRINT ON ARCHIVAL PAPER WITH BELGIUM SECRET BINDING

ARTIST'S / DESIGNER'S STATEMENTS

Due to his use of text and the encryption of the text the works fits well into the production of artists' books.

The book contain images that resembles diagrams drawn in planning a football match.





ALLOWED (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 270 x 210.5

MEDIA: PAPER, PIGMENT, GLUE

ARTIST'S / DESIGNER'S STATEMENTS

This is a transformed Auction Catalogue. The original method of manufacture has been exposed. Pages are glued together and altered to make a three dimensional, structural object which has evolved

'Accepted' is a unique book made through a process of breaking, cutting and deleting. It began its life as an Auction Catalogue and is now somewhat transformed. Its construction arises out of a process of discovery, page by page, texts and images changed, erased, deleted and remade as each page is unfolded and as each page sets up a set of associations with other pages and images. Out of this process a new narrative was constructed.

The final text, on the back page, is a reduction and an extraction of the legal prescripts associated with auctions and is used, tongue in cheek, to 'validate' and pronounce on the authenticity, as an object of Fine Art of 'Accepted' for anyone who chooses to acquire it. The title 'Accepted' is in recognition of the fact that the object has been accepted onto an official art exhibition and thereby becomes an artwork.



SUE PAM-GRANT

JOHANNESBURG

POOL OF TEARS (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 310 X 450

MEDIA: 'GICLEÉ' INK JET PRINTS ON TECCO FINE ART COTTON RAG
HAND BOUND AND ENCASED

ARTIST'S / DESIGNER'S STATEMENTS

Pool of Tears, stands testimony to the 'Presence of Absence' and the
'Absence of Presence'

We unearth stories- by fragments- each appearing, on different levels,
to have their own significance - our imaginations in quest of the bigger
picture. But, as more fragments come to surface, we are sometimes
surprised at the meta-narrative which emerges.



DRESS MAPS BODY CONTOURS (2008)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: 330 x 440

MEDIA: LINEN, COTTON, MIXED MEDIA, BOARD, BEEHIVE
DRAWER FRAMES

ARTIST'S / DESIGNER'S STATEMENTS

The 'autobiography' in the form of the body narrative, articulated through the undergarment, inner-lining and materiality of 'The Dress' - our 2nd skin.

An examination of the fragility in resilience.



ARTBOOK: THE OTHER SIDE (2016)

TYPE OF BOOK WORK: UNIQUE / SCULPTURAL BOOK-OBJECT
(ONE-OF-A-KIND)

DIMENSIONS: TABLE: L 2METERS X H 1METER X W 600MM.
HORIZONTAL ROD H 2METERS (ADJUSTABLE, DEPENDING ON SPACE AND
CEILING HEIGHT IN DISPLAY AREA). COLLAPSES INTO WOOD/GLASS
BOX: 300MM X 330MM X H 50MM. PRINTS AND PAPER ALL FIT INTO
THE INSIDE OF THE BOX. PAPER 280MM X 305 MM PER PAGE FOLDED,
LENGTH 15METERS OPENED OUT. PRINTS 275MM X 305MM.
MEDIA: PAPER, WOOD, GLASS, GUT, CARDBOARD, ACETATE, HANGERS,
METAL CLIPS, ALUMINIUM ROD ON A GLASS TABLE

ARTIST'S / DESIGNER'S STATEMENTS

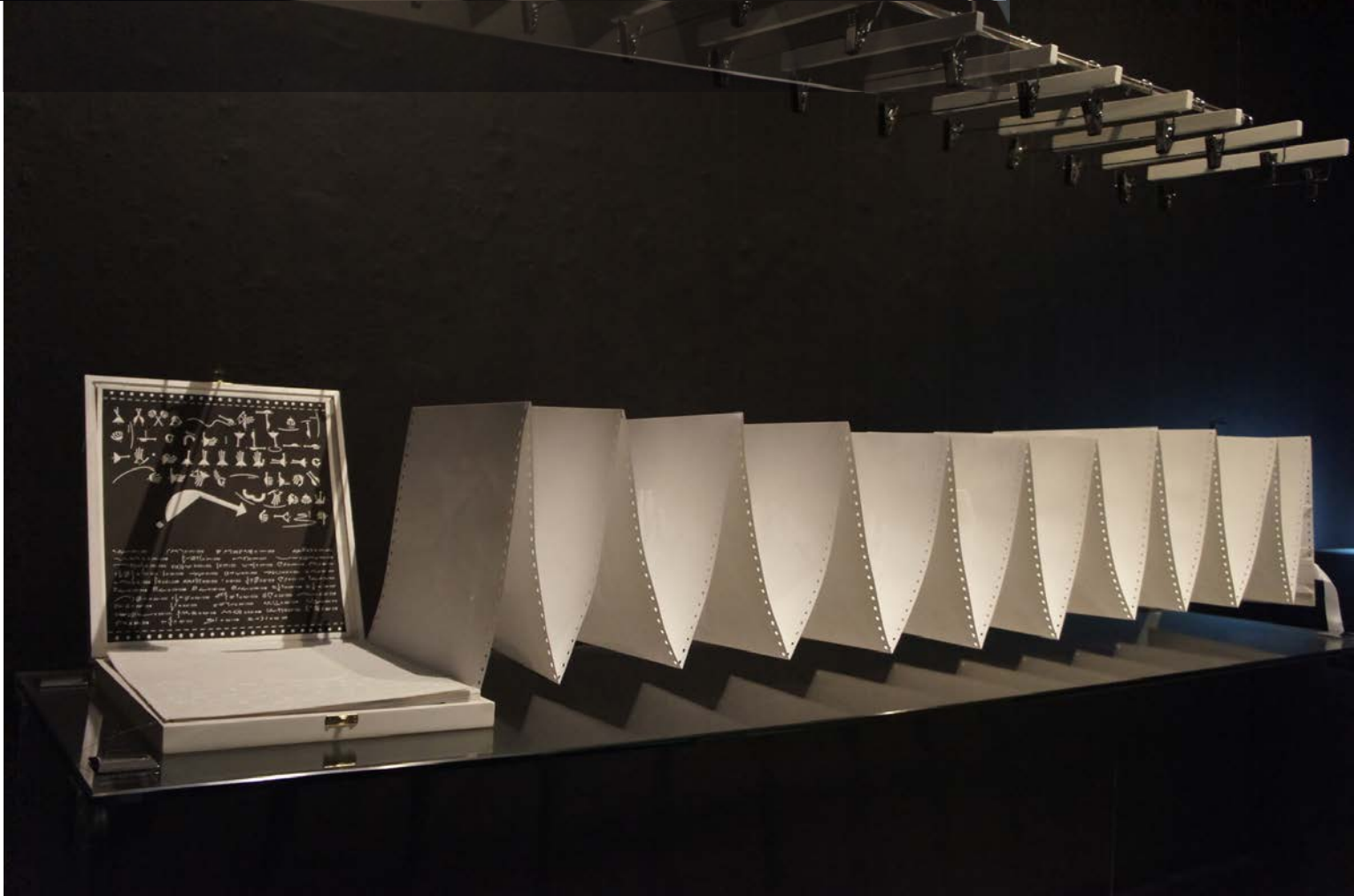
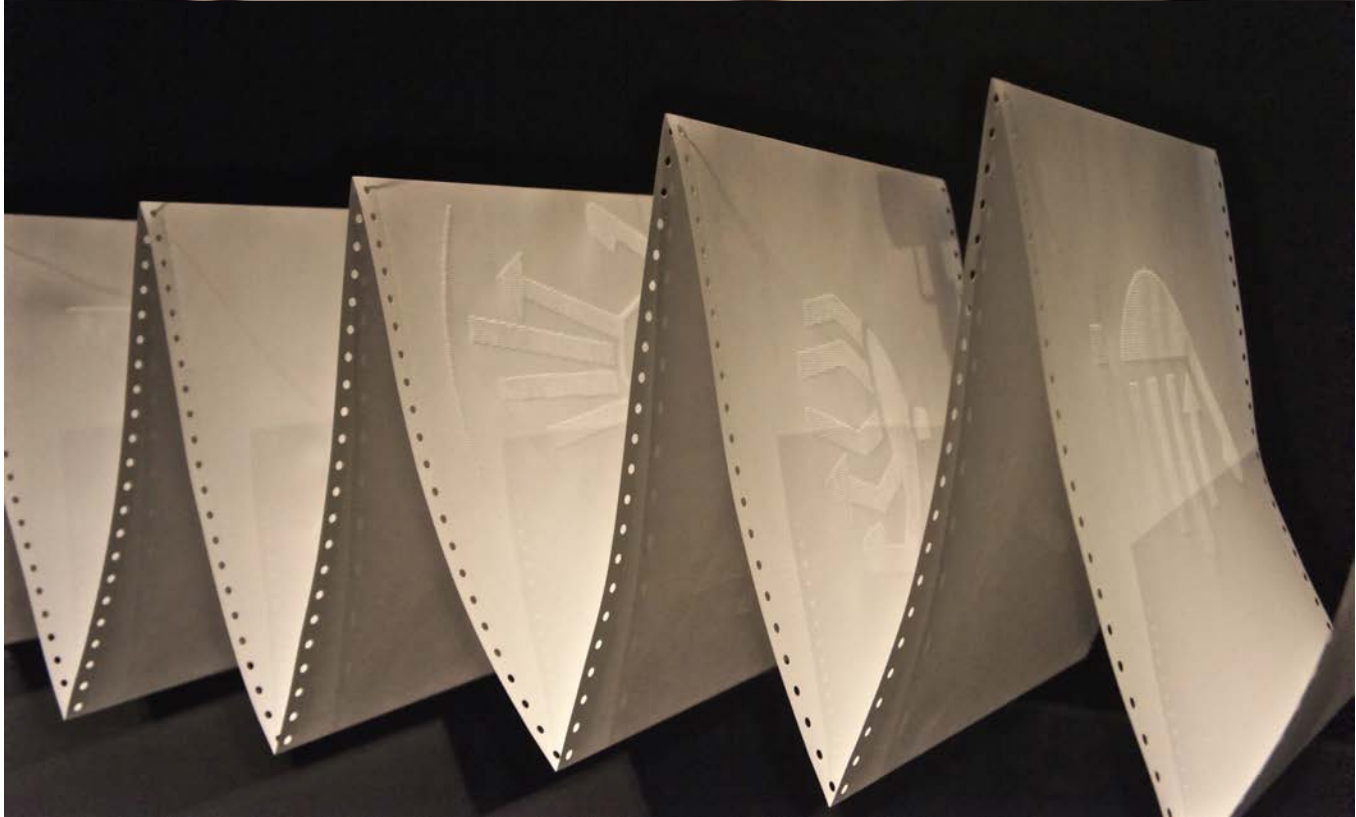
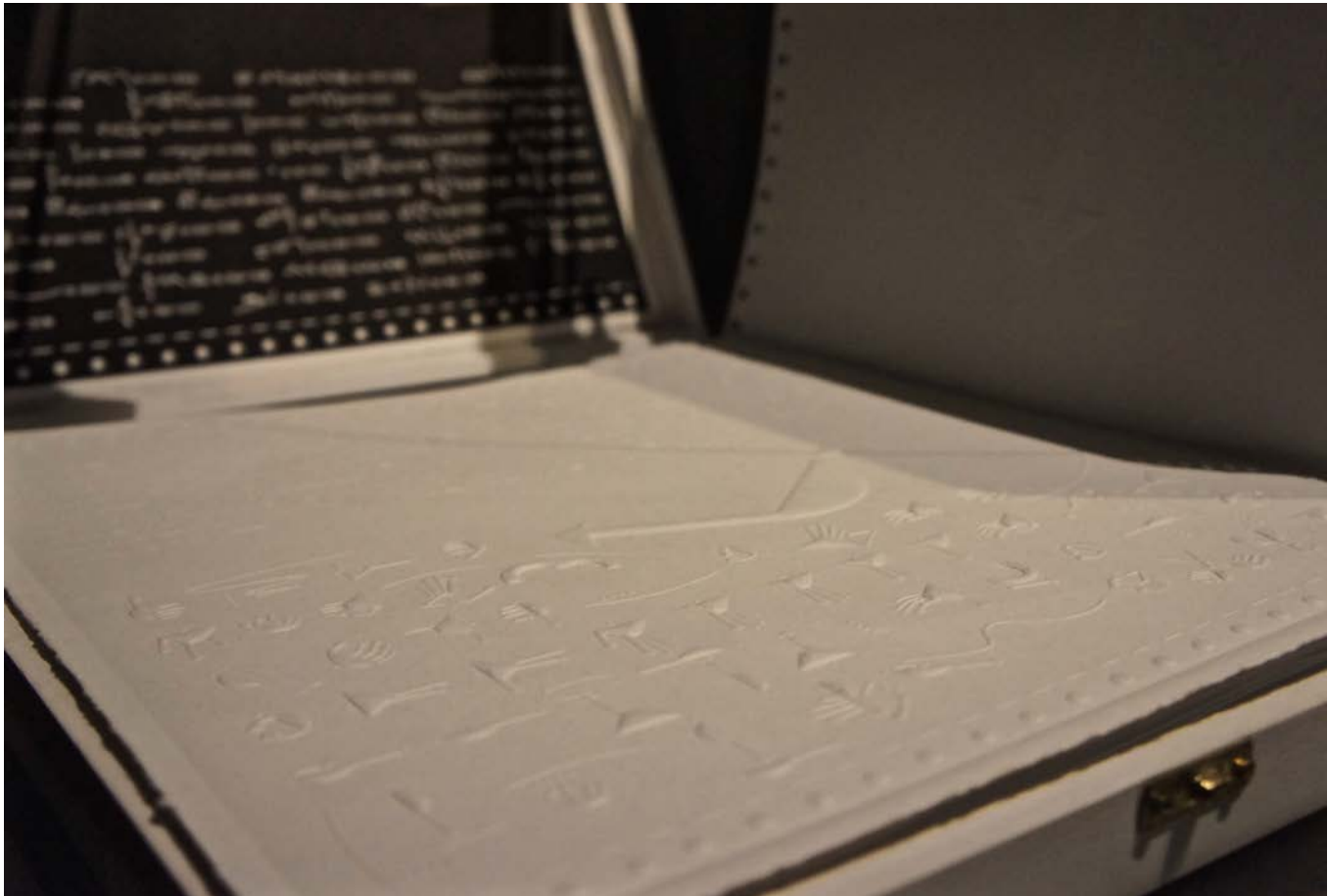
ArtBOOK: The Other Side presents as a 3D installation of suspended pages with embossed gestures. Pages hang from hangers on a horizontal rail. 15 pages hover above the glass table.

When a gestural or spoken language, is coded as image or text, it becomes increasingly succinct and readable to a person who is blind. The meanings of things in the intangible – shadow, language, letters and codes – are subtle components of this delicate ‘concertina’ art book where shadow and light render visible the graphic embossed images of the Taxi hand signification language for people who are blind.

This 3D installation of suspended pages may potentially expand to 15 meters. Embossed images of gestures from the blind shape language are in relief on the pages that unfold and are suspended from a horizontal rail. 15 pages of 64, complete the installation. It is otherwise housed in a white wooden box with a glass lid. Generated in Illustrator and they are laser printed on wet paper at Artists Proof Studio.

Two laser prints in relief titled **Short Hands** present the total shape language contained in the ArtBOOK. A second coded text, which is more playful than practical, is part of the bottom of the two relief artworks. The ‘Hieroglyphic like’ symbols are written descriptions of gestures. The codes describe the components of a gesture and the direction the hand may be moving and may be adapted to be used in relief on a keyboard.





UNIVERSITY OF JOHANNESBURG

CHRISTA VAN ZYL
MARTIN BOLTON
DAVID PATON
EUGENE HÖN
ASHTON BULLOCK

DICHOTOMY (2015-2017)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK

DIMENSIONS: 240MM X 240MM

MEDIA: VARIOUS PRINT MEDIA, LASER-CUT AND PAPER ENGINEERING

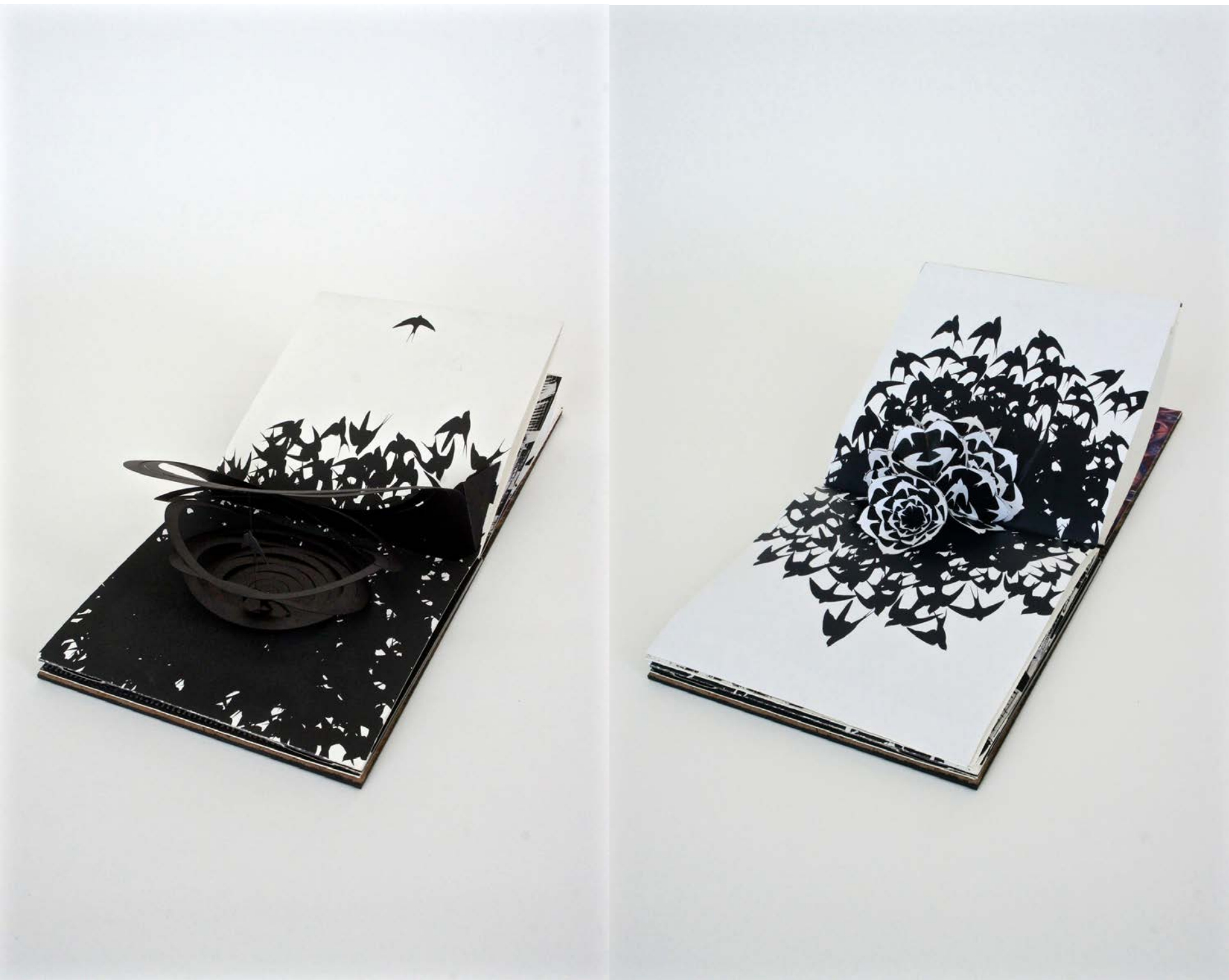
ARTIST'S / DESIGNER'S STATEMENTS

The project was designed to involve staff and students from the Departments of Graphic Design, Industrial Design and Visual Art over a period of time in order to test the viability of a united book project across disciplines and years.

The project was loosely based on the theme of dichotomy which could underpin any aspect of conception, design and / or content. It soon became clear that pop-up and other engineered structures would accompany the various printed images to create an experiential and haptic book encounter.

Christa, a pop-up aficionado, produced a 2-page pop-up sequence. On one, a maelstrom of birds (both caught up in as well as the cause) give way to a set of flower heads which are formed from the birds' shapes, which rise up when the next page is opened. Martin produced a drawn and engineered pop-up structure which resembles a mouth of multiple parts. David, who has an 'inordinate fondness for beetles' produced a multi-print gate-fold opening which reveals a pop-up beetle and laser-cut cocoon. Ashton produced a pop-up flower derived from intricate pen drawings by Eugene Hon found elsewhere on the exhibition. Christa and Martin produced much of the laser cutting, the final cover board design and the book's binding.





WHITE CURTAINS DIARY (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK
 DIMENSIONS: 220 X 160
 MEDIA: PAPER

ARTIST'S / DESIGNER'S STATEMENTS

Behind the scenes of White Curtains public art project: interviews with artists, contributing texts, exhibition images and archival documents.

2014: One sunny Saturday, as I was drying my umbrella on the balcony of my room in Sea Point suburb of Cape Town, I was told by my housemate that Body Corporate regulations forbid hanging anything from the windows. "They also dictate the colour of all curtains must be white" she added. Since that day, every time I walk the streets of Sea Point I notice that all the curtains, in thousands of windows, are white. I found this social custom to be fascinating in the post apartheid context.

I researched if there is a municipal regulation uniting all buildings in the suburb. But I found none. Instead, my search led me to a poem. On a public forum I found 'My White Curtain' by Nokulunga Zondo. The poet reflects gently and critically on the philosophy of living with a white curtain.

2015: In collaboration with Nokulunga and illustrator Frank Lunar, supported by VANSAs, we published the first edition of White Curtains colouring book. We use the trend of adult colouring books to question the social construct of hyper regulation of public spaces.

The book was a sold-out item on the shelves of Checkers Sea Point, inserting critical art into the mainstream of local consumerism.

It inspired three group exhibitions and two interventions in public libraries.

2016: White Curtains Diary is published - telling behind the scenes story of this socially engaged curatorial project. The new publication features interviews with artists, texts by academics and Sea Point residents, images of the exhibitions and archival documents.

The book is available at selected libraries in Cape Town and online on ISSUU (Yalla Shoola Publication). Designed by Carlos Marzia and co-edited by Naz Saldulker.



MARCUS AURELIUS AND GARIBALDI (2016)

TYPE OF BOOK WORK: EDITIONED / PRINTED WORK - TWO FOLD-OUT
 PRINTED PANELS IN CLAMSHELL BOX
 DIMENSIONS: 163CM(H) X 156CM(W)
 MEDIA: LIFT GROUND AQUATINT ETCHING ON 100% HEMP PHUMANI
 HANDMADE PAPER (MADE BY DUMISANI DLAMINI)
 MOUNTED ON RAW COTTON CLOTH

ARTIST'S / DESIGNER'S STATEMENTS

Triumphs and Laments consists of erased graffiti drawings on the banks of the Tiber River between Ponte Sisto and Ponte Mazzini in the heart of Rome. The project was commissioned by a non-profit organization Tevereterno and Kristin Jones. The project was conceived as a performative projection a decade earlier. For Kentridge, this project became about the space between the Vatican and the site of the original segregated Jewish ghetto that was established during the late Renaissance in Rome from 1555 and lasted until 1870 when the Italian army conquered Rome bringing the enlightened views of Garibaldi, Mazzini and Cavour.

Kentridge's technique is carried out in sequential steps, first from drawings made on paper (first in charcoal and then in ink) to their translation on the travertine walls that contain the Tiber river today, that subtracts the dark layer left on the stone blocks by pollution, vegetation and micro-organisms, through washing around the cut stencils with water. According to Guercio, the figures monumental size (their triumph) is inseparable from their precarious state (their lament) since the frieze will inevitably fade away.

The large works of Marcus Aurelius and Garibaldi have been translated into monumental prints retaining some of the impetus and spirit of the Rome frieze Triumphs and Laments. The image is drawn across 20 brass plates with a sugar-lift mixture and ink. The plates are then covered with a varnish or ground and submerged in water to 'lift' the drawing through washing, leaving a negative image. This is aquatinted with enamel spray paint and immersed in ferric chloride- a non-toxic equivalent of acid. The paper used to print each plate is hand made from raw Chinese hemp fibre that is cooked, pulped and cast into lightweight sheets at the Phumani Papermill at the University of Johannesburg. The plates have been further etched and dry-pointed adding additional layers of tone and nuance to the images.

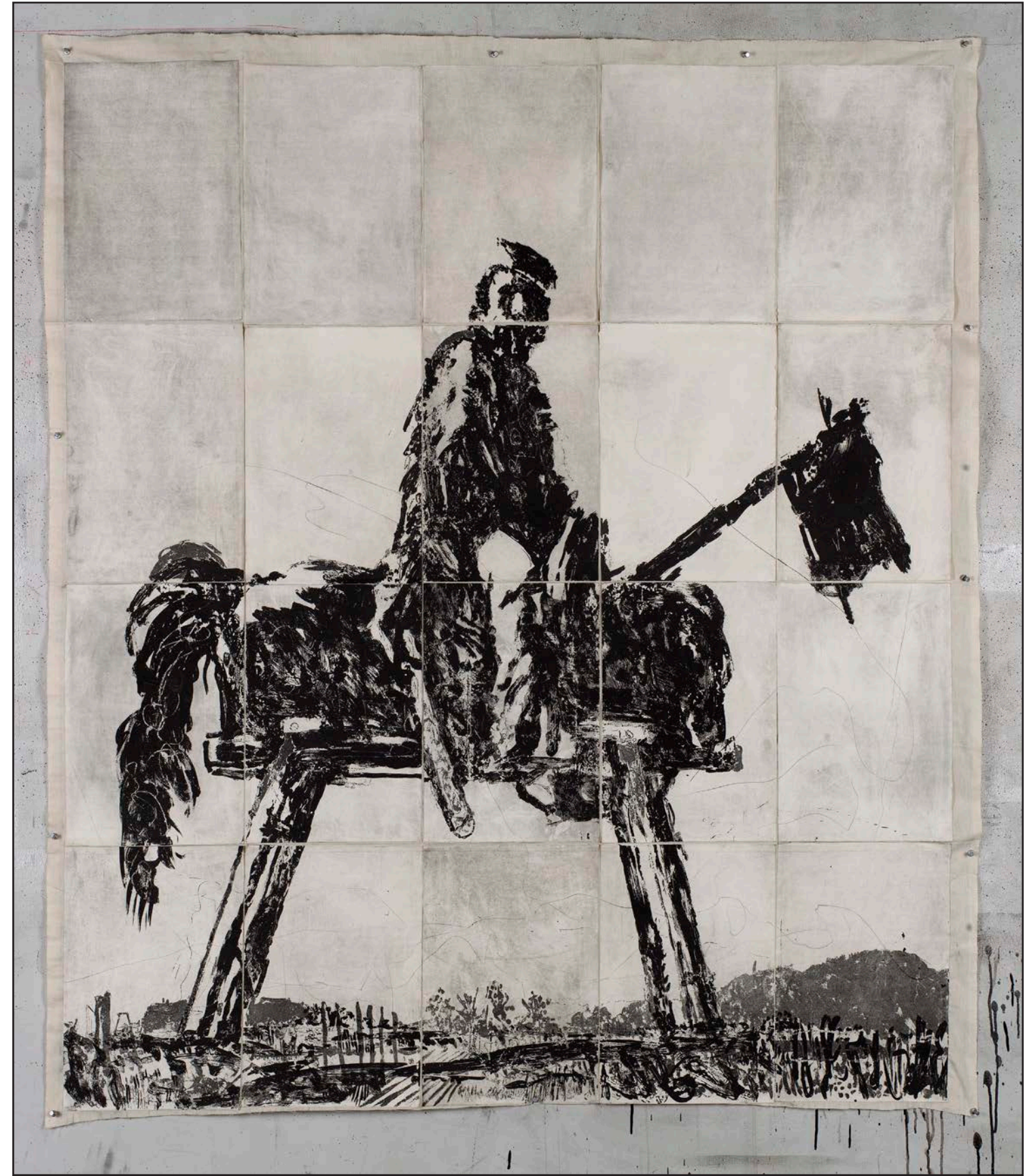
The prints are mounted on raw cotton cloth through the etching press assuming the rough texture of the cloth. The cloth is folded in on itself using the format of a folded map that fits modestly into ones hands, denying the monumentality of a huge framed artwork. This paradox echoes what Guercio, describing the Rome frieze, called "a desire to experience both the unfolding of time and time itself as unfolding".

The edition is small (ten), with each piece individually hand-coloured by Kentridge using ink washes to join the folds between individual paper panels. The work folds into a hand-made clamshell box.

Publisher: Artist Proof Studio

Collaborators: Kim Berman and Nathi Ndlandla

Printers: Sara-Aimee Verity and Nathi Ndlandla.





ARTISTS' CURRICULUM VITAE



ABRIE FOURIE

BERLIN



ARTIST / ACADEMIC / CURATOR

EDUCATION

1995 CERTIFICATE IN CURATORSHIP, AICA (AFRICUS INSTITUTE FOR CONTEMPORARY ART JOHANNESBURG BIENNALE), JOHANNESBURG, SOUTH AFRICA
1993 NATIONAL DIPLOMA FINE ARTS, TSHWANE UNIVERSITY OF TECHNOLOGY, PRETORIA, SOUTH AFRICA

SELECTED AWARDS / GRANTS / RESIDENCIES

2007 AFRICA CENTER SPIER CONTEMPORARY AWARD, CAPE TOWN, SOUTH AFRICA
2004 ARTIST-IN-RESIDENCE, ARTOMI INTERNATIONAL ARTIST RESIDENCY, GHENT, NEW YORK
2003 BRETT KEBBLE AWARD FOR PHOTOGRAPHY, CAPE TOWN, SOUTH AFRICA
2002 FIRST NATIONAL BANK VITA AWARDS NOMINEE, JOHANNESBURG, SOUTH AFRICA;
1999 ARTIST-IN-RESIDENCE, AMPERSAND FOUNDATION FELLOWSHIP, NEW YORK;

SELECTED SOLO EXHIBITIONS / PROJECTS

2016 OBLIQUE: THE SO-CALLED FRUITS OF LIVES, UNIVERSITY OF THE FREE STATE, BLOEMFONTEIN, SOUTH AFRICA
2014 OBLIQUE, CURATED BY STORM JANSE VAN RENSBURG, SAVANNAH COLLEGE OF ART AND DESIGN, ATLANTA, USA
2012 OBLIQUE, CURATED BY STORM JANSE VAN RENSBURG, JOHANNESBURG ART GALLERY
2005 END OF THE WORLD, CURATED BY KWEZI GULE, JOHANNESBURG ART GALLERY, SOUTH AFRICA
2004 END OF THE WORLD, CURATED BY LAURIE FARRELL, MUSEUM FOR AFRICAN ART, NEW YORK, USA

SELECTED COLLECTIONS

DAIMLER ART COLLECTION, STUTTGART/ BERLIN, GERMANY
JACK GINSBERG BOOK COLLECTION, JOHANNESBURG, SOUTH AFRICA
SAFFCA COLLECTION, JOHANNESBURG, SOUTH AFRICA;
SAVANNAH COLLEGE OF ART AND DESIGN, MUSEUM OF ART, SAVANNAH, GEORGIA, UNITED STATES OF AMERICA
SINDIKA DOKOLO AFRICAN COLLECTION OF CONTEMPORARY ART, LUANDA, ANGOLA

ALEXA PIENAAR JOHANNESBURG



ARTIST / STUDENT

2012 MATRICULATED AT MENLO PARK HIGH SCHOOL, SOUTH AFRICA
CURRENTLY IN 3RD YEAR, FINE ART UJ, SOUTH AFRICA.

EXHIBITIONS

2010 PRETORIA DESIGN-AN-AD COMPETITION WINNER, SOUTH AFRICA
2016 3RD POSITION IHOA POSTER DESIGN, SOUTH AFRICA
2017 SHOWCASED WORKS AT PRETORIA STUDENT ARTS EXHIBITION, SOUTH AFRICA

ALEXANDER OPPER JOHANNESBURG



ARTIST / ACADEMIC / ARCHITECT

EDUCATION

2017 AFFILIATED JUNIOR FELLOW IN THE PHD PROGRAMME OF THE BAYREUTH
INSTITUTE OF GRADUATE AFRICAN STUDIES (BIGSAS), UNIVERSITY OF
BAYREUTH, GERMANY.
2001 MASTER OF ARCHITECTURE (MARCH), WITH DISTINCTION. UNIVERSITY OF
THE ARTS (UDK), BERLIN. GERMANY
1993 BACHELOR OF ARCHITECTURAL STUDIES (BAS). UNIVERSITY OF CAPE TOWN
(UCT). SA

AWARDS

2016 ACHIEVED A C-2 RATING BY THE SA NATIONAL RESEARCH FOUNDATION
(NRF), VALID FOR THE PERIOD 2017-2021
2015 RECOGNITION FOR CREATIVE RESEARCH OUTPUT. THE PROJECT SEPAR(N)
ATION (MY 2013 SOLO EXHIBITION AT GOETHE ON MAIN) WAS SUBMITTED
FOR RECOGNITION AS CREATIVE RESEARCH AND WAS AWARDED FOUR CREATIVE
RESEARCH 'UNITS'.

EXHIBITIONS

2015 SOLO EXHIBITION - UITVAL: UNFOLDED. GORDON INSTITUTE OF BUSINESS
SCIENCE (GIBS). JOHANNESBURG. 4-26 MARCH.
2013 SOLO EXHIBITION - SEPAR(N)ATION. GOETHE ON MAIN. JOHANNESBURG. 24
OCT-17 NOVEMBER.
2015 GROUP EXHIBITION - PAST IMPERFECT // FUTURE PRESENT. FADA
GALLERY. JOHANNESBURG 24 MARCH-1 MAY.
2015 GROUP EXHIBITION - GROUP. THE GORDON INSTITUTE OF BUSINESS
SCIENCE (GIBS). JOHANNESBURG. 8-22 APRIL.



ALEXIA FERREIRA
JOHANNESBURG

2014-15 GROUP EXHIBITION - TWENTY: CONTEMPORARY ART FROM SOUTH AFRICA. TURCHIN CENTER FOR THE VISUAL ARTS. APPALACHIAN STATE UNIVERSITY. NORTH CAROLINA. USA. 11 JULY 2014-7 FEBRUARY 2015.

COLLECTIONS

JOHANNESBURG ART GALLERY (JAG)
THE JACK GINSBERG ARTISTS' BOOK COLLECTION
VARIOUS PRIVATE COLLECTIONS

ARTIST / STUDENT

EDUCATION

2013 MATRICULATED LEEUWENHOF AKADEMIE
CURRENTLY A 3RD YEAR STUDENT, DEPARTMENT OF VISUAL ART, UNIVERSITY OF JOHANNESBURG

AWARDS

2008 CARTOON NETWORK IMAGINATION GENERATION, SECOND RUNNER UP
2012 LA DOLCE VITA POSTCARD COMPETITION, WINNER
2013 CERTIFICATE OF ACHIEVEMENT IN VISUAL ART
2015 FIRST YEAR TOP ACHIEVER
2016 IOHA CURRICULUM INTERVENTION CAMPAIGN, WINNER

EXHIBITIONS

2016 THAMI MNYELE; TOP 100
2016 G & W TELLUS SCULPTURA; ASSOCIATION OF ARTS, PRETORIA
2016 BADLY DRAWN PORN; TRENT ART GALLERY, PRETORIA
2016 DEAN'S MERIT AWARD EXHIBITION; FACULTY OF ART DESIGN AND ARCHITECTURE GALLERY, UNIVERSITY OF JOHANNESBURG
2017 STUDENT EXHIBITION; ASSOCIATION OF ARTS, PRETORIA
2017 CONTEMPORARY ART FROM SOUTH AFRICA. TURCHIN CENTER FOR THE VISUAL ARTS. APPALACHIAN STATE UNIVERSITY. NORTH CAROLINA. USA.
2017 IHOA POSTER DESIGN, SOUTH AFRICA
2017 SHOWCASED WORKS AT PRETORIA STUDENT ARTS EXHIBITION, SOUTH AFRICA

BARBARA WILDENBOER CAPE TOWN



ARTIST

EDUCATION

2007 MFA (WITH DISTINCTION), MICHAELIS SCHOOL OF ART, UCT
2003 BACHELOR OF VISUAL ARTS, UNISA
1996 BA (ED) WITH MAJORS IN ENGLISH LITERATURE AND PSYCHOLOGY,
UNIVERSITY OF PRETORIA

AWARDS

2016 L'AIR ARTS RESIDENCY, AT L'ATELIER SUR SEINE, FONTAINEBLEAU,
FRANCE
2013 RIMBUN DAHAN RESIDENCY (PENANG, MALAYSIA, 2013)
2011 PUBLIC VOTE PRIZE, SOVEREIGN AFRICAN ARTS AWARD 2011: AWARDED
THE RED DE RESIDENCIAS ARTÍSTICAS LOCAL AT THE UNIVERSIDAD NACIONAL DE
COLOMBIA, (BOGOTÁ, COLOMBIA)
2009 AL MAHATTA RESIDENCY (PALESTINE)
2006 UNESCO-ASCHBERG RESIDENCY (JORDAN)

SOLO EXHIBITIONS

2017 THE INVISIBLE GARDENER, EVERARD READ GALLERY /CIRCA, CAPE TOWN
2016 MYTHEMATICS, MCONTEMPORARY, SYDNEY, AUSTRALIA
2015 SOMETHING RATHER THAN NOTHING, THE CAT STREET GALLERY, HONG KONG
2014 THE LOTUS EATERS, THE RESERVOIR GALLERY, OLIEWENHUIS,
BLOEMFONTEIN, WILLIAM HUMPHREYS MUSEUM, KIMBERLEY, NORTH WEST
UNIVERSITY, POTCHEFSTROOM
2013 DISJECTA MEMBRA, AMELIA JOHNSON CONTEMPORARY, HONG KONG

BELINDA BLIGNAUT WESTERN CAPE



ARTIST

EDUCATION

NO FORMAL FINE ART EDUCATION

AWARDS

1993 VITA ART NOW

EXHIBITIONS

1993 ANTIBODY, FIRST SOLO, EVERARD READ CONTEMPORARY.
1994 SAO PAULO BIENNALE
1995 AFRICUS JOHANNESBURG BIENNALE
2011 NO GOVERNMENT NO CRY AND NEWTOPIA: THE STATE OF HUMAN RIGHTS,
BELGIUM.
2012 CURATED AND SHOWED ON THE GROUP SHOW, A SHOT TO THE ARSE, AT
THE MICHAELIS GALLERIES, CAPE TOWN.
2013 BLOWN, SECOND SOLO, BLANK PROJECTS, CAPE TOWN.

COLLECTIONS

JOHANNESBURG ART GALLERY
PIERRE LOMBART PRIVATE COLLECTION/ SAFFCA, THE SOUTHERN AFRICAN
FOUNDATION FOR CONTEMPORARY ART
JACK GINSBERG COLLECTION OF ARTISTS BOOKS
WARREN SIEBRITS PRIVATE COLLECTION

BRONWEN FINDLAY
JOHANNESBURG



ARTIST / EDUCATOR

EDUCATION

MASTER OF ARTS IN FINE ARTS FROM THE UNIVERSITY OF KWA ZULU NATAL 1994

EMPLOYMENT

DURBAN HIGH SCHOOLS, UNIVERSITY OF DURBAN WESTVILLE, UNIVERSITY OF KWA ZULU NATAL, UNIVERSITY OF WITWATERSRAND, UNIVERSITY OF JOHANNESBURG

SELECTED EXHIBITIONS

- 2017 – EARTH FABRIC GALLERY TWO, JOHANNESBURG.
- 2012 – MOVING FLOWERS EVERARD READ GALLERY, JOHANNESBURG.
- 2006 – ALL ABOUT EVERYTHING STANDARD BANK GALLERY, JOHANNESBURG.
- 2002 – FLOORS AND FLOWERS TAMASA GALLERY, DURBAN

AWARDS

- 2007 – HELGARD STEYN AWARD FOR PAINTING
- 2004 – MERIT AWARD BRETT KEBBLE AWARDS
- 2002 – NOMINEE FOR VITA ART PRIZE

PUBLIC COLLECTIONS

- ABSA BANK
- UNIVERSITY OF CAPE TOWN
- DURBAN INSTITUTE OF TECHNOLOGY
- FIRST NATIONAL BANK
- MTN
- SASOL
- STANDARD BANK
- TATHAM ART GALLERY, PIETERMARITZBURG
- DURBAN ART GALLERY
- WITS ART GALLERIES
- WEBSITE: BRONWENFINDLAY.CO.ZA

CARLA SAUNDERS
JOHANNESBURG



ARTIST

EDUCATION

2014 BA HON GRAPHIC DESIGN, GREENSIDE DESIGN CENTER, SOUTH AFRICA

AWARDS

2014 AWARDED MISTD MEMBERSHIP BY ISTD (INTERNATIONAL SOCIETY OF TYPOGRAPHIC DESIGNERS)

CHERYL GAGE
JOHANNESBURG



ARTIST

EDUCATION

1984 MA FINE ARTS (UNIVERSITY OF THE WITWATERSRAND)

EXHIBITIONS

2005 BIENNALE INTERNAZIONALE DELL'ARTE CONTEMPOANEA, FLORENCE, ITALY.
2007 THE WOLF IN THE FOREST, UNIVERSITY OF JOHANNESBURG ART GALLERY,
SA. SOLO.
2008 PARALLEL UNIVERSE, FRIED CONTEMPORARY ART GALLERY, PRETORIA.
FAIRPLAY, OLD GAOL RAMPARTS, CONSTITUTION HILL, JHB. GROUP.
2010 CRITICAL MASS, ARTIST PROOF STUDIO, NEWTOWN PRECINCT,
JOHANNESBURG. SOLO.
2014 EARTH GARDEN, GALLERY2, JOHANNESBURG. SOLO.

CHRISTINE DIXIE
GRAHAMSTOWN



ARTIST / ACADEMIC

EDUCATION

BACHELOR OF ARTS IN FINE ART, THE UNIVERSITY OF THE WITWATERSRAND
ADVANCED DIPLOMA IN FINE ARTS, THE UNIVERSITY OF CAPE TOWN
MASTERS IN FINE ART, THE UNIVERSITY OF CAPE TOWN

AWARDS

2012 SMITHSONIAN ARTIST IN RESIDENCE FELLOWSHIP, WASHINGTON D.C.
2007 MERIT BONUS AWARD- RHODES UNIVERSITY
1999 MERIT AWARD: 4TH KOCHI INTERNATIONAL: TRIENNIAL EXHIBITION OF
PRINTS, JAPAN
1998 AMPERSAND FELLOW – NEW YORK RESIDENCY
1993 WINNER: KATRINE HARRIS PRINT CABINET POST-GRADUATE PURCHASE AWARD

EXHIBITIONS

2015 HEAVEN, HELL, PURGATORY – THE DIVINE COMEDY FROM THE PERSPECTIVE
OF CONTEMPORARY AFRICAN ARTISTS AT SAVANNAH COLLEGE OF ART AND DESIGN,
GEORGIA, USA AND THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN ART,
WASHINGTON D.C.
2015 U/TROPIA - WEINER FESTWOCHE, VIENNA
2014 CONVERSATIONS - THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN ART,
WASHINGTON D.C.
2014 TO BE KING - THE ALBANY HISTORY MUSEUM, GRAHAMSTOWN AND THE CAPE
TOWN ART FAIR
2012 EARTH MATTERS: LAND AS MATERIAL AND METAPHOR IN THE ARTS OF AFRICA
AT THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN ART, WASHINGTON D.C.

COLLECTIONS

THE SMITHSONIAN NATIONAL MUSEUM OF AFRICAN ART
THE NEW YORK PUBLIC LIBRARY
THE JOHANNESBURG ART GALLERY
THE DURBAN ART MUSEUM
IZIKO SOUTH AFRICAN MUSEUM

COLLEEN WINTER JOHANNESBURG



ARTIST / STUDENT

EDUCATION

CURRENTLY REGISTERED FOR A MTECH FINE ART DEGREE IN THE DEPARTMENT OF VISUAL ART, UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA
2014 BACHELOR OF TECHNOLOGY VISUAL ARTS CUM LAUDE, UNIVERSITY OF JOHANNESBURG
2013 NATIONAL DIPLOMA IN VISUAL ARTS CUM LAUDE, UNIVERSITY OF JOHANNESBURG
DEAN'S MERIT LIST, UNIVERSITY OF JOHANNESBURG.

AWARDS

2015 SASOL NEW SIGNATURES MERIT AWARD WINNER.
2014 SASOL NEW SIGNATURES MERIT AWARD WINNER.
2013 SASOL NEW SIGNATURES FINALIST.
PPC CEMENT YOUNG CONCRETE SCULPTOR AWARDS FINALIST.

EXHIBITIONS

2015 SASOL NEW SIGNATURES, PRETORIA ART GALLERY.
EYE MOUTH SOUL; JOZI (PTY) LTD.; UPCYCLE CHIC, ART IT IS,
2014 SASOL NEW SIGNATURES, PRETORIA ART GALLERY.
FADA STUDENT SHOWCASE, UNIVERSITY OF JOHANNESBURG.
PAPER, ARTISTS' PROOF STUDIO.

DAHLIA MAUBANE JOHANNESBURG



ARTIST

EDUCATION

2010 INTERMEDIATE PHOTOGRAPHY, MARKET PHOTO WORKSHOP, SOUTH AFRICA
2009 BTECH MULTIMEDIA, UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA

AWARDS

2012 PHOTOGRAPHER IN RESIDENCE - SALZBURG INTERNATIONAL SUMMER ACADEMY OF FINE ARTS, AUSTRIA

EXHIBITIONS

2016 GROUP EXHIBITION - MUMFORD & SONS JOHANNESBURG POP-UP EXHIBITION, OKAY SPACE, NEW YORK
2015 "WOZA SISI" PUBLIC PRESENTATION AND EXHIBITION AT THINK!FEST - PRESENTED BY RHODES UNIVERSITY'S AUETSA'S CONFERENCE DURING NATIONAL ARTS FESTIVAL GRAHAMSTOWN, SOUTH AFRICA
2014 "WOZA SISI OPEN-AIR EXHIBITION, KERK STREET MARKET, JOBURG PHOTO UMBRELLA, SOUTH AFRICA
2014 PARTICIPANT IN THE INAUGURAL KAMPALA ART BIENNALE
2013 GROUP EXHIBITION - MY JOBURG: SHORT CHANGE, LA MAISON ROUGE, PARIS
2012 GROUP EXHIBITION - TRACING TERRITORIES, THE PHOTO WORKSHOP GALLERY, SOUTH AFRICA

COLLECTIONS

2016 OKAYAFRICA OKAY SPACE, NEW YORK

DAVID PATON JOHANNESBURG



ARTIST / ACADEMIC / CURATOR

DAVID PATON IS CURRENTLY SENIOR LECTURE AND PAST HEAD OF THE DEPARTMENT (2004 – 2009) OF VISUAL ART AT THE UNIVERSITY OF JOHANNESBURG WHERE HE TEACHES DRAWING AND STUDIO PRACTICE AT ALL UNDERGRADUATE LEVELS. HE ALSO SUPERVISES POSTGRADUATE STUDENTS' STUDIES, FOUR OF WHOM HAVE RECEIVED THE PRESTIGIOUS CHANCELLOR'S MEDAL FOR MERITORIOUS POSTGRADUATE STUDY. HE RECEIVED HIS MAFA AT THE UNIVERSITY OF THE WITWATERSRAND IN 2001 WITH A DISSERTATION TITLED SOUTH AFRICAN ARTISTS' BOOKS AND BOOK-OBJECTS SINCE 1960. DAVID HAS CURATED NUMEROUS EXHIBITIONS OF THE BOOK ARTS IN SOUTH AFRICA AND HEADS THE CURATORIAL TEAM WHICH HOSTED THE BOOKNESSES EXHIBITIONS AND COLLOQUIUM AT THE UNIVERSITY OF JOHANNESBURG IN 2017. DAVID HAS AUTHORED CATALOGUES OF EXHIBITIONS OF THE ARTIST'S BOOK AND PUBLISHED A NUMBER OF ARTICLES ON THE BOOK ARTS IN LOCAL AND INTERNATIONAL JOURNALS. DAVID IS A PEER REVIEWER FOR THE JOURNAL DE ARTE AND FOR NRF RATING APPLICATIONS IN HIS FIELD. HE HOSTS THE WEBSITE ARTISTS' BOOKS IN SOUTH AFRICA, IS TWICE THE RECIPIENT OF THE AMPERSAND FOUNDATION FELLOWSHIP TO NEW YORK (1999 & 2017) AND IS THE FATHER OF TWO SONS.

COLLECTIONS

ANGLO-AMERICAN CORPORATION, JOHANNESBURG
BIBLIOTHECA ALEXANDRINA, ALEXANDRIA, EGYPT
THE JACK GINSBERG COLLECTION OF ART AND ARTISTS' BOOKS, JOHANNESBURG,
JOHANNESBURG ART GALLERY
LOWER EASTSIDE PRINTSHOP PRINT CABINET – NEW YORK
MTN COLLECTION. JOHANNESBURG
SHUMANN SASOL COLLECTION. JOHANNESBURG.
IZIKO SOUTH AFRICAN NATIONAL GALLERY, CAPE TOWN
UNIVERSITY OF JOHANNESBURG COLLECTION, JOHANNESBURG
IMAGO MUNDI COLLECTION OF LUCIANO BENETTON, ITALY
NUMEROUS PRIVATE COLLECTIONS.

DEIRDRE PRETORIUS JOHANNESBURG



ARTIST / ACADEMIC

EDUCATION

D LITT ET PHIL (HISTORICAL STUDIES)
MA (INFORMATION DESIGN)
HONOURS (ART HISTORY)
HED DIPLOMA
BA (FA) HONS

AWARDS

2015 ERASMUS MUNDIS INSPIRE SCHOLARSHIP FOR LECTURER EXCHANGE TO
UPPSALA UNIVERSITY ART HISTORY DEPARTMENT, SWEDEN
2007-2010 THUTHUKA GRANT FOR DEVELOPING RESEARCHERS
2013, 2014, 2015 TRAVEL GRANT TO CONFERENCE FROM FADA RESEARCH
COMMITTEE

EXHIBITIONS

2016 CERAMIC PLATE EXHIBITED AT GW TELLUS SCULPTURA: AN EXHIBITION OF
CERAMIC SCULPTURE, THE ASSOCIATION OF ARTS, PRETORIA
2013 INSTALLATION AND ONE ARTIST BOOK (COLLABORATIVE WORK) EXHIBITED
AT "REFLECTIVE CONVERSATIONS" GROUP EXHIBITION, NORTH-WEST UNIVERSITY
GALLERY
2012 EIGHT PHOTOGRAPHS EXHIBITED "FADA EXPOSURES: TRANSFORMATIONS
EXHIBITION", FADA GALLERY UNIVERSITY OF JOHANNESBURG
2011 ARTIST BOOK EXHIBITED IN GROUP EXHIBITION "FADA COLLABORATIONS/
ARTICULATIONS EXHIBITION", FADA GALLERY UNIVERSITY OF JOHANNESBURG
2007 GROUP EXHIBITION "STREEK" AS PART OF AARDKLOP, POTCHEFSTROOM
MUSEUM

COLLECTIONS

NORTH-WEST UNIVERSITY.

ELBÉ COETSEE
CAPE TOWN



BUSINESS OWNER / RESEARCHER / AUTHOR

EDUCATION

1998 PHD UNIVERSITY OF PRETORIA - TITLE: DEMOGRAPHIC CHARACTERISTICS AND ENTREPRENEURIAL ATTITUDES OF SOUTH AFRICAN CRAFT ARTISTS. (ACADEMIC HONORARY COLOURS)
1993 M.HOME ECONOMICS (CUM LAUDE) UNIVERSITY OF PRETORIA
1974 B.HOME ECONOMICS UNIVERSITY OF STELLENBOSCH (MAJORING TEXTILES & DESIGN).
1969 MATRIC HOËRSKOOL JAN VAN RIEBEECK

FOUNDER

1994 MOGALAKWENA CRAFT ART DEVELOPMENT FOUNDATION
2004 MOGALAKWENA CRAFT ART VILLAGE (INCLUDING THE CRAFT ART CENTRE, ARTIST’S RETREAT, WRITER’S COTTAGE).
2006 MOGALAKWENA RESEARCH CENTRE FOR AFRICAN ECOLOGY, ANTHROPOLOGY, CRAFT ART DESIGN AND SOCIAL ENTREPRENEURSHIP.
2008 MOGALAKWENA GALLERY & SHOWROOM, CAPE TOWN.

PUBLICATIONS

2002 CRAFT ART IN SOUTH AFRICA (STRUIK)
2015 CRAFT ART IN SOUTH AFRICA – CREATIVE INTERSECTIONS (JONATHAN BALL)

AWARDS

1998 ACADEMIC HONORARY COLOURS FROM THE UNIVERSITY OF PRETORIA FOR CONTRIBUTION TOWARDS COMMUNITY ADVANCEMENT.
2002 CRAFT ART IN SOUTH AFRICA BOOK ON EXCLUSIVE BOOKS PUBLISHER’S CHOICE LIST
2003 MAIL & GUARDIAN CULTURAL PROJECT OF THE YEAR - MOGALAKWENA
2007 DESIGN EXCELLENCE AWARD FOR WEAVING OF ZULU MAMA CHAIR - MOGALAKWENA
2016 AWARDED MEDAL OF HONOUR FROM HOËRSKOOL JAN VAN RIBEECK

MEMBER OF THE INTERNATIONAL RESPONSEABILITY ALLIANCE.

2015 CURATOR FOR THE HANDMADE SECTOR AT DESIGN INDABA.
2017 CURATOR FOR THE HANDMADE SECTOR AT DESIGN INDABA.

EXHIBITIONS

SEE LIST ON WEBSITE. WWW.MOGALAKWENA.COM

CONTACT EMAIL ADDRESS

ELBE@MOGALAKWENA.COM

WEBSITE/SOCIAL MEDIA

WWW.MOGALAKWENA.COM
WWW. RESEARCHLIMPOPO.COM
FB MOGALAKWENA RIVER LODGE
FB RESEARCHLIMPOPO

EMMA WILLEMSE
CAPE TOWN



ARTIST

EDUCATION

1982 BA (FA), (PU FOR CHE), SOUTH AFRICA
1984 HDLIB (PU FOR CHE), SOUTH AFRICA
1998 HONS B BIBL, (UNISA), SOUTH AFRICA
2006 ADV DIP VISUAL ART, (UNISA), SOUTH AFRICA
2011 MASTERS IN VISUAL ART, (UNISA), SOUTH AFRICA

EXHIBITIONS

2016 100 GEOGRAPHIES GROUP SHOW, STELLENBOSCH MUSEUM, STELLENBOSCH
2016 TURBINE ART FAIR SOLO SHOW: INSTALLATION OF ARTIST'S BOOKS, JOHANNESBURG
2016 DAK'ART BIENNALE, DAKAR, SENEGAL.
2015 SOUTH AFRICAN ART PRINTS WITH 20 ARTISTS SHOW, GRENCHEN TRIENNALE, SWITZERLAND

COLLECTIONS

EINDHOVEN COLLECTION: NANDO'S CENTRAL KITCHEN, JOHANNESBURG
ART BANK JOHANNESBURG
SA EMBASSY, BEIJING, CHINA
POTCHEFSTROOM UNIVERSITY

ESTELLE LIEBENBERG-BARKHUIZEN
PIETERMARITZBURG



ARTIST / BOOKBINDER / ACADEMIC

EDUCATION

1975 BA (FINE ART) CUM LAUDE, UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG, SOUTH AFRICA
1980 MA (FINE ART) UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG, SOUTH AFRICA
2002 D LITT ET PHIL (ART HISTORY), UNIVERSITY OF SOUTH AFRICA, PRETORIA
2007 – 2016 COURSES IN PAPER CONSERVATION AND BOOKBINDING, CENTRO DEL BEL LIBRO, ASCONA, SWITZERLAND

AWARDS

1974 HENRI LIDCHI PRIZE FOR DRAWING
1975 ANYA MILLMAN SCHOLARSHIP
2001 ROBIN ALDWINKLE MERIT AWARD

EXHIBITIONS

2009 CONTEMPORARY REFLECTIONS, TATHAM ART GALLERY, PIETERMARITZBURG, SOUTH AFRICA
2010 JABULISA: THE ART AND CRAFT OF KWAZULU-NATAL, TATHAM ART GALLERY, PIETERMARITZBURG, SOUTH AFRICA
2013 PRESS & RELEASE, PHOENIX BRIGHTON GALLERY, BRIGHTON, UK
THREADS: CELEBRATING FIBRE ARTIST JUTTA FAULDS, TATHAM ART GALLERY, PIETERMARITZBURG, SOUTH AFRICA
HANDMADE BOOKS, TATHAM ART GALLERY, PIETERMARITZBURG, SOUTH AFRICA

COLLECTIONS

TATHAM ART GALLERY, PIETERMARITZBURG, SOUTH AFRICA

EUGENE HÖN JOHANNESBURG

ARTIST / ACADEMIC / CURATOR

EDUCATION

2004 EDP USB (UNIVERSITY OF STELLENBOSCH)
1986 MFA. (CERAMIC SCULPTURE), UNIVERSITY OF CAPE TOWN
1983 BAFA (CERAMIC SCULPTURE), UNIVERSITY OF CAPE TOWN
1976 MATRIC HOËRSKOOL TYGERBERG

AWARDS

2010 FELLOW, IN RECOGNITION OF VALUABLE CONTRIBUTIONS TO CERAMICS
AND TO CERAMICS SOUTHERN AFRICA.
2009 CLAY POT AWARD, CERAMICS SA REGIONAL AWARDS EXHIBITION.
1998 MERIT AWARD, INTERNATIONAL CERAMICS BIENNALE SANDTON CIVIC
ART GALLERY.

EXHIBITIONS

2016 CERAMICS SA BIENNALE, UNIVERSITY OF JOHANNESBURG ART GALLERY.
MANUFRACTION; CERAMIC SHARD AS VESSEL. PARTICIPATING ARTIST AND CURATOR.
2014 GROUP EXHIBITION. READ, PEEP REAP, THE BOOK ARTS: ARTIST'S BOOKS
EXHIBITION, ART ON PAPER. STANLEY 44.
2014 TAIWAN CERAMICS BIENNALE, NEW TAIPEI CITY YINGGE CERAMICS MUSEUM.
....AND THE SHIP SAILS ON... CERAMIC INSTALLATION WITH DIGITAL PROJECTION
OF BALLPOINT PEN RENDERINGS. DIGITAL MATERIALITIES SECTION.
2012 SOLO EXHIBITION, LAUNCH OF DVD TITLED,....AND THE SHIP SAILS ON... AND
APPLIED WORKS OF ART AND DESIGN. ELEGANCE JEWELLERS, MELROSE ARCH.
2011 COLLABORATIONS/ARTICULATIONS, STAFF EXHIBITION AT FADA GALLERY UJ,
CERAMIC INSTALLATION WITH PROJECTED ANIMATION TITLED, AND THE SHIP SAILS
ON...

COLLECTIONS

COROBRIK COLLECTION, SOUTH AFRICAN NATIONAL GALLERY, JOHANNESBURG ART
GALLERY, DURBAN ART GALLERY, TWR PERMANENT COLLECTION, SANDTON CIVIC ART
GALLERY, CONSTITUTIONAL COURT OF SOUTH AFRICA. ALTECH COLLECTION AND
NUMEROUS PRIVATE COLLECTIONS IN SOUTH AFRICA, NEW YORK, SPAIN, LONDON
AND PARIS.



FABIAN SAPTOUW CAPE TOWN

ARTIST / ACADEMIC

EDUCATION

2009 MASTER OF FINE ART WITH DISTINCTION, UNIVERSITY OF CAPE TOWN -
MICHAELIS SCHOOL OF FINE ART, SOUTH AFRICA
2006 BA: FINE ART WITH A DISTINCTION IN STUDIOWORK, UNIVERSITY OF
CAPE TOWN - MICHAELIS SCHOOL OF FINE ART, SOUTH AFRICA

EXHIBITIONS

2015 "ENGAGING THE ARCHIVE". SOLO EXHIBITION. UNIVERSITY OF CAPE TOWN
CHANCELLOR OPPENHEIMER LIBRARY, BELLVILLE LIBRARY & CAPE TOWN CENTRAL
LIBRARY, CURATED BY FABIAN SAPTOUW. 18 JUNE - 29 JULY 2015 – 30 JUNE
2016.
2013 "REGIONS A-G" CURATED BY RUTH SACKS AND TALYA LUBINSKY AT THE
JOHANNESBURG CITY LIBRARY. JOHANNESBURG
2012 "CONTEXT" CURATED BY FABIAN SAPTOUW. MICHAELIS GALLERIES.
CAPE TOWN.
2011 "OPEN BOOKS" CURATED BY TIM LEIBBRANDT AND JOHANN DU PLESSIS,
I-ART GALLERY. CAPE TOWN.
2007 "UNRAVELLED AND REWOVEN CANVAS". SOLO EXHIBITION.
MICHAEL STEVENSON. GREENPOINT.

AWARDS

2006 MICHAELIS PRIZE
2009 GOLDEN KEY - VISUAL AND PERFORMING ARTS AWARD
2014 NATIONAL LOTTERY FUND- FIELDWORKS PROJECT GRANT
2014-16 UCT TEACHING GRANT (WITH JEAN BRUNDRIT AND CARMELITA LEE
SHONG)
2015-17 NRF COMMUNITY ENGAGEMENT PROGRAMME (WITH LUCINA REDDY AND
SIANNE ABRAHAMS)



FLIP HATTINGH JOHANNESBURG



ARTIST

EDUCATION

1995 WITS TECHNIKON: HIGHER DIPLOMA IN FINE ARTS

EXHIBITIONS

2015 'OUMENSVISSIE' AT BAMBOO GALLERY, MELVILLE, JHB
2008 'IMAGO' AT STEWART GALLERY, PANKHURST, JHB (WITH SHARLE MATHEWS)
2005 'HOME' AT GORDART GALLERY, MELVILLE, JHB (WITH DIEK GROBLER)
2003 'MNEME' AT ARTSPACE GALLERY, FAIRLANDS, JHB (WITH SONJA BRITZ)
1995 'PIHS WALKING' AT DE VILLIERS GALLERY, FAIRLAND, JHB

FRANCI GREYLING POTCHEFSTROOM



ARTIST / WRITER / ACADEMIC

EDUCATION

2000 PHD NWU (PU VIR CHO) SOUTH AFRICA
1987 BED (PSIG), UP SOUTH AFRICA
1984 MA NWU (PU VIR CHO) SOUTH AFRICA
1982 BA HONS NWU (PU VIR CHO) SOUTH AFRICA
1979 BA NWU (PU VIR CHO) SOUTH AFRICA

AWARDS

2016 NWU INSTITUTIONAL RESEARCH AWARDS FOR CREATIVE OUTPUTS
2015 ATKV-AARTVARK PRIZE FOR GROUND-BREAKING WORK, CLOVER AARDKLOP
NATIONAL ARTS FESTIVAL, FOR BYDERHAND 2015 COLLABORATIVE PROJECT
2015 ATKV-WOORDVEERTJIE FOR READING PROMOTION FOR STORIEWERF
2010 RSG SANLAM RADIO DRAMA WRITING COMPETITION PRIZE FOR DIE VYE IS
NOU RYP
1988 SANLAM PRIZE FOR YOUTH LITERATURE FOR DIRKIE DRIEKA FREDERIKA

EXHIBITIONS

2013 GROUP EXHIBITION: REFLECTIVE CONVERSATIONS, NWU, POTCHEFSTROOM,
SOUTH AFRICA
2010 GROUP EXHIBITION: TRANSGRESSIONS AND BOUNDARIES OF THE PAGE, US
STELLENBOSCH, NWU POTCHEFSTROOM, UJ JOHANNESBURG, SOUTH AFRICA
2009 GROUP EXHIBITION: TRACKING CREATIVE CREATURES, POTCHEFSTROOM,
SOUTH AFRICA

GOOLAM SABER JOHANNESBURG



ARTIST / STUDENT

EDUCATION

4 YEARS, ARTIST PROOF STUDIO

AWARDS

2017 AMPERSAND FELLOWSHIP AWARD

EXHIBITIONS

2017 JULIE MILLER INVESTMENT ART GALLERY

2016 STRAUSS AND CO

GORDON FROUD JOHANNESBURG



ARTIST / CURATOR / ACADEMIC

GORDON FROUD HAS BEEN ACTIVELY INVOLVED IN THE SOUTH AFRICAN AND INTERNATIONAL ART WORLD AS ARTIST, EDUCATOR, CURATOR AND GALLERIST FOR MORE THAN 30 YEARS. HE HAS SHOWN ON HUNDREDS OF SOLO AND GROUP SHOWS. FROUD GRADUATED WITH A BA (FA) HONS FROM THE UNIVERSITY OF WITWATERSRAND, AND A MASTER'S DEGREE FROM THE UNIVERSITY OF JOHANNESBURG, WHERE HE RUNS THE SCULPTURE DEPARTMENT AS A SENIOR LECTURER. HE HAS CURATED NUMEROUS GROUP EXHIBITIONS THAT HAVE TRAVELED THE COUNTRY. HE REGULARLY SHOWS ON MORE THAN 20 EXHIBITIONS A YEAR INCLUDING SHOWING IN WASHINGTON, HOLLAND AND PARIS 3 YEARS AGO. HE WAS SELECTED AS THE FIRST SITE – SPECIFIC ARTIST IN RESIDENCE AT PLETTENBERG BAY FOR 2012 AND AGAIN FOR 2013 AS A PARTICIPATING ARTIST IN THE SITE – SPECIFIC LAND ART BIENNALE. THREE SCULPTURES WERE SELECTED FOR AN EXHIBITION OF SOUTH AFRICAN SCULPTURE IN THE HAGUE IN MAY 2012, ONE OF WHICH WAS ACQUIRED BY THE SA EMBASSY THERE. HE SHOWED AT NIROX SCULPTURE PARK AND AT STELLENBOSCH BOTANICAL GARDENS AS PART OF THE 'HEAVY METAL' OUTDOOR SCULPTURE EXHIBITION IN 2013 AND 2014. HE IS REPRESENTED IN MANY PUBLIC AND PRIVATE COLLECTIONS. FROUD RECENTLY CURATED 2 SHOWS OF SA CONTEMPORARY ART TO APPALACHIAN STATE UNIVERSITY, NORTH CAROLINA AND THE BEIJING BIENALLE 2015 WHICH WERE ALSO SHOWN AT PRETORIA ART MUSEUM AND UNIVERSITY OF JOHANNESBURG ART GALLERY. HIS SOLO SHOW AT STANDARD BANK GALLERY WILL OPEN IN JANUARY 2018.

ILKA VAN SCHALKWYK JOHANNESBURG



ARTIST / STUDENT

EDUCATION

2016-2017 M-TECH FINE ARTS, UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA
2014 BA HONOURS JOURNALISM, UNIVERSITY OF PRETORIA, SOUTH AFRICA
2009 BA FINE ARTS, UNIVERSITY OF PRETORIA, SOUTH AFRICA
2005 MATRICULATED, CRAWFORD COLLEGE PRETORIA, SOUTH AFRICA

AWARDS

2016 SEMI-FINALIST SA TAXI FOUNDATION ART AWARDS
2010 WINNER OF ABSA L'ATELIER

EXHIBITIONS

2016 PART OF SA TAXI FOUNDATION ART AWARDS FINAL 30 EXHIBITION AT
LIZAMORE AND ASSOCIATES GALLERY
2014 BLOOD, SWEAT AND TEARS EXHIBITION AT ABSA GALLERY
2014 KKNK
2012 SOLO EXHIBITION, YESTERDAY AT ABSA GALLERY
2010 ABSA TOP 100 EXHIBITION

COLLECTIONS

SAN FRANCISCO MUSEUM OF MODERN ART
JACK GINSBERG COLLECTION
UNIVERSITY OF WISCONSIN
UNIVERSITY OF MINNESOTA
UNIVERSITY OF VERMONT

INGE HYSON JOHANNESBURG



ACADEMIC / ARTIST

SENIOR LECTURER

DEPARTMENT OF GRAPHIC DESIGN, UNIVERSITY OF JOHANNESBURG

EDUCATION

2010 M TECH FINE ART (CUM LAUDE) UNIVERSITY OF JOHANNESBURG
1987 B ED UNIVERSITY OF THE WITWATERSRAND
1977 HIGHER DIPLOMA IN EDUCATION UNIVERSITY OF THE WITWATERSRAND
1976 BA UNIVERSITY OF THE WITWATERSRAND

ISABEL HOFMEYR
JOHANNESBURG



ACADEMIC / WRITER

ISABEL HOFMEYR IS PROFESSOR OF AFRICAN LITERATURE AT THE UNIVERSITY OF THE WITWATERSRAND AND GLOBAL DISTINGUISHED PROFESSOR AT NEW YORK UNIVERSITY. HER AWARD-WINNING BOOKS INCLUDE GANDHI’S PRINTING PRESS: EXPERIMENTS IN SLOW READING (HARVARD UNIVERSITY PRESS, 2013); TEN BOOKS THAT SHAPED THE BRITISH EMPIRE: CREATING AN IMPERIAL COMMONS (DUKE UNIVERSITY PRESS, 2014), CO-EDITED WITH ANTOINETTE BURTON; AND THE PORTABLE BUNYAN: A TRANSNATIONAL HISTORY OF THE PILGRIM’S PROGRESS (PRINCETON UNIVERSITY PRESS, 2004). SHE HAS WRITTEN EXTENSIVELY ON TRANSNATIONAL PRINT CULTURE AND BOOK HISTORY. THIS IS HER FIRST EXHIBITION.

JAN K COETZEE
BLOEMFONTEIN



ACADEMIC / SENIOR PROFESSOR OF SOCIOLOGY

EDUCATION

MA, BD AND DPHIL (UNIVERSITY OF PRETORIA)

AWARDS

VICE-CHANCELLOR’S BOOK AWARD, RHODES UNIVERSITY (2002)

RESEARCH

DIRECTOR OF THE PROGRAMME THE NARRATIVE STUDY OF LIVES, UNIVERSITY OF THE FREE STATE
CURRENT PROJECT: BOOKS, TIMES AND LIVES (DOCUMENTS OF LIFE)

PUBLICATIONS

4 BOOKS ON THE SOCIOLOGY OF DEVELOPING SOCIETIES
4 BOOKS ON LIFE STORIES
MORE THAN 80 PUBLICATIONS IN ACCREDITED ACADEMIC JOURNALS

JESSICA MERLE
DURBAN



ARTIST

EDUCATION

2014-2016 MASTER OF ARTS (FINE ARTS), UNIVERSITY OF KWAZULU-NATAL, SOUTH AFRICA
2013 BACHELOR OF ARTS (HONOURS), UNIVERSITY OF KWAZULU-NATAL, SOUTH AFRICA
2010-2012 BACHELOR OF ARTS, UNIVERSITY OF KWAZULU-NATAL, SOUTH AFRICA

AWARDS

2015 RITA STRONG AWARD FOR FINE ART POSTGRADUATE STUDIES, UNIVERSITY OF KWAZULU-NATAL, SOUTH AFRICA

EXHIBITIONS

2016 ‘INNERSPACE’, MASTER OF FINE ARTS GRADUATION EXHIBITION, JACK HEATH GALLERY, UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA (SOLO EXHIBITION)
2016 ‘THE THINGS WE DO FOR LOVE’, ALONGSIDE ‘SA’S DIRTY LAUNDRY’, SOMA ART + SPACE, JOHANNESBURG, SOUTH AFRICA (GROUP EXHIBITION)
2015 ‘DAVID WALTERS AND FRIENDS “LOOKING BACKWARDS: LOOKING FORWARDS”’, WILLIAM HUMPHREYS ART GALLERY, KIMBERLEY, SOUTH AFRICA (GROUP EXHIBITION)
2015 ‘POWER AND VISUAL CULTURE’, ALONGSIDE THE SOUTH AFRICAN VISUAL ARTS HISTORIANS’ 30TH ANNUAL INTERNATIONAL CONFERENCE, JACK HEATH GALLERY, UNIVERSITY OF KWAZULU-NATAL, PIETERMARITZBURG, SOUTH AFRICA (GROUP EXHIBITION)
2014 ‘FIRST INTRODUCTIONS’, ART AFRIQUE GALLERY, JOHANNESBURG, SOUTH AFRICA (GROUP EXHIBITION)

COLLECTIONS

2010-2017 VARIOUS PRIVATE COLLECTIONS IN SOUTH AFRICA

JOACHIM SCHÖNFELDT
JOHANNESBURG



ARTIST

EDUCATION

BAFA. WITS
H.DIP.ED (P.G.) WITS

SELECTED EXHIBITIONS

2017 EXTENDED COMPOSITION, STIFTUNG CENTER PASQUART BIEL-BIENNE, SWITZERLAND
2015 56TH VENICE BIENNALE, ALL THE WORLD’S FUTURES, OKWUI ENWEZOR.

COLLECTIONS

MoMA NY
SMITHSONIAN
SAMMLUNG-7
WAM

JO-ANN CHAN POTCHEFSTROOM



ARTIST / DESIGNER / ACADEMIC

EDUCATION

2017 BA (HONS) IN GRAPHIC DESIGN
NORTH-WEST UNIVERSITY, POTCHEFSTROOM CAMPUS

JO-ANN CHAN IS AN ILLUSTRATION AND GRAPHIC DESIGN LECTURER FOR THE SCHOOL OF COMMUNICATION STUDIES AT NORTH-WEST UNIVERSITY. SHE OBTAINED A BA HONOURS IN GRAPHIC DESIGN (CUM LAUDE) FROM THE SAME INSTITUTION AND IS CURRENTLY ENROLLED FOR A MASTERS DEGREE IN GRAPHIC DESIGN.

JOHANDI DU PLESSIS BLOEMFONTEIN



ARTIST

EDUCATION

2011-2014 BA FINE ARTS (DISTINCTION IN INSTALLATION AND SCULPTURE),
UNIVERSITY OF THE FREE STATE, SOUTH AFRICA.
2010-2011 B. ARCH STUD FOUNDATIONAL YEAR, UNIVERSITY OF THE FREE
STATE, SOUTH AFRICA.

AWARDS

2016 SELECTED AS ONE OF FOURTEEN OF SOUTH AFRICA'S MOST PROMISING
EMERGING AND MID-CAREER ARTISTS TO PARTAKE IN THE EXPERIMENTAL AND
INTERDISCIPLINARY OPENLAB ARTS RESIDENCY, BLOEMFONTEIN AND MODERN ART
PROJECTS, RICHMOND, UNIVERSITY OF THE FREE STATE, SOUTH AFRICA.
2014 AWARD FOR BEST STUDENT IN THIRD YEAR FOR FINE ARTS, UNIVERSITY OF
THE FREE STATE, SOUTH AFRICA.
2013 AWARD FOR BEST STUDENT IN SCULPTURE IN FINE ARTS, UNIVERSITY OF
THE FREE STATE, SOUTH AFRICA.
2012 MERIT AWARD FOR NO STUDENT HUNGRY ARTWORK, UNIVERSITY OF THE FREE
STATE, SOUTH AFRICA.

EXHIBITIONS

2016 DISTRICT SIX 50TH COMMEMORATION PRINT EXCHANGE, THE DISTRICT SIX
MUSEUM, CAPE TOWN, SOUTH AFRICA.
2016 PHATSHOANE HENNEY NEW BREED, BLOEMFONTEIN, OLIEWENHUIS ART
MUSEUM, SOUTH AFRICA.
2016 OTHERWISE GROUP EXHIBITION: 30 CONTEMPORARY SOUTH AFRICAN
ARTISTS, SOSESAME GALLERY, JOHANNESBURG, SOUTH AFRICA.
2016 SASOL NEW SIGNATURES TOP 100: DISCOVERING SOUTH AFRICA'S EMERGING
ARTISTS, PRETORIA, PRETORIA ART MUSEUM, SOUTH AFRICA.
2015 ABSA L'ATELIER TOP 100, ABSA GALLERY, JOHANNESBURG, SOUTH AFRICA

COLLECTIONS

2016 SEEDS OF SUCCESS (2014), MODERN ART PROJECTS, RICHMOND, SOUTH
AFRICA.

JONAH SACK
CAPE TOWN



ARTIST

EDUCATION

2004 – 2006 MASTERS IN FINE ART, GLASGOW SCHOOL OF ART, SCOTLAND
2005 – 2006 EXCHANGE STUDY, MANGA DEPARTMENT, KYOTO SEIKA UNIVERSITY, JAPAN
2003 BA(HONOURS) IN PHILOSOPHY, UNIVERSITY OF THE WITWATERSRAND
2002 BA(FINE ART) IN FINE ART & ART CRITICISM, UNIVERSITY OF THE WITWATERSRAND, 2002

AWARDS

2009 FELLOW OF THE GORDON INSTITUTE FOR PERFORMING AND CREATIVE ARTS, UCT
2004 FELLOW OF THE SKYE FOUNDATION, CAPE TOWN

EXHIBITIONS

2016 OBSTRUCTION, BLANK PROJECTS, CAPE TOWN,
2015 COLUMN, GALLERY AOP, JOHANNESBURG,
2015 SIGHTS AND SOUNDS: GLOBAL FILM AND VIDEO, THE JEWISH MUSEUM, NEW YORK
2013 PHILOSOPHER KINGS, GALLERY AOP, JOHANNESBURG
2011 READING ROOM, GALLERY AOP, JOHANNESBURG

COLLECTIONS

SOUTH AFRICAN RESERVE BANK
WITS ART MUSEUM

KAI LOSSGOTT
JOHANNESBURG



ARTIST

EDUCATION

2008 MASTER OF ARTS IN CREATIVE WRITING, UNIVERSITY OF CAPE TOWN
2004 ADVANCED DIPLOMA IN VISUAL ARTS. UNIVERSITY OF SOUTH AFRICA
2002 BJOURN TV JOURNALISM. RHODES UNIVERSITY, ZA.
1998 NATIONAL SCHOOL OF THE ARTS, ZA.

AWARDS

2016 PISAOT RESIDENCY, SASA ART PROJECTS, PNOM PENH, CM.
2015 BARCLAYS L’ATELIER AWARD FOR AFRICAN ARTISTS, JOHANNESBURG, ZA.
2015 CAMBRIDGE SUSTAINABILITY RESIDENCY, EAST ANGLIA UNIVERSITY, UK.
2014 SYLT FOUNDATION ARTIST’S RESIDENCY, INDEPENDENT JURY AWARD, SYLT, DE.
2006 UNIVERSITY OF CAPE TOWN RESEARCH SCHOLARSHIP & HARRY CROSSLEY SCHOLARSHIP.

EXHIBITIONS

2016 MUSEÉ-L’ONT-EUX (MUSEUM-MUZZLE’EM). CENTRE GEORGES POMPIDOU, PARIS, FR.
2016 EXPOSER LA PENSÉE (SHOWING THOUGHT). AFRICAN ART BOOK FAIR, DAKAR BIENNALE.
2015 RAW CATALYST. RUSKIN GALLERY, UNIVERSITY OF EAST ANGLIA, CAMBRIDGE, UK.
2015 ANALOGUE EYE. VIDEO ART FROM AFRICA. NATIONAL ARTS FESTIVAL, GRAHAMSTOWN,
2014 BODA BODA LOUNGE: VIDEO ACROSS BORDERS. ADDIS ABABA, FDRE. BAMAKO, MLI.
BULAWAYO, ZIM. CAIRO, EGY. HARARE, ZIM. JOHANNESBURG, ZA. LAGOS, NG. LUANDA, AO.
LUBUMBASHI, COD. KAMPALA, UG. SÃO VICENTE, CV.

COLLECTIONS

UNIVERSITY OF SOUTH AFRICA
SASOL, ABSA, NIROX FOUNDATION
ELLERMAN HOUSE
CASORIA ART MUSEUM, NAPLES.

KARIN BASEL
JOHANNESBURG



ARTIST / ACADEMIC

EDUCATION

2005 MAGISTER TECHNOLOGIAE, FINE ART (WITH DISTINCTION), UNIVERSITY OF JOHANNESBURG
1998 BA DEGREE: LINGUISTICS, HISTORY OF ART, THEORY OF LITERATURE, ENGLISH, UNISA
1989 NATIONAL HIGHER DIPLOMA FINE ART, TECHNIKON NATAL

EXHIBITIONS

2007 STORIES GROUP EXHIBITION AT GORDART GALLERY, MELVILLE, JOHANNESBURG
2006 MASTERS EXHIBITION AT GORDART GALLERY, MELVILLE, JOHANNESBURG
2002 FREE FALL, GALLERY 111, JOHANNESBURG
1995 TRYSUM, GRAHAMSTOWN FESTIVAL
1991 NEW SIGNATURE'S EXHIBITION, PRETORIA
1991 ROLFE'S NATIONAL STUDENT EXHIBITION, GRAHAMSTOWN FESTIVAL

KATE'LYN RUBY CHETTY
JOHANNESBURG



ARTIST / STUDENT

EDUCATION

MATRICULATED 2014
CERTIFICATE OF ACHIEVEMENT IN VISUAL ART
2012, 2013, 2014

UNIVERSITY OF JOHANNESBURG, FACULTY OF ART DESIGN AND ARCHITECTURE
NDIP. FINE ART; CURRENTLY IN THIRD YEAR 2017

GROUP EXHIBITIONS

BOOKNESSES: SOUTH AFRICAN ARTIST'S BOOK 2017

KATHLEEN SAWYER
GRAHAMSTOWN



ARTIST

EDUCATION

2016 MASTER OF FINE ART (RHODES UNIVERSITY)
2013 POST-GRADUATE CERTIFICATE IN EDUCATION (RHODES UNIVERSITY)
2012 BACHELOR OF FINE ART (RHODES UNIVERSITY)
2008 CERTIFICATE IN TEACHING OF ENGLISH TO SPEAKERS OF OTHER LANGUAGES
(INTERNATIONAL TESOL TRAINING)

AWARDS

2013 ABSA L’ATELIER MERIT AWARD
2013 INVESTEC RHODES TOP 100 AWARD (ARTS, MEDIA AND SOCIETY CATEGORY)
2012 THE AMPERSAND FOUNDATION FELLOWSHIP
2009 GOLDEN KEY HONOURS SOCIETY FOR ACADEMIC MERIT

EXHIBITIONS

BIBLIOPHILE ... TURNING THE PAGES [PRINCIPAL ARTIST]. ABSA GALLERY,
JOHANNESBURG.
SASOL NEW SIGNATURES FINALIST 2014. PRETORIA ARTS MUSEUM, PRETORIA.
ABSA KKNK ART EXHIBITION. OUDTSHOORN.
YOUNG ’14: EXHIBITION OF UPCOMING TALENT. THE BAG FACTORY,
JOHANNESBURG.
ABSA L’ATELIER TOP 3 FINALIST 2013. JOHANNESBURG, CAPE TOWN AND EAST
LONDON.

COLLECTIONS

STEPHAN ERASMUS. PRIVATE COLLECTION. JOHANNESBURG.
GALLERY ROUTE 62. CALITZDORP.
STUTTAFORD VAN LINES. PORT ELIZABETH.

KEILAUREN DE VRIES
JOHANNESBURG



ARTIST

EDUCATION

2016 BACCALAUREUS TECHNOLOGIAE OF FINE ART, THE UNIVERSITY OF
JOHANNESBURG
2015 NATIONAL DIPLOMA OF FINE ART, THE UNIVERSITY OF JOHANNESBURG

EXHIBITIONS

2015 ABSA L’ATELIER. GROUP SHOW. ABSA GALLERY, JOHANNESBURG.
2015 PPC IMAGINARIUM. GROUP SHOW. UJ GALLERY, JOHANNESBURG.
2015 HONOURS EXHIBITION. GROUP SHOW. FADA GALLERY, JOHANNESBURG.
2013 SASOL NEW SIGNATURES EXHIBITION. GROUP SHOW. PRETORIA ART MUSEUM,
PRETORIA.
2013 YOUNG CONCRETE SCULPTURE AWARDS. GROUP SHOW. ASSOCIATION OF ARTS,
PRETORIA.

KEITH DIETRICH
STELLENBOSCH



ARTIST / ACADEMIC

EDUCATION

1993 D LITT ET PHIL (ART HISTORY), UNISA, SOUTH AFRICA.
1983 MA (FINE ARTS), UNISA, SOUTH AFRICA.
1977 POSTGRADUATE DIPLOMA, NATIONAL HIGHER INSTITUTE FOR FINE ARTS,
ANTWERP, BELGIUM.
1974 BA (VISUAL ARTS) STELLENBOSCH UNIVERSITY, SOUTH AFRICA.

AWARDS

2014 DISTINGUISHED PROFESSOR AWARD, STELLENBOSCH UNIVERSITY, SOUTH AFRICA.
2014 RESEARCH FELLOWSHIP, UNIVERSITÄT LEIPZIG, GERMANY.
2011 AMPERSAND FOUNDATION FELLOWSHIP, NEW YORK, USA.
2012 STALS PRIZE, SOUTH AFRICAN ACADEMY OF SCIENCE AND ARTS, SOUTH AFRICA.
1988 MERIT AWARD, CAPE TOWN TRIENNIAL, SOUTH AFRICA.

EXHIBITIONS

2015 ARTIST’S BOOKS FROM SOUTH AFRICA, GROUP EXHIBITION, CURATED BY JANET
STANLEY, NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN INSTITUTE, WASHINGTON
DC, USA
2014 FRAGILE HISTORIES, FUGITIVE LIVES, SOLO EXHIBITION, IZIKO SLAVE
LODGE, CAPE TOWN, SOUTH AFRICA.
2007 FOURTEEN STATIONS OF THE CROSS, SOLO EXHIBITION, FRIED CONTEMPORARY,
PRETORIA, SOUTH AFRICA.
2005 HORIZONS OF BABEL, SOLO EXHIBITION, BELL ROBERTS GALLERY, CAPE TOWN,
SOUTH AFRICA.
2000 BODIES, TRACES, IDENTITIES, SOLO EXHIBITION, GOODMAN GALLERY,
JOHANNESBURG SOUTH AFRICA.

COLLECTIONS

JACK GINSBERG COLLECTION, JOHANNESBURG, SOUTH AFRICA.
NATIONAL MUSEUM OF AFRICAN ART, SMITHSONIAN COLLECTION, WASHINGTON DC,
USA.
LIBRARY OF CONGRESS, WASHINGTON DC, USA.
YALE UNIVERSITY, NEW HAVEN, CONNECTICUT, USA.
DAIMLER-BENZ, STUTTGART, GERMANY.

KENEILWE MOKOENA
JOHANNESBURG



ARTIST

EDUCATION

2014 NATIONAL DIPLOMA FINE ARTS, TSHWANE UNIVERSITY OF TECHNOLOGY
2009 EDUCATION ASSISTANCE AND TOUR GUIDE PROGRAMME, PRETORIA ART
MUSEUM

EXHIBITIONS

2017 ‘KHULA UKHOKHOBE’, US WOORDFEES 2017. STELLENBOSCH.
2016 ‘ALTERATIONS’, 99 LOOP GALLERY, CAPE TOWN.
2016 ‘THE ORDER OF CHAOS’, IN TOTO GALLERY, BIRDHAVEN, JOHANNESBURG.
2016 COOL CAPITAL BIENNALE, SOUTH AFRICAN PAVILION, VENICE BIENNALE.
2016 ‘CONTINUUM’. BAG FACTORY ARTIST STUDIOS. JOHANNESBURG.

AWARDS

2015 REINHOLD CASSIRER AWARD

KIM BERMAN
JOHANNESBURG



ARTIST / ACADEMIC / COMMUNITY ENGAGEMENT ACTIVIST

BERMAN IS AN ASSOCIATE PROFESSOR IN VISUAL ART AT THE UNIVERSITY OF JOHANNESBURG (UJ) AND EXECUTIVE DIRECTOR OF ARTIST PROOF STUDIO (APS), A COMMUNITY-BASED PRINTMAKING CENTRE IN NEWTOWN, JOHANNESBURG WHICH SHE CO-FOUNDED APS WITH THE LATE NHLANHLA XABA IN 1991. SHE RECEIVED HER B.A.F.A. FROM THE UNIVERSITY OF THE WITWATERSRAND IN 1981 AND HER M.F.A. FROM THE SCHOOL OF THE MUSEUM OF FINE ARTS/ TUFTS UNIVERSITY, USA IN 1989. SHE COMPLETED HER PHD AT THE UNIVERSITY OF THE WITWATERSRAND IN 2009.

SHE HAS LECTURED AND EXHIBITED WIDELY IN SOUTH AFRICA AND INTERNATIONALLY. SHE IS COMMITTED TO ENGAGING ARTS FOR SOCIAL CHANGE THROUGH HER ACTIVISM AND TEACHING. HER FORTHCOMING BOOK: FINDING VOICE: A VISUAL APPROACH TO ENGAGING CHANGE, PUBLISHED BY THE UNIVERSITY OF MICHIGAN PRESS WILL BE RELEASED LATER THIS YEAR.

KIM GURNEY
CAPE TOWN



ARTIST

EDUCATION

2003-2006 BA(FA), BACHELOR OF ARTS IN FINE ART,
UNIVERSITY OF CAPE TOWN, MICHAELIS SCHOOL OF FINE ART, CAPE TOWN, RSA
1997-1998 MA, MASTER OF ARTS IN INTERNATIONAL JOURNALISM, CITY
UNIVERSITY LONDON, UK.
1993-1996 B.JOURN, BACHELOR OF ARTS IN JOURNALISM, RHODES UNIVERSITY,
GRAHAMSTOWN, RSA.

EXHIBITIONS

2016 THAT ART FAIR, THE PALMS, WOODSTOCK.
2014 SUSPICIOUS MIND, IZIKO MUSEUM ANNEX, CAPE TOWN. 2012
POINTURE, UNIVERSITY OF JOHANNESBURG ART GALLERY
2009 FRUGI BONAE, ARTSPACE GALLERY, JOHANNESBURG
2008 DISJECTA MEMBRA, GORDART GALLERY, JOHANNESBURG

COLLECTIONS

UNIVERSITY OF CAPE TOWN, SOUTH AFRICA.
MS GROUP, SOUTH AFRICA
PRIVATE: SOUTH AFRICA, NORWAY, UK, IRELAND, GERMANY, CANADA.

LEBOHANG KGANYA
JOHANNESBURG



ARTIST / STUDENT

EDUCATION

2011 ADVANCED PHOTOGRAPHY PROGRAMME AT THE MARKET PHOTO WORKSHOP,
JOHANNESBURG
2016 NDIP. FINE ART, UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA

SOLO EXHIBITIONS

2016 THE ARMORY SHOW, AFRONOVA, NEW YORK, USA
2013 KE LEFA LAKA, MARKET PHOTO WORKSHOP GALLERY, JOHANNESBURG, SOUTH
AFRICA

SELECTED RECENT GROUP EXHIBITIONS

2017 NATHI.AHA.SASA. / US.HERE.NOW., CURATED BY ZOHRA OPOKU, WIENER
FESTWOCHEN, VIENNA, AUSTRIA
RECENT HISTORIES, THE WALTHER COLLECTION, NEU-ULM, GERMANY
1:54 CONTEMPORARY AFRICAN ART FAIR, AFRONOVA GALLERY, PIONEER WORKS,
NEW YORK, USA
LES TERRITOIRES DU CORPS, BLACK BOX, ART PARIS, GRAND PALAIS, PARIS,
FRANCE
LE JOUR QUI VIENT, GALERIE DES GALERIES, PARIS, FRANCE

2016-2017
GIVE ME YESTERDAY, PRADA FOUNDATION, MILAN, ITALY

2016 1:54 AFRICAN CONTEMPORARY ART FAIR, AFRONOVA, SOMERSET HOUSE,
LONDON, UK
1:54 AFRICAN CONTEMPORARY ART FAIR, AFRONOVA, PIONEER WORKS, NEW YORK,
USA
STUDIO BAMAKO, EUROPEAN MONTH OF PHOTOGRAPHY, KEHRER GALLERY, BERLIN,
GERMANY
RECENT HISTORIES, NEW PHOTOGRAPHY FROM AFRICA, THE WALTHER COLLECTION
PROJECT SPACE, NEW YORK, USA

2016 L’AUTRE CONTINENT, ARTISTES, FEMMES, AFRICAINES, MUSÉUM DU HAVRE,
LE HAVRE, FRANCE
PHOTO BIENNALE, CITIES AND MEMORY, BRANDTS, ODENSE, DENMARK
KIN, HANGAR CENTRO DE INVESTIGAÇÃO ARTÍSTICA, LISBON, PORTUGAL

2015 WINNER OF THE JURY PRIZE “COUP DE COEUR”, BAMAKO ENCOUNTERS 2015,
BAMAKO, MALI
1:54 AFRICAN CONTEMPORARY ART FAIR, AFRONOVA, PIONEER WORKS, NEW YORK,
USA
THE VIEW FROM HERE, TIWANI CONTEMPORARY, LONDON, UK
STONE KRAAL, INTERNATIONAL SCHILLERTAGE, MANNHEIM, GERMANY
NOW YOU SEE ME, NOW YOU DON’T, INTERNATIONAL SCHILLERTAGE, MANNHEIM,
GERMANY
TREK, FOLLOWING JOURNEYS, SMAC GALLERY, CAPE TOWN, SOUTH AFRICA

2014 SHORT CHANGE, MY JOBURG, MARKET PHOTO WORKSHOP GALLERY,
JOHANNESBURG, SOUTH AFRICA
SASOL NEW SIGNATURES, PRETORIA ART MUSEUM, PRETORIA, SOUTH AFRICA
YOUNG ’14, BAG FACTORY ARTIST STUDIOS, JOHANNESBURG, SOUTH AFRICA
FEMME PHOTOGRAPHE, ONOMO HOTEL, DAKAR, SENEGAL

2013 SCULPTURAL PREMISE, STEVENSON, CAPE TOWN, SOUTH AFRICA
APARTHEID AND AFTER, HUIS MARSIELLE, AMSTERDAM, THE NETHERLANDS
PHOTOVILLE, BROOKLYN BRIDGE PARK, NEW YORK, USA
THE SUIT, COPY SHOP, CAPE TOWN, SOUTH AFRICA
SHORT CHANGE, MY JOBURG, LA MAISON ROUGE, PARIS, FRANCE

2012
REMEMORY, WILLIAM GOODENOUGH HOUSE, LONDON, UK
SASOL NEW SIGNATURES, PRETORIA ART MUSEUM, PRETORIA, SOUTH AFRICA
HAPPILY NEVER AFTER, AVA GALLERY, CAPE TOWN, SOUTH AFRICA

2011
AOLAFE SAAM, MARKET PHOTO WORKSHOP GALLERY, JOHANNESBURG, SOUTH AFRICA
BETWEEN 10 AND 5, JO’BURG ART FAIR, MARKET PHOTO WORKSHOP STALL,
JOHANNESBURG, SOUTH AFRICA

LUCY STUART-CLARK
CAPE TOWN



ARTIST

EDUCATION

2012 MASTERS OF PHILOSOPHY IN VISUAL ARTS (MPHIL VA CUM LAUDE)
SPECIALISING IN ILLUSTRATION, STELLENBOSCH UNIVERSITY, SOUTH AFRICA
2009 BACHELOR OF FINE ARTS (BFA CUM LAUDE) SPECIALISING IN
PRINTMAKING, RHODES UNIVERSITY, SOUTH AFRICA

EXHIBITIONS

2015 STELLAR (GROUP EXHIBITION), SALON 91 GALLERY, CAPE TOWN, SOUTH
AFRICA (DECEMBER)
2013 50TH ANNIVERSARY ILLUSTRATOR'S EXHIBITION (GROUP EXHIBITION),
BOLOGNA CHILDREN'S BOOK FAIR, ITALY (MARCH) & JAPAN (DECEMBER)
2011 HANDBOUND (GROUP EXHIBITION), SASOL GALLERY, STELLENBOSCH, SOUTH
AFRICA
2013 FIRST EDITIONS (GROUP EXHIBITION), SALON 91 GALLERY, CAPE TOWN,
SOUTH AFRICA (DECEMBER)
2009 ABSA L'ATELIER AWARD NATIONAL EXHIBITION (GROUP EXHIBITION),
JOHANNESBURG, SOUTH AFRICA

RESIDENCIES

2017 OBRAS HOLLAND, NETHERLANDS (SEPTEMBER)
2012 SCUOLA INTERNAZIONALE DI GRAFICA, VENICE, ITALY (SEPTEMBER)

ILLUSTRATED PUBLISHED WORKS

2017 MY GREAT EXPEDITION, TO BE PUBLISHED BY PUBLISHING PRINT MATTERS,
CAPE TOWN, SOUTH AFRICA, WWW.PRINTMATTERS.CO.ZA
2016 NEW CONTRAST SOUTH AFRICAN LITERARY JOURNAL (VOLUME 44, ISSUE
173-176, AUTUMN-SUMMER 2016)
2013 TABLE MOUNTAIN'S HOLIDAY, PUBLISHED BY PUBLISHING PRINT MATTERS,
NOORDHOEK, CAPE TOWN, SOUTH AFRICA, WWW.PRINTMATTERS.CO.ZA

MAAIKE BAKKER
PRETORIA



ARTIST / DESIGNER / EDUCATOR

EDUCATION

2013 MASTERS DEGREE IN FINE ARTS, UNIVERSITY OF JOHANNESBURG
2009 BACHELOR IN VISUAL ART-UNIVERSITY OF SOUTH AFRICA

AWARDS

2014 UNIVERSITY OF JOHANNESBURG-CHANCELLOR MEDAL RECIPIENT
2008 ABSA L'ATELIER TOP 10 FINALIST.

EXHIBITIONS

2013 NOW MUSEUM | NOW YOU DON'T, NIROX PROJECTS, ARTS ON MAIN,
JOHANNESBURG
2016 AESTHETIC ENGINEERING, KALASHNIKOVV GALLERY, JHB
2016 FROM WHENCE THEY CAME / SMITH X KALASHNIKOVV
SMITH STUDIO, CAPE TOWN
2016 ZERO / CURATED BY DEAD BUNNY SOCIETY, SOMA ART SPACE, MABONENG,
JOHANNESBURG
2014 PLAY_AN EXHIBITION, NIROX SCULPTURE PARK, MULDERSDRIFT

COLLECTIONS

UNISA ART COLLECTION
JACK GINSBERG COLLECTION OF ARTISTS' BOOKS

MAJAK BREDELL

HOEDSPRUIT



ARTIST

1945 BORN IN KROONSTAD, SOUTH AFRICA.

1962 MATRICULATED FROM THE KROONSTAD TECHNICAL COLLEGE, IN ART AND DESIGN.

1963-65 STUDIED AT THE JOHANNESBURG ART SCHOOL.

1981 EMIGRATED TO AMERICA WHERE I LIVED AND WORKED FOR 23 YEARS. TAUGHT DRAWING AND COMPOSITION AT PRATT INSTITUTE, MANHATTAN. LEARNT PRINTMAKING WITH GEORGE NAMA AT THE NATIONAL ACADEMY SCHOOL OF ART AND STUDIED BOOKBINDING AT THE CENTER FOR BOOK ARTS WITH SUSAN MILLER AND BARBARA MAURIELLO.

2004 RETURNED TO LIVE IN MY HOMELAND, SOUTH AFRICA, IN THE HOUSE WHERE MY PARENTS LIVED. BUILT A STUDIO.

2007 “2 DECADES +” AT FRIED CONTEMPORARY IN PRETORIA. SOLO RETROSPECTIVE EXHIBITION WITH CATALOGUE.

2009 “ALTER IMAGES I” AT THE ASSOCIATION OF ART GALLERY IN PRETORIA, SOUTH AFRICA. SOLO EXHIBITION. “ALTER IMAGES II” AT THE UNIVERSITY OF JOHANNESBURG ART GALLERY, SOUTH AFRICA. SOLO EXHIBITION WITH CATALOGUE, “2 EXHIBITIONS”.

2013 “ROLL CALL” SOLO TRAVELLING EXHIBITION WITH CATALOGUE. A VINDICATION OF THE MANY LIVES LOST DURING THE MANY CENTURIES OF EUROPEAN WITCH PERSECUTIONS. OPENING AT UNIVERSITY OF JOHANNESBURG ART GALLERY IN MARCH, THE ASSOCIATION OF ARTS, PRETORIA IN MAY, AND THE WHITE RIVER GALLERY IN AUGUST.

2014 “DECONSTRUCTING DOGMA”, GROUP INVITATIONAL EXHIBITION CURATED BY KAREN VON VEH, WITH CATALOGUE, AT THE UNIVERSITY OF JOHANNESBURG ART GALLERY.

2016 “CODEX MAGDALENE & MONUMENTS”. TOWARDS A NEW ICONOGRAPHY AND RE-IMAGING THE MYTHOLOGY AND LEGENDS OF MARY MAGDALENE. SOLO TRAVELING EXHIBITION WITH CATALOGUE. THE ASSOCIATION OF ARTS, PRETORIA IN MAY AND AT UNIVERSITY OF JOHANNESBURG ART GALLERY IN AUGUST.

2017 “CODEX MAGDALENE & MONUMENTS” AT THE WHITE RIVER GALLERY. THIS EXHIBITION IS DEDICATED TO THE MEMORY AND SPIRIT OF JUDITH MASON WHO PASSED AWAY IN DECEMBER 2016.

2017 PUBLISHED “SACRED SCARS: WHY THE GENDER OF GOD HAS DONE INJURY TO WOMEN’S BODIES AND SENSE OF SELF”.

MALCOLM CHRISTIAN LIDGETTON



ARTIST / MASTER PRINTMAKER

EDUCATION

1984 MASTER OF ARTS IN FINE ARTS, CUM LAUDE, UNIVERSITY OF NATAL, SOUTH AFRICA.
1976 NATIONAL HIGHER DIPLOMA IN PRINTMAKING, WITH DISTINCTION. NATAL TECHNIKON, DURBAN, SOUTH AFRICA.
1975 POST-GRADUATE PRINTMAKING CERTIFICATE, WITH DISTINCTION. CROYDON COLLEGE OF ART AND DESIGN, ENGLAND.
1973 NATIONAL DIPLOMA IN ART & DESIGN (SCULPTURE) WITH DISTINCTION; NATIONAL CERTIFICATE IN PHOTOGRAPHY, WITH DISTINCTION. NATAL COLLEGE FOR ADVANCED TECHNICAL EDUCATION, DURBAN, SOUTH AFRICA.

AWARDS

1973 EMMA SMITH OVERSEAS SCHOLARSHIP. NATAL COLLEGE FOR ADVANCED TECHNICAL EDUCATION, DURBAN, SOUTH AFRICA.
2014 DOCTOR OF LITERATURE HONORIS CAUSA. UNIVERSITY OF KWAZULU NATAL, PIETERMARITZBURG, SOUTH AFRICA.

EXHIBITIONS

2010-2013 PEOPLE PRINTS, PROCESS - 25 YEARS AT CAVERSHAM PRESS - 81 ARTISTS, 110 PRINTS
2007 HOURGLASS PROJECT: INSPIRATION - 12 ARTISTS, 24 PRINTS AND 6 BOOKS
2005 HOURGLASS PROJECT: PERSONAL VOCABULARY - 16 ARTISTS, 18 PRINTS AND 6 BOOKS
2003 HOURGLASS PROJECT: JOURNEY - 16 ARTISTS, 25 PRINTS AND 6 BOOKS
E-POS - FRANS MASEREEL CENTRE PARTNERSHIP - 4 WRITERS AND 4 ARTISTS, 16 PRINTS
2001 HOURGLASS PROJECT: BAGGAGE - 17 ARTISTS, 40 PRINTS
2000 THE HOURGLASS PROJECT: A WOMEN'S VISION, A MILLENNIUM DIALOGUE - 15 WOMEN ARTISTS, 30 PRINTS AND PORTRAIT BOOK

MARY MINICKA CAPE TOWN



ARTIST / BOOKBINDER / CONSERVATOR

EDUCATION

2003 BACHELOR OF ARTS DEGREE, UNIVERSITY OF SOUTH AFRICA
1993 DIPLOMA IN FINE BINDING AND BOOK CONSERVATION
GUILDFORD COLLEGE OF TECHNOLOGY, GUILDFORD, SURREY, UNITED KINGDOM
1990 NATIONAL DIPLOMA IN LIBRARY AND INFORMATION SERVICES
CAPE TECHNIKON, CAPE TOWN

CONSERVATOR INTERNSHIPS AND PROJECTS

1992 DEUTSCHES HISTORICHES MUSEUM, BERLIN, GERMANY
1993 SEMINARIO BARBARIGO, MONTEFIASCONE, ITALY
2000 GENADENDAL / SOUTH AFRICAN CONSERVATION AND PRESERVATION GROUP (SAPCON) VOLUNTEER PROJECT, MORAVIAN MISSION MUSEUM, GENADENDAL, WESTERN CAPE
2001 LIBRARY OF CONGRESS, WASHINGTON DC, UNITED STATES OF AMERICA
2002 TIMBUKTU MANUSCRIPTS PROJECT, TIMBUKTU, MALI / CAPE TOWN, SOUTH AFRICA

MAUREEN DE JAGER
GRAHAMSTOWN



ARTIST / ACADEMIC

EDUCATION

CURRENTLY UNDERTAKING PHD IN FINE ART, KINGSTON UNIVERSITY, UNITED KINGDOM

2000 MASTER OF ARTS IN FINE ARTS (WITH DISTINCTION), UNIVERSITY OF THE WITWATERSRAND, SOUTH AFRICA.
1996 BACHELOR OF ARTS IN FINE ARTS (WITH DISTINCTION), UNIVERSITY OF THE WITWATERSRAND, SOUTH AFRICA.

AWARDS

2012 ARTIST IN RESIDENCE FOR VISUAL ART, NATIONAL ARTS FESTIVAL.
2010 FINALIST, NELSON MANDELA METROPOLITAN ART MUSEUM BIENNIAL EXHIBITION AND AWARD.

RECENT EXHIBITIONS

2013 DIALOGUES 2013. 5 JUNE – 16 JUNE, ORANGERIE EXHIBITION CENTER OF THE FRENCH SENATE, 15 RUE DE VAUGIRARD.
2014 MARIA’S STORY, 8 MAY – 22 JUNE, THE RESERVOIR, OLIEWENHUIS ART MUSEUM, BLOEMFONTEIN.
2014 SITE: PHOTOGRAPHY AND NATIONAL TRAUMA IN SOUTH AFRICA. 8 OCTOBER – 1 NOVEMBER, GALLERY UNIVERSITY STELLENBOSCH, STELLENBOSCH.
2014 NELSON MANDELA METROPOLITAN ART MUSEUM BIENNIAL EXHIBITION. 29 OCTOBER 2014 – FEBRUARY 2015, NELSON MANDELA METROPOLITAN ART MUSEUM, PORT ELIZABETH.
2016 RESEARCH IN FOCUS. 13 JUNE – 20 JUNE, PLATFORM GALLERY, FACULTY OF ART, DESIGN AND ARCHITECTURE, KINGSTON UNIVERSITY, LONDON.

COLLECTIONS

2006 AND 2007 ABSA
2014 OLIEWENHUIS ART MUSEUM
2014 BOER WAR MUSEUM
2014 JACK GINSBERG

MBALI MDLULI
JOHANNESBURG



ARTIST

EDUCATION

2014 ATTENDED MULTI-MEDIA/POST PRODUCTION/SOUND DESIGN AND ENGINEERING COURSES AT THE ACADEMY OF SOUND ENGINEERING, JOHANNESBURG, SOUTH AFRICA.
2013 WAS ACCEPTED AT HISK, GHENT, BELGIUM.
2010 FOUNDATION & INTERMEDIATE PHOTOGRAPHY COURSES AT MARKET PHOTO WORKSHOP, JOHANNESBURG, SOUTH AFRICA.

EXHIBITIONS & PROJECTS

2016 HABITAT, ROOM SPACE & PROJECTS, JOHANNESBURG, SOUTH AFRICA. (SOLO)
2015 UNRESOLVED, ROOM SPACE & PROJECTS, JOHANNESBURG, SOUTH AFRICA. (SOLO)
REVAMP, A GROUP EXHIBITION PRESENTED BY THE DEAD BUNNY SOCIETY
2013 A CITY REIMAGINED, PARKING GALLERY, JOHANNESBURG, SOUTH AFRICA. (SOLO)
UNLEARNING, CURATED BY FRANCIS BURGER, GOETHE ON MAIN, JOHANNESBURG, SOUTH AFRICA.
THE INDEXICALITY OF A RITUAL, CURATED BY SINETHEMBA TWALO, PARKING GALLERY, JOHANNESBURG, SOUTH AFRICA.

MEGHAA PATEL JOHANNESBURG



ARTIST / DESIGNER / STUDENT

EDUCATION

2016 BA HONOURS IN COMMUNICATION DESIGN (GRAPHIC DESIGN)
UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA
2015 BA COMMUNICATION DESIGN (GRAPHIC DESIGN)
UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA
2012 MATRIC, BENONI HIGH SCHOOL, SOUTH AFRICA

AWARDS

2016 MEMBERSHIP TO THE UJENIUS CLUB, UNIVERSITY OF JOHANNESBURG
2015 GREEN WEEK (THIRD PLACE), UNIVERSITY OF JOHANNESBURG
2014 IOHA CAMPAIGN, UNIVERSITY OF JOHANNESBURG

NAADIRA PATEL JOHANNESBURG



ARTIST / ACADEMIC

EDUCATION

2015 RMA CULTURAL ANALYSIS, AMSTERDAM SCHOOL FOR CULTURAL ANALYSIS,
UNIVERSITY OF AMSTERDAM.
2010 BA FINE ARTS, WITS SCHOOL OF ARTS, UNIVERSITY OF THE
WITWATERSRAND
2006 PARKTOWN HIGH SCHOOL FOR GIRLS, JOHANNESBURG.

AWARDS & GRANTS

2014/15 NATIONAL ARTS COUNCIL OF SOUTH AFRICA, INTERNATIONAL STUDY
THE OPPENHEIMER MEMORIAL TRUST, SOUTH AFRICA
STICHTING STUDIEFONDS VOOR ZUID-AFRIKAANSE STUDENTEN, ZUID AFRIKA
HUIS, AMSTERDAM
2013 SKILL SCHOLARSHIP, SAVUSA (SOUTH AFRICA-VU UNIVERSITY AMSTERDAM-
STRATEGIC ALLIANCES)
2011 ANYA MILLMAN SCHOLARSHIP FOR DISTINCTION IN FINE ARTS IN 2010

PROJECTS / RESIDENCIES

2016 KOOSHK RESIDENCY X BAG FACTORY ARTISTS STUDIOS: JOHANNESBURG AND
TEHRAN
2015 JOURNÉES DU PATRIMOINE, ST DENIS, REUNION ISLAND.
2013 TAXI POETRY, JOHANNESBURG (WITS SCHOOL OF ARTS + THE GOETHE
INSTITUTE JOHANNESBURG)
URBAN SCENOGRAPHIES, OUAKAM, SENEGAL
I HAD A DREAM, JOHANNESBURG AND BASEL
2012 CAFÉ EXCHANGE, WITS SCHOOL OF ARTS, JOHANNESBURG
2011-13 PLAY>URBAN: JOHANNESBURG AND STRASBOURG
2011 ARTCONNECT: JOHANNESBURG

NEIL NIEUWOUDT

JOHANNESBURG



EXHIBITIONS

SOLO SHOWS - GRAMMARS OF DESIRE, THE PARKING GALLERY, NEW DOORNFORNTEIN, JOHANNESBURG.
GROUP SHOWS:
2017 BOOKNESSES EXHIBITION, FADA GALLERY, UJ.
2016 / 2017 - UNFINISHED CITY, MUSEUM OF AFRICAN DESIGN, MABONENG
2016 OPEN STUDIO AT THE BAG FACTORY, JOHANNESBURG
- OPEN STUDIO AT DARBAST PLATFORM, MOHSEN GALLERY, TEHRAN
2013 HERETHERE: A CONVERSATION BETWEEN MICHAELIS AND WITS MASTERS STUDENTS. MICHAELIS GALLERIES, UCT
- THE LIFE OF FORMS, GOETHE ON MAIN, JOHANNESBURG
2012 INTO THIN AIR, ARTYCOK.TV, ONLINE EXHIBITION
- OUT OF THIN AIR, STEVENSON GALLERY, CAPE TOWN
- JOBURG, JOBURG, ORLANDO AND WEMMERPAN: INTERVENTIONS AT SANTARAMA MINILAND, JOHANNESBURG.
2010 NEWWORK2010, WITS FINE ARTS GRADUATE SHOW, JOHANNESBURG
- MARTIENNSSEN PRIZE EXHIBITION, MUSEUM AFRICA, JOHANNESBURG
2009 GROTESQUE: THE ELUSIVE FIGURE, WITS SCHOOL OF ARTS, JOHANNESBURG
2008 I WAS SO MUCH OLDER THEN, MOJA MODERN CONTEMPORARY ART GALLERY, JOHANNESBURG
- TOP ACHIEVERS SHOW, WITS SCHOOL OF ARTS, JOHANNESBURG

PUBLISHED WRITING

2016 PATEL, N. (2016) "PERCEIVING IMAGINED ENEMIES IN HARUN FAROCKI'S SERIOUS GAMES I-IV" IN DIGRESSIONS: AMSTERDAM JOURNAL OF CRITICAL THEORY, CULTURAL ANALYSIS AND CREATIVE WRITING. 2016. VOL 2 ISSUE 1. AMSTERDAM. WEB.
2015 PATEL, N. (2015) "PEER REVIEW FOR MADEYOULOOK.ZIP" IN [...] ELLIPSES ONLINE JOURNAL FOR CONTEMPORARY PRACTICE. WEB
2014 MOGOTSI, T, OSTEROTH, K AND PATEL N. (2014) "PUBLIC PRACTICES': PROJECT SPACE AT THE SUBSTATION, WITS SCHOOL OF ARTS" IN WIDE ANGLE PHOTOGRAPHY AS PARTICIPATORY PRACTICE, EDS TERRY KURGAN AND TRACY MURINIK, FOURTHWALL BOOKS, 2014, JOHANNESBURG. EPUB.
2012 SORRY NO REFUNDS, ART SOUTH AFRICA, ISSUE 10.4, P38.

ARTIST / CURATOR

NEIL IS A VISUAL ARTIST AND HAS BEEN CURATING PROFESSIONALLY SINCE 2008 (CAPE TOWN) UNTIL BEGINNING 2015 (NIROXPROJECTS, JOHANNESBURG) WHERE HE WORKED AS CURATOR / GALLERY MANAGER AND HAS BEEN PROJECT MANAGER/ CURATOR FOR NUMEROUS INDEPENDENT PROJECTS AROUND THE WORLD. HE IS A FOUNDING MEMBER OF THE DEAD BUNNY SOCIETY (MARCH 2015). HIS OWN WORK HAS BEEN INCLUDED IN EXHIBITIONS AROUND THE WORLD, BERLIN, SAN FRANCISCO, LUXEMBOURG, AND LOCALLY IN PORT ELIZABETH, CAPE TOWN, PRETORIA AND JOHANNESBURG. HE HAS ALSO BEEN AWARDED THE AMPERSAND FELLOWSHIP AND COMPLETED THE MONTH RESIDENCY IN NEW YORK CITY, NY (FEBRUARY 2016).

NICO RAS
JOHANNESBURG



ARTIST / STUDENT

EDUCATION

2014 MATRICULATED WITH NATIONAL SENIOR CERTIFICATE
2015 ENROLLED AT THE UNIVERSITY OF JOHANNESBURG FOR A NDIP. FINE ART,
CURRENTLY A 3RD YEAR STUDENT IN THE DEPARTMENT OF VISUAL ART,
UNIVERSITY OF JOHANNESBURG

NICOLA FOUCHÉ
HERMANUS



ARTIST

EDUCATION

2012-2015 BA VISUAL ART (FINE ART), UNIVERSITY OF STELLENBOSCH,
SOUTH AFRICA

EXHIBITIONS

2014 BANK WINDHOEK TRIENNIAL, NAMIBIA.
2015 BARCLAYS L'ATELIER TOP 100 EXHIBITION, SOUTH AFRICA.
2015 SASOL NEW SIGNATURES TOP 100 EXHIBITION, SOUTH AFRICA.
2015 VISUAL ARTS DEPARTMENT OF STELLENBOSCH UNIVERSITY GRADUATE
EXHIBITION, SOUTH AFRICA.
2017 POST-PRESENCE: AN INSTAGRAM GALLERY TAKEOVER, SAN FRANCISCO,
UNITED STATES OF AMERICA

COLLECTIONS

WORK HELD IN THE PERMANENT COLLECTION OF THE NATIONAL GALLERY OF
NAMIBIA.

NIKA CAMPHER
JOHANNESBURG



DESIGNER

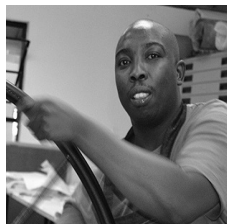
EDUCATION

2016 BA HONOURS IN DESIGN (COMMUNICATION DESIGN) AT THE UNIVERSITY OF JOHANNESBURG AT THE FACULTY OF ART, DESIGN AND ARCHITECTURE/ FADA. GAUTENG, SOUTH AFRICA
2015 BA COMMUNICATION DESIGN (GRAPHIC DESIGN) AT THE UNIVERSITY OF JOHANNESBURG AT THE FACULTY OF ART, DESIGN AND ARCHITECTURE/ FADA. GAUTENG, SOUTH AFRICA.
2012 MATRICULATED AT HELPMEKAAR COLLEGE

AWARDS

2014 GOLDEN ASSEGAI AWARD WINNER
2015 NOMINATED FOR THE LOERIE AWARDS

NKOSINATHI NDLANDLA
BOKSBURG



ARTIST / PRINTMAKER / BOOKBINDER

ARCHIVAL PAPER MAKER

EDUCATION

2000 MATRICULATED EAST BANK HIGH SCHOOL
2001-2004 ARTIST PROOF STUDIO, NATIONAL QUALIFICATION CERTIFICATION – FINE ART
OTHER QUALIFICATIONS
NQF 4 CERTIFICATE IN ARCHIVAL PAPERMAKING

EXHIBITIONS

2004 MELROSE ARCH, ZUVA GALLERY, GRADUATION EXHIBITION
2004 TEXAS, ARIZONA GALLERY
2005 UNIVERSITY OF JOHANNESBURG, INNOVATION PRINTS FOR JOHANNESBURG
2006 RICIP GROUP EXHIBITION, NEW BRUNSWICK, NJ, USA
2007 MINIATURES? (MINITCHERS?) PRINT GROUP EXHIBITION, PHILIPPINES.
2007 GROUP EXHIBITION, GALLERY ON THE SQUARE, SANDTON

ACHIEVEMENTS

BEST YOUNG TALENTED MTN CURATOR ON SUMMIT
BEST EMERGING ARTIST SPONSORED BY PIN POINT ONE HUMAN RESOURCES

PROJECTS

2005: RICIP SILKSCREEN PULP PRINTING, UNIVERSITY OF NEW JERSEY, USA
2005: WILLIAM KENTRIDGE ETCHING PRINTS FOR OPRAH STAGE
2006: CORPORATE GIFT FOR PIN POINT ONE HUMAN RESOURCES

NONKULULEKO CHABALALA

PRETORIA



PROJECTS CONTINUED

2007: FACILITATOR & EDITIONER IN ‘ARTISTS IN COLLABORATION’ WORKSHOP BY BRODSKY CENTRE AND PROFESSIONAL ARTISTS. SOUTH AFRICA AT PHUMANI PAPER MILL

2007: FACILITATOR / ARTIST – ARTBANK/PHUMANI PAPER, HAND-MADE PAPER ARTWORKS COLLABORATION

2008: LEAD TRAINER IN PRODUCT DEVELOPMENT FOR BOSELE PAPERMAKING BUSINESS ENTERPRISE

2009: EDITIONING THE WORK OF THE ARTISTS EXHIBITING AT GALLERY AOP (ART ON PAPER) WHICH INCLUDED DAVID KOLOANE, DUMISANI MABASO, COLBERT MASHILE AND PAT MOTLOA

2009 - 2017 ARCHIVAL PAPER MAKER FOR PHUMANI PAPER MILL, RAGS 2 PAPER AND ARTIST PROOF STUDIO

CONTACT

078 153 2107
NATZ0878@ANANZI.CO.ZA

PHOTOGRAPHER / SCOCIOLOGIST

EDUCATION

UMUZI PHOTO CLUB 2017
2016 UNIVERSITY OF PRETORIA
2015 UNIVERSITY OF SOUTH AFRICA
2012 UNIVERSITY OF PRETORIA

EXHIBITIONS

2017 BOOKNESSES: CONTEMPORARY SOUTH AFRICAN ARTISTS’ BOOKS, FADA GALLERY, UNIVERSITY OF JOHANNESBURG
2017 LIBERATION, BICYCLE STOKVEL
2017 EXPECT US, GARTHWAITE CENTER FOR SCIENCE AND ART AT THE CAMBRIDGE SCHOOL OF WESTON
2017 OUR COMMUNITY OUR FUTURE, TSOGA CENTRE SAMORA MACHEL
2016 DON’T TAKE PICTURES, MASKS GROUP EXHIBIT
2016 ASSEMBLAGE STUDIOS, PEER MENTOR PROGRAMME SHOWCASE
2016 LENS CRATCH, LET’S TALK POLITICS GROUP EXHIBIT
2016 LENS CRATCH, SIGNS OF LIFE GROUP EXHIBIT
2016 ASSEMBLAGE STUDIOS, SHIFT GROUP EXHIBIT
2015 BOUNDLESS CITY, LIMITLESS
2013 U-THE SPACE, GROUP EXHIBIT

CONTACT

CHABALALANONKULULEKO@GMAIL.COM

SOCIAL MEDIA

[HTTPS://WWW.INSTAGRAM.COM/NONKULULEKO.C/](https://www.instagram.com/nonkululeko.c/)

PHILLIPA HASKINS PIETERMARITZBURG



ARTIST

EDUCATION

2013 MAFA (MASTERS IN FINE ART) AT THE UNIVERSITY OF KWAZULU-NATAL,
PIETERMARITZBURG. CUM LAUDE.
2010 BA HONOURS DEGREE FROM THE UNIVERSITY
OF KWAZULU NATAL, PIETERMARITZBURG. CUM LAUDE

EXHIBITIONS

2010 RED EYE 'THE BODY POLITIC' AT DURBAN ART GALLERY
2012 'SCIENCE ART, ART SCIENCE' AT ARTSPACE DURBAN
2013 'UN.SHELVED' MAFA EXHIBITION HELD AT THE NATAL SOCIETY COLLECTION
LIBRARY AT THE ALAN PATON CENTRE, UKZN PIETERMARITZBURG.

RICHARD PENN JOHANNESBURG



ARTIST

EDUCATION

2009 MAFA UNIVERSITY OF THE WITWATERSRAND, SOUTH AFRICA

SELECT AWARDS

1997 THIRD PLACE PPC YOUNG CONCRETE SCULPTOR AWARD
2004 OVERALL WINNER SASOL NEW SIGNATURES ART COMPETITION
2006 MERIT AWARD WINNER EVERARD READ ART PRIZE
2014 AMPERSAND FELLOWSHIP

SELECT EXHIBITIONS

2009 SOLO EXHIBITION ORIGIN AT THE WITS SUBSTATION GALLERY,
JOHANNESBURG
2010 SOLO EXHIBITION '...AND TO THAT SEA RETURN' AT GALLERY AOP,
JOHANNESBURG
2012 SOLO EXHIBITION HORIZON AT GALLERY AOP, JOHANNESBURG
2013 SOLO EXHIBITION CRADLE AT BLANK PROJECTS, CAPE TOWN
2015 SOLO EXHIBITION SURFACE DETAIL AT THE ORIGINS CENTRE MUSEUM,
JOHANNESBURG

COLLECTIONS

VARIOUS NATIONAL, EDUCATIONAL AND INTERNATIONAL COLLECTIONS

ROBBIN AMI SILVERBERG
NEW YORK



ARTIST / PAPERMAKER / EDUCATOR

EDUCATION

1981 SCHOOL OF THE MUSEUM OF FINE ARTS, BOSTON: SCULPTURE
1980 PRINCETON UNIVERSITY: BA IN ART HISTORY, PROGRAM OF VISUAL ARTS,
CUM LAUDE

SELECTED SOLO EXHIBITIONS

2011 STADTBIBLIOTHEK REUTLINGEN, GERMANY: HAND. VOICE. PAPER.
2010 AT HOME GALLERY, SAMORIN, SLOVAKIA: NOTHING IS, UNTIL UTTERED IN
A CLEAR VOICE
2009 PETÖFI LITERARY MUSEUM, BUDAPEST, HUNGARY: THREE-MINUTE STORIES
PETÖFI IRODALMI MÚZEUM, BUDAPEST
2008 GALERIE BUCH & DRUCK, TÜBINGEN, GERMANY
2007 BROOKLYN PUBLIC LIBRARY GALLERY: WOMEN’S WORK
2006 GALERIE N & N, BUDAPEST: HOME SWEET HOME, COLUMBIA COLLEGE
GALLERY, CHICAGO: POLITICS IN PAPER
2005 WHANKI MUSEUM, SEOUL, KOREA
2003 LA GALERÍA - HAUS DER KUNST, GUADELAJARA, MEXICO
2002 WESTERN MICHIGAN UNIVERSITY GALLERY, KALAMAZOO
2001 CENTER FOR BOOK ARTS GALLERY, NYC: COLLABORATIONS IN SOUTH AFRICA
2000 TEMPLE JUDEA MUSEUM, ELKINS PARK, PA: FROM DARKNESS INTO LIGHT
1999 UNIVERSITY OF PENNSYLVANIA, ROSENWALD GALLERY: LOOK BOOKS
BROOKLYN PUBLIC LIBRARY GALLERY: LOOK BOOKS

SELECTED GROUP EXHIBITIONS

2011 BILDUNGSHAUS ST. BENEDICT, SEITENSTETTEN, AUSTRIA: PAPERART
EXHIBITION, CATICH GALLERY, ST. AMBROISE UNIVERSITY, IOWA: SOCIAL
COMMENTARIES,
PARK SCHOOL GALLERY, BALTIMORE, MD: WOMEN OF THE BOOK,
NEW ORLEANS MUSEUM OF ART, AL: ARTISTS’ BOOKS (CURATED BY VAMP &
TRAMP)

BARTON COLLEGE ART GALLERY, WILSON, NC: LL LIBRO: ART OF THE HANDMADE BOOK
2010 PRATT MANHATTAN GALLERY, NYC: YOU ARE HERE-THE PSYCHOGEOGRAPHY OF THE
CITY
PAPIERWESPE GALLERY, VIENNA, VIERTELGALERIE, ZWETTL, & PAPER MUSEUM, AUSTRIA:
30 BOOKS FROM 30 ARTISTS
REYES & DAVIS GALLERY, WASHINGTON, DC: NOVEL ABSTRACTIONS
CHAPMAN UNIVERSITY GALLERY, CA & LA FORUM EVENTS GALLERY, LA: THE PAGE
2009 2B GALLERY, BUDAPEST: OSCILLATIONS
GREENPOINT IBZ ZONE, NY: BROOKLYN MAKES (FILM PROJECTION ON BUILDING)
LEHMAN COLLEGE GALLERY, NYC: RARE EDITIONS - THE BOOK AS ART
2008 MUSEUM OF ARTS & CRAFTS, ITAMI, JAPAN: “YOUR DOCUMENTS PLEASE”
2007 MILWAUKEE INSTITUTE, WISCONSIN: SACRED TEXT
CENTER FOR BOOK ARTS, NY: BLACK & WHITE & READ
STADTMUZEUM DEGGENDORF, GERMANY: PAPER ROAD
2006 KING SAINT STEPHEN MUSEUM, SZÉKESFÉHÉRVÁR, HUNGARY: 4TH INTERNATIONAL
ARTISTS’ BOOK EXHIBITION
KYOTO INSTITUTE OF TECHNOLOGY: ARTIST BOOKS
PAPIER MUZEUM, STEYRERMUEHL, AUSTRIA: PAPER
2005 CHARITE MEDIZINHISTORISCHE MUSEUM, BERLIN: THE MISSING LINK
ISRAEL MUSEUM, JERUSALEM: BEAUTY & THE BOOK
MUSÉE DU PAYS ET VAL DE CHARMEY, SWITZERLAND: FIFTH INTERNATIONAL PAPER
TRIENNIAL
CENTER FOR BOOK ARTS GALLERY, NY: 30 YEARS OF INNOVATION
HEBREW UNION COLLEGE MUSEUM, NYC & HUNGARIAN CULTURAL INSTITUTE, BERLIN:
WALDSEE 1944
KOREA: 2ND SEOUL INTERNATL BOOK ARTS EXHIBITION

SELECTED INTERNATIONAL COLLECTIONS

BAYERISCHE STAATSBIBILIOTHEK, MUNICH, GERMANY
BIBLIOTECA ALEXANDRINA, EGYPT
BIBLIOTHEQUE NATIONALE DE FRANCE, PARIS
BIBLIOTHÉQUE NATIONALE DE LUXEMBOURG
DEUTSCHE NATIONALBIBLIOTHEK LEIPZIG, DEUTSCHES BUCH- UND SCHRIFTMUSEUM,
GERMANY
ISTVÁN KIRÁLY MUZEUM, SZÉKESFEHÉRVÁR, HUNGARY
JULIA VERMES COLLECTION, BASEL, SWITZERLAND
KUNST- UND MUSEUMSBIBLIOTHEK, COLOGNE, GERMANY
KYOTO INSTITUTE OF TECHNOLOGY, JAPAN
LEOPOLD HOESCH MUSEUM, DÜREN, GERMANY
MCLAUGHLIN GALLERY, OSHAWA, ONTARIO, CANADA
MUSEUM CENTER, BAKU, AZERBAIJAN
MUSEUM OF APPLIED ARTS, BUDAPEST, HUNGARY
MUSEUM OF FINE ARTS, BUDAPEST
MUSEUM FÜR GESTALTUNG, ZÜRICH, SWITZERLAND
MUSEUM MEERMANN WESTREENIANUM, THE HAGUE, THE NETHERLANDS AND OTHERS

ROBYN PENN
JOHANNESBURG



ARTIST

EDUCATION

1991 SOUTH AFRICAN NATIONAL SENIOR CERTIFICATE, THE NATIONAL SCHOOL OF ART BALLET DRAMA AND MUSIC, BRAAMFONTEIN, SOUTH AFRICA
1998 BAFA (HONOURS), UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG
2007-2009 BA (PSYCH), FOR NON-DEGREE PURPOSES, UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

SELECT AWARDS

2012 AMPERSAND FELLOWSHIP, NEW YORK
2001 & 2005 FINALIST, ABSA L'ATELIER COMPETITION
2001/02 & 2003 FINALIST, SASOL NEW SIGNATURES COMPETITION
1998 BICKERTON – WIDDOWSON TRUST MEMORIAL SCHOLARSHIP, NEW ZEALAND.

SELECT EXHIBITIONS

2017 PARADISE LOST, BARNARD GALLERY, CAPE TOWN, SOUTH AFRICA
2016 CLOUD OF UNKNOWING
DAVID KRUT PROJECTS JAN SMUTS, JOHANNESBURG, SOUTH AFRICA
2016 AIR: INSPIRATION – EXPIRATION, THE STANDARD BANK GALLERY, JOHANNESBURG, SOUTH AFRICA
2015 CUMULUS, DAVID KRUT PROJECTS JAN SMUTS, JOHANNESBURG, SOUTH AFRICA
2014 POSTCARD SHOW, ART FIRST PROJECTS, LONDON, UNITED KINGDOM

COLLECTIONS

DICK ENTHOVEN COLLECTION, SOUTH AFRICA AND LONDON
DREW BARRYMORE, USA
WARREN SIEBRITS, SOUTH AFRICA
HECTOR VALEZZI, MEXICO
WILLIAM KENTRIDGE, SOUTH AFRICA

RUTH SACKS
JOHANNESBURG



ARTIST

EDUCATION

2013 – 2016 PHD CANDIDATE, WITS INSTITUTE FOR SOCIAL AND ECONOMIC RESEARCH (WISER), UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG, SA (CURRENTLY UNDER EXAMINATION)
2009 LAUREATE, HIGHER INSTITUTE FOR FINE ART (HISK), GENT, BELGIUM
2007 MASTER OF FINE ART, MICHAELIS SCHOOL OF FINE ART, UNIVERSITY OF CAPE TOWN (UCT), SA
1999 BACHELOR OF ARTS IN FINE ART, MICHAELIS SCHOOL OF FINE ART, UCT, SA

AWARDS / FELLOWSHIPS

2013-16 WISER DOCTORAL FELLOWSHIP
2013-15 OPPENHEIMER MEMORIAL TRUST GRANT
2015 IVAN KARP DOCTORAL RESEARCH FELLOWSHIP
2013 FRENCH SEASON IN SOUTH AFRICA PROJECT GRANT
2006 1ST PRIZE IN ABSA LATELIER 2006 COMPETITION

SELECTED EXHIBITIONS

2015 OPEN ENDINGS, TTTT, GENT, BELGIUM (SOLO)
2015 A NEW SPIRIT IN BOOKING, MUSEUM CULTUUR STROMBEEK, BRUSSELS, BELGIUM (CURATOR: LUC DERYCKE) (GROUP)
2012 2,000 METERS ABOVE THE SEA, CENTER FOR HISTORICAL REENACTMENTS, JOHANNESBURG, SA (SOLO)
2010 DOUBLE-SIDED ACCUMULATED, EXTRASPAZIO, ROME, ITALY (SOLO)
2011 THE GLOBAL CONTEMPORARY: ART WORLDS AFTER 1989, ZKM CENTER FOR ART & MEDIA, KARLSRUHE, GERMANY (CURATOR ANDREA BUDDENSIEG & PETER WEIBEL) (CAT) (GROUP)

PUBLIC COLLECTIONS

BIBLIOTÈQUES D'AMIENS DE MÉTROPOLE (AMIENS, FRANCE)
JOHANNESBURG ART GALLERY (JOHANNESBURG, SA)
SINDIKO DOKOLO COLLECTION (LUANDA, ANGOLA)
SMS CONTEMPORANEA (SIENNA, ITALY)
STEDELIJK MUSEUM VOOR SCHONE KUNSTEN (SMAK) (GENT, BE)

SALLY RUMBALL
JOHANNESBURG



ARTIST

EDUCATION

2011 BTECH FINE ART (CUM LAUDE), UNIVERSITY OF JOHANNESBURG, SOUTH AFRICA

EXHIBITIONS

2016 ANIMALIUM MAGICIS, STATE OF THE ART GALLERY, CAPE TOWN
2016 G&W TELLUS SCULPTURE, THE ASSOCIATION OF ART, PRETORIA
2016 CAMP NOUVEAU, ART IT IS, JOHANNESBURG
2016 GEORGE BIZOS SAHETI SCHOLARSHIP AND BURSARY FUND COEXIST, SAHETI SCHOOL, JOHANNESBURG
2016 SITE_SPECIFIC: STORIES.OF.RAIN/GREEN MOUNTAIN, CROCODILE RIVER RESERVE, GAUTENG

COLLECTIONS

VARIOUS PRIVATE COLLECTIONS, SOUTH AFRICA, DENMARK, ARGENTINA, AUSTRALIA, UK

SCOTT WILLIAMS
CAPE TOWN



ARTIST / PHOTOGRAPHER / CULTURAL WORKER

EDUCATION

2012 CERTIFICATE IN DIGITAL PHOTOGRAPHY. GETSMARTER/ UNIVERSITY OF CAPE TOWN
2015 CERTIFICATE, BUSINESS ACUMEN FOR ARTISTS. UNIVERSITY OF CAPE TOWN
2016 CERTIFICATE, MANAGING THE ARTS: CULTURAL ORGANIZATIONS IN TRANSITION, GOETHE INSTITUTE

EXHIBITIONS

2013 TO LET – BURNING MUSEUM COLLECTIVE SHOW, CENTRE FOR AFRICAN STUDIES GALLERY, UNIVERSITY OF CAPE TOWN
2013 CURRENCY AND CURIOSITY. JOULE CITY/RESONANCE BAZAAR, CAPE TOWN
2015 COVER VERSION – GALLERY MOMO, CAPE TOWN (BURNING MUSEUM COLLABORATION WITH GEORGE HALLETT)
2016 WAITING AND HOPE CURATORSHIP EXAMINATION EXHIBITION. CURATED BY TWAHIRU SABUNI. BINDING ROOM, UCT MICHAELIS
2017 ALEX LA GUMA X SCOTT ERIC WILLIAMS, POLYMATH SKETCHBOOK COMMISSIONED BY SOUTH AFRICAN HERITAGE RESOURCE AGENCY. YOUNGBLOOD ARTS AND CULTURE DEVELOPMENT, CAPE TOWN

COLLECTIONS

BRITISH EMBASSY, CAPE TOWN

SIYA MASUKU JOHANNESBURG



SIYA IS A TALENTED ATHLETE WHO HAS REPRESENTED SOUTH AFRICA IN THREE TOUCH RUGBY WORLD CUPS DURING THE YEARS 2001 TO 2011, THE CROWNING ACHIEVEMENT OF WHICH WAS A BRONZE MEDAL AT THE 2011 WORLD CUP IN EDINBURGH, SCOTLAND. SIYA WENT TO PRIMARY SCHOOL AT MALVERN PRIMARY AND HIGH SCHOOL AT JEPPE BOYS IN THE JOHANNESBURG SUBURB OF KENSINGTON.

FROM 2004-2006 HE STUDIED COMMUNICATION DESIGN, COMMUNICATION DESIGN TECHNOLOGY, PROFESSIONAL DESIGN PRACTICE, DESIGN STUDIES AND VISUALIZATION IN THE FORM OF GRAPHIC DESIGN AT THE UNIVERSITY OF JOHANNESBURG. IN HIS FIRST YEAR OF STUDY HE WAS AWARDED THE BEST STUDENT DRAWING AWARD BY TECHNIKON WITWATERSRAND, WHICH MERGED WITH RAND AFRIKAANS UNIVERSITY TWO YEARS AFTER TO FORM THE UNIVERSITY OF JOHANNESBURG. WHEN FINANCIAL DIFFICULTIES FORCED HIM TO DISCONTINUE HIS STUDIES HE BEGAN HIS GRAPHIC DESIGN CAREER AS A FREELANCER. HE HAS WORKED ON CORPORATE IDENTITY, WEBSITE LAYOUT, NEWSPAPER LAYOUT AND CALENDAR DESIGN. HE HAS WORKED ON A NUMBER OF PRESTIGIOUS DESIGN PROJECTS FOR HIGH-PROFILE CLIENTS. IN 2013, SIYA FOUNDED SLVRMND, A GRAPHIC ARTS COMPANY. THE FLEXIBLE NATURE OF THE COMPANY MEANT THAT SIYA COULD WORK ON PROJECTS THAT HE IS PASSIONATE ABOUT, SUCH AS THE BOOK DASH INITIATIVE THAT BRINGS TOGETHER CREATIVE PROFESSIONALS TO CREATE NEW AFRICAN STORYBOOKS THAT ANYONE CAN FREELY TRANSLATE AND DISTRIBUTE. AFTER A LENGTHY DISCUSSION WITH HIS MOTHER, NQOBILE NXUMALO - A HIGHLY EXPERIENCED TEACHER WHO TAUGHT ISIZULU FOR MANY YEARS - ABOUT THE CRITICAL SHORTAGE OF BOOKS IN TOWNSHIP SCHOOLS, SIYA SET OUT TO MAKE A BOOK THAT WOULD HELP CHILDREN LEARN ISIZULU AND HIS MOTHER AGREED TO EDIT IT. THE OUTCOME IS SIYAFUNDA: ISIZULU, A PUBLISHED PICTURE BOOK DESIGNED FOR THOSE THAT ARE LEARNING ISIZULU AT PRIMARY LEVEL. THE BOOK HAS AN ENGLISH TRANSLATOR PAGE THAT IS DEDICATED TO THOSE THAT CANNOT SPEAK OR READ ISIZULU. SIYA IS IN THE PROCESS OF GROWING THE SIYAFUNDA TEAM. A DEDICATED ONLINE DEVELOPER AND A NARRATOR ARE READY TO HELP USHER SIYAFUNDA ONTO A DIGITAL PLATFORM. SIYA WAS ALSO A PANELIST AT THE 2016 SOWETO ART WEEK, DISCUSSING HOW HE - THROUGH SIYAFUNDA - DEALS WITH ISSUES OF REPRESENTATION IN TERMS OF LANGUAGE AND EDUCATION, THE '113%' SUCCESS OF THE ONLINE CROWDFUNDING CAMPAIGN, AND HOW SIYAFUNDA ONLINE HAS FARED IN TERMS OF PARTICIPATING IN THE CREATIVE ECONOMY.

SINEAD FLETCHER JOHANNESBURG



ARTIST / STUDENT

EDUCATION

2014 RECEIVED MATRIC CERTIFICATE FROM ST DOMINIC'S CATHOLIC SCHOOL FOR GIRLS IN BOKSBURG. CURRENTLY STUDYING TOWARDS FINE ARTS DEGREE AT THE UNIVERSITY OF JOHANNESBURG.

EXHIBITIONS

2017 GROUP EXHIBITION AT 27 BOXES, DIPUO AND REFLECTIONS.

AWARDS

RECEIVED FIRST PLACE IN ART FOR GRADE TEN, ELEVEN AND TWELVE AND RECEIVED AN AWARD FOR ACHIEVING FIRST PLACE FOR ALL THREE GRADES IN A ROW.

AWARDS FOR ACHIEVING A DISTINCTION FOR FIRST YEAR AND SECOND YEAR AT THE UNIVERSITY OF JOHANNESBURG.

COLLECTIONS

GORDON FROUD COLLECTION.

ST. JOHN FULLER
CAPE TOWN



ARTIST / CARPENTER / EDUCATOR

EDUCATION

1998 BA (HONS) FINE ART SOUTHAMPTON INSTITUTE
1995 BTEC WEST HERTS COLLEGE WATFORD

AWARDS

2016 MERIT AWARD, FOR THE LOVE OF ART, PRETORIA
2013 WINNER FUNCTIONAL ART, PPC SCULPTOR AWARDS
2008 MERIT AWARD, SASOL NEW SIGNATURES

EXHIBITIONS

2017 BOOKNESSES, FADA GALLERY, UJ, JOHANNESBURG
2016 SASOL NEW SIGNATURES, PRETORIA ART MUSEUM, PRETORIA (2005, 2008, 2011 – 16)
2016 TURBINE ART FAIR, JOHANNESBURG (2014)
2016 CAPE TOWN ART FAIR
2013 PPC SCULPTOR AWARDS, ARTISTS ASSOCIATION, PRETORIA (2009)
2013 ME – EK, KKNK, OUDTSHOORN
2010 ABSA L’ATELIER, ABSA TOWERS, JOHANNESBURG (2007 – 2010)
2010 THAMI MNYELI AWARDS, KEMPTON PARK (2004 – 06, 2009 – 10)

COLLECTIONS

STANDARD BANK, PPC, VARIOUS PRIVATE COLLECTIONS IN SOUTH AFRICA, CANADA, ENGLAND, NETHERLANDS

KRITIKALMASSUK@GMAIL.COM

WEBSITE/BLOG

KRITIKALMASSUK.BLOGSPOT.COM
LIVewithITCARPENTRY.BLOGSPOT.CO.ZA

STANLEY GROOTBOOM
KNYSNA



ARTIST

EDUCATION

DIP. DRAWING AND PAINTING (HOME STUDY COLLEGE OF SA)
DIP. BUSINESS MANAGEMENT (BMTc)
DIP. COMPUTER LITERACY (BMTc)

EXHIBITIONS

LIPSCHITZ GALLERY
THE WORLD CRUISER
KING GEORGE VI ART GALLERY
NORTHWEST UNIVERSITY GALLERY
GRAHAMSTOWN FESTIVAL PROVINCIAL EXHIBITION

COLLECTIONS

HIGH COMMISSION OF MALAYSIA
CHINESE CONSUL GENERAL OF THE PEOPLE’S REPUBLIC OF CHINA (LIANG SHUGEN)

STEPHAN ERASMUS
JOHANNESBURG



ARTIST / CURATOR

EDUCATION

2007 COMPLETED A MASTERS DEGREE IN FINE ART AT THE UNIVERSITY OF THE
WITWATERSRAND
1999 B-TECH DEGREE WITH HONOURS IN FINE ART AT THE TECHNIKON
WITWATERSRAND (T. W. R.) NOW CALLED THE UNIVERSITY OF JOHANNESBURG (UJ)
1997 COMPLETED NATIONAL DIPLOMA IN FINE ART AT T.W.R. (MERIT AWARD).
MAJORS: SCULPTURE AND PRINTMAKING

SOLO EXHIBITIONS

2015 LINE STRUCTURE, HAZARD GALLERY JOHANNESBURG, GAUTENG, SOUTH AFRICA
2013 RESTRUCTURE, NIROX PROJECTS, JOHANNESBURG, GAUTENG, SOUTH AFRICA.
2011 HARTLAND, BRUNDYN + GONSALVES, CAPE TOWN, SOUTH AFRICA.
2010 HARTLAND, ABSA GALLERY, JOHANNESBURG, GAUTENG, SOUTH AFRICA.
2008 DIE MIDDERNAG SON (MIDNIGHT SUN), WOORD FEES, UNIVERSITY OF
STELLENBOSCH MUSEUM
DORP STREET GALLERY, STELLENBOSCH, WESTERN CAPE, SOUTH AFRICA

SELECTED GROUP EXHIBITIONS

2017 BOOKNESSES, FADA GALLERY, UNIVERSITY OF JOHANNESBURG,
JOHANNESBURG, SOUTH AFRICA
2017 ANAMA ANAMÉ, SEMAPHORE GALLERY, NEUCHÂTEL, SWITZERLAND
2017 BIBLIOPHILIA, ABSA GALLERY, JOHANNESBURG, GAUTENG, SOUTH AFRICA
2016 ZERO, SoMA ART + SPACE, JOHANNESBURG, GAUTENG, SOUTH AFRICA
2016 I HAD A DREAM LAST NIGHT (BUT I CAN'T REMEMBER WHAT IT WAS),
NO END CONTEMPORARY

AWARDS

2009 MERIT AWARD ABSA L'ATELIER ART COMPETITION.
2008 TOP 10 ABSA L'ATELIER ART COMPETITION.
1997 MERIT AWARD T.W.R.

FELLOWSHIPS & RESIDENCIES

2011 STIFTUNG KUNST:RAUM SYLT QUELLE FOUNDATION, SYLT, GERMANY
2004 AMPERSAND FOUNDATION, NEW YORK, USA

COLLECTIONS

RNB, USAID, ERNEST & YOUNG CORPORATE COLLECTION, RED PEPPER
PRODUCTIONS, FOUR SEASONS, BENETTON FOUNDATION, TELKOM FOUNDATION,
ATKV, THE BIBLIOTHECA ALEXANDRINA, ALEXANDRIA, EGYPT (ARTIST BOOK
COLLECTION), OLIEWENHUIS ART MUSEUM, JOHANNESBURG ART GALLERY,
HOLLARD INSURANCE LTD (SA), ABSA COLLECTION, ST KING STEPHAN MUSEUM,
SZÉKESFEHÉRVÁR, HUNGARY (ARTIST BOOK COLLECTION), UNISA ARTIST BOOK
COLLECTION AS WELL AS SEVERAL PRIVATE COLLECTIONS NATIONALLY AND
INTERNATIONALLY INCLUDING JACK GINSBERG ARTISTS' BOOKS COLLECTION.

STEVEN SACK
JOHANNESBURG



ARTIST / ACADEMIC / CURATOR / CULTURAL ACTIVIST

STEVEN SACK HAS LIVED HIS ENTIRE LIFE IN JOHANNESBURG AND OVER A PERIOD OF MORE THAN 40 YEARS WORKED IN MANY AREAS WITHIN THE HERITAGE, MUSEUMS, CULTURE AND ARTS PUBLIC SECTOR AND ECONOMY. HE HAS WORKED AS A TEACHER, A LECTURER, AN ARTIST, A CIVIL SERVANT AND A MUSEUM DIRECTOR AND IS CURRENTLY THE DIRECTOR OF THE ORIGINS CENTRE AT WITS UNIVERSITY. HIS UNDYING PASSION IS IN THE ARTS AND INCREASINGLY IN ARCHAEOLOGY.

SUE PAM-GRANT
JOHANNESBURG



INTERDISCIPLINARY ARTIST / ACTOR / WRITER / DIRECTOR AND DESIGNER IN THE THEATRE, AND A MULTIMEDIA PERFORMANCE ARTIST IN THE VISUAL ARTS.

IN HER PRACTICE, SHE USES AUTOBIOGRAPHY TO INTERROGATE THE MATTER OF SELF.

IN A PROCESS OF UNPICKING, TRACKING MAPPING AND TRACING, SHE EXCAVATES THE ‘SELF PORTRAIT’, WITH NEW CONSTRUCTIONS AND RECONSTRUCTIONS.

HER THEATRE CAREER SPANS THE PAST 25 YEARS. HER WORKS HAVE BEEN HIGHLY ACCLAIMED AND HAVE HAD INTERNATIONAL RECOGNITION.

HER PLAYS HAVE TOURED INTERNATIONALLY AND HER ‘CURL UP AND DYE’ IS A GRADE 12 SOUTH AFRICAN SET WORK.

SHE WORKS FROM, AND CURATES HER ‘INTERFACE’ STUDIO SPACE, ‘FRONT VIEW 3’, IN MELVILLE JOHANNESBURG. HER DAILY DISCOURSE WITH THE PUBLIC IN THE FORM OF A DAILY EXCHANGE THROUGH HER SHOP FRONT WINDOW IS HER THEATRE, IS HER PRACTICE.

SUSAN WOOLF
JOHANNESBURG



ARTIST

EDUCATION

2013 DOCTOR OF PHILOSOPHY AT THE UNIVERSITY OF THE WITWATERSRAND (WITS) IN JOHANNESBURG.
2004 MASTERS OF TECHNOLOGY IN FINE ARTS (CUM LAUDE) WITS TECHNIKON.
1970 FINE ART TEACHERS DIPLOMA, JOHANNESBURG SCHOOL OF ART.

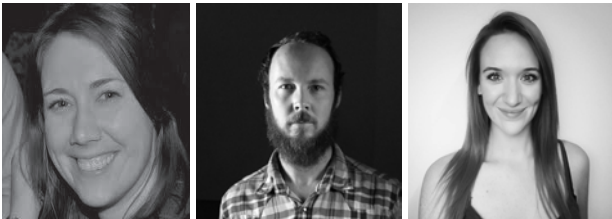
EXHIBITIONS

1993 CARTER PRESIDENTIAL CENTER SOLO EXHIBITION. HOSTEL CRISIS ATLANTA. SOUTH AFRICAN ART TO ATLANTA DURING THE CULTURAL OLYMPIAD. IT LATER BECAME PART OF THE 1996 OLYMPIC GAMES.
1996 KING PLOW ART CENTER, ATLANTA. SOLO EXHIBITION. TOWARDS MANDELA.
1997 WASHINGTON NATIONAL JEWISH MUSEUM - B'NAI B'RITH KLUTZNIC. EXHIBITION OF CHARCOAL WORKS FROM THE POTTER.
1998 MUSEUM AFRICA: SOLO EXHIBITION OF THE HEALING INSTALLATION AND THIRTY STEEL AND RESIN ART BOOKS.
2011 PARTICIPATED IN A GROUP EXHIBITION ENTITLED TALK TO ME, ON COMMUNICATION AT THE MOMA (MUSEUM OF MODERN ART) IN NEW YORK. TAXI HAND SIGNS: SHAPE LINGO FOR BLIND PEOPLE.
2013 EXHIBITED SOLO (WITS ART MUSEUM). SOUTH AFRICAN TAXI HAND SIGNS: SYMBOLIC LANDSCAPES OF PUBLIC CULTURE.

COLLECTIONS

STANDARD BANK ART GALLERY
SANLAM ART GALLERY
THE SOUTH AFRICAN JEWISH MUSEUM
THE COCA COLA ART COLLECTION ATLANTA, GEORGIA, USA
THE NEW CONSTITUTIONAL COURT ART COLLECTION JOHANNESBURG

UNIVERSITY OF JOHANNESBURG
JOHANNESBURG



CHRISTA VAN ZYL

EDUCATION

BA VISUAL ARTS (GRAPHIC DESIGN), MA VISUAL ARTS (GRAPHIC DESIGN, CUM LAUDE)

CHRISTA IS A LECTURER IN THE DEPARTMENT OF GRAPHIC DESIGN AT THE FACULTY OF ART, DESIGN AND ARCHITECTURE, UNIVERSITY OF JOHANNESBURG. HER RESEARCH INTERESTS INCLUDE HUMAN-CENTRED DESIGN AND DESIGN FOR SOCIAL DEVELOPMENT. CHRISTA IS CURRENTLY DOING RESEARCH ON SOCIALLY RESPONSIBLE DESIGN PRACTICE, AS WELL AS ACTION-BASED RESEARCH IN VIEW OF STARTING HER DOCTORAL STUDIES. SHE IS VERY INVOLVED WITHIN HER COMMUNITY, AND RUNS VARIOUS OF THE GRAPHIC DESIGN DEPARTMENTAL COLLABORATION PROJECTS, BOTH WITHIN THE UNIVERSITY WITH OTHER DEPARTMENTS AND FACULTIES, AS WELL AS WITH COMMUNITIES AND PROFESSIONAL BODIES IN AND AROUND JOHANNESBURG. SHE IS ALSO THE MARKETING REPRESENTATIVE WITHIN HER DEPARTMENT. PAST AND CURRENT SUCCESSFUL PARTNERSHIPS INCLUDE JOHANNESBURG ZOO, TELKOM SA, THE REGION D SOWETO FARMERS FORUM, MELVILLE RESIDENCE ASSOCIATION, THE SA ORGAN DONATION FOUNDATION AND THE INTERNATIONAL ORGANISATION OF MIGRATION, AS WELL AS VARIOUS SMALL BUSINESS CO-OPERATIVES IN AND AROUND JOHANNESBURG. CHRISTA IS OF THE BELIEF THAT COMMUNICATION DESIGN AS A DISCIPLINE CAN AID SOCIAL DEVELOPMENT AND URBAN RENEWAL WITHIN COMMUNITIES, BUT ONLY IF THE RELEVANT PEOPLE ARE INVOLVED AND RECEPTIVE TO THE SUPPORT. IN THE END, EFFECTIVE COMMUNICATION DESIGNERS DO NOT DESIGN “FOR” THE COMMUNITY, BUT “WITH” THE COMMUNITY.

MARTIN BOLTON

EDUCATION

2004 NDIP: THREE DIMENSIONAL DESIGN (TWR)
2006 BTECH: INDUSTRIAL DESIGN (2006)(UJ)
2009 MTECH: INDUSTRIAL DESIGN (UJ)

MARTIN IS A SENIOR LECTURER IN THE DEPARTMENT OF INDUSTRIAL DESIGN, FADA, UNIVERSITY OF JOHANNESBURG

HE IS CURRENTLY UNDERTAKING A URC-FUNDED RESEARCH PROJECT INVOLVING THE DEVELOPMENT OF SMALL-SCALE AGRICULTURAL PRODUCTS FOR THE SOUTH AFRICAN CONTEXT. THIS PROJECT BEGAN IN 2015 AND WILL CULMINATE IN EARLY 2017. RESEARCH UNDERTAKEN HAS INCLUDED FIELD TESTING AND DATA GATHERING IN THE LIMPOPO PROVINCE, AND MORE RECENTLY PROTOTYPE TESTING ARRANGEMENTS WITH FARMERS IN SOWETO. DEVELOPMENTAL RESEARCH FOR THIS RESEARCH STREAM HAS ALREADY BEEN EXHIBITED THE 2014 CUMULUS, DESIGN WITH THE OTHER 90% EXHIBITION: FADA GALLERY, SEPTEMBER 2014. OTHER RESEARCH ACTIVITIES WITHIN THE DEPARTMENT HAVE INCLUDED WORK WITHIN THE FIELDS OF RAPID PROTOTYPING, INDUSTRIAL DESIGN EDUCATION, SUSTAINABILITY AND COMMUNITY ENGAGEMENT.

DAVID PATON

SEE ENTRY ON PAGE 325

EUGEN HÖN

SEE ENTRY ON PAGE 331

ASHTON BULLOCK

EDUCATION

2014 BTECH INDUSTRIAL DESIGN (CUM LAUDE)(UJ)

2016 ADVANCED DIPLOMA BUSINESS PROJECT MANAGEMENT (WITH DISTINCTION)(UCT)

ASHTON IS AN ASSISTANT LECTURER, IN THE DEPARTMENT OF INDUSTRIAL DESIGN, FADA, UNIVERSITY OF JOHANNESBURG. AFTER COMPLETING HER BTECH, ASHTON WORKED AS A JUNIOR INDUSTRIAL DESIGNER AT MANMADE GROUP, A RETAIL DESIGN, MANUFACTURE AND SHOP FITTING COMPANY, WHILE FURTHERING HER STUDIES PART TIME, OBTAINING A POSTGRADUATE ADVANCED DIPLOMA OF BUSINESS PROJECT MANAGEMENT THROUGH UCT. SHE ACHIEVED 1ST PLACE IN THE ARMSA ROTATION MOULDING DESIGN COMPETITION, 2012 AND 1ST PLACE, IN THE SACA CORPORATE GIFT COMPETITION, 2013.

VALERIA GESELEV JOHANNESBURG



ARTIST / CURATOR / EDUCATOR

EDUCATION

2013 HONOURS BA IN CURATORSHIP, UCT, SOUTH AFRICA

2008 BA IN JOURNALISM AND INTERNATIONAL RELATIONS, HUJI, ISRAEL

EXHIBITIONS

2016 UYAPHI? IMAGINING A NEW SCHOOL, UCT MICHAELIS GALLERIES, CAPE TOWN

2016 WHITE CURTAINS GROUP EXHIBITION, THE DRAWING ROOM, CAPE TOWN

2016 WHITE CURTAINS GROUP EXHIBITION, UCT MICHAELIS GALLERIES, CAPE TOWN

2015 WHITE CURTAINS GROUP EXHIBITION, ADELPHI CENTRE, CAPE TOWN

2014 TO HOME AFFAIRS WITH LOVE, TAGORE'S, CAPE TOWN

EDUCATIONAL PROJECTS

2016 INTRODUCING THE PUBLIC ART CURRICULUM, IZIKO NATIONAL GALLERY, CAPE TOWN

2016 SOCIAL ENGINEERING FOR BEGINNERS, UCT MICHAELIS SCHOOL OF FINE ART, CAPE TOWN

2015 THE HARARE ACADEMY OF INSPIRATION, KHAYELITSHA, CAPE TOWN

2015 SOCIAL ENGINEERING FOR BEGINNERS, WESTERFORD HIGH, CAPE TOWN

2015 HALFBREAD TECHNIQUE DIY POST CAPITALISM FOR BEGINNERS, GREATMORE STUDIOS, CAPE TOWN

WILLIAM KENTRIDGE

JOHANNESBURG



I AM INTERESTED IN A POLITICAL ART, THAT IS TO SAY AN ART OF AMBIGUITY, CONTRADICTION, UNCOMPLETED GESTURES AND UNCERTAIN ENDING - AN ART (AND A POLITICS) IN WHICH OPTIMISM IS KEPT IN CHECK, AND NIHILISM AT BAY.

WILLIAM KENTRIDGE WAS BORN IN 1955 IN JOHANNESBURG. SON OF TWO ANTI-APARTHEID LAWYERS, HE LEARNED AT AN EARLY AGE TO QUESTION STRUCTURAL IMPOSITIONS. IN 1976, HE ATTAINED A DEGREE IN POLITICS AND AFRICAN STUDIES AT THE UNIVERSITY OF THE WITWATERSRAND AFTER WHICH HE STUDIED ART AT THE JOHANNESBURG ART FOUNDATION UNTIL 1978. THERE, HE MET DUMILE FENI AND WAS GREATLY INFLUENCED BY HIS DRAWINGS. HE ALSO WORKED AS A SET DESIGNER FOR FILM PRODUCTIONS AND TAUGHT DESIGN PRINTING UNTIL HE MOVED TO PARIS IN 1981 TO STUDY DRAMA AT THE ÉCOLE JACQUES LECOQ.

DURING THE 80s, KENTRIDGE WAS ART DIRECTOR FOR TELEVISION SERIES AND FEATURE FILMS. HE THEN BEGAN MAKING HAND-DRAWN ANIMATED FILMS. ALTHOUGH NOT DIRECTLY REFERRING TO THE SEGREGATIONIST ERA, HE ACQUIRED INTERNATIONAL RECOGNITION AS A SOUTH AFRICAN ARTIST WHOSE WORK TRACKS A PERSONAL ROUTE ACROSS THE AFTERMATH OF APARTHEID AND COLONIALISM. HIS FILMS ARE SET IN THE OVER-EXPLOITED, SCORCHED INDUSTRIAL AND MINING LANDSCAPE AROUND JOHANNESBURG, WHICH REPRESENT THE LEGACY OF A TIME OF ABUSE AND INJUSTICE.

IN A TALK WITH ART CRITIC OKWUI ENZEWOR, KENTRIDGE EXPRESSED, 'DRAWING IS NOT UNLIKE THE STRUCTURE AND EVOLUTION OF THE SOUTH AFRICAN LANDSCAPE.' SINCE 1989 HE HAS MADE 9 FILMS THAT ACCOMPANY THE END OF THE APARTHEID SYSTEM, THE FIRST ELECTIONS AND THE WORK OF TRUTH AND RECONCILIATION COMMISSION IN TRYING TO SHOW THE COMPLEX TENSIONS IN A POSTCOLONIAL MEMORY. AMONGST THEM ARE JOHANNESBURG, 2ND GREATEST CITY AFTER PARIS, UBU TELLS THE TRUTH, AND STEROSCOPE.

IN ADDITION TO FILM AND DRAWING, AN IMPORTANT PART OF HIS CAREER HAS BEEN DEVOTED TO THEATRE. FROM 1975-91 HE WAS MEMBER OF THE JUNCTION AVENUE THEATRE COMPANY, IN JOHANNESBURG AND SOWETO. IN 1992, HE BEGAN COLLABORATING, AS SET DESIGNER, ACTOR, AND DIRECTOR OF THE HANDSPRING PUPPET COMPANY. THE COMPANY CREATES MULTI-MEDIA PIECES USING PUPPETS, LIVE ACTORS AND ANIMATION. IT PERFORMS PLAYS LIKE WOYZECK, FAUST AND KING UBU TO REFLECT ON COLONIALISM, AND HUMAN STRUGGLE BETWEEN THE PAST, MODERNITY AND ETHICS.

